

I Want To Celebrate As Hymns Acculturation Of I will sing of my Redeemer (An Analysis on A Sangihe Masamper Song)

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Abstract:

This research aims to analyze the acculturation process through the hymn *I will sing of my Redeemer, which became Hymn Masamper I Want To Celebrate*. I will use a qualitative approach to explore the perspective of ethnomusicology and hymnology through observation, interviews, and literature review. Observations have been made for a long time because the researcher is also the artist of Masamper Art. But the focus of observation from 2008 until now has been Observations were made on various Masamper performances in the Sangihe community in the Sangihe Islands and the Sangihe diaspora community on the mainland of North Sulawesi in the city of Manado. The results of the analysis found that the existence of the song "I want to be grateful," Masamper's singing in the Sangihe community, is the result of acculturation from the Hymn. song *I will sing of my Redeemer works by Philip Paul Bliss*. The results of this acculturation found that there was a change in form from a 3 stanza strophic form to a 1 stanza strophic form, but it is done repeatedly. The bars have also changed from 9/8 bars for the original song to bars for mourning (Masamper Sabuah) and 4/4 bars during party performances or competitions (Mebawalase). The tempo changes from fast to slow but uses stress on each word. Meanwhile, the meter still uses the 8.7.8.7 CM (Common Meter) pattern except for the refrain. The syllabic pattern, or singing with one note for one syllable, is still carried out, but new developments have emerged in the Sangihe community, namely the Manahola singing style, or singing before the main song word, the Mamaranca style of singing repeating words in the verse that are currently being sung, and the Yora style of singing while singing. Do word stresses on the refrain or repetition of the song, which is usually done while dancing.

Keywords: *Acculturation, Hymn, Masamper, I will sing of my Redeemer*

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INTRODUCTION

The Sangihè Islands Province has a long-standing oral heritage of vocal speech and song. Singing is a prominent and in-demand vocal artistic expression. The Masamper, which compose sampere songs, are the inhabitants of the Sangihè Archipelago. Masamper is the art of singing together in

accapela in the Sangihe community (Lasut et al. 2021) . Masamper is a Sangihe ethnic population in North Sulawesi with only an art culture which it exist currently and evolves in one of the archipelago. Masamper is a Sangihe indigenous people in North Sulawesi which now even appears to exist and evolves in one of the few areas in North Sulawesi. Masamper is a form of artistic expression in which people sing together within response toward something. In Masamper activities, singing back and forth is done by singing together while strolling and carrying an object. The item will then be given to other people after the song has finished, and those who obtain it will respond to the previously sung songs. Songs sung in Masamper exercises are folk songs (folksongs) divvied up into several themes that are sung in order, such as the theme gathering, devotional, geographic literary works, love story, and a tribute. Masamper's songs essentially have two meanings, one vertical and another horizontal. The definition of vertical is more about how man communicates his relationship with God. In this particular instance, the songs that contain the text have a vertical meaning, such as songs on spiritual themes or praise to God, which contain thanksgiving, praise to Lord, scriptures teachings of Christian faith, devotional requests, supplications, remembrance of fate, songs that tell the story of Christianity' life from birth to ascension to Heaven, and other songs with a divine finesse, regardless of whether sung in Indonesian or Indonesian area/Sangihe (G. Latuni 2021; F. Latuni and Latuni 2019). Masamper is capable to evolve with the times, ensuring that Masampere is still adored by his fans. It was the first time masamperè was contested in 1985, and it is still a race to the provincial level today. Masamperè music was originally performed without accompaniment, but as it has evolved, it has included accompaniment ranging from acoustic music such as guitar to keyboard music, and it has progressed into a mainstream music by entering the music studio, (Marzuki, Laksmono, and Subroto 2020)and also improved the relationship of the community.

This music emerged after the existence of Missionary Zending Tukang in Sangihe in the mid 19th century to the early 20th century. Although the term Masamper itself appeared after the existence of Missionaris Zending Tukang, the musical characteristics show a great influence on the Meistersinger style of the Music of the German Zending Tukang (Telussa and Wibowo 2020; Maru, Pikirang, and Liando 2020; Maru, Pikirang, Ratu, et al. 2021; Maru, Pikirang, Setiawan, et al. 2021). Meistersinger's style can be seen from his musical form, strofic, syllabic, and the use of rhythmic patterns, as well as his skill in creating new songs. (G. Latuni and Takalumang 2019; G. Latuni and Rumengan 2021) . This characteristic song, now the Sangihe community mentions the Masamper *Sabuah* style.

