

Symbol of Communication between Worship Leader and Music Priest in Maintaining Harmonization of Worship Music at GBI Lembang Bandung

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Abstract

through observation, interviews and documentation. The informant determination technique used is purposive sampling. The results of the study found 2 parts of the symbol. Namely song map and keytone. The song map symbol is a part of a song element that is used when the music is already running and is given when the musical verse is about to end, with the aim of bridging every movement of the musical verse. Keytone symbols are used to align the chords. The language used verbally and nonverbally. The key tone is used by worship leaders to music priests, and music priests to one another. The music priest has a dominant role according to the symbol of the song map. The keyboardist has a role on the cooling down section, guitarist on interlude, drums on full music and overtones. Worship leaders and music priests must have spiritual criteria as pulpit ministers, because spiritual criteria are the main key to be good to God.

Abstrak

Musik memiliki peranan penting dalam ibadah kristiani. Musik Harmonis bermakna khidmat apabila Worship leader dan imam musik dapat menjalankan tugasnya dengan baik. Komunikasi Worship leader dan imam musik saat memimpin ibadah dilakukandengan penggunaan simbol. Penelitian ini bertujuan untuk mengetahui makna simbol komunikasi yang ditampilkan grup musik gereja dalam menjaga harmonisasi musik ibadah. Penelitian ini menggunakan metode kualitatif dengan pendekatan studi interaksi simbolik. Pengumpulan data dilakukan melalui observasi, wawancara, dan dokumentasi. Teknik penentuan informan yang digunakan yaitu purposive sampling. Hasil penelitian menemukan dua bagian simbol yang penting untuk ditelaah lebih lanjut. Yaitu song map dan keytone. Simbol song map adalah bagian elemen lagu yang digunakan saat musik sudah berjalan dan diberikan saat bagian bait musik hendak berakhir, dengan tujuan untuk menjembatani setiap perpindahan bait musik. Simbol Keytone digunakan untuk menyelaraskan kunci nada. Bahasa yang digunakan secara verbal maupun nonverbal. Key tone digunakan worship leader kepada imam musik, maupun imam musik satu dengan lainnya. Imam musik memiliki peran dominan sesuai dengan simbol song map. Keyboardis memiliki peran pada bagian cooling down, gitaris pada interlude, drum pada full musik dan overtone. Worship leader dan imam musik harus memiliki kriteria rohani sebagai pelayan mimbar karena kriteria rohani adalah kunci utama agar bekenan kepada Tuhan.

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1. INTRODUCTION

Praise and worship are a means and a way for humans to have an intimate relationship with God, even bringing humans into a new and higher level of intimacy with Him. Praise and worship mean that the church gives expressions of faith and thanks to God through singing, music and prayer (Wungon, 2021). Praise and worship for Christians is a process of worship that can be done anywhere, whether in church, at home, at work or in public places, through saying prayer and thanksgiving in the heart.

Christian worship cannot be separated from the element of music, because music has a role and function as a means of expressing the congregation's feelings that are being

experienced. Many people express the feelings they are experiencing through music and it has become a need that cannot be separated from everyday life (Sulistyowati, 2021). Based on this explanation, music has a worship function. Music is a means of uniting the hearts of the congregation with God, especially for church members. The worship process in the room has a pulpit which is an important facility in the church, especially for worship ceremonies. Apart from that, there are also pulpit ministers and someone's job in a church. The pulpit servant will support the progress of the worship celebration. In almost every church, pulpit ministers have their own duties and special preparations. The Bethel Indonesia Church (GBI) Lembang Bandung service has a worship concept, namely singing praise and worship, after which it continues with listening to a sermon delivered by the pastor.

