



Church music inculturation by way of an experiment of arrangement of *Dolo-Dolo* mass ordinarium accompaniment-composed by Mateus Weruin for woodwind quintet

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Abstract

Inculturation of Church music in an experiment of creating this arrangement aims to bring a different form of musical ordinarium accompaniment form of *Dolo-Dolo* Mass from Flores, with a different media that uses the woodwind quintet (flute, oboe, clarinet, French horn, and Basson). The experiment took one of the ordinary songs from *Madah Bakti "Tuhan Kasihanilah Kami"*. The harmonization fine-tunes to the chorus arrangement composed by Mateus Weruin. The literature study was conducted through collecting references on the art of *Dolo-Dolo* and woodwind quintet so it can be used to create an idea for this arrangement. The result shows that a rhythmic character that characterizes the traditional Flores music lies in a dotted sixteenth pattern. The richness of sounds and agile characters coming from each instrument creates a percussive atmosphere of Flores folk music. The result of the arrangement experiment can be used to enrich the reference of accompaniment music to the general public and specifically, the Catholic Church.

Keywords: inculturation of Church music and woodwind quintet

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Introduction

The Catholic Church uses a classic term for singing or praising included in the Order of Mass (TPE), as *proprium* and *ordinarium*. The term *proprium* refers to a part of mass chanting that changes/alternates or commonly known as thematic. For example, on every Sunday of the year, the Church shall use different themes of Eucharistic, and this is automatically associated with the choice of singing. The theme refers to a liturgical calendar drafted and established by Leaders of the worldwide Catholic Church and the ordinarium refers to a fixed mass. Ordinarium is a part

of holy service in which each service has a different function from the other. Ordinarium is a term used to make it easier to refer to the five songs in Eucharist whose lyrics never change, i.e. Lord Have Mercy on Us (Kyrie eleison), Glory (Gloria In Excelsis Deo), I Believe (Credo), Holy (Sanctus), and the Lamb of God (Agnus Dei). (Martasudjita, 1998, p. 43)

The term inculturation comes from a background of missionary theology that began to develop after Vatican II along with other terms, such as: accommodation, adaptation, acculturation, indigenization etc. The term inculturation appeared to stem from a conception in anthropo-

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logy: an enculturation which is a personal adjustment of a person to a particular culture, with the intention to become part of a culture, and acculturation i.e. a meeting between a culture and an acceptance of cultural elements of a foreign culture (Martasudjita, 2009, p. 62).

Inculturation of the ecclesiastical liturgical music is always closely related to traditional music, especially the songs used during rituals and celebrations in a Church. The inculturation or "indigenization" of liturgical music aims to celebrate the Church liturgy in a manner and atmosphere that is in harmony with the cultural flavor of the worshippers. In other words, the worshippers are invited to live the song, the prayer, the symbols/embellishments, and rituals through the use of the "language" they understand (Prier, 1995, p. 3)

The inculturation of ecclesiastical music takes place over a process of development throughout several stages (Prier, 1994, p. 18), i.e. the four stages of inculturation, namely: 1) Translation, a process of lyrics translation from any foreign languages (Dutch, German, Latin, English) into Indonesian language and/or local languages is done while preserving the original song (foreign); 2) Transfer, the element of original culture is unchanged; however, it is mainly taken over. In this stage, an outward migration occurs, because the transferred cultural element remains the same as before. It is like a local song is taken over and the verses are replaced; 3) Adjustment, an adjustment is a cultural element that undergoes a modification, adjusted to a place or a new role in worship. For example, a form of *ladrang* (large *gendhing* with 2 musical sentences and 2 gongs) is used as a refrain, turned into 8 bars (1 gong). This adjustment is difficult, because the lyrics must be adapted to a regular musical sentence; 4) New Creation, cultural elements must be created or a new element must be formed, especially, for worship that is based on local culture. At this stage, a music inculturation has been accomplished in accordance with the goal of inculturation.

The basis of liturgical inculturation (Prier, 1995, p.3) is the recognition of culture indirectly created by God through His creation. Christians believe that a culture is a form of God in Christ "incarnation" who turned Himself to be human and showed God's kindness to the world. The presence of Christ in the world is represented by a culture i.e. Hebrew, however, His presence in the world has inspired the inculturation of local culture and liturgy. Nonetheless, inculturation must follow the Paschal mystery pattern; on the one hand the Church must dare to abandon the cultural color it carries when it comes to a place. The Church must dare to abandon the old cultural dress, and then put on a new outfit that is in harmony with local cultural customs. That's where the Church will rise up and come up with a new face that is all-round fine-looking and harmonious in the local socio-cultural context. On the other hand, local culture must be ready to die to be raised again. Elements that are not aligned with faith must be removed, while the good elements are retained. Local culture when combined with the Christian faith will display new wealth amid the traditions of the nation.

