

# AL-ALBAB

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## MUSIC IN THE LITURGY OF THE CATHOLIC COMMUNITY IN JAKARTA, INDONESIA

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### ABSTRACT

*This article discusses music in the Catholic liturgy in Jakarta, Indonesia in the postmodern era within the context of the autonomy of the Catholic Church. The Indonesian Catholic Church is an independent and autonomous church where liturgical music is a form of original artistic expression. However, in practice, the majority of Catholics in Indonesia view the liturgical celebration as uninteresting and dull. Conversely, pop music has increasingly influenced liturgical music. This reality is discussed and analyzed specifically in regards to liturgical music that experiences contextual data inference, especially in the specific cultural contexts of the community. The data analysis shows, in perception of Catholics in Jakarta, the role of liturgical music in worship is not homogeneous, but rather depends on the educational background, attention from Pastors of the Parish, cultural factors, and individual past experiences. For the most part, the level of understanding regarding the nature and important position of liturgical music in religious holy celebrations is low. Most consider that all music is the same and can therefore be used in the liturgy. Music is considered only a complement to enhance religious celebrations. In this context, the government and the Indonesian Catholic Church established the Catholic Church Choir Development Institute (LP3K) as a forum for fostering Catholics in Indonesia in the liturgical field and discussing issues related to music. This article confirms that the position of the liturgical music is crucial and has an irreplaceable significance in the liturgy, and the two are inextricably woven to each other.*

**Keywords:** Music, Liturgy, Indonesian Catholic Church, Jakarta.

### INTRODUCTION

Music is God's gift to creation for the necessities of life (Westermeyer, 2015). Basically, music is a type of sound. Almost anything that is hit will produce sound, but that does not mean it is necessarily music. For sound to be musical, waves must be arranged into regular space and time rather than random. So music is arranged with certain patterns, rhythms, and harmonies to produce beautiful sound. Music has existed since the dawn of civilization in every

culture, though its origin is not known for certain. It has been suggested that our predecessors mimicked and adapted 'musical' natural sounds - the wind blowing through reeds, the loud tone of an object hitting a hollow log, and the vocalization of animals including birds (Lowis, 2011).

There is evidence that music has been played among others in ancient Greece, India, China and other Asian countries, maybe for 3000 years or even longer (Lowis, 2011). From the ancient Egyptian civilization, several musical instruments have been found such as the harp, lyra, guitar, mandolin and flute. On the Gizeh's grave there are pictures of two harp players. Egyptian manuscripts mention artists have a prominent place in palaces. The Greeks considered art to come directly from gods. Musical instruments were used at banquets of gods, marriages, and deaths. (Prier, 2011). The Greek philosopher and mathematician, Pythagoras, found that the notes of the strings that were picked became higher when the strings were shortened, according to a simple arithmetic ratio (Lowis, 2011). Plato defined music as a system of tone, regulated rhythm, and language (Liu, 2010). Plato viewed music as existential for humans because it is capable of touching the human mind, forming the ethos of his soul, and becoming a source of inspiration (Plato, Dialogue No. 654, 665 ). This was confirmed by his students. Aristotle claimed that music can shape human nature, provide entertainment, relax and refresh the human heart, and provide spiritual happiness to humans (Prier, 2011).

The rapid development of pop music and modern music has an impact on liturgical celebrations. The celebration of the Catholic liturgy for some people is considered uninteresting and uninspiring. The argument is that music is monotonous, less varied, and conventional. So that the atmosphere of celebration is not alive and causes people to feel bored. This study relies on different arguments, not only looking at the common sense of liturgical music, but also indicating that a proper understanding of the nature of liturgical music and local cultural contexts has an important impact on people's ability to behave towards liturgical music and other types of music. More specifically, this article aims to analyze the dynamic correlation between music, culture, and liturgy, where the construction of values built in these three aspects is determined by people's perception.

