

Role and Function of Brass Orchestra (Alloy Trumpet) as a Music Accompanist in the Protestant Church of Moluccas

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Abstract

Music becomes very important in Christian worship because, music in worship becomes a means for the congregation to express feelings through musical elements. Initially the musical accompaniment used in GPM is bamboo flute and keyboard but post colonization by the Dutch, resulting in the bamboo flute begins to disappear and is replaced with brass trumpet orchestra (trumpet alloy). Seen in roles and functions as musical accompaniment, trumpet alloys have not performed their duties and responsibilities well then, this paper will look back and reconsider the functions, roles and position of trumpet alloys that have existed in the congregations within GPM. So there is a balance between primary music (hymn singing) and secondary music (the accompaniment of the congregation singing, in this case the trumpet alloy). The research method used is qualitative method, data obtained by in-depth interview with key informant and participant observation that make so that data taken based on existing reality. However, based on research and data analysis, it is concluded that the function, role and position have not been run well based on 3 stages namely, 1. Pre Service (Pre-Perform) or preparation stage, 2. During Service (perform) and 3. Post- Service (post-perform).

Keywords: Musical accompaniment worship, brass orchestra, trumpet, Music Church.

I. Introduction

Music can not be separated from our lives, as in Christian worship, music has a very important role. Among them in the Church or what we usually call church music. Music is considered very important in Christian worship is because music can help people to live worship. People can more appreciate every liturgical process with its symbols when music is used. The main purpose of church music is to enable the congregation to express the intensity of feeling through diversity in speed, pitch, soft, melodic and rhythmic patterns. So, people are more likely to express themselves when singing than when speaking. Music can and often conveys greater intensity in feelings than when expressed without music.

In particular music in worship includes primary music and secondary music. Primary music is the singing of the congregation in this matter the human voice while the secondary music is a non-singing congregation of musical instruments derived from musical instruments (eg, keyboard or trumpet) to support congregational singing and revive worship. Therefore, although very important, secondary music or musical accompaniment on its function should only as a supporter for primary music (hymn).

One of the most popular musical instruments in the Protestant Church of Mollucas (GPM) is the brass orchestra known by the Protestant Church of Mollucas as a trumpet alloy that has a composition of players consisting of sopranos of 4-5 people, altohorn 1-2 people, trombone 1-2 persons, 1 person baritone and 1 person tuba whose description is as follows:



Figure : Brass Orchestra The Protestant Church of Mollucas

The trumpet in its history was brought into Maluku by the Dutch colonists around 1938 and eventually progressed in the GPM congregations (Mis: Latuhalat, Waa) in 1960-1961. From that time trumpet became one of the musical accompaniment in worship in the congregations of GPM.

But as secondary music, in reality encountered in the congregations in general, the trumpet alloy has not been able to carry out the main purpose of their function as an accompanist to the congregation. The main function of ecclesiastical music (church music) is to increase the dimension of involvement in worship. Therefore the beauty of music is good but not the purpose or purpose of worship. The trumpet alloys that are in GPM congregations make the beauty of music an important goal and value of worship, so the standard used to assess the beauty of music is as applied in a concert. Therefore, the main function of companion music is ignored. Even religious worship is almost similar to a musical concert that focuses more on entertainment aspects similar to show and forget about its function in the liturgy.

In addition, it is seen in the limitations of the tone controlled by the players that allow the task of escorting the congregation does not work right because the sound of the tone produced surpasses the voice of the congregation. The higher the tone will directly affect the amount of sound produced. So in fact the atmosphere of worship will be disturbed due to the loud volume.

This is certainly contrary to the basic principle as musical accompaniment that should support the singing of the congregation, companion music tends to dominate and more prominent in the worship of the ummah. Therefore, the trumpet alloy does not really understand its function, its role and position as musical accompaniment. then, the problem arises first, what is the function, role and position of trumpet alloys as musical accompaniment in the worship of the people in GPM ?. Second, what is the relationship between the music and the liturgy of the Church to the function, role and position of the trumpet alloys as accompaniment in the church worship at the GPM?

In this connection, the writing of this article is intended to look back and consider the functions, roles and position of the trumpet alloys as musical accompaniment (secondary music) in the worship of the people especially in the congregations in GPM. The limits of the research sites are limited to Ambon city area represented by three congregations, namely; congregation of GPM Silo, congregation of GPM Soya and congregation. These three congregations are selected based on the topographical characteristics of the congregation, namely; the Silo GPM congregation represents the central area of Ambon city, the Soya GPM congregation represents mountainous areas (congregations in the mountains), whereas the congregation of GPM Tawiri represents the suburbs of Ambon. For this reason, the three congregations chosen are based on the characteristics of the region and its topography; the mountains or the city center and the suburbs.