The inculturation of Church music as the above example is not an attempt by the Church to simply adopt a regional song and replace its lyrics with new spiritual lyrics. The inculturation of Church music should be understood as an endeavor to seek the pattern, style, atmosphere, and rhythmic patterns of traditional music and then process them into new songs. But inculturation itself also needs to be studied carefully as it can potentially divide the Church into Churches with local nuances. Inculturation must therefore always be balanced with the effort to preserve the old Church tradition of the Western Church (Prier, 1995, p. 5).

The use of western wind brass ensembles (metal wind or woodwind) as a musical accompaniment in Eucharistic Mass, especially the ordinary singing is not a common practice of the Catholic Church in Indonesia. Based on this con-

sideration, the Authors are interested in experimenting arranging an arrangement of an accompaniment for a choir using a media of woodwind quintet ensemble. The richness of sound and character in each of these woodwind instruments is expected to help bring up the atmosphere of Flores percussive folk music. The experiment arrangement of this musical accompaniment refers to harmonization of a choir already composed by Mateus Weruin. Mateus Weruin is the composer of *Dolo-Dolo* ordinarium.

The material of this experiment refers to the Indonesian Catholic Church Eucharist celebration, especially in Java Island, i.e. the ordinary songs which consist of: Lord Has Mercy on Us, the Glory, the Holy and the Lamb of God.

The idea of this experimentation in the formation of woodwind quintet ensemble comes from the motivation to involve a section of the wind instrument in liturgical music. The use of instruments other than organs is needed, to open the minds of people about liturgical music. The above has been written that the ordinary is part of a holy mass with each part having different functions. One song to be taken as an example in this analysis is "*Tuhan Kasihanilah Kami* (Lord have mercy on us)"

Method

The research method used in this experiment is literature study, an exploration through references related directly or indirectly to the object of this material. In this study, the Authors perform three stages of data collection, data processing and data analysis. Data collection includes collecting reference books on Eucharistic celebrations, *Dolo-Dolo* art and woodwind quintet. Data processing in question creates an arrangement of ordinary accompaniment with reference to the collected data. The result of the arrangement is analyzed after data processing phase is completed.

Results and Discussion

East Nusa Tenggara is one of the provinces in Indonesia that has a wide variety of tribes, languages, arts, religions, and customs. The local traditional art in East Nusa Tenggara is usually presented in a series, performed together with traditional musical accompaniment. *Art-Dolo Dolo* is an art that presents the art of music, dance and literature. In addition to the above, *Dolo-Dolo* is also an oral tradition amongst the natives in East Flores, which include giving advice, instruction, as well as allusions to the lives of locals. The said art takes the form of '*pantun*' which is sung with music that is profane or secular. The dance is presented in a circular motion.

Songs and traditional dances are an expression of life, capable of inspiring repertoire of hymn; one example is the creation-*Dolo Dolo* singing to the chorus in the form ordinarium. It started in 1974, when the Diocese of Larantuka, East Flores had a new Bishop, Monsigneur (Mgr) Darius Nggawa. Determined by the pride of the appointment of a local native son as the local bishop, Mateus Weruin, a music teacher who was quite famous across East Flores, composed a Mass using idiomatic local culture to create a *Dolo-Dolo* Mass (Prier, 1995, p.7) The soul of the percussive local folk music is very strong in the composition of this choir. This creation by Mateus Weruin seemed to be in line with the decision of Vatican II in 1965 to produce Indonesian liturgical music based on the (local) ambiance.

Every member of the woodwind instrument has a different sound and character. Many of the Classical and Romantic composers used woodwind instruments as the solo instruments in their works. When arranged properly, woodwind instruments can create a festive atmosphere but also solemn one. The character of woodwind instrument that is agile and dynamic, is very much in line with the lively *Dolo-Dolo* rhythmic character

Auditory information as regards to the rhythmic patterns of *Dolo-Dolo* music was acquired through the sound recor-

dings which are then transcribed into notation.



Figure 1. Rhythmic patterns of *Dolo-Dolo*

In the book of *Madah Bakti* accompaniment, published by Yogyakarta Liturgical Music Center, the writing of the above rhythmic pattern converts as follows:



Figure 2. Writing of rhythmic pattern converts

The change of time signature from 6/8 to 2/4 is intended to make it easier for people to sing it. In the experimentation of mass-musical accompaniment arrangement *Dolo-Dolo*, a cheerful percussive pattern emerges through the sixteenth dotted rhythmic pattern. Based on this consideration, the woodwind instrument with a lively character was selected as the media for writing a music arranger accompaniment mass-*Dolo-Dolo*.

