



PAPATEAN: Representational Musical Composition of the Story of the Murder of Missionary A. A. van De Loodstrecht in Bori', Toraja

Julian Saputra¹, Branckly Egbert Picanussa², Dewi Tika Lestari^{3*}

^{1,2,3}Ambon State Institute of Christian Religion, Ambon, Indonesia

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*Corresponding author: Dewi Tika Lestari, Ambon State Institute of Christian Religion, Ambon, Indonesia

E-mail:
tiansparihala@gmail.com

Abstract: The musical composition "Papatean" is based on the story of the murder of the first missionary in Toraja, namely A. A. van de Loodstrecht (called Anton) in 1917. Studying history is certainly important because it is full of values for a better future. After Anton's death, the growth of the congregation in the Toraja Church continued to improve, until it spread internationally. Apart from that, the creation of this musical work aims to remember and appreciate the struggle and dedication of Anton and his wife, who have given their entire lives to God and the Toraja people. Their arrival brought the Gospel as well as the beginning of education in Toraja. The theory used in producing this work is about musical composition, musical harmony, instruments, and program music including narratives, vocals, and scales. The musical instruments used are the Lembang Flute, Piano, Violin, Viola, Violoncello, Contrabass, Floor, Cymbals, Chimes, and Vocals. The method used is the creation method, with several stages, namely (1) Data collection stage (2) Idea stage (3) Exploration stage (4) Implementation stage (5) Formation stage. The work "Papatean" was worked on in three parts, namely part I: *Petamba* (A, B), part II: *Sitiro Lindo* (A, B), and part III: *Papatean* (A, B, C, D).

Keywords: missionary, papatean, music composition, narrative program music

1. INTRODUCTION

March 16, 2023, is the year to celebrate the joy of Toraja Church residents on the completion of 110 years of the Gospel entering Toraja. In the Toraja Church Order, it is emphasized that, as the people of God, the body of Christ and the family of God, the Toraja Church was born as the work of the Holy Spirit from the preaching of the Gospel by the Indonesian Protestant Church (*Indische Kerk*) and the *Gereformeerde Zendingbond* (GZB) zending body and grew and developed in society and Toraja culture, which then at the first General Assembly Session, on March 25 1947 in Rantepao, formed a church organization called the Toraja Church (Toraja, 2017).

Amid the joy that is being celebrated by the Toraja people, especially the Toraja Church, it has certainly been preceded by struggle, even bloodshed which ended in death. Yorande explained that Toraja society existed before the introduction of the Bible into the Toraja region and even education itself (Tumaang, 2022). Toraja itself is located on the island of Sulawesi, which is known for its rites. Because Toraja had not been touched by any religion at that time, through the Governor of Sulawesi to the Assistant Resident of Luwu, D. Breedvelt, opened the way for zending people to start their activities in Toraja (Plaisier, 2016). The day of the first baptism in Toraja for 23 young people in Makale who



were baptized by assistant Pastor Jonathan Kelling, was March 16, 1913 (Th. van den End & J. Weitjens, 1993). This also marks the first day the Gospel entered Toraja. Then on November 7, 1913, the first zendeling arrived in Rantepao called AA Van De Loosdrecht which was directed by GZB.

Antonie Aris van de Loosdrecht was called Anton, born on March 21, 1885-1917 in Veenendaal City, Netherlands. His wife's name is Alida Petronella van de Loosdrecht-Sizoo, called Ida. Thanks to their struggle through God's work, the Torajan people were able to know the Gospel of Christ. This evangelist couple married on August 7, 1913, then they left to preach the Gospel to Toraja on September 5, 1913.

After living in Rantepao, they began to carry out various services, which focused on building schools so that they could accommodate Toraja children to receive a proper education. Not only that, they also provide many medical services to the community. Finally, on July 26, 1917, Anton breathed his last breath in Bori' after bleeding from a spear wound that hit his chest. The murder was a premeditated murder whose aim was to provoke a rebellion against the Dutch East Indies government. After nine of the 17 murderers had been caught, I heard that the reason for the uprising was that the people were unhappy with government regulations that limited the number of permitted gambling days. Previously permitted for 12 days, but this was reduced to four days.

Based on the description of the story above, the inspiration/idea emerged for the creator to create a re-presentation of this story into a musical composition with the title "PAPATEAN" Music Composition Re-presentation of the Story of the Missionary Murders AA Van De Loosdrecht in Bori', Toraja. The word "Papatean" comes from the Toraja language, which means murder.