In addition to the Masamper Sabuah style, there is also another form of music, namely Masamper singing which uses a refrain or verse system with repetition of certain stanzas (G. Latuni and Utomo 2018). This pattern of form and structure is the pattern of the American-European Hymn that developed in the 19th and 20th centuries, such as in Masamper's song entitled "I Want to Praise" which means and the music is similar to the Hymn I Will Sing Of My Redeemer by Philip Paul Bliss was later composed by James McGranahan.

After the first generation of artisan zending of 1858-1900s, the second generation of artisan zending (termed researchers) also appeared, namely the generation of children of zending artisans, including M. Kelling and Clara Steller. They were born and raised in the Sangihe Islands in the late 19th and early 20th centuries but attended and completed higher education in Europe. They were the ones who brought American-European hymns to the Sangihe Islands (G. Latuni and Rumengan 2021).

These songs are taught to the Sangihe Community by translating them into Sangihe and Malay. One of the songs is I Want to Praise the Love of Jesus. This song is an adaptation of the hymn song Hymn from I Will Sing of My Redeemer by Philip Paul Bliss by James McGranahan.

METHOD

The problem was analyzed through a qualitative research approach from the perspective of ethnomusicology and hymnology. Data were obtained through observation, interviews, literature review, and analysis of Hymn Music. Observations were made through various Masamper performances in Manado and Sangihe, especially at Masamper *Sabuah* from 2008 to 2021. In addition, data were obtained from interviews with Masamper actors. Then the researcher reviewed various sources of writing about Masamper Music, because the study of Masamper Music was part of my previous research design (*rod map*). In addition, literature on Hymnal Music. Finally, the researcher analyzed the song *Hymn I Will Sing Of My Redeemer* creation Philip Paul Bliss by James McGranahan with the presence of Masamper singing "I Want To Praise Love"

RESULTS AND DISCUSSION

In a religious and a cultural discourse, the term acculturation becomes one of the concerns in gazing at a cultural change in society (Balidemaj and Small 2019; Sheikh, Koc, and Anderson 2019), which includes changes in music. Acculturation generally refers to the influence of one culture on another culture or also, the mutual influence between two cultures, resulting in a cultural change (Tan and Tan 2020; Caniato, Bettarello, and Gasparella 2019). Acculturation was considered to occur as a result of the influence of a strong and prestigious culture on a weak and underdeveloped culture (Liboro 2018; Dey, Yen, and Samuel 2020). Acculturation also results not only from interaction, but from a deliberate plan by a strong culture. Juang' (Juang and Syed 2019; Hardi 2003) view was that acculturation is a process of accommodating and integrating elements of foreign cultures into one's own culture, without losing their cultural identity.¹

1. Song *I will sing of my Redeemer*

Like other hymns, this song is an accumulation of one's experience with God (Himnology). The lyrics of this song were written by The lyrics to this song were written by Philip Paul Bliss and then converted into a song by James McGranahan.

Philip Paul Bliss, born to a poor family in Clearfield County, July 9, 1838 remote village of Pennsylvania, United States. Bliss Since childhood Bliss was a hard worker. At the age of 18 he was appointed a teacher. In 1859 Philip Bliss married Lucy Young. But he still tried to learn music. 1860 Philip Bliss as a traveling music teacher. he wandered around, teaching many students the basics of the art of music. In 1864 his first song was accepted by a publisher. Then Bliss became composing spiritual songs. The music publisher's office. So the name Philip P. Bliss since then his name began to be known. In 1869 he joined the evangelical organization Dwight L. Moody. On December 29, Bliss and his wife were traveling on the Pacific Express train in an accident in Ashtabula Ohio. Bliss died while helping his wife, Lucy, in a fire that caught fire together. 92 out of 160 passengers died². A week after her death they opened a small box belonging to Bliss who had survived the accident. The box contained the verse I Will Sing of My

Redeemer. This verse was later composed into a song by James McGranahan, a musician friend who has always been involved in the ministry of the gospel.