II. Theoretical concepts

The term "music" is derived from Greek, mousike, meaning the art of muses. Hence in ancient Greek thought music was seen as an important part affecting "mind" and "feeling". And therefore, Music is "art" (the art), but also "science" (science). Music as art points to aspects of art that include aspects of beauty, harmony, melody, rhythm. While Music as a science, meant that in music not only emphasized the aspect of filling but must be studied seriously, and trained. Music by KBBI is the science or art of composing tones or sounds in sequences, combinations, and temporal relationships to produce a composition (sound) that has unity and continuity.

That means music is a regular arrangement of tones or sounds that produce beauty or harmonization in the form of sound and can be enjoyed and perceived to affect the inner atmosphere of a person. Begbie revealed Music fundamentally about making and receiving sounds. According to Begbie music is fundamentally related to the activity of producing sounds and receiving sounds. Begbie sees the interplay of music with sound, as well as music with "making" and "receiving" activities.

Begbie also suggests that at the most basic level (the most basic level) music consists of music making and music hearing. Music making deals with activities that produce or create "music" or organized pattern of pitched sound. While the music hearing cover all aspects that hear the music produced.

In principle, music is music, meaning that in principle there is no "church music", "hindu music" or "temple music" nor is there a "Christian tone" or "hindu tone", as music is music. But the term "Church Music" is used and distinguished from "Non-Ecclesiastical Music" is because, (1) its form, special musical formats in choir, vocal group, prokantor, kantoria, soloist, duet, and companion music: orgen, alloy trumpet / flute. (2) Christian or ecclesiastical nature, (3) Its content, contains theological values and testimony of the faith of the people. (4) Its function in worship as a means of fellowship (koinonia), ministering (diakonia) and witnessing (marturia) as well as supporting the singing of the congregation.

Hence, Handoko defines the music of the Church as music, in all its forms and types used in Church worship, whether in public worship on Sundays, as well as on other days of worship. Church music is used to accompany hymns and perform instrumental in worship. Thus, the music of the church is also the liturgical music whose character is used specifically as a liturgical element for people to witness their faith in worship.

Music according to its style consists of a) vocal or sound art including liturgical singing performed by the congregation as hymn and other songs performed by sura blends, group vocals, solos, trios, duets and quartets. b) instrumental music performed to accompany the singing of the congregation, including: orgen, piano, bamboo flute alloy, trumpet alloy, guitar, hawaian and traditional musical instruments (tifa, totobuang toleng-toleng¹).

Instrumental music which in this case his duty to accompany the congregation can be classified as:

1. Aerophone music (aer words = air) is an intermediary musical instrument that sounds produced by the vibration of air (the vibration of air) such as flute, trumpet and Skin shells².
2. The idiophone music (idios = itself) is an instrument made of material which is produced from the body of the instrument itself through various means such as wood (sticks), stones, clapping hands, slam legs (stamping feet), etc.
3. Membranophone music (membrane word = skin) is an instrument instrument that sounds produced through the vibration of the skin (membrane) such as drums, drums, tambourines, etc.
4. Chordophone music (Chordae word = string / string) is an instrument instrument that sounds produced by vibration string / string (string) eg, guitar, ukulele, violin, etc.
5. Mechanical mechanical and electrical intruments are instrumental music that sounds are produced through mechanical and electeric means. Such as automatic piano, organ, etc.

Instrumental music has two main functions in a performance:

- a. Ritmis, is a musical instrument that in its game gives a certain rhythm or rhythm. It is also related to taps and barbeques. Some examples: tambourine, tambourines, drums, drums, drums, and gongs.
- b. Melodis, is a musical instrument used to play a series of notes or melodies. For example, flute, trumpet, violin, melody guitar, etc.

Thus the trumpet instrument spoken of in this writing is the musical instruments Aerophone is a wind instrument and that serves to play the melody. As a wind instrument, can not be separated from the music player or the person who plays the instrument. Because basically in the wind instrument, the sound produced is through the vibration of the air (by blowing). Therefore, music players play an important role in playing the instrument.

Trumpet alloys are people who take part in the ministry of music to accompany the worship of the congregation. Thus the alloy of teromet must know and master the type of music it plays. If not then the music served will sound discordant and can not function properly.

