



The ethical dimensions of *Mong Kinemong* in music performance in catholic worship: a phenomenological analysis of first Friday night eucharist musicians at Ganjuran Church

Tony Anwar Rosidy ^{a,1,*}, Aton Rustandi Mulyana ^{b,2}, Yayi Suryo Prabandari ^{a,3}

^a Universitas Gadjah Mada, Bulaksumur Yogyakarta, Sleman, 55281, Indonesia

^b Institut Seni Indonesia Surakarta, Indonesia

¹ tonyanwar2020@mail.ugm.ac.id *; ² atonrustadi@gmail.com; ³ yayisuryo@ugm.ac.id

* Corresponding Author

ABSTRACT

In the context of Catholic worship at Ganjuran Church, music and musicians play vital roles in enhancing the spiritual experience of worshippers. This research employs a qualitative and phenomenological approach to explore the ethical aspects related to musical performances during the First Friday Night Eucharist. Through careful observation, interviews, and documentation, the study analyzes the musicians' practices using Marc Benamou's theory of *Rasa* and Keontjoroningrat's insights on religious emotion. The findings reveal that musicians at Ganjuran Church embody the ethical principle of 'Mong Kinemong,' demonstrating a profound ethos of mutual care deeply embedded in their musical practice. This ethical commitment is bolstered by the musicians' intense experience of religious emotion, evoking feelings of majesty and serenity among choir members. Additionally, instrumentalists, referred to as '*pengrawit*,' express heightened veneration, describing their peak moments as '*semu*' (joyful), '*nges*' (serene and good), and '*dados*' (fulfilling expectations). Importantly, this 'Mong Kinemong' ethos harmoniously integrates with musical elements, enhancing the overall worship experience. This study contributes to a deeper understanding of ethics in musical performance within the Catholic liturgy context, shedding light on the significance of mutual care, emotional resonance, and harmonious musical expression in enriching the spiritual dimension of worship.



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1. Introduction

Gereja Sacred Heart of the Lord Jesus (HKTY Ganjuran Church) is a Catholic church situated in Bantul, Yogyakarta, known for its profound integration of Javanese culture into its worship practices [1]. It emphasizes inculturation, the process of merging gospel teachings with diverse cultural forms, fostering a meaningful connection between faith and local culture [2]. This concept extends to various ethnic groups in Indonesia, including the Javanese, Batak, and Papuans [3], aiming to empower them to embrace their religious and cultural identities while promoting independence and self-fulfillment [4]. The church places great importance on art's role in cultivation, recognizing its ability to convey spirituality and religious ideas, ultimately strengthening the connection between faith and cultural heritage, as faith and self-expression in art are intricately linked [5]. The liturgical rituals of HKTY Ganjuran Church incorporate this confluence of faith and creative expression in a variety of ways. Rituals come to life with creative components such as handclapping while singing, rhythmic body gestures, and complex dance steps, each specifically adapted to the cultural background of its members [6].

As emphasized by Poynor et al., the diverse artistic expressions discussed bring together individuals from various walks of life, serving as acts of worship, thanksgiving, and expressions of petitions [7]. At HKTY Ganjuran Church, a deliberate effort is being made to amalgamate these musical components into a worship medium [2], [8]. The church employs a "liturgical gamelan" in various services, including Sunday Eucharist, First Friday Evening Eucharist, and Holy Day Eucharist, conducted in Javanese (*Krama Inggil*). This integration of Javanese culture extends to the traditional attire worn by worship service participants. The unique musical practice at HKTY Ganjuran Church harmoniously blends Javanese gamelan with the European musical system, facilitating a seamless collaboration among musicians and choirs guided by a conductor [8], [9]. This fusion not only enriches the worship experience but also serves as a testament to the church's commitment to cultural diversity and inclusivity in its spiritual practices.

