



## Cultural Inculturation of Ngada in Church Liturgical Music

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### **Abstract**

Catholics in Ngada still use inculturation songs in the liturgy, for example in celebration of the Reba and regular mass. In line with the rapid development of songs inculturation in Ngada and the needs of the community, a song book entitled *Ti'i Adha Ne'e Melo Redho* was published. This study aims to examine and analyze the 10 opening songs from the book *Ti'i Adha Ne'e Melo Redho* by referring to the provisions of the Ngada traditional music elements and the provisions regarding liturgical music that apply in the Catholic Church. This study used inculturation theory with qualitative methods. The results showed that the 10 songs can be categorized as inculturative liturgical songs, although there are some songs that are not characterized by traditional Ngada music and are not suitable as opening songs.

**Keywords:** *Liturgical music; Inculturation; Ngada*

### **Introduction**

The liturgical life of the Catholic Church is inseparable from music, both vocal music and instrument music. Music is used in most liturgical celebrations. Music itself has the meaning of worship and praise in the liturgy of the Church and is used in the liturgy to create a liturgical atmosphere. Therefore, music has a very important position and role in the appreciation of people's faith, especially in liturgical celebrations (Hardawiryana, 1990).

In church life, there are two contents, namely music and music singing. Kosasi explains that "Liturgical music (especially melodies produced by musical instruments) and liturgical songs (especially texts or liturgical acts given melodies) can be sung with the sounds and sounds of musical instruments characteristically expressing the faith of the Church celebrated in the Liturgy, which is about what God does (God's saving masterpiece) and the response of the man of faith (gratitude, praise, prostration, and supplication)" (Kosasi, 2010).

In addition to Gregorian songs, there are also inculturation songs that are often used in Church liturgical celebrations, especially in Indonesia. Inculturation singing itself is understood as a meeting between the liturgical aspect and the traditional aspect that leads people to encounter God in prayer and praise. The process of inculturation can be an advantage and opportunity that is quite unique, especially in Indonesia, because it can enrich each other's expressions of faith of Catholics. In liturgical music, inculturation means the attempt to create new musical forms of high quality and sublime; which affects

believers who attend worship, then this inculturation song can be an expression of faith (Prier, 2014). The development of inculturation singing today is inseparable from the Second Vatican Council which opened the entrance to elements of tradition in the liturgy of the Church.

Until now, Catholics in Ngada district still use inculturation songs in the liturgy, for example in the celebration of Reba mass and ordinary mass. In celebration of this mass, people often sing liturgical songs in dareah and ethnic nuances. In recent years, *Kevikepan Bajawa* has been quite vigorous in conducting music composition workshops based on Ngada folk songs. This awareness emerged as an effort to collect Ngada cultural treasures, especially traditional songs that began to be scattered and difficult to find authenticity. In line with the rapid development of inculturation singing in Ngada and the needs of the people, a songbook entitled *Sura Ngasi Ne'e Melo Redho* was published. The publication of this book is in the same rhythm to elevate praise to the Almighty through the treasures of Ngada culture.

This book was published in the 1940s by SVD pastors who worked in the Ngada region including Fr. Johann Koberl, Fr. Adriaan Momersteeg, P. Cornelis Does. In 196 the book went through its 6th printing. The book contains prayers in the Ngada language and liturgical hymns from opening to closing. In accordance with the times, this book then got a new title, namely, *Ti'i Adha Ne'e Melo Redho*. The new title was approved by Fr. Adriaan Mommersteeg before his death. In this book also added many new songs typical of the Ngada region composed by songwriters from the Ngada region itself. In addition, several songs were also added in Indonesian the results of the workshop in Mataloko which were then adapted into regional languages.

To focus the discussion, the author only limits the discussion to the results of research on inculturation singing in the *Ti'i Adha Ne'e Melo Redho* songbook, especially on the opening songs or *Mebho Da Wunga* or *Pege Misa*. The problem analyzed here is whether the songs in the opening section are in accordance with the elements of Ngada tradition music such as melody, scale, language, and are they in accordance with the provisions of liturgical music?

