

MUSICAL INCULTURATION IN MASS CELEBRATIONS IN THE CATHOLIC CHURCHES OF THE TOMOHON ARCHDIOCESE

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Abstract : This study aims to explore how the implementation of Musical Inculturation takes place during Mass in the Catholic Churches within the Tomohon archdiocese. Employing a qualitative descriptive method, data for this research is derived from interviews, photographs, and audio as well as video recordings. The theoretical framework encompasses musicology, music psychology, theology, ethnomusicology, and the Theory of PML, asserting that inculturation involves several stages, including translation, transition, adaptation, and the creation of new elements. The study substantiates that Inculturation in the Tomohon Archdiocese is widely embraced by the congregation, enhancing their faith, particularly during liturgical celebrations of the Mass. The infusion of culture into the liturgy deepens the congregation's connection with the divine, and according to the research findings and interviews with the congregation, it is evident that the presence of enculturated music in the Church has heightened the meaning of liturgical celebrations for the congregation. The enthusiasm among the congregation is notably high, and there is a consistent longing for the divine presence. The congregation expresses joy as the profound values of culture are accorded a special place in the Mass.

Keywords : *Inculturation, Culture, Archdiocese, Evangelization*

INTRODUCTION

Musical Inculturation has a very important role in the proclamation of faith and the good news of God (Evangelization) to the faithful. The Catholic Church is very aware of how important inculturation is in worship, so the Catholic Church gives special attention to inculturation itself to be part of the process of proclamation in the midst of the people, especially in Mass. The Catholic Church understands that music plays an important role in worship. Music is an important component in promoting and expanding an individual's sense of self. In general, events or celebrations of the Catholic Church are overwhelmed by singing and music. The current development of the Church has used local culture especially in proclaiming the joy of the Gospel (contextualization).

In order to proclaim the faith-the message of God's salvation, human beings

as individuals and culture as God's grace are the main concerns (Contextual Theology). In proclaiming the faith, the Church no longer only imposes its own way and will, but on the contrary, the faith and good news to be proclaimed are conveyed through and by means of local culture (inculturation). The Catholic Church views music as an expression of joy. Music is also part of the worship ceremony, because through songs of praise, God is glorified with a clean heart filled with love, joy and worship of Him, which has passed through the history of development over time.

The historical background of the development of formal music has gone through a long interaction along with the development of the Congregation. In the time of the Hebrew Scriptures, music was coordinated into the custom of loving God as hymns, clapping and dancing that began in ancient Jewish social civilization. In

those days, music was used as a tool to praise the importance of Yahweh (God).

Since its inception, music has been a method of boosting confidence in ceremonial festivals. Music in ceremonial festivals is not just a skill of arranging sounds. Through music we establish a correspondence of confidence that is maintained by playing a great instrument, with a beautiful and meaningful tone. The congregation understands and appreciates the important role of music in assisting the celebration of rituals that can impact the assembly to increase their fervor towards the worship of the Mass.

In an inculturative liturgical celebration, the ritual music should go far beyond mere performance, but should be able to achieve change, lead individuals to see the value in it and assist individuals in communicating their great confidence. Inculturative formal music should greatly influence the individual's regular routine, so that the ritualistic quality and the indigenous quality affect the self-confidence of each individual.

The development of inculturation of ceremonial music in Indonesia has been rapid. Congregations are doing various things at both the public and neighborhood/diocesan levels with the ultimate goal of completing the cycle of inculturation as demonstrated by the way of life of each district. However, the consideration of the social component in the Congregation is like a knife that cuts both ways. On the one hand, it brings a lot of change and great progress in congregational investment so that it does not seem rigid, but on the other hand, there is also the gamble of assimilation that sometimes goes too far, thus losing certain qualities of the sacrament itself.

Inculturation of liturgical music is not just a matter of custom, not just the utilization of conventional musical instruments of a particular culture, not just the utilization of language or the variety of melodies and serenades adapted to the

needs of a particular culture. The issue of inculturation of ceremonial music covers various points of view, for example in terms of performance, appreciation and gestures in the daily routine of the community, considering its duties in the celebration of mass.