This article is based on the results of qualitative research, targeting worshipers of the Indonesian Catholic Church. This article aims to explore people in the Catholic Church in Jakarta's perception of use of music in the Catholic liturgy in-depth and in detail. Direct observation and the experience of the researcher is beneficial to the opportunity to discuss the matters with the pastor, conductor (choir coach), church music practitioners, and Catholic laymen

provides a detailed understanding of this topic. This case study of the Catholic Church in Jakarta provides an opportunity for the researcher to thoroughly examine the practice of using music in a liturgy that occurs in several parishes in Jakarta. Generally, this situation and experience provides a framework to understand other parishes in the dioceses in Indonesia. This was revealed by the participants in the Choir Trainers Workshop and Technical Meeting of the 2018 National Catholic Church Choir Meeting in Jakarta and the Workshop on the Composition of National Ethnic Liturgical Songs by LP3KN in Jakarta in September 2019.

In the Indonesian context, some liturgical music reviews have already existed before. Marzanna Poplawska wrote about music and Christian inculturation in Indonesia. From the author's perspective, Poplawska's work is less focused and seems to generalize other Catholic and Christian perspectives. Related documents about the Catholic liturgy were also not used as a foundation or reference in the research (Poplawska, 2011). In addition, Yohanes (Don and Bakok, 1993) wrote about inculturated liturgical music in the Ganjuran Church of Yogyakarta and Theresia. Adimurti (2005) also wrote about church music in Toba and Simalungun Bataks. However, the two works do not pay attention to the nature and central role of music in the liturgy and the reasons why it must be inculturated and thus the differences in liturgical music and other music receive little attention. The blank space is to be filled in this article.

## **MUSIC IN HUMAN LIFE**

Musical instruments also existed in Ancient Roman times. The double flute from the Etruscans was a musical instrument that had long been used by the Romans. The art of music in the Roman period reached its peak in the theater. Traces of music can be found from the time of the Islamic occupation of Arabia. The first source of Arabic music is found in the Assyrian inscriptions from the seventh century B.C. where Arab prisoners are said to have worked while singing so beautifully that the Assyrian masters were fascinated and wanted to hear more songs. Kings in South Arabia supported music and literature (Prier, 2011).

These facts reveal that art is not something foreign in human life. Art is inseparable from human life. It is a basic need, a human existential need. Plato once said, "If there is something that makes life meaningful, that is a reflection on beauty" (Hauskeller, 2015). Music is an expression of the depth of the human personality. Music is a representation of the integrity of humans, as well as a representation of the socio-cultural conditions of humans. The role of art was prominent and dominant in the Middle Ages, namely the art of

serving religion. This means that art always deals with divinity. Art is a symbol of divine presence (Agung, 2017; Kristi, 2018). Saint Thomas Aquinas was an exponent of the Middle Ages who explicitly defined art as a beauty if it has three qualities, namely: integrity, harmony and brilliance (Hauskeller, 2015). The art of music is something that can restore the balance of an insecure soul, comforting a depressing heart, and stimulating a sense of patriotism and heroism (Prier, 2011).

Music is present in all dimensions of human life, including religious celebrations. According to Hildegard, music allows contact between the divine and humans, which reminds the human soul of its condition (Kirakosian, 2017). In Catholicism, music has a crucial place in the liturgy. Even music and liturgy are inseparable. Music is not merely an addition or accompaniment but instead becomes an integral part of the liturgy itself. This is also what is seen by students in Catholic education in at SMA Theresia Jakarta (Kris Sejati & Gazali, 2016).

People's perspective on music has long been developing along with the progression of culture, science, and technology. Since the 15th century, there have been very stimulating debates about the values and status of music in the church. One of them was Mengozzi who investigated modern perception of the concepts of Medieval and Renaissance tones. Guido Adler (1885) wrote the structural history of music by dividing historical and systematic musicology. Then his student, George Knepler (1961) --a German music expert, developed it with the perspective of the sociology of music in terms of musical life, composition techniques, and aesthetic ideals (Dumitrescu, 2011). Carl Dahlhaus completed the process of systematizing structural music history in the aesthetic dimensions of music, music sociology, and composition techniques (Liu, 2010). Since the development of ethnomusicology, music research in culture and anthropological viewpoints have replaced Adler's dichotomy.