In dissecting this problem, the author uses the theory of inculturation, which is a theory that explains the process of integrating the experience of church faith in a particular culture (Bakker, 1984). This is also the case in inculturation songs, which begin with the meeting of church music with certain cultures. However, in the process of the meeting, there was also an adjustment between the church's own liturgical singing and the culture without losing the values of the liturgy aspect. Adjustments and changes can be seen from the language used, the melody of the song, and the scale of the song by continuing to maintain the meaning and content of the song in accordance with its position and role in the liturgical celebration.

## **Research Methods**

The type of research used is qualitative research with descriptive research methods. Descriptive research itself is defined as a research method used to examine humans, objects with the aim of making descriptions and descriptions of the objects investigated (Nazir, 1992).

The author collected data from the results of studies and individual observations of 10 opening songs contained in the book *Ti'i Adha Ne'e Melo Redho*. To complete the data needed, the author conducted direct interviews with book compilers, churches, and cultural observers to obtain information related to research. The author also uses the literature study as one of the references to be used as a means of consideration in dissecting problems during research.

## **Discussion and Results**

### **Basis, History, and Constitutional Foundations of Inculturation Chants**

Scripture implies that God's self-revelation has always been real and individual. God's revelation always came about according to the situation and condition of the nation of Israel. In addition, God is in contact with His people, usually through prophets and kings. Even God was always close and faithful to His people during the Babylonian captivity. God did it all with the language and culture of the Israelites. God's self-revelation is also enhanced in the presence of the Son of God, who is present neutrally and detached from all cultures to inculturate. Jesus lived according to the law, but then He perfected it. All of this is a form of inculturation which is a meeting of two parties that produces change. Thus, it can be concluded that the basis of inculturation itself is the attitude of God who wants to be close and involved in human life as His people (Prier, 2014).

Inculturation of liturgical music occurred around the beginning of the 4th century when Bishop Ambrose in Milan created hymns based on musical forms from Eastern Europe. This continued in the 10th-11th centuries, when people from Frankonia, Germania, and so on in Northern Europe sang Gregorian songs in their own way. This indicates that they are not only switching to a new culture, but their culture is also included in other cultures. For the western Church, this was a new change that posed a danger of losing its Church identity, hence the reformation of various movements.

Since the 16th century, the process of inculturation in the Catholic Church has diminished along with the counter-reform movement. At that time the Church did not appreciate the elements of local culture at all. However, around the 19th century, the Catholic Church itself began to change. There was a renewed awareness of mission as an effort to build the local Church and an interest in cultural values outside Europe. This view of the church was later confirmed by the convening of the Second Vatican Council. The council reopened the door to the entry of inculturation, which was enshrined in the Constitution *Gaudium Et Spes* in a new vision as a form of respect for values outside the Church. The basis of all these visions was the council's declaration that the Church was not bound by any particular form of human culture (art. 42). This is also affirmed in *Sacrosanctum Concilium* art. 123 which states that the Church does not consider the style of art as distinctive to itself (Prier, 2014).

Even after the Council, Pope Paul VI and John Paul II developed this theological idea by stating that God works in all cultures, because both the work of creation and Christ's blessing are hidden in it (Paul II: 1979). However, it must be remembered that not all elements of culture are sacred; there is also an element that must be restored and perfected through the mystery of Christ's death and resurrection.

In the Catholic Church there are three inculturations, namely liturgical inculturation including music and architecture, second inculturation of spiritual life, and third theological inculturation. Liturgical inculturation itself means a reciprocal process between local culture and Church "culture" in the form of preaching and expressing faith in worship, for example the use of traditional dances, songs, and traditional music accompaniment in Church entrance processions (Prier, 2014).

### **Inculturation of Ngada Traditional Music**

The Ngada are one of the tribes located in one of the mountains of central Flores. Ngada is famous for its megalith (stone) culture and *Pesta Reba* (traditional new year party). The Catholic Church entered the Ngada region through the presence of Dutch missionaries in the early 20th century. However, at that time traditional or animist beliefs were still very thick and became a strong grip for Flores people and Ngada people in particular. This can be seen from the *ngadhu* and *bhaga* buildings that stand in the middle of the village as symbols and symbols of the presence of ancestors or ancestors in the village.