The Catholic Churches in the Tomohon Diocese that often involve inculturative music in ritual festivals such as Paroki Hati Kudus Yesus (HKY) Kolongan, Bunda Hati Kudus Yesus Woloan, Antonius Padua Taratara, Santo Yoseph Sarongsong, Roh Kudus Tomohon, Maria Ratu Damai Ulindano dan Fransiskus Xaverius Kakaskasen. Almost every Sunday the meeting sings songs in a distinctive inculturative style. Judging from the impact of the perceptions of experts, most of the people living in the Tomohon Kevikepan region are middle-economic class people with a fairly good level of human resources (HR).

The development of inculturation in the Tomohon Diocese is well supported by the people and assisted by facilitators and motivators. The facilitators and motivators include the parish council, catechists and composers with their respective roles. A concrete development that can be noticed directly is from the liturgical music that is often performed in the celebration of Mass. Musical inculturation in the celebration of Mass uses local language chants, playing regional musical instruments with local ethnic styles. Song patterns and styles are typical of Minahasa culture, North Sulawesi.

After conducting a preliminary study in the Tomohon Archdiocese, there is a slight difference in the way inculturation is implemented in the Mass or Eucharistic celebration. The implementation of the inculturation Mass, the people are very enthusiastic to follow the Mass service so that the inculturation atmosphere looks alive because they feel that their culture is used in the celebration of the Mass service.

Based on this background, the problems formulated as topics in this research are: 1) How is the implementation of Musical Inculturation at Mass Services in Catholic Churches in the Tomohon Archdiocese, and 2) How do people respond to the implementation of musical inculturation in the implementation of Mass worship in the Tomohon Archdiocese? This research has important benefits for cultural people in Minahasa land, for academics, for Catholics in the Diocese of Manado specifically the Tomohon Archdiocese area and for the researcher himself as a guide in the application of musical inculturation.

Stages of Liturgical Music Inculturation

1. Translation Stage. At this stage, the process of musical inculturation is already underway, although only in terms of language. Song lyrics from foreign languages (Dutch, English, German and Latin) are translated into Indonesian including local languages, but the original songs are not changed. In essence, what is meant by inculturation in the field of music has certainly not happened, because musical inculturation is seen more from the atmosphere of sound and not from language alone.
2. Displacement Stage. In this stage, a song is taken over and the lyrics are changed. The music does not change, it is just moved and taken over. This effort is ultimately considered not so good and even causes a lot of difficulties both in terms of syncretization and association, meaning that the transfer is only outwardly.
3. Adjustment Stage. In this stage there is an adjustment between the incoming culture and the local culture. In terms of worship, it can be said that there is a new role that gives new colors and characteristics. Worship undergoes a change when this process occurs, so the function of cultural elements from

both sides must be considered and considered. This consideration is shown both to the unique atmosphere of the music, as well as from a theological perspective so that the main goal, namely faith in God carried out with or through local cultural means, can be achieved properly in accordance with what is expected. Therefore, it is very necessary to find the right and appropriate function in worship.

4. The New Creation Stage. In this stage, cultural elements are not simply taken over, but the original elements are analyzed and after finding the characteristics or elements that determine the formation of a distinctive atmosphere, processed in a new work until it is appropriate and suitable for its role in worship. This is recognized because the musical atmosphere is preserved and at the same time its role in the liturgy is appropriate, meaning in accordance with the Catholic faith. After consideration, it is concluded that this last step is the right step in accordance with what is meant by inculturation of music in the liturgy. However, it is possible that the previous steps can also be used as long as the effort is still based on the actual direction of inculturation.

Theological Standing

In His incarnate work God Himself became man, binding Himself to the social and cultural circumstances of man. The church draws from the customs and traditions, the wisdom and arts and order of its own people. It turns out that God has always been concerned with people: He greeted Abraham and offered him a covenant. Similarly, Moses was greatly assisted by God in bringing the people of Israel out of Egypt. The prophets also became the mouth and hands of God to intervene in the destiny of His chosen people. The culmination of this will of

God occurred in the incarnation. Jesus, the Son of God, was born in a specific socio-cultural context, namely in Palestine, using the local language, thinking as a Jew. Jesus' preaching and work was to be introduced to all nations and in all languages. So the incarnation of God in Jesus is the basis of inculturation. Incarnation means inevitably using a particular culture; to enhance that culture by using it to worship the true God. That is the main reason.

Liturgical, Antropo-cultural, Historical and Psychological Standings.