The gamelan's philosophical foundation emphasizes unity and cooperation among players, with the *kendhang* player serving as the tempo controller. This setup promotes equality and simplicity within the musical ensemble, both musically and ethically. This phenomenon is unique because gamelan songs with *pelog* titles can be converted into diatonic scales in a musical collaboration. The collaboration consists of a group of musicians and a choir with one conductor who sings hymns in unison (one voice) or in split sound format (soprano, alto, tenor, bass). This collaboration occurs not only in musical aspects but also in ethical aspects. Philosophically, a gamelan is a musical instrument that, in its playing, emphasizes aspects of togetherness and mutual cooperation [10]. Gamelan will not sound harmonious if there is no harmony between the players, both musically and ethically [11]. The *kendhang* player is the leader of the entire gamelan, often called the tempo controller (*pamurbo* rhythm). Every gamelan player is required to possess the sensitivity to closely attend to the beats and sound intensity of the *kendhang* and other instruments, ensuring that the performance adheres to the desired temp [12], [13].

In addition, the musical aspect cannot exist in isolation from the ethical aspect [14]. The ethical aspect is the fundamental factor that must guide musicians in the church in serving God and the people. It is hoped that these adjustments will provide space for gamelan and choirs to explore in order to create worship music offerings that align with the meaning and taste of the liturgy. Taste becomes a significant part of this musical practice [15]. Building this sense is the task of each musical participant in worship [16], which explains that taste is a quality connecting emotions and physical sensory experiences (an inner urge). There are three components of *rasa* described by Benamou in his dissertation, namely: (1) the quality of a musical object (a performance, a piece) or its effect on the people who experience it; (2) the mental capacity that can mostly be achieved through experience; and (3) the ability to perceive naturally but can only be achieved through training [17]. The success of a performance relies on the synergy between a musician's physical sensations, inner intuition, and deep musical knowledge, as explained by [18].

This comprehensive approach holds particular significance for migrant women as they navigate unfamiliar cultural norms. The success of musical presentations in this context is intricately linked to ethical considerations, which in turn influence the emotions conveyed within the worship setting. Religious emotions, as highlighted in previous studies [19], [20], are intricately molded by belief systems, rites, ritual equipment, and the individuals participating in religious practices. In the realm of liturgical activities, diverse artistic expressions such as singing with clapping hands, rhythmic body movements, and dance serve as forms of worship and praise, strongly influenced by cultural backgrounds. The integration of art, particularly music, into liturgical celebrations is instrumental in enhancing the beauty of the liturgy and fostering a deeper connection between worshipers and the divine [4], [21]–[25]. Consequently, the objective of this research is to align the ethics and music of the liturgical gamelan group *Tyas Manunggal Maha Agung* to achieve a harmonious blend of music and taste during the First Friday Night Eucharist at HKTY Ganjuran Church. This study contributes significantly to our comprehension of ethics within the realm of musical performance in Catholic liturgical settings, shedding light on how a sense of shared care, emotional connection, and cohesive musical expression play pivotal roles in enriching the spiritual facets of worship.

2. Method

This research employs a qualitative approach, primarily guided by phenomenology, to explore the subtle ethical implications of music performance during Catholic worship at Ganjuran Church. This method was chosen for its precision in capturing the in-depth experiences and perceptions of the musicians involved in the Eucharist beyond the limitations of observation and brief interviews. Data collection included observations, interviews, documentation, and literature searches, enabling a thorough understanding of the musicians' roles and experiences. To analyze the concept of "*rasa*," we utilized Marc Benamou's method, which emphasizes oral quotations from Javanese musicians and draws on Javanese theories of perception. Benamou's dissertation outlines three key components of "*rasa*": (1) assessing the quality of a musical entity (such as a performance or composition) and its impact on the audience; (2) developing mental acumen primarily through experience; and (3) possessing a natural but trainable ability for perception, which can be honed through training efforts [17]. This approach will provide comprehensive insight into the musicians' perceptions, emotional responses, and experiences related to their Eucharistic performances. Using this methodological framework, this study is expected to offer valuable insights into the nuanced relationship between music, ethics, and spirituality in the context of Catholic worship, especially shedding light on the importance of "Mong Kinemong" in shaping the musicians' behavior, evoking religious emotions, and enriching the overall worship experience.