One of the Ngada cultural heritage that still survives today is the traditional festival of *Reba*. This traditional *Reba* feast is a traditional new year ceremony. Usually once a year, family members and all

villagers gather and come from distant areas (overseas) to participate in this traditional feast in dances, songs, and prayers to ancestors. However, this traditional *Reba* feast does not fall on a fixed date, but moves from one village to another, starting from Christmas until mid-February.

Ngada music has certain characteristics that distinguish it from other traditional music in Flores. There are two scales used in Ngada music, the first is a quasi-major scale. The tones used in this scale are do, re, mi, fa, sol. The quasi-major scale means major but incomplete, because there are no la and si notes. Music smells of tonics and is dominant but there is no subdominan and does not follow the pattern of cadens or chord sequences like western music. The song is very rhythmic and the music is determined by the instrument. These notes are derived from the musical instrument Ngada, *Foidoa* (double flute). The second scale is an anhemitonic pentatonic derived from gong-drum ensembles, commonly used to accompany *Ja'i* dances. This instrument seems a bit monotonous because there is only one gong that is constantly repeated. The notes in this scale are do, re, mi, sol, la sol, la. (Prier:2014).

The uniqueness of traditional Ngada vocal music is the parallel quint and octave. The second characteristic is the form of answering each other between soloists and mass singers, usually also in choirs. Ngada's vocal music is also spontaneously sung in a choir, and usually the note of *re* in a traditional song becomes the finalist tone. In addition, there is another characteristic, namely a long bass, for example the do tone is maintained, although the melody becomes a re tone, for example in the song *Ana Sai*. Songs are also usually performed in conjunction with solo and chorus, where there are short answers and long answers, for example the song *Nenga Kako* (Prier: 2014).

The process of music inculturation in Flores itself only began around 1969. This was delayed because since the 1930s, the Catholic Church in Flores through missionaries diligently translated Church songs with European characteristics which eventually resulted in a hymnbook, namely *Jubilate*. The process of inculturation itself was pioneered at Mataloko Seminary by Fr. Appie van der Heidjen in the framework of the 40th Anniversary with the *Pancawindu* Mass. This process produced new liturgical songs based on the traditional Ngada song, which was sung and danced (according to traditional patterns) by the whole devotee, for example the song *Marilah Kita Ke Rumah Bapa, Madah Bakti* number 176. Based on this event, in Ledalero Major Seminary there was an inculturation movement in the form of the creation of inculturation songs. One example of a song created is *Tuhanlah Gembalaku*, created by Martin Runi (Prier:2014).

The process of creating official and serious inculturation songs only took place in various composition workshops held in Flores, especially in Ngada in 1990, 1994, and 1997 in Mataloko. It can be said that Mataloko was the center of the inculturation of Church music. In addition to the creation of inculturation songs, the use of traditional musical instruments such as *Foidoa* and *Go Laba* as accompaniment to Church songs has begun to be pioneered. Then also used a type of *Kulintang* musical instrument made of bamboo and *Angklung* to accompany quasi-major songs. Therefore, it is concluded that the position of Ngada music is quite central in the development of church music in Flores (Prier: 2014).

### **Analysis of The Opening Songs in The Book *Ti'i Adha Ne'e Melo Redho***

The book *Ti'i Adha Ne'e Melo Redho* was published at Arnoldus Ende Printing House with a maroon cover and pictures of wind instruments *Foidoa* and *Kulintang*, which are typical Ngada musical instruments besides *Go Laba*, *Ukulele*, and *Foipai*. In the opening part or *mebho ngia wunga/pege misa* of the *Ti'i Adha Ne'e Melo Redho* songbook, there are 10 songs.



Fig. 1. Cover of the book *Ti'i Adha Ne'e Melo Redho*.  
(Source: doc. Stanis Sanga Tolan, 2024)

The first song is called *Kami Ngo Toto Ngodho*. The song's title literally means *We Come Together*. This song consists of 14 rhythms with two parts, namely the chorus part and the solo part, with the basic notes Do=F and 2/4 rhythm, which are characteristic of traditional Ngada songs in general (birama 2/4). In traditional Ngada music, the solo part is usually called *Tolu*. This song uses a quasi-major scale because the notes used in this song are the notes do, re, mi, fa, sol. This song is incomplete because there are no la and si tones, therefore the song itself is major. The lyrics of this song uses Ngada language in general, but the lyrics pattern has rhymes or similar sounds at the end of sentence syllables. This is one of the characteristics of traditional music, traditional mantras, traditional prayers, traditional proverbs, and traditional Ngada advice.