In later developments, the role of music is increasingly widespread in human life. North and Hargreaves conducted research on the role of music in human life. The research has proven that everyone is related to music, and music is one of the most important things in human life. It is even believed that music is intertwined with a person's identity as it can express feelings about oneself and others. It was found that music can regulate emotions, thoughts, arouse enthusiasm, help individuals to be calm, reduce stress, relieve depressive feelings, and help a person to meditate (Upadhyay, 2013). Research on music on children has also been carried out by Sandra Trehub and her colleagues. Trehub concluded that since birth, there has been a biological tendency to



understand the structure of music, as well as an innate preference for melody. The research has also proved that there is an inherent universal ability to understand and respond to music (Lowis, 2011).

### MUSIC IN CATHOLICISM

Early Christian Church music was monophonic, called Gregorian chants, sung together, evolved, and then polyphonic music emerged in the Middle Ages (1100 -1400), Renaissance (1400-1600), and Baroque (1600-1750). The word 'monophones' comes from the word *monos* (Greek) meaning singular, and *phooneo* which means *to sound*. So, monophonic music is a type of music that consists of only one sound, without accompaniment. Church music began to be clearly distinguished from other types of music in the Middle Ages. Gregorian music was perfected by Pope Gregory thus its name is called Gregorian. Abraham Zebi Idelsohn conducted an investigation and pointed out the influence of synagogal Jewish music on the development of Gregorian music. In addition to monophones music, there is also polyphonic music in European cultural styles. The change in music history is that music no longer focuses on religious interests but is also used for worldly affairs as a means of entertainment. Gregorian music does not recognize the fixed principle of time. Birama maintains the same movement principle, but more abstract, static, and remains the same. Birama is bound to a fixed pressure system, for example the first hit on any type of bar is also considered heavy. The history of music clearly proves the principle of constant birama began to be used when the art of choir developed, where singing together requires a count that unites all sounds (Prier, 2011).

Gregorian music is vocal music and was born as an interpretation of the Latin word. It means music is a rhythmic movement based on Gregorian language accent and musical motive itself. In addition, another difference lies in the rhythm of the Gregorian, depending on accent and pronunciation of Latin words. Rhythm is a principle of melodic movement which is full of life, full of dynamics, full of variety. Gregorian songs are monophonic music, so it is not for the choir, but for unison. It must be admitted that for the beauty of Gregorian music to be fully enjoyed it requires knowledge of Latin. Armed with Latin knowledge, the aesthetic value of Gregorian listeners / singers will realize that this music equals or even exceeds the beauty of other types of music, as is often justified by many famous composers (Prier, 2011).

Catholicism in Indonesia was brought by missionaries from Europe. At the beginning, missionaries introduced and taught the teachings of the Catholic faith in nuances of European culture including its songs and music. The

milestone of major and fundamental changes in church life in Catholicism occurred after the Second Vatican Council (1962-1965). The church recognized and gave space to the Catholic faith to be expressed in nuances of local culture. Only then could Latin and Gregorian chants be replaced with local languages and music in a process called inculturation. Then, came the ethnic liturgical chant, a chant with an ethnic nuance. Here, liturgical chanting is in harmony with the cultural norms of the local people but has the general character of sacred music.

In Christian liturgy, singing is an expression of communal praise so that those who gather, celebrants, and other believers, all take part in singing (Suárez, Sendra, and Alonso, 2013). Augustine described the art of music as a means to move from the physical to the spiritual (Kirakosian, 2017). The role of music in the liturgy was more significant after the Second Vatican Council. The Catholic Church made fundamental reforms in church life. One of them is the use of liturgical music. Catholic liturgical music as it is known today has gone through a long process of development. Liturgical music has gone through development and changes due to the process of adjustment to various cultures and customs in many nations and countries. Catholic liturgical music began with the emergence and development of Christianity. At the time of Jesus' life in Nazareth, people were accustomed to praying in the form of songs (Don and Bakok, 1993). Jesus and his disciples sang the Hallel psalm during the last supper (Mt 26:30). Hallel (Hebrew "Praise") is a prayer in Judaism (da Cunha, 1992).