¹The instrumental of mollucas

²*ibid*

Therefore, the trumpet alloy is not a group of alloys that "originally" play music only, but must know the music well. Knowing music well will enable to present a harmonious and beautiful piece of music. Similarly must have the ability to master the public with his music and produce a separate work of art, especially to accompany the singing of people in a worship service. In addition, the musician must also be an expert in playing the music.

Picanusa adds some things to do in playing music, a) play with all your heart, b) play with the right basic tone, c) play with the right tempo, d) play it clearly, e) play the tones (high-low, long-short) appropriately, f) play according to the song (song), g) play with the correct expression.

Thus the role, function and position of the trumpet alloy is very important in the worship of the people. Therefore, the arrangement of primary and secondary music in church worship is a matter to be done seriously and should not be done randomly. But it should get the attention of all parties concerned so that the role, function and position of music to serve the worship can take place properly.

In addition, in connection with the function and role of trumpet alloys in the worship of the ummah. Etymological worship derives from the Hebrew *abodah* or *ebed* and the Latin *Latreia* and *prosekunai*, the words originally used in general, but later used by Palus for example in relation to how the congregation embodies true worship or true worship (Romans 12 : 1-2). A number of the above words emphasize actions that express devotion, worship, servitude to God.

In addition to the word "worship" is also known as the equivalent term "devotional" which has the same basic meaning is a *bhakti* (Sanskrit) action that means subservient and respectful. Nor is it an act which declares its loyalty to the ruler, that is, God is in charge of all that is and what He has made.

Another thing that needs to be seen in connection with the trumpet alloy as musical accompaniment is the position in the liturgy. In liturgy, the music of the church is an integral part of the liturgy as "the order of worship" and the liturgy as "action". Therefore, church music in this case can be referred to as liturgical music or musical worship. Basically these three terms have similarities in their implementation, differing only in terminology. Understanding the terms of church music, liturgical music as well as musical worship in its execution should give priority to the singing of congregations together (community singing) which express the elements of belief of the Ummah as; liturgical functions, the function of charisma (*kerugma*), and the function of *koinonia* which unites the people through the singing of fellowship.

III. Research Data

III.1. The church's understanding of church music: The Blend of Trumpets as Church Music

From interviews with informants, the understanding of the function and role of church music tends to be the same, which is to see church music as the music used in the church to complement and guide the songs that are chanted in the worship congregation. This was revealed in the informant's answer in responding to the question of their understanding of church music.

As one of the assemblies of the Tawri GPM assembly, who understands church music as a collection of musical instruments worn in worship is not just a trumpet but also an ethnic musical instrument. The music used to serve worship is not just worship week but worship that requires the waiter trumpet. Supporting facilities in the process of worship in various lines and help the process of worship. The same thing was also expressed by another informant from the Silo GPM congregation that church music is a vibration that produces sound. A work produces something beautiful as a means of praise to the creator used to serve church services in response to the creator. Not only that, a similar understanding was expressed by an informant from the Soya GPM congregation, who understood church music as the music used in all the ecclesiastical elements.

From this answer it is illustrated that the congregation of GPM Tawiri sees church music as a support tool in the church liturgy and church service tools that aims to support all the process of worship related to the congregation. Not much different from the understanding of informants in GPM congregation Silo and congregation of GPM Soya who understand church music as music used in activities that have ecclesiastical elements or in particular music that is a means of supporting the liturgy through the music being played.

Understanding informants at the congregation of GPM Tawiri, GPM Silo congregation and GPM Soya congregation did not show any fundamental difference. It is clear that in general the informants from the three sample congregations understood church music as music used in worship or music used in the church. Nonetheless, the informant put forward various ideas on the basis of church music.

As the significance of church music is based because God ranks above praise, it is necessary to offer beautiful works as a compliment to God the creator. Other curiosity is also related to the nuances that must be built in worship, and music is a very vital element in worship because it helps people to appreciate and interpret the process of worship.

Based on interviews with informants, some informants understood church music as "a tool and a support tool in the process of worship services" or "tools and means to support praise to God" and church music is understood as "a support tool that accompanies the congregation in process of worship ". One of the keywords that emphasizes the three informants in terms of church music is "tools". The informants understood the music of the church only on the instrumental aspect of the kind of music that resulted from the use of musical instruments, such as musical instruments (tifa, totobuang), wind instruments (bamboo flutes and trumpets), stringed instruments (guitar, ukulele) and stringed instruments (violin, cello, etc.). Meanwhile, the music of the church is meant here is music in all its forms and types used in the worship of the people, so that not only accentuate the instrumental aspect as expressed by the informants but also the vocal aspect.