This song is the opening song, therefore it is only sung at the opening rite, when the priest and the missionary march together to the altar. Because this song has a major pattern, it is very suitable to be sung during the opening rite because in accordance with the characteristics of the opening song must be cheerful, joyful, festive and magnificent that can unite the hearts of all people to follow the Eucharist Celebration. The lyrics of this song are *kami ngo toto ngodho, wi mai ba'u ngia Kau. Da polu kedhi da pagha banga. Da dhanga fewa ge sa'o teda. Da dhanga fao ge li'e sa'o. Kau dhanga laka ata da laza*. This song means *we came together, to make offerings to You. You are the one who always takes care of the children. Who guards every house. Which protects every family. You are always merciful to anyone who is unfortunate*.

This song contains an invitation to the people to unite their hearts and prepare themselves to offer their intentions and hearts to God in the celebration of the Eucharist. This song is very in line with the function of the opening song in general, which is to open worship and mention the theme. The great theme of the Eucharist is to give oneself, heart, and intention and all things to be offered to God in the sacrificial offering of Jesus Christ the Son of God Himself who gave human life through His Body and blood in the form of bread and wine sacrificed in the Eucharist.

Therefore, when viewed from the scales, song form, rhythm, rhythm patterns, and language used, it can be concluded that this song is very distinctive representing the music of the Ngada tradition. Meanwhile, when viewed from the content of the song's lyrics, this song is in accordance with its function and role as a liturgical song in the Eucharist Celebration, especially as an opening song. This song is also

classified as a liturgical song because it has functional characteristics, meaning that it was created specifically for the celebration of the Eucharist. This song has an ecclesial characteristic, meaning that this song was created to be sung together, this can be seen from the use of the word *we* in this song. Thus, judging from the various musical elements of the Ngada tradition and the rules of liturgical music, this song can be classified as an inculturation song and is very suitable for use in the opening rite of the Eucharist Celebration.

The second song is *Kami Da Ngodho*. The song's title literally means *We Came*. The song consists of 16 rhythms with two parts, namely the chorus part and the solo part. The song has a basic Do=D tone and a 4/4 rhythm. The song begins on the fourth beat. This song uses a major scale because the notes used in this song are the notes do, re, mi, fa, sol, la, si. This song can be categorized as not a song that is characteristic of the Ngada tradition, because in addition to using major scales in general, the melody of this song also does not represent the music of the Ngada tradition even though the lyrics in this song use the Ngada traditional language.

The lyrics of this song are *Kami da ngodho ngia Kau o Mori Dewa Kami. Kami mai walo molo ngia Kau o Mori Kami. Kau da polu kedhi ne'e pagha banga. Kau da nidi lagha ge nua tana. Dewa Kami Mori, Kau da riji rai. Kami dhedhi mani, mani Dewa Kami*. The meaning of these lyrics is *we come to you, God The Creator. We have come to thank you God The Creator. You care for all people and protect all nations. our benevolent creator God, we praise You our God*.

This song contains an invitation to the people to unite their hearts and prepare themselves to offer their intentions and hearts to God in the celebration of the Eucharist. This song is very in line with the function of the opening song in general, which is to open worship and mention the theme. When viewed from the elements of Ngada tradition music, this song gets an inculturation process, especially in language. Thus, based the various musical elements of the Ngada tradition and the rules of liturgical music, this song can be classified as an inculturation song and is very suitable for use in the opening rite of the Eucharist Celebration.

The third song is *Di Ngia Tua Dewa Ja'o*. The song's title literally means *To The Lord my God*. The song consists of 16 rhythms with only one whole piece, but consists of two verses. The song is Do=G and has a 4/4 rhythm. The song begins on the fourth beat. This song uses a major scale because the notes used in this song are the notes do, re, mi, fa, sol, la, si, besides that there is a chromatic tone, namely the sa tone. This song can be categorized into western songs and is not a song that is characteristic of the Ngada tradition, but the verses in this song use the Ngada traditional language. This song classed as not a traditional Ngada song, because, apart from using major scales in general, the melody of this song does not represent the traditional music of Ngada.