3. Results and Discussion

The liturgical gamelan *Tyas Manunggal Maha Agung* has undertaken various efforts to present liturgical music in accordance with the meaning and taste of the liturgy. These efforts have been reflected in church worship. One of the services that the researcher observed was the First Friday Night Eucharist. The First Friday Eucharist is a monthly Eucharist held on the first Friday as a form of devotion to the Sacred Heart of Jesus. The essence of this First Friday Night Eucharist is the Eucharist Celebration, followed by the Adoration of the Blessed Sacrament. The Eucharist is a celebration of thanksgiving, serving as the center and climax of the Catholic Liturgy. In practice, it involves the sacramental and transubstantiated presentation of the Body and Blood of Jesus under the appearances of bread and wine, led by an ordained priest (a bishop or pastor) who acts in the Person of Christ the Head on behalf of the Church [26]. Adoration is a form of worship, signifying respect for the Body of Jesus in the form of the Blessed Sacrament. This can be carried out either in rotation or simultaneously in groups in the church or chapel where the Blessed Sacrament is kept [27]. In general, the evening procession on First Friday consists of four parts: the opening rites, the liturgy of the word, the Eucharistic liturgy, and the closing rites. The Opening Rites are a series of activities that commence the Eucharist, including the sign of the cross, greetings, introduction, penance, and an opening prayer [28]. The Opening Rites begin with the priest walking towards the pulpit with his accompanying crowd, accompanied by Javanese music. The Opening Rites aim to unite the people gathered in the church and provide an opportunity for them to listen to the word of God attentively and participate in the Eucharist solemnly.

The Liturgy of the Word is one of the main parts of the Eucharist, which precedes the Eucharistic Liturgy [29]. The Liturgy of the Word consists of the first reading, a moment of silence, a response psalm, a second reading, a moment of silence, a stanza of the introduction to the Gospel, the Gospel, the acclamation, the homily, the moment of silence, the confession of faith, and the prayers of the people. The Liturgy of the Word becomes a very important part because of God's presence in His word [30]. The Eucharistic Liturgy is the culmination of the Eucharistic Celebration or Holy Eucharist, which is an appreciation for the events of the Last Supper when Jesus took bread and a cup filled with wine, gave thanks, and distributed them to his disciples. The order of the Eucharistic Liturgy is an offering that includes collection, procession, preparation, and prayer, followed by activities of thanksgiving or consecration of offerings, which are carried out in the Eucharistic Prayer. The activity then focuses on the breaking of bread, which is preceded by the Lord's Prayer and the Rite of Peace.

Furthermore, activities focus on consuming the body and blood of Christ, which includes preparation for communion, communion, moments of silence, prayers of thanksgiving, and communion prayers [31]. The final part of the First Friday Night Eucharist is the Closing Rites, which include the announcement, sending, and blessing. There is a special procession carried out by the HKTY Ganjuran Church in this closing rite, namely the Astuti Worship (Adoration of the Blessed Sacrament), which is continued with a blessing and closed with a procession of the Blessed Sacrament. The liturgical meaning presented in this service is thanksgiving for God's inclusion through His presence in the Eucharistic Sacrament and respect for the Sacred Heart of Jesus through adoration. The feelings built at the First Friday Night Eucharist are solemnity, emotion, sadness, joy, gratitude, and respect. According to Marc Benamou, the taste is composed of three components.