Liturgically, the Church recognizes that there are elements that can be changed and those that cannot be changed in the implementation of the liturgy. The artistic diversity and cultural richness of various ethnic groups are respected and displayed, as long as they do not involve elements of superstition or heresy. In the cultural anthropological dimension, culture, which is recognized as a human embodiment, can be perfected in the context of Christ. The use of indigenous languages in sacramental and liturgical services is considered beneficial in enriching worship. Liturgical history shows that the roots of the Church in a nation can grow through the process of inculturation, creating strong historical links. Psychologically, humans tend to like new things and feel happy when their culture is appreciated. The importance of appreciating culture as a "good" work of God's creation is recognized, although it is necessary to cleanse culture and religion of its unsavory aspects. In the context of music, Sloboda (1991) states that music can affect the intensity of emotions and is described as moods, experiences and feelings affected by listening to music. Thus, the understanding and implementation of the Church's liturgy involves the recognition and application of this complex grounding of multiple dimensions.

The Nature of Music

The definition of music has no definitive boundaries as its use varies in every context. Music can be interpreted based on different needs, bases and perspectives. Willi Apel (1965) referred to music as an "orphan" with no definable parents. Perry Rumengan (2009) states that music is an expression of experience and is a form of idea produced through the interaction between vibration and time. Diverse types of music include ethnic music, which is born from the community and has different characteristics and rules. The psychological approach by Leibniz in Buhler (2019) sees music as an exercise of the unconscious in arithmetic, while Schopenhauer in Panjaitan (2019) considers music as the incarnation of absolute desire and human taste experience. C. Stumpf in Kursell (2021) sees music in terms of statistics between harmony and disharmony, while Ronald Pen (1992) considers music as a language that can be understood through the relationship between the creator and the audience, has a significant impact on the social environment and is authentic.

Definition of Inculturation

Inculturation is the process of the gospel taking root in both non-Christian and Christian cultures. Or to put it more scientifically: "An ongoing process in which the Gospel is revealed in sociopolitical and religious-cultural situations in such a way that it is not only proclaimed through the elements of these situations, but becomes a force that animates and cultivates the culture; at the same time the culture enriches the universal Church." For instance, the use of Puppet (*wayang*) Revelation in the Catholic Church.

1. The Concept of Inculturation

The term inculturation emerged from anthropological jargon, namely "enculturation" which means acculturation or institutionalization. Inculturation actually refers to an effort or endeavor that incorporates the distinctive elements of a

particular culture or ethnicity into a form of life. In this process, an individual, who has been formed in his or her cultural environment from the beginning, follows the customs and cultural values that have been established so that he or she becomes part of that culture. So the process of inculturation is also commonly referred to as the process of socialization. Inculturation etymologically comes from the Latin "in" means to enter into, cultura means culture; then inculturation can be interpreted, enter, permeate, incarnate or take root into culture.

Pedro Arrupe argues that "Inculturation is an example of Christian life and message in a particular social climate. That is, this experience does not simply appear in certain components contained in the way of life referred to (this is only a superficial convenience), but turns into a rule that accelerates, directs and unifies the way of life by transforming and rebuilding it. Thus, inculturation makes something new and novel.

2. Liturgical Inculturation

The term inculturation itself comes from the mission theology environment. The term was first used by Pierre Charles, a French missiologist. He translated the American expression enculturation which is more or less related to the German term sozialization (integration into the culture of a society), with the French term inculturation and this term was adopted into various languages in the world and in Indonesia it is termed Inculturation.

The main foundation of Inculturation is "The Word has become Man" God sent His Son to live among mankind and become like any other human being. The true and perfect Inculturation is Jesus Himself. What is meant by inculturation in a religion is the effort of a religion to adapt to the culture of the environment; it is a process of coordinating the experience of self-confidence into the culture of the community so that this experience not only communicates thoughts in the framework

of the lifestyle concerned, but also becomes a force that energizes, coordinates and recharges the lifestyle concerned.

In the exploration of Catholic strict philosophy, "inculturation" is often equated with the terms indigenization, contextualization, or manifestation. Indigenization implies becoming and adapting to the surrounding elements, so it is the local community that has the obligation to foster rigorous learning and practice because the local community knows the culture of the local community. Contextualization is coordinating rigorous lessons into the circumstances expressed in the social environment. The Incarnation stems from the Gospel of John 1:14, which reads "His Word became flesh and dwelt in us".