The lyrics of this song are *Da ngia Tua Dewa Ja'o, ja'o sedho ulu tu. Ba ne'e toto ate ja'o, ja'o ngedede tu'u tu'u. Bekasi ne'e ana Kau, ba ne'e sewo sala ja'o. O Dewa ulu ngia Kau, ma'e zoka ana diana. Ma'e zoka ja'o, ma'e zoka ja'o ana Kau*. The lyrics of this song literally means *In Your presence, O Allah, I bow down. With a sincere heart I pray to You. Let me be Your child, who is full of nests of sin. O Lord my God to Thee I beg you, do not forsake me. Don't leave me your child*.

This song describes mankind's expression of regret and repentance to God for all sins and mistakes. This song is also about expressing man's supplication to God, that God should not abandon man at any time. If judging from the content of the song, then this song is not suitable if sung as an opening song, although there are some verses that express prostration to Allah. This song is especially appropriate if sung during the worship of the Blessed Sacrament or Adoration service, because the lyrics express worship, repentance, and regret. Meanwhile, when viewed from the elements of Ngada traditional music, this song gets an inculturation process, especially in language.

Therefore, when viewed from the elements of Ngada tradition music, this song is indeed not a song in the style of the Ngada tradition, even though the lyrics use the Ngada language. In terms of liturgical music rules, this song is more appropriate to be sung at Adoration services. This song is an inculturation song, especially language inculturation, and can be sung at the celebration of the Eucharist but not as an opening song.

The fourth song from the opening part is *O To'o Si Kita Sama-Sama*. The song's title literally means *Let Us Come Together*. This song consists of 20 rhythms with three parts, namely the chorus, *the tolu* or solo part, and the last part is *walo* or short answer from solo. In the solo section there are five solos and each solo has two stanzas, and it is sung alternately with the *walo* section then returns to the chorus. The song has a basic Do=G/F tone and a 2/4 rhythm. The song begins on the second beat. This song uses anhemitonic pentatonic scales because the notes used in this song are the notes do, re, mi, sol, la.

The lyrics of this song are *O to'o si kita sama-sama, mai masa bepu banga, walo molo ngia Mori Dewa Ema. Dewa ngai laga bhu nama ngaza, Dhapi wula dala naki kita ata. Dewa meze me'a zeta ola lewa, Dhoru mai dhegha Yesus pera lesa. Dewa ngara ladho riwu sa'i talo, Kagho peu palo Ngai Ngaru Santo. Kita podhu padhi mani dhapi ja'i, Melo ngaza gazi pata bila kadhi. Kita moku obo, mai walo molo, Dewa di'i logo, sai dhu olo-olo. Walo molo ngia Mori Dewa*. This lyric means *Let us all, we are equally hastened, all from young to old, giving thanks to God the Father of the Creator. God is the Ruler of the Creator of all things, the moon, the stars and men. God is great and most high, coming to mourn man, Jesus gives way. God is the Ruler of the universe, the Holy Spirit who comforts and nurtures. we gather together, praise with ja'i dance (traditional dance typical of Ngada), praise His name forever. Together we gather to give thanks, God who always guides us forever. Let's thank God the Father*.

This song contains an invitation to the people to unite hearts, convey, and give thanks to God in the celebration of the Eucharist, because God always helps and cares for His people. This song is very in accordance with the function of the opening song in general, which is to invite people to prepare their hearts to participate in the Celebration of Salvation.

Therefore, when viewed from the scales, song form, rhythm and rhythm patterns, as well as the language used, it can be concluded that this song is very distinctive representing the music of the Ngada tradition. Meanwhile, when viewed from the content of the song lyrics, this song is in accordance with its function and role as a liturgical song in the Eucharist Celebration, especially as an opening song. This song is also classified as a liturgical song because it has functional characteristics, meaning that it was created specifically for the Celebration of the Eucharist. This song also has an ecclesial characteristic, meaning that this song was created to be sung together, this can be seen from the use of the word *kita* in this song. Thus, based on various musical elements of the Ngada tradition and the rules of liturgical music, this song can be classified as an inculturation song and is very suitable for use in the opening rite of the Eucharist Celebration.

