



The Role of Song in Developing the Attitude of Responsibility of the Church in the Era of Disruption

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Abstract. This article aims to answer the role of songs sung at the Voice of Truth Bible Church (GSKI). Can these songs mature and maintain the congregation's attitude in daily life in the era of disruption? The research method used in this article is descriptive qualitative, data collection was carried out by interviewing informants who are members of the GSKI Making Life Better Balikpapan congregation. This article discusses more about how a song can influence mindsets which ultimately result in concrete actions called responsibility, both responsibilities as husbands, wives, parents, children, students, and employees. This article provides a result that the songs sung at GSKI positively influence and have implications for the mature attitude of the congregation, especially in terms of the congregation's responsibility in living a life resembling Jesus Christ.

Keywords: Role of song, Responsibility, Era of disruption

1 Introduction

In the era of the technological revolution 4.0, humans interact without distance in space and time [1] Etnasari Anjaya said that the era of disruption has encouraged all human beings to adapt to the changes that occur, so Christian youth and Christian families are required to be able to survive life's changes by remaining firm in the Christian faith, according to God's will [2]. Eliasaputra said that in the Industrial Revolution 4.0 Era there were many positive opportunities to improve human life, therefore Christians must be open to responding to them. Technology can be an effective means of conveying the truth of the Bible, because every new technological development and innovation also demands a new response from Christians so they can respond to it Biblically [3]. Budiono believes that the church is challenged to improve itself so that it is wiser to use technology to deliver education to church members towards a healthy church in accordance with God's purposes [4].

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The explanation above points to the problems that must be faced by the church in the era of disruption. According to researchers in this journal article, song is one of the

many methods to bring the congregation to maturity, responsibility according to the age and role of the congregation itself. For example, parents will realize that being a parent is a God-given responsibility, students must be responsible in the school world, namely studying diligently and correctly.

Gereja Suara Kebenaran Injil (GSKI) as the place chosen in this study is one of the churches in Indonesia that has its own songs or songs that are not commonly sung among other charismatic churches. According to several studies that have been conducted by academics about songs in the church environment, Pangesti said that it has become a characteristic of Christians that in every service there is always something called song and music as a form or way of communicating with God [5], plus a statement from Royandi, songs and music in the Christian world are included as part of the liturgy or part of a worship procedure in addition to preaching the Word of God [6]. Arwanto said that music is something that cannot be separated in worship, because music is part of the worship. Accompaniment music plays a role in accompanying the congregation to sing and builds an atmosphere of wisdom according to the liturgy, while the liturgical leader plays a role in guiding and helping the congregation sing properly and correctly [7], strengthens faith and is attractive to the listeners and to those who sing it, in worship motivating the congregation to align the contents of the songs which are teachings in the Bible and the Lord Jesus in their daily lives [8], Suryanto concluded based on research conducted, from the results of the questionnaire it was found that there were 27 % or as many as 48 congregations said they strongly agreed that impressive worship accompaniment music had an influence on the number of congregations who came, while 14 congregations or 8% disagreed and only 2 congregations or 1% thought strongly disagreed that impressive worship accompaniment music had an effect to the number of congregations that came to attend GKI Gejayan's impressive service. [9], lastly Simanjuntak concluded that affective actions that occur in the use of music in contemporary worship have several forms, namely the response of church members to conditions during worship such as when music players indirectly cause happy expressions from church members in the form of stimulus repetition of songs aimed at to the church members so that happy facial expressions spontaneously came out of the church members, then the priest spontaneously held the loudspeaker (microphone) and joined in singing while showing happy expressions and the musicians who received a response from all church members saw happy facial expressions and at the end of the song all laugh together as a form of happy symbol [10].

2 Methods

This article uses a qualitative descriptive method, meaning that this research article describes a symptom, event, incident on a natural object without emphasizing a generalization (Sugiyono, 2015). can directly test the data or answers from the interviews that have been collected, and then described by the researcher to draw a conclusion, in this qualitative descriptive research the researcher becomes the key instrument for the conclusions of this study. This research was carried out at GSKI Making Life Better Balikpapan by taking 27 informants.