3.1. The quality of a musical object

There are 14 liturgical compositions at the First Friday Eucharist, which are organized according to the liturgical parts and their roles and meanings. In the opening ceremony, there is the song *Lancaran Gambira Sowan Gusti, Laras Pelog Patet Nem*, which means the joy of welcoming God in the celebration of the Eucharist and having happy emotions. The second is *Gusti Nyuwun Kawelasan Laras Pelog Patet Barang*, which means a call to repentance and a prayer for the people of God. This piece contains solemnity and solemn emotions. In the Sabda liturgy, there is the song *Ketawang Song (Pangeran Celak Karo Sing Padha Rempu Atine)*, *Laras Pelog Patet Nem*. This phrase gives meaning to praise and advice and has the emotion of gratitude. Song of Cecala (*Podho Martobato Awit Kratoning Allah Wis Cepak*), *Laras Pelog Patet Nem* are both *ketawang* songs with a message of repentance. This piece has a solemn tone and a solemn emotion. In the Eucharistic liturgy, there is the *Ladrang Klawan Sukeng Wardaya Laras Pelog Patet Nem*, which has the meaning of expressing the joy of the people because of God's goodness. This piece has the emotions of gratitude and joy. The second is *Ketawang Suci Laras Pelog Patet Barang*, have the meaning of praising God's great work of salvation. The emotions contained in this piece are greatness and gratitude. The three pieces of *Ladrang Anamnese Laras Pelog Patet Nem*, which mean living and confessing faith in Christ who has died, is resurrected, and will come again; the emotion contained in this piece is solemn. The fourth piece is *Rama Kawula Laras Pelog Patet Nem*, which means asking for sustenance, the coming of the Kingdom of God, and forgiveness of sins. This piece has solemnity and solemn emotions.

The five pieces of *Ketawang Cempening Allah Laras Pelog Patet Barang* have the meaning of praise and respect for Jesus, who has redeemed sins. The emotions contained in this piece are solemn and compassionate. The sixth piece is *Ketawang Pangajak Komuni*, which means expressions of gratitude and exaltation to God in welcoming communion; this piece has a solemn and sublime emotion. The seven pieces of *Ladrang Manunggaling Slira Gusti Laras Pelog Patet Nem* represent the people's unity with God's body and blood through Communion. This piece carries the emotions of gratitude and greatness. The eight pieces of the *Ketawang Suci, Laras Pelog Patet Barang*, meaning praising the majesty of God, who has come to save His people. This piece has great, solemn emotion. In the Closing Rites, there are two special pieces that are only sung at HKTY Ganjuran Church, namely the piece *Ladrang Pujiastuti, Laras Pelog Patet Nem*, which has the meaning of surrender, a plea for salvation to the Sacred Heart of Jesus, and reverence for the Blessed Sacrament. The emotions contained in this piece are solemn and sublime. As the closing piece is the *Kirab Agung, Laras Pelog Patet Nem*, which means respect for God's promise, The emotions contained in this piece are respectful and sublime.

3.2. Mental Capacity that can mostly be Achieved through Experience

This mental capacity is related to the process of receiving musical information in musicians, both in individual and group musical experiences. Mental capacity is closely related to the ethics that are built when the music training process begins to be accepted. The mentality of these musicians is able to awaken with the teachings and ethical guidelines that are taught during the training process. Philosophically, gamelan is considered a reflection of noble Javanese life. This is because the gamelan requires many players to be able to play a piece of music. Each instrument has various characteristics that, when sounded together according to certain rules, are able to create a harmonious sound. This is a form of mutual cooperation when applied to

social events. Furthermore, the drum player is the leader of a gamelan game, and his position is in the middle of other gamelan players. This means that a *kendhang* player can be analogous to a Javanese community leader who is always close to the people and needs support from them. One of the most important aspects of serving liturgical music is the concept of ethics. Ethics talks about values and guidelines that must be carried out in accordance with applicable procedures or rules. Ethics talks about performance ethics, which, of course, has various aspects that must be adhered to by artists. In gamelan, the position of the gamelan is to the left of the choir. Gamelan is facing right towards the people. Each *pengrawit* must be ready with the text of the *balungan*, which has been neatly arranged according to the sequence of the piece. The sitting position for men is cross-legged, while for women, it is limp. The body is upright, and the gaze is looking forward. When beating the gamelan, pay attention to how loud and weak it is according to the *pamurba* rhythm. The controller is the tempo controller of the gamelan. Each instrument must be able to hear the *kendhang* beat well. This is the reason the *kendhang* is placed in the middle of the other instruments.