This is also intended to remember and appreciate the struggle and devotion of Anton and his wife Ida. Anton has given his entire life to God and the Toraja people. The arrival of the Gospel in Toraja was also the beginning of education in Toraja. Apart from that, the Bible entering Toraja can transform the cultural values held by the local community, such as buffalo slaughter which was previously considered a way of salvation but is now interpreted as respect for the deceased and social service. In the end, the creation of this work primarily aims to continue to preach the saving works of Jesus Christ to His people, which can be done not only through text but also with music. This study uses several concepts of music theory, namely musical composition, harmony, and music programs from previous studies.

Nicolae Sfetcu explains that a musical composition is an arrangement of a musical work that is composed or written using musical notation (Nicolay Sfetcu, 2014). Michael explained that simply, a composition is a piece of music in the form of any concept, whether for instruments or vocals (Miller, 2005). Making a composition is the same as telling a story, such as conveying a sad, cheerful and other mood, which is expressed in a musical nuance. Michael explained four approaches to creating a musical composition, namely the Melody, Harmony, Holistic, and Layering approaches (Miller, 2005). Tessandra Wendzich and Bernard W. Andrews, in their recent research, mention musical composition as making music, which can be done in collaboration with both music teachers or musicians as well as students and music lovers (Wendzich & Andrews, 2022). Apart from collaboration between humans (musicians), Ming Zhu emphasized that musical

composition in this digital era can use technological developments to produce what he calls atomized music composition (Zhu, 2023). In working on the work "PAPATEAN", the composer will use all of the compositional approaches mentioned above.

Harmony is a combination of two or more tones. Apart from that, harmony is also a science that studies the relationship between chords and other chords (Barrie, 1987). Generally, there are two aspects to harmony, namely harmony arranged vertically and horizontally (Kantarelis et al., 2023). Lorena Mihelač & J. Povh explained that listeners' reception of musical works is very dependent on harmony as an important dimension in music. They proposed three measures for harmonic complexity: (i) complexity based on the use of basic and parallel tonal functions in harmonic progressions, (ii) entropy of unigrams and bigrams in chord sequences, and (iii) regularity of harmonic progressions. In addition, they proposed four measures for the acceptability of musical works (perceptual variables): difficulty, enjoyment, recognition, and repetition (Mihelač & Povh, 2020). Some of the composition techniques used in composing this work are Contraption, Sequence, Repetition, Diminution, Inversion, and Modulation techniques (Thomas, 2023).

Program music is a musical work based on a certain narrative, such as history, characters, legendary stories, and others. Leon Stein explains four types of structure and form of program music, namely Narrative, Descriptive, Appelative, and Ideational (Leon Stein, 2008). According to N. M. Naiko, program music is also recognized in the process of thematic transformations that reflect the orientation of the Hero's emotional experiences clarifying the essence of a certain image or reproducing a chain of events related to a certain plot. It has been suggested that this plot bizarrely refracts in the composer's mind the real events experienced him during different periods of life, sprouting into the subjective perception and understanding of artistic images of world culture (Naiko, 2022). The type of program music used in this work is narrative.

2. METHODS

Works of art are knowledge about artistic values and systems that are arranged and expressed according to the beliefs, choices, and methods determined by the creator (Lestari, 2019; Soler, 2020). So, a work of art is the result or product of an artist's activities in creating work, whose form is determined by generative power or driving force in the form of capacity or thinking skills, as the source of the creation of works of art (Sunarto, 2020; Dunbar-Hall, 2000).

The method used in this paper is the creation method. In creating a work of art, the methods used by an artist can differ from creator to creator, because they often reflect an individual's style, preferences and inspiration. There are several stages in the creation of this work, namely (1) the data collection stage through literature, observation, and interviews (2) the Idea or thought stage (3) the exploration stage (4) the implementation stage (5) the formation or forming stage, (Sunarto, 2020; Heaney, 2016; Hood, 2020).

3. RESULTS AND DISCUSSION

Tapilatu explains that the death of Anton was a premeditated murder whose aim was to provoke a rebellion against the Dutch East Indies government (Tapilatu, 2005). After nine of the 17 murderers had been caught, I heard that the reason for the uprising

was that the people were unhappy with government regulations that limited the number of permitted gambling days. Previously permitted for 12 days, but this was reduced to four days. So at that time, there was a gambling party in Pangala', Brouwer sent his men to arrest the gamblers, but one of the gamblers said "Whoever dares to touch me, I will kill". The person who was ordered returned because he was afraid. Brouwer ordered the district chief to arrest the gamblers. Meanwhile, the gamblers vow to kill Brouwer. Six days before Anton's murder, the 17 gamblers traveled to Rantepao. When they arrived at the residence, they heard that the controller was in Makale on an official trip. Since they had no chance of killing Brouwer, they vowed the night before Anton arrived, to kill a Dutchman, "whoever" he was.