RESEARCH METHOD

The author uses a qualitative descriptive research method that aims to identify the results obtained. Qualitative research methods are research procedures that produce descriptive data in the form of written or spoken words from people and observed behavior. In this approach, a complex picture is created, examining words, detailed reports from the views of sources and conducting studies in experienced situations. In this case, it is described about how the implementation of Musical Inculturation in Mass Worship in the Catholic Church in the Tomohon Kevikepan Region. Sugiono (2013) argues that qualitative methods are research methods used in natural object conditions in the form of properties or values of people or activities that have certain variations set by researchers to study and draw conclusions.

FINDINGS AND DISCUSSION

The Mass and Minahasa Ethnic Music

1. General Definition of the Mass

The Mass is the Church's prayer par excellence, the prayer of Christ offered by the Church to God. The Catholic Church has many traditions that date back to the

journey of Jesus Christ before ending His earthly ministry. The Holy Mass itself comes from the Last Supper, when the Lord Jesus handed over to His Apostles the mystery of His Body and Blood in the Lord's Supper, in preparation for the sacrifice of His Body and Blood shed on the Cross at Golgotha as it says "This is My Body which is given for you; make it a memorial of Me. This is the cup of the new covenant by My blood which is shed for you..." (cf. Gospel of Luke 22:19).

The word Mass itself is derived from the Latin verb "*Mittere*" which means to send or "*Missio*" which means sending. At the end of the Mass service, the priest invites all the people who participated in the Mass celebration to leave. This means that the priest, as the representative of Christ in the world, sends his people to all corners of the world through their respective duties and vocations, proclaiming the good news and love of God to all people and even to all creatures. The words spoken by the Priest or Pastor at the end of the celebration of the Mass are: "*Ite Misa Est*" (*ecclesia*) which means: "The Mass (the sending ceremony) is finished", and often the words "Go and bring the peace and love of Christ" are added. So in essence there is a special idea contained in the Mass and not just as a musical form. In the Mass, the people (the people of God or the Church) are invited to see the celebration of the Mass as an event rooted in human reality which is generally historical and spiritual in nature. So in the Mass the people will meet not only with worship or even with certain forms of music, but in the Mass they will meet both a human reality in one event including music which is a very unified and integral part of the liturgy of the Mass itself.

Khusus

2. Definition of the Mass from the perspective of Catholic Church

For Catholic Christians the Mass can be said to be the culmination or the most

special part of the reality of the piety of the Church or the people of God towards God as their Father in formal worship. The Mass can also be called the highest form of worship. One understanding of the Mass that is very common in worship with a meaning that is not much different, namely: "Eucharist" even often "Celebration of Mass" is said with the term "Eucharistic Celebration". The Eucharist itself is a celebration in the form of a holy spiritual banquet. In this celebration, the Church wants to repeat the event when Christ and His apostles held the last supper before Christ underwent his suffering in reparation for the sins of mankind. In the celebration of that "first Eucharist" Christ said a prayer of thanksgiving which is now in the Catholic church and specifically in the liturgy of the Mass commonly referred to as the "Great Thanksgiving Prayer". This prayer is part of the ceremony of holy communion or Eucharist or holy Mass, and is the culmination of the celebration of the Mass.

The Great Thanksgiving Prayer can be said to be the center and culmination of the "Eucharistic" celebration. It is a prayer of thanksgiving and sanctification. It is a prayer offered by the priest on behalf of the people to God the Father, in the Holy Spirit, through the mediation of Jesus Christ. In this Eucharistic celebration, bread and wine are offered and because of the Great Thanksgiving Prayer, there is a mysterious transformation, where through the offering Christ is truly present in His own body and blood in the form of bread and wine as Christ said: "Take and eat, for this is my body and blood, which are offered for your salvation" and goes on to say: "Do this in remembrance of Me".

With the Great Thanksgiving Prayer, those present become worthy to partake of communion with Christ, by eating the bread and wine offered in the celebration of the holy Eucharist. Such is the essence of every celebration (event) of the Eucharist or what is commonly also said "Celebration of Holy Mass." Because this

celebration was originally carried out by the Jews, day by day there was a kind of adjustment, where religious elements from Jewish celebrations began to be included in this celebration.

Ordinarium Missae is the ordinary Mass and Proprium Missae is a special Mass such as on major church celebrations or commemorations of saints. The Mass song in the Ordinarium Mass both text and musical form are the same, while in the Mass song in the Proprium Mass it is often different or changes. When discussing the composition of the Mass musically, what is discussed is the composition or arrangement of the Mass songs in a unified structure. The composition of the Mass in question follows the structure used in the Ordinarium Missae structure, which means with a fixed text, which is contained in the Ordinarium Missae because it is from this form that Mass songs have developed until this modern era.