3 Finding and Discussion

The Bible records the use of songs in Jewish culture, songs used to praise God, pilgrimage songs, songs to drive away evil spirits or plague songs, songs about the testimony of Moses' journey with the Israelites and songs of consolation.

Biblical foundation on the purpose and function of songs in the Old Testament. The Old Testament has many roles for songs for the Israelites, Rita Wahyu said. The first time the word sing appears in the Bible is contained in Exodus 15:1 [11], Rita Wahyu also wrote that according to the Israelites, one of the functions of songs is pilgrimage songs, namely songs that are sung when making pilgrimages, ascending to Jerusalem or Mount Zion. The Song of the Pilgrimage implies an upward act (ascent), and is translated in English as "A Song of Ascents". Found in Psalm 121:1 [12], songs can also function as songs of plagues which are contained in Psalm 91 conveying the theme of God's protection and rescue from danger [13], in Psalm 23 it also contains a special meaning as a song that is a song that expresses belief, and a statement of faith that dispels sorrow, sadness, and doubt. The poetry is written in simple language but has a clear meaning, of a belief, peace, contentment and blessings obtained from the LORD the Shepherd [14]. In the Bible text found in Exodus 31:19 Now write this song and teach it to the Israelites. Put it in their mouths, so that this song will be a witness for me against the people of Israel [15]. The word song in this verse really means song, not a figure of speech, when viewed from the original language, namely Hebrew. When Jesus was on the Cross, it turned out that Jesus also had time to sing a song to give strength to His mother Mary. The lyrics of this song are quoted by Jesus Christ on the cross. This poem is quoted in the hope that as before in Esther's time, the Jews were released from the holocaust, through Esther, Israel obtained a miracle from the extinction of a nation. Ta'anit Esther for 3 days and 3 nights is also a typology of Christ's death. The understanding of the word dawn breaking dramatically is truly revealed, that at the time Jesus was on the Cross, there was darkness filling the area ("From the twelfth hour darkness covered the whole area until three o'clock" (Matthew 27:45, Mark 15:33) [15]. Based on the quotations of verses in the Bible, it can be concluded that singing or songs are actually a way of communicating between Jewish descendants and means of worshipping God.

Purpose and function songs in worship, songs can also be viewed from their function and purpose, according to Suryanto songs convey messages contained in the songs they perform. When music can convey the message or meaning contained in a song, the congregation will easily understand the meaning of the song and will affect the congregation's faith. When the congregation finds it easier to understand the meaning contained in a worship service, the congregation will always come to worship and increase the congregation's faith in their God [9], whereas according to Kempa Singing hymns and contemporary worship songs are important to use because they are seen as the act of responding (thanks giving) to God (vertical aspect) and bringing joy to others (horizontal aspect) or in other words worship singing becomes a means of fellowship (koinonia), serving (diakonia) and witnessing (marturia) meaning that hymn singing has a theological dimension that strong so it is important to use [16], Alimudin said the