All informants, however, agree that the music of the church is understood in connection with the worship of the church and the liturgy. This is what the author encountered in the results of interviews with all informants. The informants affirmed the close and indivisible relationship between "church music" and "church worship" or liturgy. One informant reveals that "church music can not be separated from the liturgical element in the worship of the congregation, both of which have a unified whole." For indeed the music of the church is included in the liturgy or worship section which includes among others; spatial, worship, movement, timing, symbols, homilies (sermons), biblical readings, church music, psalms and so on. Therefore, the understanding and meaning of church music (its function and role) must be seen in its relation to the worship of the congregation. Christina Mandang, wrote that this is what makes church music unique and different from other music.

In terms of church music and engagement, there are informants who see church music as a musical rhythm that moves into the praise and word of God. There are also informants who say that church music is a contributing factor in the conditioning of the atmosphere as well as the mental aspect of receiving the grace and word of God and some who propose church music as something that produces the artwork and harmony that is used to accompany and / or support church worship . In line with previous informants one of the informants said that church music is a work that produces something beautiful as a means of praise to the creator used to serve the worship of the people in response to the creator. These informants saw the music of the church as a means of supporting or supporting means of praise to God in the process of worship services so that there is joy in the worship performed.

Because of the fundamental relationship between church music and the worship of the people, understanding the music of the church includes the interpretation of the theology of music, this is what most informants reveal. The meaning of the theological dimension will give direction in understanding the music of the church as a whole and true. The theological dimension of church music is also what distinguishes and gives the uniqueness of church music from other music. There are informants who see church music in response to the creator (God), and there is also pressure on the aspect of joy felt in the worship performed. Thus the music of the church takes on a vertical aspect (response to the creator) and the horizontal aspect (joy to others). Evans writes:

“Furthermore, congregational music is simultaneously individual and corporate. The vertical and horizontal operation of congregational song (that is, its vertical address to God and horizontal address to fellow participants) is further complicated by its ability to exist as individual representation, through identification with the personalised songwriter, or as communal response”

The worldview of church music seen in a unity with the worship of the ummah has resulted in all the activities of church music to be seen within the framework of ministry (diakonia). Therefore, church music not only displays aspects of showing, entertaining and performing, but also participation in the service of worship as a whole. From the aspect of performing, the beauty aspect (aesthetic) becomes one of the important concerns as revealed by one informant, while from the participation aspect, emphasizes the aspect of togetherness as the participant in the worship, so that no one is more dominant or superior to others as stated by the next informant. But together participate in the worship of the congregation.

In contrast to a number of other informants, this informant actually saw the music of the church in relation to each particular church. He claimed that church music should be seen in connection with the church's or church's heritage or tradition.

For example, the Protestant Church of the Moluccas (GPM), understanding church music in GPM can not be separated from understanding the tradition of GPM that embraces the Calvinism or the flow of Calvinism that emphasizes the "meditative" and "regular" dimensions in church worship. He also argues that the flow of the church has a significant influence on church music.

According to the authors what is expressed by the above informant on one side of the GPM is indeed a church that has a Calvinistic style and a lot of influence on the understanding of church music in GPM. But on the other hand the music in itself is something dynamic, and therefore gives influence as well, let alone the development of ethnic music in church worship at GPM as expressed its development by one of the informants, as well as the development of modern music (like, band) the church in GPM follows the development of the present age.

In connection with this section there are some things that stand out from the interviews with the informants, among others: First, trumpet alloys seen as church music, which is generally instrumental music that is the type of music produced from the use of musical instruments in this case is wind instruments (aerophone). Secondly, as church music, the trumpet alloy can not be separated from its relationship to the worship of the people or the liturgy. A thorough and comprehensive understanding of the trumpet alloys as church music is only obtained when viewed in relation to church worship or liturgy. Third, the implication of the linkage between the trumpet alloy as church music and the worship of the people (liturgy), then the theology of music of church music (blend of trumpets) must also be highlighted. Therefore, there is a response action (thanks giving) to God (vertical aspect) and brings joy to others (horizontal aspect). Or in other words church music becomes a means of fellowship (koinonia), ministering (diakonia) and witnessing (marturia). Fourth, the music of the church in the worship of the people is influenced in part or influenced by the style or flow of each church. For example GPM that has a Calvinistic style also colored the style of church music in GPM. Although it is not entirely defensible, for like the trumpet blend as church music in GPM it is not the legacy of the Calvin tradition, but the influence of the music corps Prince Bernard Capelle (Dutch navy) at the birthday of queen Wilhelmina in Batu Gajah³ which became the embryo the rise of trumpet music in worship services week in GPM.