The art of music is used as a means of praise and worship which plays an important role in creating a solemn atmosphere of worship (Sirait, 2022). The music used by Protestant religions or charismatic worship is very different from traditional churches and Catholic hymns. Music in worship carried out by traditional churches, namely songs from hymn books that have been arranged in a long-structured structure and are used as a liturgical activity. Liturgical activities are generally led by one person and accompanied by organ or piano music only. Different from the worship procedures of charismatic churches, the services are characterized by enthusiastic songs and contemporary pop music arrangements. Worship music performed by charismatic churches is more spontaneous and flexible, not done with a rigid structure, using varied tempos. Just like the praise and worship songs at GBI Lembang which are assisted by the worship leader and assisted by musical accompaniment. In praise and worship, there is a role of someone called the worship leader to lead the congregation during worship. Apart from that, there is also the term music priest whose job is to play musical instruments in worship.

At GBI Lembang Bandung there are four musical instruments played, namely keyboard, rhythm guitar, bass guitar and drums. The role of the music priest is to assist the worship leader in leading the service so that the congregation can enjoy structured and solemn worship. At GBI Lembang, there are two types of songs used, namely praise and worship songs. The two types have differences based on the tempo or rhythm of the song and lyrics. Praise songs are more synonymous with fast tempos, while worship songs are identified with slow tempos and soft nuances with lyrics containing sentences of worship and thanksgiving.

According to Stewart L. Tubbs and Silvia Moss (in Nugroho, 2012) one of the principles of communication is a process of symbolic exchange. The symbol used by the worship leader for the music priest during worship is through a combination of fingers. The use of the finger symbol is considered more effective because when on stage the worship leader's position is in front of the music priests so that the worship leader only needs to give the hand symbol behind the body and make it easier for the music priest to see.

During the worship service, the worship leader gives symbols of parts of the song to the music priest through hand and finger symbols, so that the music priest can better know where the desired direction of the worship music is, such as symbols for verse, overtone, chorus, interlude, or ending, etc. With this, worship leaders and music priests must build good communication to avoid technical errors and miscommunication during worship, so that worship can run well, efficiently, and create a harmonious atmosphere and music. The use of hand and finger symbols is not only limited to a communication process, but when these symbols are implemented, it will influence the musical dimensions that arise on the religiosity of the congregation.

To be a worship leader, you must be able to divide your attention into two things. The first is musical, namely musical skills involved in music to understand the pattern of musical forms. Then the second is spiritual which involves the entire existing congregation. Worship

leaders must be able to create or generate an atmosphere of praise and worship to ensure that the entire congregation worships reverently. Apart from that, the worship leader helps the congregation in providing examples of expression in praise and worship (Ronce, 2013). Not only worship leaders, music priests must also pay attention to three things. The first is musical, the role of the music priest must be to be able to regulate the dynamics, tempo and rhythm until the musical performance can reach a climax. Second, the music priest must focus on the worship leader's directions by looking at the finger code given by the worship leader. The third thing is voice or sounds. Music priests must be sensitive to the sound of the musical instrument being played, whether the sound is too loud or the key of the song being played is false. This not only disturbs the congregation's concentration, but other music priests can also be disturbed (Durikase, 2020).

Worship is a sacred activity that people perform towards God. If worship is not carried out well, it can give rise to feelings of discomfort in the congregation (Luchiana, 2020). Thus, the role of a worship leader is very important in providing communication symbols to the music priest to support the worship atmosphere expected by all congregations.

The symbols given are a process of interaction between the worship leader and the music priest to bring the expected worship atmosphere. These symbols are agreed upon by the worship leader and music priest so that they have a meaning that can be understood together.

This research was conducted using a symbolic interaction approach. Symbolic interaction can explain the process of symbols in interaction that form a shared perspective, where the framing of an action in providing meaning can be understood by the individual or subject who carries it out (Elbadiansyah, 2014).

In this research, the symbolic interaction approach explains that communication symbols between the worship leader and the music priest can have an impact on the atmosphere of worship carried out by the congregation. According to Mead, symbolic interaction theory consists of three concepts, namely, mind, self and society. Symbols created by the worship leader and then agreed on their meaning by the music priest so that symbols whose meaning has been agreed upon can have an impact that is also understood and accepted by the congregation.

2. RESEARCH METHOD

This research uses qualitative research methods with a symbolic interaction approach. The aim of research using qualitative methods is to find out phenomena that occur naturally from the problems found by researchers in this research.