### **MUSIC BECOMES THE FOUNDATION OF LITURGY**

Music and singing are related to religious experiences and expressions. Even music is an expression of faith. Calvin argued that music is a sung prayer (Lebaka, 2015). Since the Second Vatican Council, the Catholic Church has opened up and provided space for local churches to express their faith and ways of worshiping in conjunction with local culture. One of them is in the use of language, music, and local singing, which is called inculturated music. Within, there lies a meeting between aspects of the universal liturgy and aspects of local culture aimed at bringing people to an encounter with God in prayer and praise. Shorter in Poplawska (2011) defined inculturation as "an ongoing dialogue between faith and culture" and as "a creative and dynamic relationship between Christian messages and culture" because inculturation cannot exist except in the form of culture. That means that the Christian faith must be integrated with the local culture so that there is a taste in the appreciation of the people concerned. Traditional cultural elements that are

commonly used in liturgies are arts such as music, dance, literature, and fine art (Poplawska, 2011). In this context, it justifies the idea that states that songs are a form of cultural expression.

The word “liturgy” comes from the (classical) Greek, namely *leitourgia*, which means activities / actions / works (*ergon*) of many people for public use. The word is used to indicate joint work, community service, service work for the public interest or for the benefit of the nation. In other words, liturgy is an activity carried out together, in joint work. According to Benson in Cockayne (2018a) liturgy originally referred to how people lived. Liturgy was never meant to be something only done on Sundays. In reality, liturgy is a way of life. From its inception, liturgy was not practiced only in formal or traditional churches.

According to Edgardh, *raison d'être* of the liturgy does aim to escape from everyday life in the world, but to prove that through human worship it is empowered to work for the lives of all people (Adiprasetya, 2019). It means that worship is a place where humans draw spiritual determination needed by the soul. In fact, the main goal of people practicing religion is to know God, not theorize about God. In this case, the liturgy can help fulfill the conditions needed to know God personally by actively participating in the liturgy. According to Coackley, liturgy allows us to experience God personally because it can provide humans with the knowledge of God through the introduction and personal relationship with Him. Personal knowledge of God is made possible with involvement in liturgy. Such knowledge is obtained slowly through repetition of certain practices in order to find out how to properly relate to and see God (Cockayne, 2018b). Thus, liturgy becomes an effective means of meeting and knowing God. Coackley (2018) referred to the liturgy as a means of full integration of all aspects of self contained in the life of Christ. Liturgical participants bring themselves and their conscious bodies into focused and intentional interactions with the sacramental reality they feel (Lebzyak, 2018).

Since the second century AD, the word *liturgy* has had a cultural meaning. The Church uses liturgy in the sense of celebrating faith together or official worship of the Church to God which is held together by people who believe in God as the ‘face’ of the world (Martasudjita, 1999). The Second Vatican Council defines liturgy as “carrying out the priesthood duties of Jesus Christ, where the sanctification of the Church takes place as the mystical body of Christ, and Christ as its Head”. So liturgy, in this article, means a celebration of God’s work of salvation for humans which is carried out together, requiring an active and full participation of the people present (KL No. 5, 7, 27). According

to Schmemman in (Lebzyak, 2018) active participation in a liturgy is a divine center, a locus of divine action in the world that can truly recreate and glorify the entire human race. It means that the Church can feel the presence of God and liturgy is effective if there is an active involvement in responding to the appeal of God's Word. The people present must have a matching inner attitude, harmonizing the heart to what they say and cooperating with heavenly grace, as to not leave their faith to waste. Community participation consists of two parts, namely inner and outer participation. Inner participation means that the faithful combine their hearts and minds with what they say and additionally cooperate with heavenly grace. Outer participation means expression in the form of motion and posture, and can be realized through acclamation and singing. In short, the faithful celebrate with full awareness, activity, and meaningfulness so that the impact of the celebration can be fully felt (SC No. 11).