III.2 the congregation's understanding of companion music: the Trumpet Alloys as a Music Accompanist

One of the most important elements in church music is the herding music. In its task to lead the congregation, understanding of the role and function of musical music is necessary. The ultimate in an effort to see back the real function of accompanist music.

Based on interviews with some informants about the congregation's understanding of accompanists, the authors found that the congregation's understanding of companion music is quite varied. Like the understanding that musical music is the music that guides and organizes the congregation when singing or other opinions that the music herd is a music that stimulates the congregation closer to God. But far different from the previous two ideas that saw the function of accompaniment music more to the singing guides and stimulate appreciation to the Divine, there is also an opinion that equates music penggiring with music fill (music fill) although both are very different.

In general, informants did reveal that the music pengiring in a worship is very important, because it serves to make the congregation become organized. As the informant put it that: without music to accompany worship then worship will look chaotic. When music is used to accompany must run well because the congregation sometimes does not match the music accompaniment. Therefore the music accompanist must walk well because without the music accompaniment so the congregation singing is not directional. In addition to the function to guide the congregation in singing, other functions that are not less important that raised by the congregation is the music penggiring able to create an atmosphere that supports the process of worship through the sound produced. The dynamics marked by the soft sound of the congregation help the congregation appreciate every process of worship.

From the interviews with the informants, it can be seen that in general the congregation understands that the existence and function of musical music is very important in the worship of the congregation because if not, the singing of the congregation does not guide. So it is important because it makes the congregation of the church which is part of the worship of the congregation to be good. One informant sees accompanying music as the music that accompanies the congregation in a song or "distress" the congregation in the congregation.

³One of the location in Ambon city

There is also a mention that the trumpet alloy as accompaniment music that accompanies the process of church congregation while other informants see accompaniment music as an element of music used to accompany either it accompanies the congregation or accompany a group that sings. In contrast, some express that accompaniment music as something that makes or stimulate the congregation to get closer to God also the accompanying music that is the trumpet blend as guides of the church congregations. The next informant looked at the accompanying music (trumpet) as a companion that created a harmonious blend in the worship of the congregation. the next also saw accompaniment music as all music or something that can produce sounds and can be used to accompany the congregation. there is also a view of accompanying music as music that accompanies the singing of the congregation and builds a peaceful and orderly atmosphere in worship. It further argues that adding companion music has a function as a companion in congregational worship so that the existence of liturgical continuity and make worship come alive and well. While the last informant said that the music accompaniment is a music that regulates the compactness of praise in the worship of the congregation, set the tempo also the rhythm of the song so that the congregation can sing well.

According to the authors of all interviews with informants, all informants see the trumpet blend as accompaniment in relation to the singing of the congregation. In this case the song of the church is seen as primary music and musical accompaniment (trumpet) as secondary music. But the relationship between the trumpet alloys as musical accompaniment with the singing of the church is seen as a mutually supportive relationship, creating order, harmony, cohesiveness, mutual animation, and sustainability. Hence the apparent relationship between the trumpet alloys as musical accompaniment and the singing of the congregation is a reciprocal relationship, and not dominating and even complementary relationships, where the existence of trumpet alloys as secondary music does not negate congregational singing or otherwise, but rather to complement, lead or guide the congregation and organize the tempo as well as the rhythm of the song so that the congregation can sing well and beautifully.

In contrast to a number of other informants, this informant just saw the trumpet alloy as accompaniment music in relation to the fill music or "music filler". He further explained that the trumpet must be a fill music in the congregation (vocal) vocals. The position of the congregation is understood as the primary music hence the trumpet alloy becomes filler music, which is as intro and fill music.

In relation to what this informant discloses, there are several things that can be put forward:

- 1) There are a number of overlapping terms, "musical accompaniment" is understood the same as "fill music". The use of this overlapping term leads to vagueness and ambiguity of meaning.
- 2) Awareness to understand the trumpet alloys as accompaniment music in relation to "primary music" and "secondary music" is an important thing to highlight.
- 3) Companion music or Accompaniment is a musical accompaniment over a melody that sounded. The companion music position is associated with a "melody" that is sounded. In relation to the singing of the church as primary music, the singing congregation is the congregation that sounds the melody and the trumpet blend as companion music also blows the notes according to the melodie filler. Therefore it can be said also that the music accompaniment (secondary music) is music that goes together (in conjunction) with vocal music-singing congregation (primary music). Trumpet alloys as accompaniment music plays melodies (melodie filler) to the song of the congregation.
- 4) Music filler or fill in music is a term stuff-pasasi songs that display the skills of players. The term is heavily associated with drumming, Murakami and Miura explain that:

"Drum patterns can be distinguished into "basic-rhythm" and "fill in" pattern. The "fill in" pattern is an improvised pattern compared to the basic-rhythm pattern, and is usually used to fill in blanks in the accompanying melody".⁴

According to the author's opinion, the two terms interpreted in overlapping by the informant above must be understood separately. Therefore the trumpet alloy must be seen as musical accompaniment and not as filler music or fill in music.

III.3. The congregational understanding of the trumpet alloy in playing its role and function

The existence of the music of the escort of Trumpet Allege is very important in the process of congregational worship. But the extent of the existence of the trumpet alloy is considered important, very dependent on the people who feel the benefits.

⁴Yuki Murakami dan Masanob Miura, "Automatic detection system for fill in form drum patterns employed in popular music", Makalah yang disampaikan dalam The 10th Western Pacific Acoustics Conference, hlm. 1-2

In interviews with some members of the congregation, the congregation and the trumpet members of the three congregations, the answers tended to question the function of the trumpet alloys that were considered to have not run maximally. In addition, there are also various reasons for the function and role of the Trumpet Alloys. The answer of the informant about the function and role of the trumpet alloy is seen from the cause of the lack of maximum function and the role of the highest trumpet alloy is due to the lack of exercise (six informants) and the overwhelming volume of the volume (five informants) while the lack of inspiration of the players and the lack of procurement and maintenance tool only revealed by one informant.

One of the informants mentioned that the trumpet alloy has not performed its function and role well. This is due, among others; a) lack of preparation (training), b) liturgical spatial arrangement that complicates communication between musicians and singers, and c) lack of connection between liturgical supporters. In line with this, there is also a revealing that the function and role of trumpet alloy as accompaniment music "is far from perfection." He proposed several reasons; 1. There is an impression of mutual dominance among the trumpet players, thus affecting the sound produced. 2. The sitting position (where the trumpet alloys) are in the liturgical space. 3. Pressure to the aesthetic aspect (beauty), so that other aspects tend to be forgotten. Another informant also said the importance of liturgical room layout and player composition.

An informant who is a senior trainer sees that today's trumpet alloy is more "rame" means to pay attention to the aspects of showing or performing and ignoring the aspects of diakonia (serving), marturia (witnessing) and koinonia (fellowship). He also mentions two main factors as musical accompaniment that has not been run by a trumpet alloy; 1. Proficiency (skill / art) in blowing trumpets, 2. Endurance players in playing songs with different tempos in succession. Therefore, according to him suggested the importance of training and coaching. Indeed what is put forward is important because training and coaching continuously, thus encouraging the spirit of changing how to play gradually and produce good sound quality.

Along with that there is also a saying that the need to improve the function and role, this indicates not the maximum role and function of trumpet alloy as musical accompaniment. This informant put forward a number of reasons; a) the need to pay attention to the preparation stage well and well, b) structuring or management of trumpet alloys, including the determination of the coordinator and the arrangement of the number of personnel, as well as the distribution of trumpet player composition in the implementation of services that occur together or in unison. No less interesting there are also informants who complained about the lack of preparation and alertness in playing a different song different tempo and play atmosphere.

In addition there is a convey the same thing that is about the lack of preparation done by trumpet alloys. Furthermore, one of these informants highlights the dominance of the volume of sound by the trumpet blend that obscures the voice of a congregation of a congregation, so the congregation's voice (primary music) is not heard but merely the sound of trumpet music as secondary music. There is also a highlight of the aspect of the volume control or sound control of the trumpet players. Volumes that are too loud by the sound of trumpets can affect the meaning and appreciation of songs by the congregation who sing. In addition, one of the informants also added a loud and dominant volume to make the congregation restless, so that the worship that was held was not understood, the solemn worship became lost. The volume is too big according to him caused by the lack of awareness in playing trumpets as the music accompaniment singing congregation, many trumpet blower who just merged.

This informant also mentions the limited base of the tone that can be played by the trumpet alloys C, F and Bb, so that also influence the accompaniment of singing congregation singing on the basis of the other tone according to the song, for example the base tone G. Therefore he stressed the need special and ongoing training and careful preparation. Another informant put forward another reason for the functions and roles of trumpet alloys that have not been run properly, because they are a new trumpet alloy, so the need for an intense workout process.