In the New Grove Dictionary Music and Musicians, Malcolm Boyd defines the arrangement as follows:

The reworking of a musical composition, usually for a different medium from that of the original (Stanley Sadie 1980, p. 627) (Writing back a musical composition for a different medium than the original).

In The New College Encyclopedia of Music, JA Westrup and FII Hurrison thought an arrangement as:

...the adaptation of a piece of music so as to make it suitable for performance by the forces of which it was originally composed. (Westrup and Hurrison, 1960, p. 34) (Adaptation of a song so as to make it suitable to be presented in a different formation than the original composition).

Both have the same meaning or interpretation, i.e. rewriting an existing piece of

music to be suitable for presentation in a different musical instrumentation formation. Based on the above explanation, the experimentation of creating an arrangement of musical accompaniment for *Dolo-Dolo* mass is more inclined to the opinion of Hurrison JA Westrup and FII.

Analysis of Lord Have Mercy on the US (Dolo-Dolo Mass)

The Song 'Lord Have Mercy on Us' was selected from several songs in this ordinarium, and serves as an example in the work analysis. In analyzing or studying the song, the Authors refer to the following books: Science Shape Music, *Madah Bakti* Choir, *Madah Bakti* Accompaniment (Organ).

The terms used in the analysis include the following: 1) Period, uses uppercase like A, B, C and so on, and if the sentence/period is repeated with accompanying changes, then the capital letters are accompanied with accent marks (') such as AA'; 2) Phrase/clause, distinguishes between question phrases and answer phrases, the code used is lowercase, such as a, b, and if the clause/phrase is repeated with accompanying changes, then lowercase is accompanied with accent marks (') as aa'; 3) Song pattern is a song element consisting of a number of tones that are united by one idea/thought, the code used is lowercase such as m, n, and so on, and if the pattern is repeated with the change, then the lowercase is accompanied by an accent mark (') such as m, m'.

Melody Form the Scheme:

Period A: 0 / 2 - 16 / 1

Question phrase 0 / 2 - 9 / 1

Answer phrase 9 / 2 - 16 / 1

Period A: 16 / 2 - 32 / 1

Question phrase 16 / 2 - 25 / 1

Answer phrase 25 / 2 - 32 / 1

Period A: 0 / 2 - 16 / 1

Question phrase 0 / 2 - 9 / 1

Answer phrase 9 / 2 - 16 / 1



Figure 3. The song “Tuhan Kasihanilah Kami” Taken from *Madah Bakti 184* book, *Madah Bakti Mix Choir Volume I* and *Madah Bakti accompaniment (Organ) Volume I*

Based on the form structure scheme, it can be concluded that the song “Tuhan Kasihanilah Kami” consists of one part with the formula A A’ A. The Period A consists of sixteen bars divided into nine bars of question phrases and seven bars of answer phrase. The nine bars of question phrase consists of a four-bar of pattern m and a five-bar of pattern n, while the seven bars of answer phrase consists of a two-bar of pattern m and a five-bar of pattern n

The Period A’ consists of sixteen bars divided into nine bars of question phrase and seven bars of answer phrase. The nine bars of question phrases consist of a four-bar of pattern m² and a five-bar of pattern n, while seven bars of answer phrase consists of a two-bar of pattern “m” and five-bar pattern “n”.

Therefore, the melody form scheme can be elaborated into:

Period A: question phrase (m, n); answer phrase (m’, n’)

Period A’: question phrase (m², n); Answer phrase (m’, n’)

Intro

Intro is a section at the beginning of a composition or a song that serves as an intro to the main song. The intro to the song “Tuhan Kasihanilah Kami” was created using a melody from the answer of period A namely the sixteenth bars of the second tap up to the twenty-third bars of the first tap, the total number of bars is seven bars i.e. bar zero of the second tap to seventh bar of the first tap. Although the main song is the same as the sixteenth to the twenty-

third bar, it now uses a special arrangement.

In the first notation French horn plays the main melody (*cantus firmus*). Oboe in a large third distance as above has a function to thicken and ascertain the main melody. Flute, clarinet and bassoon function to form a parallel harmony. One sixteen tone of French horn and oboe aims to illustrate the rhythmic pattern of traditional Flores dances sung by simple percussion instruments.

The chord progression on the intro section is as follows: V7 - I - IV - I. The tempo sign at the beginning of the intro uses the MM 80 *moderato*, while the dynamic sign is as follows:

Zero bar of the second tap is a hanging tap played rather softly (*mezzopiano*), then gradually becomes louder (*poco a poco crescendo*) until it reaches its peak on the third bar. On the fourth Bar, it softens (*decrescendo*) up to the seventh bar back to the sign of the dynamic of the *mezzopiano* before getting into the main song.