Therefore, liturgy is in fact a celebration of the faith held together, in a holy, formal and beautiful manner. The beauty, grandeur, and service of liturgy is reflected in the attitudes, liturgical attire, dynamics, worship, church atmosphere, festive atmosphere, music-singing, and prayers that are artfully arranged. Meanwhile liturgy is considered to be official when it complies with the standard structures, and the festivals, order, prayers, symbols, texts and chants used have been approved by Church leaders. In addition, a liturgy is led by formal leaders who have been ordained such as bishops, priests, deacons. A liturgy is called a holy celebration because it is led by Christ through a priest (KL No. 7), and the people who celebrate it are believers and use equipment, means of worship that have been consecrated in advance. This requires that the liturgy be meaningful only to the faithful. Schmemann, 1963 states that "to the unbelievers, a liturgy seems like a mirage. People only hear words and thus see ceremonies that are incomprehensible to them (Lebzyak, 2018).

The final thing about liturgy is a collective celebration. It means that it is not an individual act, but instead a communal celebration organized under a bishop (KL 22, 26-27). As a collective celebration, it also reflects the movement of the body as well as the songs sung together. Wolterstorf argued that one of the key values of the body's dimension in acting liturgically is that it enables people to worship communally. Without the body, the communal dimension of the liturgy would be completely lost (Cockayne, 2018a).

In the ecclesiastical life, the liturgy is the source of all its strengths and the culmination of the activities of the Church (KL No. 10). From the liturgy, the sanctifying grace of man and the exaltation of God in Christ occur. In order for the mystery of Christ's salvation to be delivered and permeated to

everyone, the liturgical celebration must be in accordance with the soul and culture of each nation (KL no. 37-40). However, it must be understood that in the liturgy, there are parts that are permanent and unchanged because they originate from God and must be protected by the Church (John Paul II, Apostolic Epistle *Vicesimus quintus annus*, No. 16).

In order to increase the participation of the whole congregation and create a simultaneously solemn and grand atmosphere, music has a foundational role. This is in line with Arnold's argument which states the central theme of church music is grace (Martin, 1984). Therefore, the existence of music is very important in the liturgy. Dimitri Conomos asserted that church music is not a decoration but integrates with the liturgy itself. Liturgical music has a noble and holy dignity because the sacred chanting comes from the scriptures and is an integral part of a liturgy.

Music has the potential to increase participation and attendance in liturgical celebrations. This was proven in Morakeng Lebaka's research (2015) which revealed that the use of traditional religious music into the liturgy provided enthusiasm and active participation of local people. Singing specifically helps people recognize themselves as a unified Church, so they may build their own identity through music while increasing their attractiveness to outsiders. The findings also support Scott's statement that using cultural music increases participation in worship (Lebaka, 2015). This fact supports the idea that traditional religious music has a positive impact on the development of active participation and interest of people in liturgical celebrations.

Therefore, the purpose of liturgical music is to enhance the glory of God and the sanctification of the faithful. Liturgical music expresses more prayers profoundly, fosters the unity of heart, and enriches sacred ceremonies with more lively festivity. Liturgical celebrations become more glorious if the worship of God is celebrated with festive singing supported by skilled liturgical servants and people actively involved in them (KL No.113). So, the liturgy truly prioritizes the active participation of the faithful in the liturgical celebration. This is especially evident in the involvement of the people in singing (KL No. 114). Smith argues that "worship is not a personal matter; we have gathered as a people, as a church, and together we depend on our redeeming Creator, so we depend on each other (Cockayne, 2018a).

For that reason, education and coaching on liturgical music is required so people have the proper knowledge and understanding to properly appreciate liturgical celebrations. In that context, it is appropriate for the government, particularly the Directorate General of Catholic Community Guidance, to collaborate with the Church/Indonesian Bishops' Conference (KWI) to establish the Catholic

Church Choir Development Institute with the Regulation of the Minister of Religious Affairs (PMA) No. 35 of 2016. This institute serves as a means, or a forum, for fostering and developing Indonesian Catholic Church music with the ultimate aim of improving the quality of music in worship.