function of songs is as an educational tool. The creator of children's songs is an educational figure who works through children's songs, in contrast to other figures who contribute to the world of education through their ideas and thoughts. Because of that, respecting and emulating these figures needs to be done by the current generation [17], Desyandri also believes that humanist music art education can be interpreted as music art education which provides opportunities or experiences to students through artistic elements such as express, appreciate, be creative with music, and be able to form harmony with oneself, the environment and the universe, as well as understand the importance of aesthetics. Which in the end can make students as human beings. All of these things are listed in the goals of music arts education and are outlined in the curriculum as a guide in organizing humanist education [18], Andriansyah said that songs can be a means of communication. author and listener. the author conveys the contents of his thoughts in the form of tones and lyrics so that listeners are able to catch the message contained therein. In exchanging ideas, ideas, and opinions, the communication process occurs through musical symbols in the form of tones, and lyrics in the form of text in a song [19], Sarini said in his journal article that the function of social communication in traditional Rijoq music is that Rijoq traditional music has a function social media as a means of fostering good social relations such as staying in touch or just hanging out. This can be seen during performances or during rehearsals, so that good relations are established between the Muliaq School community and people from other villages, besides that Rijoq traditional music is a means of self-actualization and self-concept for the Dayak Tonyooi Benuaq tribe community as ethnic social identity. who loves and appreciates their culture [20], Desyandri also researches songs as a tool in Psychology. Personal development includes aspects of cognitive competence, reasoning, intelligence, creativity, reading, language, social, behavior, and social interaction. These two views illustrate that conceptually music arts education can provide experience for students to be able to shape interaction, communication, justice, equality, harmony, and beauty in the diversity of individual characteristics (players) and the diversity of forms of musical instruments involved in a music performance. This clearly describes a blend of cultures that blend into one by considering the principles of harmony and beauty. So that with the form of manipulation of multicultural society in music performance it should be able to provide an overview of multicultural human life. In other words, music arts education accommodates cultural differences and pluralism both owned by individuals, socially, and culturally [21].

The Impact of Theological Values in Songs, Because the songs sung at the Making Life Better Balikpapan Bible Truth Church (GSKI MLB) and GSKI in general are the work of a Pastor named Erastus Sabdono, who is a senior Pastor and also the head of the GSKI synod, so to maintain the validity of the research results, researchers questioned how far as sources and experts know the figure of the songwriter, on average they only know that Pastor Erastus Sabdono is a pastor and songwriter, no one knows his background or his activities in the world of ministry. Furthermore, the resource persons were asked to choose their favorite song or the song that was most memorable for the personal lives of the interviewees, from the results obtained a result that the song Days of Life occupied 18.5% or 5 people from 27 resource persons, along with the lyrics of the song:

Hari-hari Hidup

G C D G
 Hari-hari hidup datang dan berlalu
C Bm Am D
 Bagaikan deret awan yang ditiup angin
G C D G
 Hatiku bertanya Kau b'rikan jawabnya
C Bm Am D G D
 Mengapa ku disini di kembara dunia
 Reff:
G C
 Kau buka mataku
D G
 Hati dan pengertianku
C D Bm Em
 Hidup ini tuk mengabdikan
Am D
 Bagi-Mu di singkat hariku
G C
 Kaulah tujuanku
D G
 Indah K'rajaan-Mu
C D Bm Em
 Di ujung jalanku nampak Matahari Kehidupan
Am D C
 yang tak pernah terbenam [22]

The song entitled "Hari-hari Hidup" contains the reality of life by depicting a series of clouds that easily pass, gives influence and makes one realize that the only purpose of life is eternity, thus bringing listeners to be more responsible in living a good life as (Christian Wibisono as a husband , father and employee, Oral Kilapong as a husband, father, employee, Yeny Kilapong as a wife, mother and employee, Proyogo as a husband, self-employed and Clarisa as a wife, self-employed) they experience a change in mindset that throughout their lives they must do anything to achieve immortality. This is the same as what Suryanto said that the purpose of the song being created is to convey a message, when the message arrives, the listener understands the meaning of the message in the song and does what is ordered in the song so that the congregation will slowly mature, especially in terms of responsibility, answer.

Likewise with the song entitled "Tuhan Aku Rela", Lyrics:

Verse 1 :

D F#m

Tuhan aku rela
 G Em A
 Mengosongkan bejana jiwaku ini
 F#m F#7 Bm
 Dari segala keinginanku
 Em A
 Dan semua hasrat pribadiku

Verse 2 :

D F#m
 Tuhan p'nuhi aku
 G Em A
 Dengan gairah surgawi nan suci
 F#m F#7 Bm G
 Agar apapun tak ku ingini lagi
 D A D
 Hanya Engkau hartaku abadi

Chorus :

Bm F#m G D
 Saatku pulang menghadap Bapa
 Em A D
 Hanya Engkau yang kumiliki
 Bm F#m G D
 Kerinduan hatiku kehausan jiwaku
 Em A D
 Dapat kumemandang wajah-Mu [22]

Hengky Budi: God I'm willing, the chorus reminds me to be more serious about changing, and while listening to the song I'm facing a struggle and I have to make an absolute decision, so this song is very blessing.