The fifth song is *O Ema Zeta Wawo Lizu*. The song's title literally means *God the Father in Heaven*. The song consists of 20 rhythms with only one whole piece, but consists of two verses. The song is Do=D and has a 3/4 rhythm. The song starts on the first beat. This song uses a major scale because the notes used in this song are the notes do, re, mi, fa, sol, la, si. This song can be categorized into western songs and is not a song that is characteristic of the Ngada tradition, but the verses in this song use the Ngada traditional language. This song is classified as not a traditional Ngada song, because, it uses 3/4 which is rarely found in Ngada tradition music.

The lyrics of this song are *O Ema zeta wawo lizu, isota kami zale au. Da idi modhe misa dia, dheghana Yesus na'u gha. Bekasi masa riwu dia, ngi'i Yesus weta ra'a. Ne'e mata zeta tolo salib, da idi modhe ngia Kau*. The lyrics of this song mean *God Father in heaven, look at us on earth. Coming with intent for the sake of Jesus who sacrificed. Tell us Your people, for for for for our deeds Jesus bled and died nailed to the cross, to atone for our sins. This song is about supplications and expressions of*

*repentance and greeting for the sins of God's people, so that Jesus sacrificed to death on the humble cross.* Based on the lyrics of the song, this song is actually more suitable when sung during Lent or on Good Friday which is full of themes of crosses and penance. This song is very inappropriate if it is sung during the opening rite of the Eucharist. The melody of this song seems melancholy, making this song less suitable to be sung in the opening rite, because the opening song must be a cheerful, uplifting and joyful song. Therefore, when viewed from the elements of Ngada tradition music, this song is indeed not a Ngada tradition-style song, even though the verses are in Ngada language. In terms of liturgical music rules, this song is more appropriate to be sung during Lent or Good Friday. It can be concluded that this song is an inculturation song, especially language inculturation, and can be sung at the celebration of the Eucharist but not as an opening song.

The sixth song is *Meda Dia Teda Lewa*. The song's title literally means *Gathering in the House of God/Church*. The song consists of 18 rhythms with three parts, namely the chorus, the *tolu* or solo part, and the last part is *sebhe/repo* or coda (the end of the song). The song is Do=F and has a 4/4 rhythm. The song starts on the first beat. This song uses a quasi-major scale because the notes used in this song are the notes do, re, mi, fa, sol.

The lyrics of this song are *O mai, O mai, mai meda dia teda lewa, dia sa'o ema Dewa. Kita mai, mai walo molo, dia Dewa da ladho me'a; Kita dhedhi mani ngaza Dewa, zeta lena da ladho me'a. Kita meda dia sa'o Dewa, soro mazi da modhe kena kena.* The meaning of the lyrics of this song is *Let's all gather in this House of God/Church. Let us give thanks and praise His name, we worship Him who is enthroned in heaven. We gather in the House of the Lord, the house of all good words and glad tidings.*

This song is about an invitation to all people to gather together in the *House of God* while giving thanks and praising His name enthroned in heaven. This song is already very suitable for its role in the liturgy as an opening song, because the content of this song is in accordance with the rules of liturgical music. Therefore, based on the scales, song form, rhythm and rhythm patterns, as well as the language used, it can be concluded that this song is very distinctive representative of Ngada traditional music. Meanwhile, when viewed from the content of the song's lyrics, this song is in accordance with its function and role as a liturgical song in the Eucharist Celebration. Therefore, based on the musical elements of the Ngada tradition and the rules of liturgical music, this song can be classified as an inculturation song and is very suitable for use in the opening rite of the Eucharist Celebration.

The seventh song is titled *Maisi Kita Ganirai*. The song's title literally means *Let Us Rejoice*. This song consists of 18 rhythms with three parts, namely the chorus, the *tolu* or solo part, and the last part is *walo* or short answer after the solo. The song has a basic Do=F tone and has a 2/4 rhythm. The song starts on the first beat. In this song there are only four notes, namely do, re, mi, sol, so it is classified into the anhemitonic pentatonic scale, because this song seems monotonous / repetitive according to the characteristics of the anhemitonic pentatonic scale itself.