The main criteria that must be considered in the selection of liturgical singing music are in harmony with the spirit of liturgical celebration (KL No. 30) and support the participation of all believers and the lyrics must be in accordance with Catholic teachings, drawn from the Scriptures and Liturgical sources (KL No. 121). Liturgical music is deliberately created for the purpose of worship, has an internal position in worship, and is devoted to the interests of worship and to increasing people's participation (KL No. 112, 114). Therefore, the use of music in the liturgy is very clear according to its function. The lyrics and melody of the liturgical singing must be in harmony with the liturgical time and the liturgical part. It means that the song is used as an opening song, preparation for offerings, a celebration of thanksgiving or closing during Ordinary, Advent, Christmas, Lent, and Easter. The melody should also go along with the lyrics. Happy lyrics accompany a happy melody, and sad lyrics accompany a sad melody. The melody must be in accordance with the soul and the words of the lyric.

The description firmly and clearly shows that liturgical music is not a tool or property of any interest group (Westermeyer, 2015). Church musicians and singers are called upon to help the church in the community create liturgies that are regal and lively. Church musicians are called upon to understand music in the context of beauty, past culture, culture, skills, liturgical varieties, and pastoral concern. According to Conomos (in Martin, 1984), church music must be worthy of the sacred and respectful of written text so as to encourage prayer, not reduce or distract from it.

In fact, many people are often confused about distinguishing liturgical music and pop music. As a result, trending spiritual pop songs are used in liturgical celebrations. Spiritual pop music is music that is deliberately created for purposes outside of liturgical worship, for example in devotional activities. The songs do express spiritual feelings and create a spiritual atmosphere, but are not intended to be used in the liturgy. This means they do not have a clear position in worship (KL No. 112). The point is that the spiritual song, whether it is an opening song, preparation for offering or closing, is unclear and does not match. In addition, spiritual pop songs are not closely related to worship and do not properly express prayer. Their lyrics are very individualistic because they do not come from holy books or liturgical literature, thus they do not foster the unity of people's hearts and are not liturgical in nature.

With regard to the church's musical instruments, the pipe organ is typical as a traditional musical instrument, whose sound is capable of enlivening the celebration of the Church and elevating the hearts of people to God and to heaven" (KL No. 120). Pipe organs must be upheld in the Latin Church, because they are traditional instruments. The sound of the pipe organ can add to the splendor of the Church's liturgy and powerfully elevate the human mind to God (Sygulska, 2019). However, other musical instruments can be used in holy worship if they get the approval of the local authorized ecclesiastical authority. They must be in accordance with the spirit of the liturgy as well as be deemed helpful in strengthening the appreciation of the people in celebrating the liturgy (KL No. 120).

Liturgical music is music composed for the celebration of holy worship and in terms of form, has a certain sacred significance (MS No. 4). By means of sacred significance, it is intended to serve the purpose of liturgical music, which is to glorify God and sanctify the faithful (TLS no.1; KL No.112), integrated with actions and rites in celebration or sacred worship (KL. No.112). There are three qualities of liturgical singing, namely holiness, true art, and universalism (TLS No.2). Holiness is intended to eliminate all worldly and profane things from the music itself (lyric and melody) in addition to the way music is performed by the artists. In line with true art, music must be beautiful to hear. Whereas universalism means "God's Church is universal; it is no stranger to any nation" (*Maximum Illud*, no. 16) and can be accepted by the faithful (TLS No. 2).

As holy music, liturgical singing has the main principle of melody in accordance with the liturgical text. It is intended to add greater usability to the liturgical text. The sung liturgical text is more memorable than just being read or spoken because music carries an emotional impact that deepens the level of human consciousness (Joncas and Joncas, 2016). Therefore, the function of liturgical singing is to create an atmosphere of grand celebration and express prayer more attractively (MS No.5; KL No.112). Unity of heart is achieved in greater depth thanks to the combination of voices. The heart is more easily raised towards heavenly entities thanks to the beauty of sacred ceremonies. Through this text, the faithful are more easily directed towards respect and a better intention to receive mercy from liturgical celebrations (TLS No.1).