The most important thing in this ethic is the matter of caring for each other's feelings among musicians. Gamelan is a musical instrument whose playing is done in groups, so to get a good and harmonious sound, it requires good cooperation between the players. This type of collaboration is possible when each gamelan player is aware of the importance of maintaining a sense of one another. The principle of this gamelan game is to maintain the balance of instruments with each other to create a sound that is harmonious and not too loud. This, of course, teaches gamelan players about tolerance and mutual cooperation. The concept emphasized is "Mong Kinemong," which means "caring for each other." This must be obeyed by all musicians, both from *pengrawit* to other *pengrawit*, choir members to other choir members, and *kendhang* players (gamelan leaders) to conductor (choir leaders) and vice versa. In the choir, it can be seen that the position of each voice is determined by the type of voice, such as a soprano next to an alto in the first and second rows, then a tenor adjacent to a bass in the third and fourth rows. Each of these positions has been carefully determined according to the power of each singer. Singers who have good power are paired with singers who have slightly weaker power so that the most appropriate blending is found. This is also done based on "Mong Kinemong" between choir members.

The choir stands in an upright position and always pays attention to the conductor's instructions. Even though the choir holds the music scores, the choir members already know the songs well enough that their eyes are still directed towards the conductor, even though they occasionally look at the text just to make things clear. This is also a form of "Mong Kinemong" etiquette from choir members to the conductor. The choir has expressions that come out of gestures and facial expressions. This expression is formed naturally when the singer has memorized the lyrics of the song and understands its meaning. The expression that is issued will be in accordance with the meaning of the song being sung. It is these musical expressions that encourage people to sing along and get more into the singing of the Eucharist. This is in accordance with the main role of the liturgical choir, namely guiding the singing of the people. The ethical aspect, which is summarized in the term "Mong Kinemong," is the basis of the musical aspect that is built and correlated to the success of the performance. The mental capacity of musicians is built through their ethical experiences in serving worship music. This is one of the parameters for the emergence of a sense of worship music.

3.3. The ability to Perceive, which comes naturally but can only be Learned

The ability to perceive sensory information is closely related to the training that musicians have received. The musicians and the choir certainly have training experience related to worship music. For example, there are several activities that are part of the church's program for training and molding church musicians. These activities include service-related debriefing, church music training, and 10 months of assistance to prospective Confirmation Sacrament recipients regarding specializations in the field of ministry, including lecturers, psalmists, choirs, and singers. They are prepared to be able to engage in service with the same goals, the right attitude of heart, and the same vision and mission. Of course, this training process also forms and sharpens musicians' sensory perceptions. These things can be seen in the form of musical communication used by musicians, who use their five senses as a reference. Musical

communication is very important in this liturgical gamelan presentation. This communication includes controlling communication (as a tempo controller) to its members (other musicians), conducting communication with choir members, and conducting communication with *kendhang* player.

The musical communication that the *kendhang* player performs with the members is by asking the members to be able to *niteni* (pay close attention) or to feel the rhythm of the tempo being played by the *kendhang* player because this is the basis for a stable gamelan tempo. In general, the members of the *pengrawit* as a whole will obey the *pengrawit*. Musical communication is carried out by the conductor, and the choir is carried out through the conductor's signals. These signals include entering the song, switching, repeating, and stopping signals. Other commands, such as expressions and dynamics, can also be issued by the conductor to its members. Especially for songs outside the ordinarium that are likely to be repeated, such as the opening anthem and communion, the conductor plays an important role in giving signals to the sender to know that the song is still being repeated but has finished. The signal that the conductor uses when the song is repeated is that the conductor's right hand is raised towards the gamelan, which means handing over to the gamelan to continue with the repetition. When the song is about to finish, the cue given to the *kendhang* player is the hands locking, and at the end of the song, the gamelan will automatically slow down as a sign that the song will end soon after the gong is sounded. This musical communication certainly requires a "Mong Kinemong" ethic between one musical subject and another.