Jose Kilapong and Yeny Kilapong could not give detailed reasons why they liked the song Tuhan Aku Rela, however, this song had an influence on Jose, namely being more responsible in studying as a student and being responsible for helping with homework as the oldest sibling at home.

Pulang

Verse 1 :

C F C
 Bukanlah sebuah kemungkinan
 F Dm G
 Tapi dalam dekap kepastian
 E Am F
 Ada saat detak jantungku detak jantungmu
 C D G

Tiada berirama tarikan nafas pun tak terhela

Verse 2 :

C F C
Kelopak mata redup terpejam
F Dm G
Sudahi kelana kehidupan
E Am F
Tubuh menjadi dingin kaku tidak bernyawa
C Am Dm G C
Sukma pun terhempas masuk lorong yang tiada batas

Chorus :

G F C
Perkarakan dirimu, kemana engkau pulang
F G C
Mungkinkah ke padang gersang tak bertepi
F C
Di sana tiada mentari dan tiada lagi bintang
Dm G C
Dalam jurang gelap kengerian
G F C
Yang aku tahu pasti kemana aku pulang
F G C
Di hampanan padang hijau tak bertepi
F Em Am
Tuanlah matahariku di negri indah Bapaku
Dm G C
Kesana kami pulang bersama

Verse 3 :

C F C
Setiap insan terima panggilan
F G C
Hari ini atau esok atau lusa
E Am F
Akhir perjalanan hidupku jalan hidupmu
C Am D G
Tak seorang mampu menghindari bayang kematian
C F C
Wahai kau yang sedang bersuka
F Dm G
Dalam kewajaran anak dunia
E Am F
Nikmati kekayaan fana dengan jemawa
C Am Dm G C

Suatu saat pasti semua sirna tak berharga lagi [22]

The song entitled “Pulang” for Samuel Henson and Debora (husband and wife), provides theological value, namely reminding them as a family to continue to be on guard while living in the world, so that it makes them strong in living their days. Debora also admires the song “Pulang” from the poetic value in the lyrics.

Attitude of Responsibility in the Era of Disruption, So the role of the songs is in maturing the GSKI Making Life Better Balikpapan congregation in terms of responsibility in terms of responsibility as a father and husband, responsibility as a mother and wife, for which employees also provide maturity in terms of working in the company where they are work, and also for students they also experience maturity in terms of learning responsibilities and completing assignments as students. This maturity can occur due to the role of songs that are sung continuously in the GSKI MLB Balikpapan service in the current era of disruption.

The Impact of Songs on Character Changes, The songs sung at GSKI turned out to play a role in maturing the attitude of responsibility in the era of disruption for the GSKI MLB Balikpapan congregation in living a Christ-like life, changing the perspective of Christianity and bringing about a change in responsibility in all things in everyday life. This conclusion was obtained from the results of interviews with 27 informants and was confirmed automatically because the 20 interviewees were 10 married couples who mutually confirmed every life change experienced by their partners. 2 brothers and sisters who are not married and live at home, 4 teenagers, namely sons and daughters from one of the 10 pairs of families, and 1 teenager who stands alone. This means that the songs sung at GSKI are a means of communication apart from preaching the Word of God. According to the opinion of one of the informants, songs are easier to remember at every opportunity so songs can be said to be an effective and impactful means of communication.

4 Conclusion

So the role of songs can be said to be quite significant in maturing the GSKI MLB Balikpapan congregation in the midst of the current era of disruption, the incessant flow of information that can have a positive or negative impact on the congregation, can be neutralized by the role of songs sung in worship at GSKI MLB Balikpapan. However, the maturity level of the congregation in terms of responsibility is of course not the same.

Research Contribution: A song can influence mindsets which ultimately result in concrete actions called responsibility, both responsibilities as husbands, wives, parents, children, students, and employees.

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