This marked the beginning of the rebellion. Anton passed through the village in the afternoon, without knowing that the group of gamblers would be present. One of them saw Anton, so they, filled with a desire for revenge, decided to kill Anton.

Analysis of the Work

Papatean's work was worked on in three parts, namely part I: *Sitiro Lindo*, II: *Sitiro Lindo*, III: *Kamatean*. The following is a description of the analysis of each section in this work.



Figure 1. Presentation of *Papatean's* Works

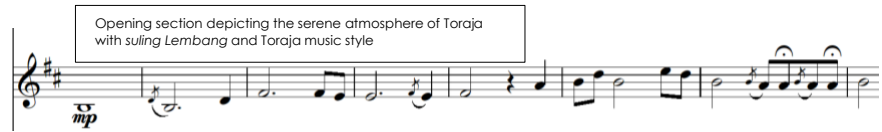
Part I: *Petamba*

The word "*Petamba*" comes from the Toraja language, which means "Call". Part I is worked on in two sub-sections, namely parts A: Opening and B: Anton & Ida. These two parts consist of 26 bars. Part A (bars 1-17) is the opening section which contains an invitation to listeners to watch the work that will be performed. Part B (bars 18-26) is a description of Anton and Ida who come from the Netherlands and live in Toraja.

1) Part A: Opening

The scale used in this section is minor pentatonic (DEF#-AB), with a tempo starting from *grave* (*ad libitum*), *moderato*, and *largo*, 4/4. In an effort to create music with Toraja nuances, in this section the composer uses several approaches such as poetry musical instruments, scales, playing techniques, and also rhythm patterns. The musical instruments used in this section are the *Lembang* flute, floor, cymbals and vocals. Part A of bars 1-8 begins with the

lembang suling, which is one of the typical music of the Toraja people.



Notation 1. Lembang flute opening melody

Of the four approaches to working on compositions described by Miller, this section uses a compositional approach with melody on the Lembang flute. The use of the Lembang flute as an opening aims to start the presentation of the work from a calm atmosphere with typical Toraja characteristics. Use *acciaccatura* notation in melodies

is an adaptation of the typical Lembang flute playing technique and traditional Toraja singing which is identical to the cengkok or ornamental tones. After the Lembang flute solo section, it is continued with floor and string instruments in bars 8-12, with the use of repetition composition techniques in the floor rhythm, violin and viola melodies in bars 9 and 8, and cello and contrabass in bars 9 and 11.



Notation 2. String and floor adapting traditional Toraja music styles

The compositional approach used in the section above is a harmonic approach and then a melodic approach to the strings. The use of *acciaccatura* notation on strings also aims to maintain the Toraja musical style. The chord change from B minor to B major in bar 12 is a bridge chord leading to the movement of the basic note to E minor. The movement of basic tones and changes in tempo aim to create a more interesting atmosphere as an opening and invitation to the listener.



Notation 3. Toraja style vocal melody

The compositional approach used in the section above is a holistic approach, namely with melody and harmony simultaneously. The composition technique used is repetition of each bass, tenor, alto, and soprano voice. Apart from that, there is also the use of the counterpoint technique (*obbligato*) in bar 15, namely one note is held in the alto voice and the soprano voice moves, and vice versa in bar 16. The verse used in the section above is "E warngimi", meaning "Hey, listen". The use of poetry with many melismatic signs is a characteristic of the traditional singing style of the Toraja people. This section is the culmination of the opening section, which is marked by singing that invites listening.

2) Anton & Ida

Part B starts from bars 18-26, with the basic chord of G major, chord 4/4. This part was created with a combination of modern music and Toraja music style which depicts people dancing. In an effort to achieve this, the creator used a to *ma'lambuk* rhythm pattern approach, pentatonic scales, as well as accent and *staccato* playing techniques.

Notation 4. Rhythm pattern adaptation of the to *ma'lambuk* style

The compositional approach used in the section above is a melodic approach. The composition technique used is repetition of the floor rhythm and melody on each string instrument. The rhythm pattern used is adapted from the to *ma'lambuk* playing style, which can be seen in the arrangement of alternating rhythms and melodies. Apart from that, the technique of playing the instrument uses accented and *staccato* notes to depict the twang of the to *ma'lambuk* blow. The use of the *pizzicato* technique on strings aims to add an impression to the alternating rhythm playing.