Musical communication between the drummer and the conductor plays an essential role in the success of the liturgical gamelan presentation. This is closely related to tempo, the transition from gamelan to song, and repetition. There are at least five elements that must be integrated when the drummer communicates with the conductor, including: eyes, ears, hands, mouth, and feelings. These elements must be combined to form a unified focal point. The drummer is responsible for communicating with the conductor as they control the entire gamelan performance. Other members may not participate in communicating with the conductor as it would violate the rules. The conductor holds the most significant role here because, in this case, the gamelan serves the choir.

The kicker is required to be professional and obey the conductor's orders no matter what the circumstances. An advance agreement is very important for the smooth communication of this musical. The agreement includes instructions for transitions, repeats, and pauses. Table 1 provides a thorough overview of the *pengrawit* group. SRY, a skilled *kendhang* player who is 49 years old and has mastered the *kendhang* player for 43 years, invokes "Semu" in their performance. RS on the *bonang* and KN on the *kenong* both produce a common emotional quality known as "Dados" despite having 8 and 6 years of experience, respectively, while UK, proficient with the *gendèr* for 12 years, creates a separate emotional atmosphere referred to as "Nges." Table 1 reveals the complex interplay between the musical contributions made by each member of the group, their instruments, and the various emotions they represent.

Table 1. The impression of the word term from *pengrawit*

| Name | Age | Instrument | Duration | Feel |
|------|-----|-----------------|--------------|--------------|
| SRY | 49 | <i>Kendhang</i> | 43 years old | <i>Semu</i> |
| UK | 19 | <i>Gendèr</i> | 12 years old | <i>Nges</i> |
| RS | 18 | <i>Bonang</i> | 8 years old | <i>Dados</i> |
| KN | 18 | <i>Kenong</i> | 6 years old | <i>Dados</i> |

Fig. 1. Illustrated *Pengrawit* Ensemble Performing Gamelan During Eucharist. Out of the fifteen musicians who joined the beat to accompany the eucharist procession, four representatives were selected who expressed their impressions of the feeling that emerged during the performance. Differences in age and experience in playing the gamelan gave rise to several responses regarding this impression, although overall, they are still in a similar vein. Pak Yata, who is a gamelan trainer, commented that in playing gamelan, children can be said to be quite good according to their age. The education and training that have been carried out for 4

years are able to train children's skills and mentality to get better. The taste that is built up in the gamelan presentation on stage is considered to have appeared, even though, at some moments, there was an error that did not reduce the essence of the taste.



Fig. 1. Pengrawit Ensemble Performing Gamelan During Eucharist.

The analysis refers to Marc Benamou's theory regarding the comparison of body sensations and the terms used when performers experience peak experiences when performing art. Mr. YT uses a metaphorical term when he experiences a "peak point" or "orgasm" while playing the gamelan. However, he acknowledges that it is not easy for him to experience this sensation, as he follows the principle that connoisseurs or spectators must experience this sensation first before the musicians. He even mentioned that although he couldn't say the feeling had awakened after practicing for the third time, on the day of the performance, he felt that sensation arise during the eucharist procession. As for Mr. YT, he expresses a similar sentiment by saying, "The gamelan looks good, neat, and makes the heart happy; the goosebumps change." When playing the gamelan, the body sensation is goosebumps that flow from the head to the feet. Observations also show that Mr. YT's *kendhang* playing is very skilled with enthusiastic gestures. UK, not much different from Mr. YT, conveys the same impression on stage. He admitted that even during rehearsals, he felt as if he didn't fit in with the choir, but that feeling vanished on the day of the performance, and the performance came together. He used the term "nges" to describe the heart satisfaction he felt from playing the gamelan.