According to Sugiyono, the qualitative research method is a research method based on post-positivism philosophy, used to research the conditions of scientific objects (as opposed to experiments) where the researcher is the key instrument, data collection techniques are carried out in a triangulated (combined) manner, data analysis is inductive. or qualitative, and the results of qualitative research emphasize meaning rather than generalization (Sugiyono, 2017).

It can be concluded that qualitative research examines naturally, that is, researchers make direct observations to obtain the key to the research being studied. The data collection technique was carried out by data triangulation.

The data collection technique in this research is to obtain accurate data, so that without knowing the data collection technique researchers will not obtain data that meets the established standards (Sugiyono, 2017). The data collection technique used in this research is primary data consisting of interviews and observations as well as secondary data in the form of collecting documentation from books and related journals.

The technique for determining informants uses purposive sampling. Purposive sampling is a data source sampling technique that is based on certain considerations and the

informants taken are determined by the researcher himself based on the needs and credibility of the informants. Determining the data source for the people interviewed was carried out purposively, namely chosen with certain considerations and objectives (Sugiyono, 2017). To start this research, the researcher chose a singer (worship leader) and music priest at GBI Lembang who had served for a long time and understood the research the researcher was doing.

The data analysis technique used in this research is the Miles and Huberman model of field data analysis techniques, which are also called interactive data analysis techniques where data analysis is carried out interactively and continues continuously until complete, so that the data is saturated. The data analysis process according to Miles and Huberman includes data collection activities, data reduction, data display (data presentation), and conclusion drawing or drawing conclusions/verification.

Tables and Figures are presented in the middle, as shown in Table 1 and Figure 1, and cited in the manuscript before appearing.


3. RESEARCH RESULTS AND DISCUSSION




In the data identification process, researchers found seven symbols based on the forms and understanding used by worship leaders and music priests when leading worship. Researchers classify symbols based on the appearance of the symbols presented on the Song map, which is the name for song elements conventionally termed by worships leaders and music priests at GBI Lembang. Song map is a term for meaning in song structures such as verse, chorus, interlude, overtone, ending and so on. During the service, the worship leader can determine when it is time to stop singing and when it is time to sing the song from the beginning or directly sing the chorus of the song.


3.1. Research result



The symbols on the song map are communications that are used when the music is running. The song map is given when the musical verse is about to end with the aim of bridging each movement of the musical part. Communication suggests that a thought, a meaning, or a message is shared equally (Mulyana, 2014). It can be understood that song map symbols are only understood by worship leaders and music priests as a communication process in church music.

Table 1 Meaning of Symbols in Song Map

Help Symbols	Meaning of Symbols	Understanding Harmonization
 <p>Raise the index finger, while the other fingers are clenched into a fist.</p>	<p><i>Intro/Verse</i>: is the introduction or initial part of a song before the song enters the chorus. verse is the basic song structure that is present in a song.</p>	<p>In maintaining musical harmony in the verse section, every musician must maintain musical consistency. Musical playing is also characterized by simple and simple musical chords.</p>

 <p>Raise the index finger and middle finger, while the other fingers are clenched into fists.</p>	<p><i>Ref/Chorus:</i> is the main message in a song. The Chorus uses a different tone pattern and is more interesting than the Verse, the chords used are different from the Verse with an attention-grabbing composition.</p>	<p>In maintaining musical harmony, the music priest began to play notes with an increasing sound dimension. The music that stands out in the chorus is the drums</p>
 <p>Raise your thumb up, while the other fingers are clenched into a fist.</p>	<p><i>Overtone:</i> is the movement of the basic note in a song to be higher than the previous note.</p>	<p>In maintaining harmonization, music priests must know the sequence of scales used when playing a song so that the notes rise one octave correctly. In addition, overtones are also assisted by drums to enhance the atmosphere by playing drum cymbals louder than the previous chorus.</p>
 <p>Raise the thumb and little finger, while the other fingers are clenched into a fist.</p>	<p><i>Interlude:</i> is an empty part of a song that is played with a melody or there are no verses in the song's chorus. <i>Interlude</i> It only contains the composition of notes from the instruments being played without any vocals.</p>	<p>In maintaining musical harmony, the music priest plays chord ally. The role that takes part is usually the guitar with a more prominent melodic volume. When playing the melody, the guitar player must look at the direction of the worship leader so he can know when the interlude stops.</p>