Part II: Sifiro Lindo

The phrase "Sifiro lindo" comes from the Toraja language, which means "looking at each other". In this section, the creator worked on two sub-sections, namely section A with a romantic and anxious atmosphere when Ida (Anton's wife) looks at her husband. Part B with a sad feeling when Anton leaves until he is not seen at the turn in the road.

1) Part A

Part A starts from bars 27-38, using the basic chord of F major, chord 4/4. This section begins with one empty bar (27) which depicts a silent atmosphere when Anton and Ida stare at each other. After that, in bar 28 the floor instrument is sounded four times with the dynamic "pp" to indicate the time of the afternoon, namely 4 o'clock. Apart from indicating the hour, the blows on the floor are also described as a heartbeat in silence.



Notation 5. Knock on the floor

To create a romantic atmosphere in this section, the composer chose to use a melody that is not too busy at the beginning as well as developing chords such as Bb major 7 (bar 31), D minor 7 (bar 34), G minor 9 (bar 36).



Notation 6. The romantic part when Ida looks at Anton

The compositional approach used in the section above is the harmony and melody approach. The composition technique used is the sequence technique in the melody of piano bars 30-37, viola bars 34, and violin bars 34-35. Apart from that, there is also the use of the contrapunctive movement technique in bar 36 of the viola and contrabass melodies, namely the viola melody jumps up and the cello jumps down, the *obligato* technique in bar 37, namely the contrabass and violin melodies are held back, then the cello and viola melodies move.



Notation 7. String playing to support harmony and romantic atmosphere

After the solo piano part, string instruments are added starting with the cello, then contrabass, viola, and violin. This is intended to add to the dramatic atmosphere that the creator wants. The use of the *ritardando* sign and descending melody in the section above aims to prepare for section B which is the peak of section II.

2) Part B

Part B starts from bars 38-49, with the basic chord of F minor, chord 4/4. The atmosphere described in this section is sadness

because of Anton's departure. The use of modulation from F major (section A) to F minor (section B) aims to create a more dramatic atmosphere. Bar 38 begins with a cello playing which uses the *glissando* technique at the beginning to describe the atmosphere when Anton leaves.



Notation 8. *Glissando* playing on the cello

Notation 9. The sad part was when Anton left

The compositional approach used in this section is an approach with melody and chords. The composition technique used is, diminution of the piano melody in bar 45, repetition and sequence of alternating cello, piano, viola and violin melodies from bars 39-48. Apart from that, there is the use of *obligato* contrapuntation and contrary motion techniques in the string melodies of bars 44 and 45, namely the contrabass melody is held back and the cello, viola and violin melodies move in opposition to each other. To reach the peak of the sad atmosphere in this section, in bar 42 the piano uses an ascending chromatic melody, as well as the use of a crescendo dynamic sign on the cymbal and string instruments until it reaches the *ff* dynamics. At the end, the artist uses the dynamic signs of *decrescendo* up to the dynamics of "pp" and *ritardando*, aiming to describe the atmosphere when Anton is getting further away until he is not visible at the bend in the road.

Part III: Kamatean

The word "Kamatean" comes from the Toraja language, which means "Death". This section starts from bars 50-120, which is worked out in four sub-sections, namely, parts A: Arriving at Bori', B: Attack, C: Sarrona Anton, D: Kamatean. Part III is the culmination of *Papatean's* work, with the atmosphere depicted, namely calm, tension, fear, sadness, resignation and death.

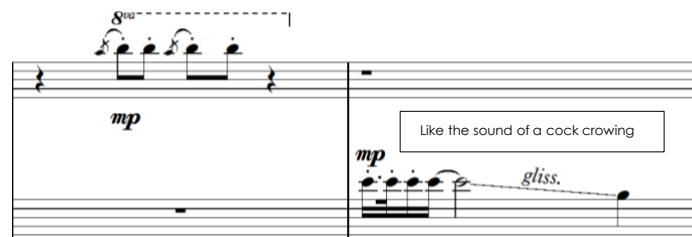
1) Part A: Arriving at Bori'

Part A starts from bars 50-66, with the basic chord of B minor, 4/4 chord. The atmosphere described in this section is the calm and safe atmosphere of the village in Bori' when Anton arrived there in the evening. In an effort to describe this atmosphere, the creator uses notation and playing techniques adapted from the sounds of nature and animals, such as the sound of wind, water, frogs, birds and chickens.