Figure 4.1. Philip Paul Bliss 1838-1869.

(Source: F:\History of Hymns\p.pBliss\Philip Bliss - Wikipedia, the free encyclopedia.mht)

1.1. Music Form Analysis *I will sing of my Redeemer*

The song *I will sing of my Redeemer* consists of 3 stanzas using a typical *hymn* . style refrain of North America. This pattern is the result of the development of a trophic pattern³which developed in European Protestant singing. Which is more likely to be without refrain and use only rhymes. The refrain pattern developed in America, especially music in South America. In North America the refrain is used initially using another song and then juxtaposed with another theme song. But then many who create already use verse patterns by using refrains. The Strophic Pattern can be seen below.

Stanza 1

I will sing of my Redeemer and his wondrous love to me;
on the cruel cross he suffered, from the curse to set me free.

Chorus

Sing, O sing of my Redeemer! With his blood he purchased me; on the cross he sealed my
pardon, paid the debt, and made me free.

Stanza 2

I will tell the wondrous story, how my lost estate to save, in his boundless love and mercy, he the
ransom freely gave.

³The musical term for a verse or stanza . singing pattern

Stanza 3

I will praise my dear Redeemer, his triumphant power I'll tell: how the victory he gives me over sin and death and hell.

American Hymnal Strophic Pattern : Stanza 1 - refrain - stanza 2 – refrain – stanza 3 refrain.

Each stanza has a rhyme or similar sound at the end of the song sentence. In stanza 1 of this song, everything ends with sentences one and three using the pronunciations of **mer** and **feerd** as well as the pronunciation of mi (**me**) and pronunciation of fri (**free**) for sentences two and four.

I will sing of my Redeemer
and his wondrous love to me;
on the cruel cross he suffered,
from the curse to set me free.

Regarding the bar pattern, the concept of European and American Hymnology usually uses pulses or musical beats characteristic of the music at that time or meters. There are 4 meters that are often used in singing in North America. Among others :

1. Pattern 86 86 or Common Meter, usually abbreviated as CM.
2. Pattern 66 86 or called Short Meter, commonly abbreviated as SM.
3. 88 88 or called Long Meter, commonly abbreviated as LM.
4. The pattern 887 887 484 8 is usually called the Peculiar Meter, commonly abbreviated as PM

The meter used in the song I will sing of my Redeemer is the pattern 8.7.8.7 or Common Meter or CM. This means that each stanza 1 and 3 has 8 syllables and stanzas 2 and 4 have 7 syllables in the concept of hymnology called a syllabic pattern or 1 syllable represented by 1 notation.

Common Meter pattern in the song *I will sing of my Redeemer*

Stanza 1

1	2	3	4	5	6	7	8
I	Will	Sing	of	My	Re-	dee	-mer
And	His	Won-	drous	love	to	Me	
on	the	Cru-	el	cross	hey	Suf-	fered
from	the	Curse	to	Set	Me	Free	

chorus

1	2	3	4	5	6	7	8
---	---	---	---	---	---	---	---

Sing	o	sing	of	my	Re	-deem	-er
with	his	blood	he	Pur-	chased	Me	
on	the	cross	he	sealed	my	Par-	don
paid	the	debt	and	Make	me	free	

Likewise, the refrain that uses the same pattern, although this in a hymnology pattern does not always have to be symmetrical like that. Indeed, European and American hymn singing patterns are more tied to rhythm patterns than Baraque patterns.

2.The form and structure of the song of Masamper *Aku Hendak Memasyurkan*

2.1 History

This song is an adaptation of the hymn *I Will Sing of My Redeemer*. There is no written evidence or verbal information as to who translated the lyrics of this song, but the results of an interview with the Sangihe cultural observer, Mr. Mare, said that it was Miss Steller, a child of ET Steller who taught the songs of this Hymn from village to village (G. Latuni and Utomo 2018)



Miss Steller's Activities at Zending Manganese's House 1905-1914
(Source, D. Brilman)

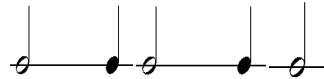
2.2. Music Form Analysis

The Sangihe community sings with a Strophic pattern or verse but not all stanzas are sung. If the original song consists of 3 stanzas, the Sangihe community only sings the first stanza, followed by the refrain, usually there is a repetition of stanza 1 to the refrain or from the refrain only. In the presentation, the singing style of the Sangihe community depends on the atmosphere. If for the entertainment of guarding the body or Maluku, it is sung with Rhythm Pattern (TWO-ONE) which is also called *Trochaic or Trochaeos*.