 <p>Open your palms and point them downwards.</p>	<p>Cooling down symbol: means shady. This symbol is used to silence the music for a moment, but the words of the song are still sung by the congregation. The music played is usually the sound of strings on a keyboard.</p>	<p>In maintaining musical harmony, cooling down is only assisted by one musical instrument, namely the keyboard, while the other musical instruments stop slowly.</p>
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 <p>Open your palms and point them upwards.</p>	<p>Full music symbol: means splendor. This symbol is used to increase the sound of music after cooling down. The meaning of Full music is</p>	<p>In maintaining musical harmony, each music priest begins to play his musical instrument slowly but still maintains the same dynamics and tempo.</p>
 <p>Raise the middle finger, ring finger and little finger, while the fingers the other was clenched.</p>	<p><i>Ending/Coda</i>: is the closing part of a song. <i>Ending/Coda</i> is the final part of the song which contains notes and verses to close the song.</p>	<p>In maintaining musical harmony, the music priest must provide very majestic musical accompaniment, loud musical sounds and also firm song beats.</p>

5 | Symbol of Communication between Worship Leader and Music Priest in Maintaining Music Harmonization

Source: Author Documentation

The symbols that exist between the worship leader and the music priest are carried out to provide a more specific relevant framework for understanding every understanding of worship in the teachings of Christians. In ritual worship, church teachings are interpreted to express and enjoy a relationship with God based on symbolic dramatic forms that are manifested in the worship system (Wijayanto, 2015). Thus, it can be understood that a church service or worship service is a dramatization of the actions or activities of the church congregation through certain patterns, processes, structures and atmospheres with the aim of realizing the meaning and beliefs as a form of encounter between God and the congregation.

Musical strategy in the view of musicians is interpreted as the act of analyzing (interpreting) musical elements and techniques of a musician in presenting music or playing a musical instrument (Wijayanto, 2015). Understanding the meaning of the symbols in the song map aims to have a musical strategy. In a good strategy there is coordination of the work team, having a theme, and having tactics to achieve goals effectively. So, this musical analysis becomes the basis and important consideration for musicians to influence or convey musical messages to the congregation in worship.

It can be explained that the worship leader and music priest at the beginning of the song give directions to the music priest with verses. The purpose of the verse is so that the congregation at the beginning of the service can build a relationship with God through verse lyrics which are meaningful introductory words, and have meaning for the congregation, namely coming to God. Next, we enter the chorus which contains the essence of the meaning of the song. The chorus brings the congregation deeper into God's presence because the meaning of the chorus is a statement of glorification and worship of the congregation to God. After the chorus, the worship leader directs the music into an interlude melody. Melody gives nuance or soul to music (Fakhira, 2021). Interludes played with melodies can be used as worship by music, that is, when the

music priest plays the melody of the song, the congregation is given time to pray privately with God, with the aim being that the congregation can have spiritual time saying prayers without singing the song lyrics.

After that, the worship leader asks for a chorus with a cooling down music atmosphere, namely the congregation sings but accompanied by little music or only the sound of strings on the keyboard. In the cooling down atmosphere, the only sound was the sound of the congregation singing in unison with the sound echoing inside the building. With this meaning, the congregation can sing in a calm voice but with deep meaning. The congregation can even cry because of their thanksgiving which cannot be explained explicitly in words. When the cooling down is felt to be sufficient by the worship leader, the music priest begins to play with a slowly increasing pitch, until after the music priest has risen in his musical performance, the worship leader raises the pitch of the music with an overtone. The purpose of this pattern is to achieve the climax of worship, assisted by the drums to increase the atmosphere by playing the drum cymbals louder than the previous chorus. Through the flow of the music, the congregation will experience more solemnity in worship by cheering and glorifying God by raising their hands and singing loudly. The music ends with an ending which means the congregation closes their private worship with God, and the music priest plays the music with a firm beat.