3. Minahasa Ethnic Music

In Minahasa ethnic vocal music, you will not find formal forms such as ABA or AABBA or sonata forms (as in conventional Western music) consisting of: exposition (theme) transition (transition) development (development) - transition - recapitulation (return to theme) conclusions (conclusion), and other forms in Minahasa ethnic music. If anything, the form is coincidental, or has been influenced by conventional Western compositional constructions. However, in certain cases the beauty of the psychic form can also be analyzed through the physical form or action of the music (because the form of the artwork is an image of the content of the artwork).

In Minahasa ethnic vocal music, the form cannot be idolized, because the psychic form of Minahasa music is very dependent on the existing circumstances. It is the situation that drives Minahasa people to sing in the first place. For this reason, in the melodies of Minahasa ethnic vocal music, there are no rhythmic patterns

or rhythmic patterns or anything known in the form of rhythmic lines. The stresses and durations of each note are highly dependent and bound to the stresses and syllable groups and even the dialect.

The Implementation Process Of Musical Inculturation In Mass Celebration In The Catholic Church Of The Tomohon Archdiocese

1. Processes and Steps Toward the Implementation of Musical Inculturation in the Catholic Church in Indonesia

The process of musical inculturation in Indonesia occurs in several stages: the translation stage, the transfer stage, the adjustment stage and the new creation stage. And even today, it is still evolving. This development occurs not only because the implementation of inculturation must be carried out by way of adjustments but also because of the nature of culture which always develops in accordance with the development of the supporting community.

2. Inculturation Music and Chants Used Particularly in the Liturgy of the Mass

- **Kolintang**

One of the Minahasa musical instruments used in the liturgy of the Mass in the Tomohon Diocese is Kolintang. Kolintang is a musical instrument that was born in Minahasa. In major celebrations in the Catholic Church, especially in the Tomohon Diocese, Kolintang music is performed and even becomes the main accompaniment.

- **Jajar Dance**

Jajar dance is part of Minahasa cultural inculturation included in the liturgy of the Catholic Church in the Tomohon Kevikepan area, specifically usually performed in various Church activities or competitions. However, jajar dance is one part of the proclamation of the joyful news to all the people.

2.1. Chanting

Singing in the liturgy of the Mass has an important role, especially in building an inner connection between the people and God through the meaning of the lyrics sung in the song. Singing is also defined as an expression of praise to the Divine. Hence, singing has a very special place in the liturgical celebrations of the Mass..

3. People's Responses on the Implementation of Inculturation

Inculturation music, especially in Church liturgical celebrations, is often applied or used by people in the Tomohon Diocese. This is because inculturation music elevates cultural values so that it presents a lively and distinctive nuance of liturgical music. The people increasingly interpret liturgical celebrations because of the presence of inculturation music in the Church. The enthusiasm of the people is even higher and they always long for the presence of God. The people feel happy because the noble values of culture are given a special place in the Mass. In accordance with the results of interviews from several parishioners, the application of inculturation in Mass worship is one of the Church's efforts to bring God to the people through their culture. So that people feel close to God and feel that God is everywhere, including in their culture. People feel comfortable and calm when participating in worship using inculturation music, even experiencing an inner change, especially the relationship with God. The presence of inculturation music adds new colors to the hearts of the people. People feel that the liturgy of the Mass is their culture.

4. Process and Implementation of Musical Inculturation of Catholics in the Tomohon Archdiocese

The process towards musical inculturation in Minahasa began with the translation stage. In this stage, a noteworthy person is Father Van Der Wouw. Van der Wouw began to translate Marian songs into the

local language which in this case was Tombulu and Tontemboan. He was a Dutch national but very fluent in Tombulu and Tontemboan. Since the late 60s there have been church songs created especially around the Pineleng Seminary in North Sulawesi. These songs took inspiration from the rhythm and style of Maengket music. As a result, a number of Mass songs and psalms were published by PML in 1974 under the title "Misa Minahasa" and the cassette "Majulah ke depan".