Figure 4. Notation (Intro Arrangement Structure)

Period A

On the seventh bar of the second tap, the flute along with the soprano and tenor sound play the main melody, while the other instruments play the accompaniment. The first note on the eighth bar was played simultaneously with a loud accent and then softened. On the ninth to the eleventh bar, oboe, clarinet, French horn and bassoon together with the soprano affirm the question phrase. The lyric at the beginning of the song is a prayer, namely "Tuhan Kasihanilah Kami." The first part of the question phrase to the ninth bar, using the *mezzoforte* dynamics sign, while the ninth to tenth bar using the *decrescendo* dynamics sign. Although oboe, clarinet and French horn on the ninth to the tenth bar, play a different rhythm and serves as a companion, the three instruments also serve to emphasize the question phrase. Bassoon continues to play its function as bass, in addition to occasionally appear affirming the question phrase.



Figure 5. Second notation, bar 7/2 to 11/1

On the eleventh bar of the second tap, the clarinet serves as a transposition instrument that has a distinctive sound and takes over the main melody from the flute and continues the question phrase sentence until the sixteenth bar of the first tap. This section uses the dynamics sign of *mezzoforte* and on the long tone, the dynamics sign turns into *decrescendo*. Flute, oboe, French horn and bassoon on the twelve bars still function as the accompanist, although sometimes perform as a parallel harmony as seen on the fourteenth bar. The dynamic sign for flute, oboe and French horn is the piano, which then with the addition of *crescendo* became *mezzoforte* the sixteenth bar of the first tap of the phra-

se is the end of the question phrase.



Figure 6. Third notation, bar 11/2 to 16/1

On the sixteenth bar of the second tap to the twenty third bar of the first tap, the French horn plays the main theme as the answer statement. This melody is the same repetition of the music theme in the intro. The dynamic sign is used, namely: *mezzoforte* and *poco a poco crescendo*. On the eighteenth bar of the second tap, there is a variation of tone that moves to its climax on the nineteenth and twentieth bars. The bassoon on the seventeenth to the nineteenth bar remains to play the accompaniment by using long tones in the dynamic sign of *mezzopiano*.

After playing long tones, flute, oboe and clarinet on the twentieth bar, it helps to thicken the peak of the response sentence. On the twenty-first bar of the second tap to the twenty-third of the first tap, the flute, oboe, clarinet and bassoon repeat the same pattern to establish the response statement as well as ending this sentence.



Figure 7. Fourth notation. Bar 16/2 to 23/1

Period A'

Oboe, together with the soprano and tenor voice start the interrogative sentence in the sign of dynamics of *mezzoforte* and *decrescendo*. On the twenty-fourth bar of the second tap to the twenty-seventh bar of the first tap, French horn and bassoon play the long-accented tone in the *crescendo*

dynamic sign. On the twenty-fifth bar up to the twenty-seventh, the clarinet answers the question by playing a different pattern in the form of one-sixteenth tone passage note showing its agility. The Flute strengthens the soprano's voice from the twenty-seventh bar of the second tap to the thirty-second bar of the first tap that at the same time ended the interrogative sentence.



Figure 8. Fifth notation, bar 23/2 to 32/1

On the thirty-second bar of the second tap, the clarinet plays the response sentence. Other musical instruments support the creation an atmosphere of submission with a clarinet through a simple melody.



Figure 9. Sixth notation, bar 32/2 to 39/1

Conclusion

The inculturation of Church music can be a process of reciprocity between the local cultures and the style of Church observance. The media to apply inculturation can be performed in many ways or forms. A literature study of reference book collection on inculturation of Church music, *Dolo-Dolo* art, and wood wind-instruments create a musical idea realized in the experimentation of ordinaries musical arrangements, especially in “*Tuhan Kasihanilah Kami*”. The rhythmic character that characterizes the traditional Flores music lies in a dotted one-sixteenth pattern, the author

expressed it in various sounds and the characters of a woodwind-instrument.

One example of the use of Flores percussive musical idiom is in the song intro of ‘*Tuhan Kasihanilah Kami*’. The use of a one-sixteenth rhythm dotted on 0/2 to 2/1 bars continued by 2/2 to 3/1 by developing the pattern of rhythm played by a French horn. A similar pattern of rhythm is played by the flute and oboe which serves as a fill in the empty space of the rhythm, and at the same time enriching the sound. A one-sixteenth rhythm pattern and its variations will always appear in the song.

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