3.2. Discussion

Worship leader and music priests play an important role in the church worship procession. The worship leader is responsible for making the congregation enthusiastic, thus making the atmosphere of worship lively and full of joy. Meanwhile, the music priest bridges the entire congregation in worship through musical accompaniment which can provide a feeling of singing, a sense of thanksgiving and building a relationship with God.

So, the combination of the worship leader and music priest is to lead and draw the congregation into worshipping God, and carry out the task of leading praise and worship well, so that the praise and worship sung will sound unified and harmonious. (Ronce, 2013) says that worship leaders must be able to serve the congregation and communicate well through the use of positive words to strengthen trust and build the spiritual life of the congregation being served.

Worship leader Each has their own way of leading worship. The style and style of a worship leader is formed based on the results of experience both as a congregation and practicing oneself as a worship leader.

Giving song map symbols is not based on the structure during practice but in a semi-structured manner or the worship leader plays the song map flow based on how the congregation responds during worship, and adjusted to needs. So, the worship leader can take any musical direction he wants and communicate it using symbols to the music leader.

Music is presented in connection with human spiritual needs, the need for transcendent communication, its creator, namely God Almighty. Through music and singing, the congregation can enter God's presence with expressions of joy, joy and even crying because they cannot reveal all the goodness of God in everyone who feels it. As a musician involved in church services, you are not only required to have technical knowledge alone but also a correct theological understanding of the nature of music ministry (Durikase, 2020). The church music service aims to help the congregation live out their faith through singing and also help the congregation to be able to sing well. Based on this, the music priest not only provides music that is only heard by the

congregation, but the music priest also takes part in building the worship by Lord.

Music priests create music not only based on individual skill abilities, but on mutual humility, because humility is the main key to being pleasing to God. Being humble means taking an attitude of surrendering your heart to God, not displaying your own abilities or displaying your own arrogance.

In their interactions, the worship leader reflects on the atmosphere of worship and the symbols that will be given to the music priest. Meanwhile, the music priest reflects on the symbols, and the concept of music playing that is understood is also agreed upon and delivers music to the congregation. The perspective of the worship leader and music priest towards the congregation during worship becomes a unified communication frequency which then becomes a mutually agreed upon symbol.

Worship leader has a perspective that positions itself as a congregation. When in front of the pulpit, the worship leader has a sensitivity to what the congregation needs, it is the same as him that the worship leader also wants to feel God's presence by worshipping God, the same as when he is in the position of the congregation. It's the same as a music priest when playing music in front of the pulpit. With the musical talent you have, you can help the congregation sing with harmonious musical renditions. The music priest has experience of being in his position as a member of the congregation, so he realizes and learns how he will play music in the future.

Worship leader and music priests can carry out their duties not only as workers carrying out their duties, but have the heart as participants in the congregation. So that the worships leader and music priest understand that he can be both a subject and an object.

4. CONCLUSION

Worship music, especially for Prosten Christians, has a deep meaning. In this study, it can be understood that music is a form of human surrender to God. Through the delivery of music, the worship leader and music priest who is the spearhead of the worship must be able to understand the souls and minds of the congregation. This can be done with a high level of faith possessed by the music performers.

The role of the worship leader and music priest is not only to arrange worship patterns, play musical instruments, or act as a venue for musical performances, but also to interpret oneself as part of the congregation. Ministers at the pulpit must position themselves as members of the congregation and have a heart to worship God. The aim is so that the minister at the pulpit can feel the presence of God so that the music that is sung can be felt equally by everyone in the prayer room. Worship leaders and music priests must have one heart, communicate well with each other, and be humble.

Based on the explanation above, it can be understood that increasing faith for worship leaders and music priests is an urgency that must be had. Through increasing faith, worship leaders and music priests can continue to increase the faith of the congregation who attend worship at GBI Lembang Bandung.

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