UK explained that 'nges' is when the gamelan is excellent and creates a cool feeling in the heart. In contrast to RS, he stated that during rehearsal, the choir made a mistake, which irritated him (his emotions were aroused), but on the day of the performance, everything was under control, and he could feel the beautiful flow of gamelan beats from start to finish. The term used by RS is "dados," which means that the gamelan's playing is in accordance with what is expected. Similarly, KN is a *Saron* player. He admits that he is able to feel the emotions flowing from every song played through the beat of the gamelan. "It feels very different during rehearsals; we are carried away by the feeling of being rushed. However, when the performance goes smoothly, it feels very different," said KN, smiling happily and presenting his argument. Table 2 lists the choir members' reactions to the Eucharist at HKTY Ganjuran Church. AK and RAW, two members, said they experienced God's great strength and presence, respectively. CE mentioned that the service seemed to flow smoothly. FD emphasized the energy and vigor of the choir members' worship, demonstrating the various spiritual elements of their involvement.

Table 2. Impressions of Choir Members during Eucharist

| Name | Age | Position | Duration | Impression |
|------|-----|-----------------|-------------|--------------------------|
| RAW | 50 | Tenor Section | 40 year old | Feel the presence of God |
| CE | 21 | Soprano Section | 10 year old | Feel smooth |
| FD | 23 | Alto Section | 5 year old | Worship feels alive |
| AK | 35 | Conductor | 15 year old | Feel the strength of God |

Fig. 2. depicts the eucharist performance of the choir, consisting of a total of 20 members. Four of them shared their impressions during interviews. Mr. AG, a member of the tenor choir, acknowledges his active participation in the church choir since his youth. He explained that

when this choir performs at the eucharist, it can be considered quite good, especially because the majority of members are not trained choir singers but workers. Mr. AG noted that those who are unfamiliar with singing can still contribute and deserve to be showcased. He admitted that the choir experienced a significant improvement from the first rehearsal to the actual performance. He also emphasized that the heightened feeling he experienced was a result of the integrated energy channeled from the profound meaning of worship itself.



Fig. 2. The Choir's Eucharist Performance

Meanwhile, ELM, a member of the soprano, believes that during the eucharist, the choir is still very focused on the text and memorizing songs, often setting aside other aspects. Regarding the emotional experience, ELM explained that the feeling is automatically awakened because of the eucharist atmosphere. DN, another member of the soprano voice, echoed a similar sentiment. Even though the choir's support is not entirely accurate and remains focused on the text, there was a significant improvement from the previous rehearsal process. Emotions can still be stirred in the worship atmosphere, and the use of Javanese clothing by the performers adds to the sacred Javanese ambiance. Mr. AG, ELM, DN, and ATK, the conductors, admitted that they had a difficult time controlling the choir and gamelan precisely on cue. They acknowledged feeling nervous when giving the signal to start the verses of the song. They relied on coded cues from the kicker to signal the beginning of the song. However, they felt relieved when they were able to navigate through the process. They also felt God's help when leading the gamelan choir. They sensed God's presence precisely in their moments of inability during the Eucharist.

"Yes, that's the main thing; I want to practice, and even though I can't do my best, I just surrender to God."

3.4. Interactivity with Eucharist Events

The liturgical gamelan presentation at the Eucharist undoubtedly stimulates interactivity among the components and aspects of the Eucharist itself. This interactivity occurs within the context of the worship event. The participants in the Eucharist, including the musicians, become aware of the reality of worship. They exist in a realm of worship reality that is distinct from everyday reality. This stimulation leads to the emergence of religious emotions among the participants at the Eucharist, especially the musicians. Religious emotion is an aspect that induces humans to adopt a wholly religious attitude, expressed through vibrations that stir the human soul. Physiological and psychological processes take place in humans when touched by religious emotions. These emotions can manifest as a "fear-fascinated" attitude towards "things that are unseen and sacred," ultimately beyond their comprehension due to their transcendence. In short, this religious, emotional component is the primary element of all religious symptoms, distinguishing a religious system from all socio-cultural systems present in people's lives.