In Madah Bakti there are a number of songs selected from this collection, except that the effort to process traditional Minahasa music seems to have stalled since the mid-70s. Currently, musical inculturation is very advanced especially in Kali parish as a result of the efforts of Father Ricardo Renowarin, PR. Especially for Pineleng Seminary, it should also be noted that there is an effort that has a wide impact on the people of the Diocese of Manado, especially the Manado, Minahasa and Bitung areas, namely the AMETUR music study group with the technical supervisor Perry Rumengan. This study group is managed by the brothers in Skolastikat. In addition to organizing Church music training for the art activists or sections in the parishes, composition workshops are often held. From these upgrading activities, compositions with a Minahasan ethnic musical atmosphere were born and even brothers from outside Sulawesi made compositions with a regional musical atmosphere of their own after they received composition lectures from Perry Rumengan.

In the early days of the 60s, in the process of musical inculturation in Minahasa, there were several priests who were actively composing such as priests Tinggogoy, Pinontoan, Lensun, Rarun, Mangundap and from among the congregation such as Ngangi who composed the very famous Opo Wana Natas song, Ngala, Titus Loho, Posumah, and others.

Forms of Musical Inculturation of Catholics in the Tomohon Archdiocese

In general, the standard form of Mass song composition consisting of: Kyrie-Gloria-Credo-Sanctus-Benedictus and Agnus Dei, is maintained because it is a fixed liturgy (except Credo, often not sung anymore and usually only recited because it is too long. Sometimes the Credo can be sung too but generally only at special Masses such as High Masses). The particularity of this Mass is its atmosphere which will certainly have a great influence on the associations of the people. The composition of this Mass is in accordance with the liturgy of the Mass in the Catholic church, but it is inculturative according to the concept and atmosphere of Minahasa ethnic music.

For a deeper form as part of the compositorial aspect, this Mass is developed and worked on following the sentences or texts and stylistic tendencies that apply to Minahasa ethnic music. It is also possible that in one part of the song there is no repetition of sentences either text or music but continues to move until the end of the song. Also, if there are words or sentences that are equivalent, then the repetition of the existing form in the song of this Mass is not bound to a certain formula (as happened in the Masses of the previous era, as described in the section of the Mass in front) but is more devoted to the flow of the sentence or text and pay attention to the effects of "evangelization" in the sense of proclamation (successful communication).

Types of Musical Inculturation of Catholics in the Tomohon Archdiocese

In old Minahasa music as well as in traditional Minahasa music today, one can still find a distinctive type in the way it is presented. It has been said in previous sections that it is rare to find solo singing in a performance. Minahasa people prefer to perform their art, especially the art of singing together. Togetherness in equality

is highly valued. That is why in the presentation of Minahasa music, especially in singing, they prefer to sing together. In Minahasa, there is no status of voice created because of the difference in timbre. In the composition of the choir, they prefer to make groups, in which there are both women and men (mixed choir). The groups often act as singers for voices 1, 2, 3, and so on as many times as there are voices in the song. The groups do not occupy individual places but from where they are, they sing their part. The groups are not limited by numbers.

In this Minahasa style of composition, the state of the heart is a major consideration because it is the basis for being able to sing with their own state of heart. As is the case with the use of numerical tones in this composition, which is intended so that they are not pegged so absolutely to a certain pitch but the existing tones or pitches must be in accordance with the state of their hearts according to the circumstances around them when they are singing, including with other singers. They may sing this Mass composition in different basic tones, meaning that if they sing in the morning, it will be different from when they sing in the afternoon or evening or even at night. This situation is very desirable because since the old days Minahasa people believed that when they sang, not only they sang but their environment or the situation around them also sang and even the souls of the dead also sang.

They strongly believe that between those who live in this world and those who have died, there is still a very close relationship. If there is a song that can fit the situation, in the sense that it can be accepted by the soul of nature, then it is not impossible that there will be a dialog between those in this world and those in the other world and even with the conditions and conditions that exist in their respective worlds. According to the elders, in the past and even today, this belief still exists, namely when someone sings in the

garden and the singing is really in line with the existing atmosphere, then there are often voices that sing along (connecting)..

CONCLUSION

The process of musical inculturation at Mass services in the Indonesian Catholic Church continues to develop until now, including the Catholic Church in the Tomohon Archdiocese. This development is due to the implementation with the necessary adjustments and the nature of culture that continues to develop, with four stages including the translation stage, the transfer stage, the adjustment stage and the new creation stage. The development of this inculturation is a necessity and aspiration of all Catholics, especially the Catholic Church in the Tomohon Archdiocese - Diocese of Manado - North Sulawesi. Thus it can be an expression of self in the form of worship while uniting a series of national traditions in the form of a mirror of Indonesian diversity.

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