In contrast to a number of informants who have been mentioned one informant saw that the function and role of one of the trumpet alloys has been well executed. To reinforce his argument he argues that there has been a heightened awareness of the role and function of trumpet alloys as secondary music that accompanies the singing of the congregation, so that the trumpet volume is arranged and disiasati in such a way that the resulting volume does not dominate or mask the voices of the singing congregation.

Starting from all the interviews with the informants, there are some things that the author thinks are important in relation to this subject:

1. Majority of informants mentioned that roles and functions of trumpet alloys have not been well executed. The reasons stated include 3 stages namely; 1. Pre Service (Pre-Perform) or preparation stage, 2. At Service (perform) and 3. Post-Service (post-perform).
2. Stages of preparation or pre-service (before perform) became the attention and highlighted sharply by the informants. The lack of preparation made the resulting service process is not maximal. Therefore there needs to be a regular schedule of preparatory work done before serving. Besides that the continuous and intense and serious training process becomes an important part that needs to be emphasized in the preparation stage. At the preparatory stage of technical aspects such as breathing (breathing technique), breathing control, finger ring, and Embouchure, the position of the lips in the mouthpiece cup needs to be considered because it affects the amount of sound produced. In addition the discipline aspect (discipline) becomes one of the important key factors related to the preparation stage performed (before perform).
3. At the stage of Enlightenment (ministry performing), a number of aspects to note are liturgical spatial, trumpeted seat positions, large liturgical space as well as distance and range of possible communication with other liturgical supporters, such as singers as well as deacons or elders in charge. These aspects are important because they contribute significantly to the appreciation and meaning of the chanted song. If the liturgical chamber is small then the dämpfer is used to adjust the volume produced by the trumpet alloy. Or if the composition of players too many then can also use dämpfer to manage the small sounds that sounded by trumpet alloys. The aspect of communication among liturgical supporters also needs to be an important concern, since a sitting position must be visible, unobstructed and easy to reach. Because, at any time there may be a sudden change and it is important to be communicated with a trumpet alloy as accompaniment music. Or if there is repetition on a particular song then this should also be communicated. That is why communication in the liturgical space is a matter of concern. Another aspect that must be seen is that in ministry performing or service process is done aesthetic aspect or beauty, aspect of voice softness, theological aspect (diakonia-marturia-koinonia), aspect of tempo and rhythm of song being played, as well as temporary kind of worship held. The worship aspect of the grief desires a different way of blowing with joyful worship. It is important to note so as not to cause unrest for worshipers. The balance of all aspects mentioned needs to be seen and cared for.
4. Post-service stage (post ministry performing), at this stage periodic evaluation of the service process conducted by trumpet alloys. The evaluation process can be done by asking responses, suggestions and inputs of worshipers as well as the servants serving the worship. After the evaluation is followed up with the follow-up of the reorganization of the training process and the management of trumpet alloy is also the process of continuous training and consolidation and even commitment to always practice (practice), because practice becomes one important factor that affects the skill of a player, in addition to a number of other skill characters; efficiency, timing, knowledge, adaptability and mental, physical, artistic and emotional capacities.

IV. GIFT DISTRIBUTION, FACILITIES OF GOSPEL OF GOSPEL AND RECOGNITION OF FAITH: REFLECTION OF FUNCTION, ROLE AND POSITION OF A STOPPED SUPPLY IN CULTURE IN GPM

IV.1. Instrumental Music Through Trumpet Alleys as a Distribution of Gifts

There is an invitation to serve each other (diakonia) according to the gift (charisma) that each person obtains (I Pet 4: 10-11). It seems clear that there is a connection between "service" and "gift". Even in I Corinthians 12: 4-6 there is an alignment between ministry (diakonia) and gifts (charisma). Serving one against another is possible because they have been given the gift by God. Therefore instrumental music through the trumpet alloy is a manifestation of the distribution of the gifts God has given. The willingness to serve according to the power God provides (I Peter 4:11) through the trumpet alloy is a manifestation of God's grace.

Peter's Advice "Serve one another, according to the Gifts which every man has as a good steward of grace" (I Pet 4:11) contains an invitation to perform "ministries" that not only provide funds, but as a "Self-Giving" as has been exemplified by Christ himself.

"Giving yourself" in service is not an easy task, no challenge. Because sometimes we face so many challenges, when our ministry is not responded well, the ministry we do is misunderstood, even scolded. Of course all the treatment experienced it to make hurt, emotion, and anger. However, through all of them as "servants of love" we are required to survive and be a servant despite being depressed. Through all these issues there is a meaningful lesson.