These religious emotions interact with other components of worship, namely belief systems, rituals, ritual equipment, and people. It is undeniable that religious emotions contribute to providing emotional stimulation to musicians, enabling them to present their offerings to the fullest. This, of course, aligns with the "Mong Kinemong" ethical guidelines that were established during the Eucharist. Without this ethic, conditions of harmony will never be achieved. Thus, it

can be said that religious emotion contributes to encouraging musicians to adhere to the ethical guidelines of "Mong Kinemong" within the framework of the religious experience, correlating with musical harmony and a sense of worship. The complex process of developing musical harmony and taste within the context of Mong Kinemong ethics and religious passion is graphically depicted in Fig. 3. To reflect the profound cultural and spiritual link inherent in music creation within this environment; it combines aspects of ethical ideals, religious symbolism, musical harmony, composition, and sensory expression.

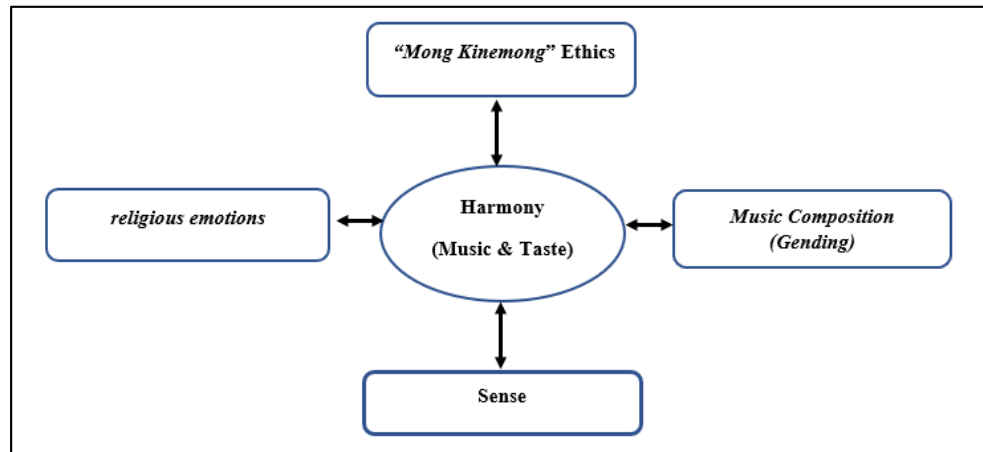


Fig. 3. Visual Representation of the Creation of Musical Harmony and Taste

4. Conclusion

The ethical aspect serves as the fundamental guideline in determining the success of the liturgical gamelan presentation at the First Friday Night Eucharist at HKTY Ganjuran Church. The "Mong Kinemong" ethic involves taking care of each other's feelings throughout the preparation process until the liturgical gamelan presentation accompanies the Eucharist. Attending to the mind, heart, eyes, and speech are fundamental aspects that must be observed by worship music performers. These considerations undoubtedly enhance their focus when presenting a meaningful performance. Religious emotion is a crucial aspect contributing to the creation of an impression and a sense of worship. It arises from the interaction between the components of the worship event, namely belief systems, rituals, ritual instruments, and people. The Eucharist musicians at Ganjuran Church experience these emotions, leading them to undergo various feelings, perceptions, and impressions during worship. These emotions drive them to present their music with the ethical guidelines of "Mong Kinemong" to achieve musical harmony and a profound sense of worship. This harmony becomes evident when musicians express their feelings while playing music. Several choir members experienced a feeling of calmness and smoothness; worship felt alive, and they were able to immerse themselves in every liturgical moment. The instrumentalists feel the peak experience while playing, as evidenced by the terms they use, namely *semu* (joyful), *nges* (good and soothing), and *dados* (fulfilling expectations). These aspects fulfill their emotions, even though there may have been a few mistakes in practice, which does not signify a failure in the musical performance. Thus, it can be stated that the adherence to the "Mong Kinemong" aspect by the musicians during the First Friday Night Eucharist was highly correlated with the harmony of the music and the profound sense of worship.

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