The lyrics of this song are *Maisi kita ganirai, mai si kita ganirai, mani walo molo ngia Mori Dewa, o maisi. Mai si kita kono mogo-mogo, dia one kopo da molo. Mai si kita lole bhoe-bhoe, dia one sa'o da modhe. Mai si kita meda dia teda, dia teda Dewa da pera. Maisi kita dawu dia tangi, dia tangi Dewa da padhi. Maisi kita ana kapo Dewa, ma'e mema paru papa nea, O maisi.* The lyrics of this song mean *Let us rejoice, give thanks to God the Creator. Let us enter into a good home together. Let us enter into a good home together. Let us gather together in the House of the Lord. Let us join hands into the House of the Lord. Let us children of God, do not forsake one another. Let!*

This song is about an invitation to the people to gather in the House of God, rejoice, give thanks for all the goodness of God. Therefore, based on the elements of Ngada tradition music, it can be concluded that this song is very distinctive representing Ngada tradition music. Meanwhile, based on the content of the song's lyrics, this song is in accordance with its function and role as a liturgical song in the Eucharist Celebration. Thus, based on the musical elements of the Ngada tradition and the rules of liturgical music,



this song can be classified as an inculturation song and is very suitable for use in the opening rite of the Eucharist Celebration.

The eighth song is *Sa'o Ema Dewa*. The song's title literally means *House of God the Father*. The song consists of 40 rhythms with four parts, namely the chorus 1, the chorus 2, the tolu or solo part, and the walo/dha'o part or short answer. The song has a basic Do=F/G tone and has a 2/4 rhythm. The song begins on the second beat. The song also uses quasi-major scales.

The lyrics of this song are *O to'o si kita nuka zeta, zeta sa'o go Ema Dewa, leza dia ana bila laga gani rai gha masa-masa. Mai kita sama-sama nuka zeta sa'o ngaza, mai kita mekho mani, mekho mani ngaza Gazi, kita mai ti'i adha, ti'i adha ngaza Ngata, kita mani Mori Dewa, Mori Dewa ladho me'a, ganirai gha masa-masa. Maisi ganirai masa-masa, zoka nea go ngawu ota ola, go modhe gazi dhomi seroa, ganirai gha masa-masa. Maisi melo redho gha masa-masa, tima ngawu surga da molo, go modhe gazi dhu olo olo, melo redhosi masa-masa*. The lyrics of this song mean *Let us go together to the house of God the Father. Today is a sunny day, let us rejoice. Let us march together into the Father's house, let us praise His name, we pay homage to His holy name, we praise God the Father Almighty. Let us rejoice. Let us go of all temporal things, let us give thanks for glorious heavenly graces, let us rejoice.*

This song contains an invitation to the people to prepare themselves and their hearts together to enter the house of God to give thanks and express praise to God. Based on the musical elements of the Ngada tradition and the rules of liturgical music, it can be concluded that this song is classified as an inculturation song and is very suitable for use in the opening rite of the Eucharist Celebration.

The ninth song is *O Mori Dewa*. Literally the title of this song means *Oh God the Creator*. This song consists of 18 rhythms with three parts, namely the chorus, the tolu or solo part, and the walo/dha'o part or short answer. The song has a basic Do=F tone and has a 2/4 rhythm. The song starts on the first beat. The song also uses quasi-major scales.

The lyrics of this song are *O Mori Dewa da ladho me'a, kami mai dhedhi mani, mai dhedhi mani, mani go ngaza Kau. Kami dutu penga dulu, dutu wa'i Yesus Kristus. Mani go ngaza Kau. Kami dutu dulu sama, nuka dia sa'o ngaza, mani go ngaza Kau*. The lyrics of this song mean *O God of Creator and Almighty, we have come to praise Your holy name. We come together in the name of Jesus Christ to praise Your name. We came together into Your house, to praise Your holy name.*

There is no significant difference between the content of this song and the previous songs, because it is mostly about an invitation to the people to enter the house of God with the intention of giving thanks and praise to the Lord God the Creator. This is the essence of liturgical songs, especially the opening part. Broadly speaking, the song also explicitly expresses God's saving work through His Son, Jesus Christ, the Redeemer. This is one of the characteristics of liturgy songs and is in accordance with Sacrosanctum Concilium 2 which says that through the liturgy, especially in the Eucharist sacrifice is carried out our work of redemption. Therefore, based on the musical elements of the Ngada tradition and the content of the song lyrics that are in accordance with its function and role as a liturgical song in the Eucharist Celebration, this song can be classified as an inculturation song and is very suitable for use in the opening rite of the Eucharist Celebration.