IV.2. Trumpet Alloys as a Gospel Evangelistic Tool

Church music has an important and even central position in church worship. Sri Handoko reveals the role of church music (instrumental), among others, as an accompanist and guide the congregation. Not only that, Handoko further mentions that church music (vocal-instrumental) is a means of preaching the gospel (kerygma), as well as a sacrifice to God.

Trumpet alloy is the music of the church, which in general is an instrumental music that is the type of music produced from the use of musical instruments / instruments in this case is a wind instrument (aerophone). As the music of the church, the trumpet alloy can not be separated from its relationship with the worship of the people or the liturgy. A thorough and comprehensive understanding of the trumpet alloys as church music is only obtained when viewed in relation to church worship or liturgy.

The implication of the linkage between the trumpet alloy as church music and the worship of the people (liturgy), then the theology of music of church music (blend of trumpets) must also be highlighted. Therefore, there is a response action (thanks giving) to God (vertical aspect) and brings joy to others (horizontal aspect). Or in other words church music becomes a means of fellowship (koinonia), ministering (diakonia) and witnessing (marturia).

The preaching of the gospel is not only understood as the duty of the particular minister (priest, elder and deacon), and should not be narrowly understood in relation to sermon affairs, but more broadly than that the preaching of the gospel is the call of every faithful (Mt 28: 19-20). Therefore, through the trumpet alloy frame as the music of the church (instrumental) becomes the means of preaching (kerygma) for every people who worship and contain in it the invitation to witness the instrumental act in daily life. In this kerygma perspective the task of preaching and testimony (marturya) undergoes a paradigm shift and orientation from the originally oriented to the (special) minister moves to be oriented towards all the faithful.

IV.3. Music through the Trumpet Alloy as a manifestation of the Faith of the People

De Young in his book *Sound the Trumpets* says that trumpets are a further development in the modern era of shofar or trumpet during the Jewish period in the old covenant, "While hebrew references to the shofar have been translated as" trumpet "in the modern bible".

In that connection Ps. 150: 4a mentions "Praise the Lord with a trumpet blast" through the instrumental music of the people praising God and giving thanks to God. People who praise and give thanks to God are also people who profess faith and express or express their faith in various liturgical deeds, among others, through a trumpet alloy.

Thus musically instrumental music through a trumpet blend not only proclaims or testifies of God's love but is first an expression of the faith experience with God in his life. And the experience of faith with God is expressed through the trumpet game, so through the instrumental music of the trumpet blower that the people actually also express and express the confession of faith to God.

V. Conclusion

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3. At the stage of Enlightenment (ministry performing), a number of aspects to note are liturgical spatial, trumpeted seat positions, large liturgical space as well as distance and range of possible communication with other liturgical supporters, such as singers as well as deacons or elders in charge . These aspects are important because they contribute significantly to the appreciation and meaning of the chanted song. If the liturgical chamber is small then the dämpfer is used to adjust the volume produced by the trumpet alloy. Or if the composition of players too banya

then can also use *dämfer* to manage the small sounds that sounded by trumpet alloys. The aspect of communication among liturgical supporters also needs to be an important concern, since a sitting position must be visible, unobstructed and easy to reach. Because, at any time there may be a sudden change and it is important to be communicated with a trumpet alloy as accompaniment music. Or if there is repetition on a particular song then this should also be communicated. That is why communication in the liturgical space is a matter of concern.

Another aspect that must be seen is that in ministry performing or service process is done aesthetic aspect or beauty, aspect of voice softness, theological aspect (*diakonia-marturia-koinonia*), aspect of tempo and rhythm of song being played, as well as temporary kind of worship held. The worship aspect of the grief desires a different way of blowing with joyful worship. It is important to note so as not to cause unrest for worshipers. The balance of all aspects mentioned needs to be seen and cared for.

4. Post-service stage (post ministry performing), at this stage periodic evaluation of the service process conducted by trumpet alloys. The evaluation process can be done by asking responses, suggestions and inputs of worshipers as well as the servants serving the worship. After the evaluation is followed up with the follow-up of the reorganization of the training process and the management of trumpet alloy is also the process of continuous training and consolidation and even commitment to always practice (*practice*), because practice becomes one important factor that affects the skill of a player, in addition to a number of other skill characters; efficiency, timing, knowledge, adaptability and mental, physical, artistic and emotional capacities.

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