The content of the liturgical songs express faith in the Church or mystery that is celebrated, and the Church's response to the proclamation (praise/gratitude/ prayer). Basically, there are only two types of liturgical songs, namely Gregorian and sacred polyphony. The previous section explained that Gregorian is singing in unison, while the holy polyphonic is singing with a multitude of voices, usually called choral singing. The Roman passion for

religious music has grown rapidly since the nineteenth century when the sacred choir was first founded by Professor Gavriil Musicescu (1847-1903) (Opriş, 2015). The provision of its use must be in harmony with the spirit of liturgical celebration (KL No.116), namely increasing the active participation of the faithful (KL No.30). The Church recommends that Gregorian chants be prioritized in liturgical celebrations, (KL No.116) since Gregorian is typical singing for Roman liturgies.

In this light, it appears that the Catholic Church is very sincere in liturgical arrangement by making clear rules so that the nature, meaning, and sacredness of the liturgy is maintained. The use of music in liturgies is clear and clean. Selecting and determining songs that are appropriate for use in the liturgy requires a process by a selection team consisting of people who understand the science of harmony, liturgy, Scripture, and Theology. The results of the song selection by the team are then submitted to the authorized officials to obtain *nihil obstat* or zero obstructions and *imprimatur* (official permission). *Nihil obstat* is meant to ensure there is nothing contrary to the teachings of the Church within the songs and the lyrics do not conflict with the teachings of the Catholic faith. *Nihil obstat* is given by a religious expert. *Imprimatur* is intended for getting an official stamp by declaring the song is a valid liturgical song and may be distributed for use. *Imprimatur* is given by the Regional Ordinary; a Bishop or a Vicar General for the diocesan level; or the Chairperson of the Conference or commission for a conference or on a national level. In the liturgical arrangements, the authority lies with the leadership of the Church (KL no.22; KHK Kan.838).

## CONCLUSION

Humans are cultural creatures that need music and liturgy to fulfill their human existential needs. Music adheres to and permeates all dimensions of human life. Music has existed since humans have known civilization. Music is a gift from God that is used by humans as a means to communicate themselves with the Creator in liturgical celebrations as well as expressing their depth of faith. The complexity of humanity cannot be expressed merely by verbal language. With music, humans are able to express their true personality and selves. Humans are *homo liturgicus*, meaning they are entities that always yearn for an intense relationship with God as their origin and source of life. Therefore, humans need liturgy as a celebration of faith, revealing that humans only exist and are meaningful in life when in a relationship with God and other humans. In this context, music plays a central role. Liturgical music is able to connect the heavenly and earthly worlds.



The Catholic Church was born in a human culture so that humans are capable of understanding, appreciating and feeling religious experiences. Therefore, when Christianity became a universal religion, the expression of faith and its method of its liturgy need to be expressed in accordance with local culture. Thus, religion can really permeate all human life. This awareness has inspired the Catholic Church since the Second Vatican Council as it was given space to express faith in the liturgy with local culture. Hence, Gregorian Latin singing typical of the Roman liturgy changed and adapted according to the language and culture of the local people. The Church realizes that giving space for the inclusion of local culture in the liturgy is not without the risk of practices and acts of using local cultural content that are not appropriate or compatible with the noble dignity of the Catholic faith. The profane elements can easily permeate the heavenly liturgy. To prevent this, the Church issued clear and comprehensive guidelines for local churches. In the Indonesian context, all the rules set by the Vatican Catholic Church need to be adequately disseminated so that the guidelines are well-understood by the people. People still have difficulty distinguishing between spiritual pop music and liturgical music, so it is not surprising that errors sometimes occur in the selection of music and singing in the liturgy. In this context, the establishment of LP3KN found its urgency.

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