In addition to the number of stanzas that changed from 4 stanzas with refrains to only 1 stanza with refrains which are characteristic of the masamper singing, there were also changes in the bar and melody, all of which tended to follow the syllabic and metered sangihe style (G. Latuni and Takalumang 2019).

I Will Sing of My Redeemer using Measure 9/8

9/8 5 1 2 / 3 . . 3 . . 3 2 1 / 2 . . 2 . .



The melody follows the pattern of the drum () then the rhythm and time of the song will change the melody to 4/4

5 . . 1 / 3 . . / 3 2 1 2 ----- 2 -----

Stylising above if sung in matunjoke or masampere sabuah style. This style will also change if sung during a performance or competition. If the atmosphere is a folk performance or party, this song is sung over and over again as much as possible in the chorus in the Manahola singing style, which is the style of singing before the song, as if telling the next word. Mamaranca style is the style of repeating words in the verse and Jora. Jora is singing while dancing and stomping her feet on the floor.

Stanza 1

Aku Hendak memasyurkan
Kasih Yesus Yang Kudus
Dan Olehnya Tuhan Janji
Sobatku dan Penebus

Refrein

Nyanyilah, Sio Nyanyilah
Dan Puji Yesus, Puji Yesus
Yang Serahkan, yang serahkan
Hidupnya

Agar kami, agar kami
Dilepaskan, dilepaskan
Dari Kutuk, dari Kutuk Neraka,
Haleluyah

The rhyme of the sound of each verse looks irregular in terms of the music of Zending Tukang, the sound rhymes is very regular (G. Latuni and Utomo 2018). But in the Masamper Hymn the rhyme is not always uniform. This is due to keeping the meaning of the word hymn which has been translated. Regarding the Rhythm pattern, the American Hymnology concept uses a meter.

In the song of Masamper *Aku Hendak Memasyurkan* using the original pattern of 8.7 - 8.7 *Common Meter* or CM. syllabic pattern or 1 syllable is represented by 1 notation. But in the refrain, we use the Common Meter pattern again.

The *Common Meter* pattern in the song I Want to be popular

Stanza 1

1	2	3	4	5	6	7	8			
A	ku	hen	dak	Me	ma	syur	kan			
Ka	Sih	Ye	Sus	Yang	Ku	dus				
Dan	O	leh	Nya	Tu	han	Jan	ji			
So	bat	ku	dan	Pe	ne	bus				

chorus

1	2	3	4	5	6	7	8	9	10	12
Nya	nyi	lah	Si	o	nya	nyi	lah			
dan	Pu	ji	Ye	sus	Pu	Ji	Ye	sus		
yang	se	rah	kan	yang	se	rah	kan	hi	dup	nya

CONCLUSION

The results of the form and structure of the musical acculturation of the Hymn I Will Sing a My Redeemer into the song of Masamper I want to celebrate can be seen below

Hymn element	American Hymn Form	Masamper
Strophic/Style Form	verse 1 – refrain – verse 2 – chorus – verse 3 chorus	strophic ; stanza 1 chorus
Sylabis	Sylabis	Sylabis
Time Form	9/8	moments of grief 4/4 happy
Rhythm	fast	Slow with the pressure of a happy expression
meter	8.7.8.7	8.7.8.7 when the refrain is

		irregular again
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Based on the findings and discussion of values embedded in society in Masamper operations, it can be determined that values embedded in society in Masamper activities are produced through process interrelations during Masamper activities in progress. Masamper interactions are symbolic acts that take the shape of expressive actions, with the aim or meaning of every action conducted together being understood by society. Religious values, collaboration, ethics, peace, appreciation of heritage, temperance, compassion, style, and elegance are entrenched in Masamper society not only via songs sung, but through activities or actions committed by the community when partaking in Masamper festivities.

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