The tenth song is *Mai Ngia Mori Dewa*. The song's title literally means "Come to God the Creator." This song consists of 24 rhythms with four parts, namely the chorus part, *the tolu* or solo part, and *the walo* 1 part or short answer and *walo* 2. The song has a basic Do=F tone and has a 2/4 rhythm. The song starts on the first beat. The song also uses quasi-major scales.

The lyrics of this song are *Maisi kita mai sama-sama, lole bho'e ne'e kono mogo. Maisi kita sama-sama meda dia teda Dewa, maisi kita lole bho'e kono mogo wi walo molo. Dewa da ngai laga, Mori da polu pagha. Dewa da ate ghoa, mora wirasi dosa. Dewa da ate wae, dhanga beka go mae. Kita le melo*

*redho, mani Dewa dhu dhengo. Mai lole bhoē, sa'o Dewa da modhe. Mai sama-sama, mai lole dia sa'o ngaza. Mai dutu dulu mai lole dia sa'o pu'u.* The lyrics of this song mean *Let us go in together. Let us gather together in the house of the Lord. Let us march in to give thanks. Allah is the Ruler of all, who always maintains. God is good, Who atoned for sin. A merciful God, who always helps the soul. We sing joyfully praising God forever. Let us enter into the house of the Lord's glory. Let us enter together into the house of the Lord.*

Just like the previous songs, this song contains an invitation to the people to enter the house of God together to give thanks for all God's goodness and love in the nuances of unity and brotherhood. The content of this song is in harmony with the spirit of liturgical music, which is to unite people. Therefore, based on the musical elements of the Ngada tradition and the content of the song lyrics that are in accordance with its function and role as a liturgical song in the Eucharist Celebration, this song can be classified as an inculturation song and is very suitable for use in the opening rite of the Eucharist Celebration.

### **Conclusion and Suggestions**

1 Historically, the *Ti'i Adha Ne'e Melo Redho* prayer and chant book, first published in 1940, is evidence of the inculturation of the tone and verse of Catholic Church music into Ngada culture. In addition, Martinus Runi's *pancawindu* songs became a milestone in the tone and Ngada tradition music was included in the Church liturgy. So, it can be concluded that the process of music inculturation in Ngada has been happening for a long time. Inculturation liturgical music has an important role to send people to live the liturgical values well. Likewise with the 10 opening songs in the book *Ti'i Adha Ne'e Melo Redho*. In the process of making *juk* music using a number of tools and materials that are easily obtained by working as a whole is no longer manual or traditional both from the beginning of the selection of basic materials to the end of the finishing results (sandpaper) and the provision of carvings, motifs and symbols - which contain aesthetic elements. Efforts to foster a love for the local culture of Timorese ethnic music art, starting from motivation and curiosity to continue working, innovating to produce simple works.

2 After going through various research and analysis processes on inculturative liturgical music, especially with regard to the 10 opening songs in the book *Ti'i Adha Ne'e Melo Redho*, it can be concluded that all of these songs can be categorized as inculturation songs, although there are three songs that only get a language inculturation process, namely *Kami Da Ngodho songs*, *Di Ngia Tua Dewa Ja'o*, and *O Ema Zeta Wawo Lizu*. These three songs are also not included in the Ngada style song, when viewed from the elements of Ngada traditional music. All the songs in the opening section of the book, as a whole, conform to the applicable provisions regarding liturgical music. However, not all songs of these 10 songs can be sung in the opening rite, there are two songs that are not suitable when sung as the opening song, because of the incompatibility of the content of the song with the role of the opening song itself.

3 Secondly, these songs are *Di Ngia Tua Dewa Ja'o*, and *O Ema Zeta Wawo Lizu*. The song *Di Ngia Tua Dewa Ja'o* is more suitable to be sung during Adoration services, because the content of the song expresses worship and requests for forgiveness for sins and mistakes. While the song *O Ema Zeta Wawo Lizu* is more appropriate if sung during Good Friday services or during Lent, because this song contains regret of the funds of the cross, as well as the sacrifice of Christ on the Cross.

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