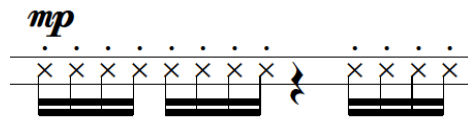


Notation 10. Use a voice pad (keyboard) to create a calm atmosphere in the village

In this section, the creator uses a layering approach on the violin which depicts the sound of birds, the viola which depicts the sound of a crowing rooster, as well as an experimental instrument made from a comb and a piece of bamboo to depict the sound of a frog. So, from these several approaches the creator was able to describe the atmosphere in Bori' village when Anton arrived there in the afternoon. The use of the Lembang flute aims to add color to the rural atmosphere, with decorative *acciaccatura* notes and pentatonic scales. Apart from that, the addition of the "Pad" sound using a keyboard instrument aims to be an accompaniment and background chord for the atmosphere created by the other instruments.



Notation 11. Violin and viola adapt the sounds of birds and chickens



Notation 12. Rhythm pattern adapt frog sounds

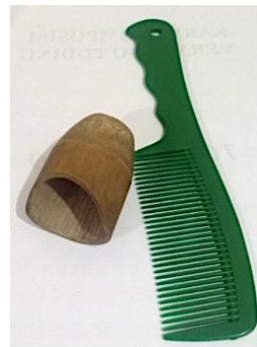
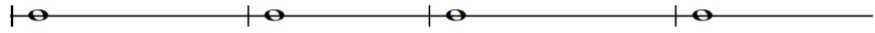


Figure 2. An instrument to imitate the sound of a frog

Next, in bars 59-66 it is joined by a melody on the cello which describes the scene when Anton went to the river to take a shower and then headed to the place where the murder occurred. This is characterized by the use of a rainstick instrument that adapts the sound of flowing water, as well as several *staccato* notes that depict when Anton is walking. The use of the *pizzicato* technique on the violin and viola aims to support the atmosphere and become an accompaniment chord. The compositional approach used in this section is a melodic approach on the cello, then a harmony

approach on the violin and viola. The composition technique used is the sequence in bars 63 and 64. There is the use of half-barreled cadences in bar 62, namely the movement of the G major chord to A major, and authentic cadences in bar 64, namely the movement from the A major chord to the D major chord.

Like the sound of water



Notation 13. Rain stick game

pizz.

mf

pizz.

mf

Anton went to the river to take a bath

Notation 14. The part when Anton goes to the river to take a shower

2) Part B: Assault

This section starts from bars 67-86, with the basic chords of B minor, chords 4/4 and 6/8. The atmosphere described at the beginning of this section is a mysterious atmosphere when Anton and Manumpil are discussing on the terrace of the house. To depict this atmosphere, the composer used a compositional approach with alternating melodies on the cello and Lembang flute, so it sounded like they were having a dialogue. To add a mysterious impression, the composer used a composition technique of repeating *arpeggio* melodies on the viola and piano in diminished chords.

Sl.

Vc.

mf

Notation 14. Cello and flute melody playing

Floor.

Pno.

Vln.

Vla.

$\text{♩} = 60$ (Misterioso) S The ambience of the discussion on the terrace of the house

arco

Notation 15. Play of chromatic tones to support a mysterious atmosphere

Furthermore, in bar 72, there is the use of a melody with a 1/32 rhythm on the violin with *fp* dynamics aimed at describing the atmosphere when someone suddenly appears from the darkness.



Notation 16. Melody when a mysterious person appears

In bar 73 is the moment when Anton is stabbed with a spear. The compositional approach used in this section is with diminished harmony on the piano and chromatic melody on the viola. The use of *crescendo* and *accelerando* tempo marks aims to bring the atmosphere to the peak when Anton is stabbed with a spear. Next, the melody played on the cello with a *crescendo* depicts when Anton lifts his face from the paper he is reading to see the mysterious person, then is stabbed with a spear which is depicted by the violin melody playing on the fourth beat. In bars 74-75, it describes the scene when Anton falls and faints, which is marked by playing a *glissando* on the cello and then using a few beats of silence. Apart from that, this part also describes the scene when the oil lamp fell from the table and the fire started to burn the papers there.

A musical score for five instruments: Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is in 6/8 time and features a key signature of two sharps. The piano part consists of chords in the right hand and a chromatic eighth-note line in the left hand, with dynamics *mf* and *ff*. The violin part has a chromatic eighth-note line with dynamics *mf* and *ff*, and a *molto accel.* marking. The viola part has a chromatic eighth-note line with dynamics *mf* and *ff*. The cello part has a chromatic eighth-note line with dynamics *mf* and *ff*, and a *gliss.* marking. The double bass part has a chromatic eighth-note line with dynamics *rfz* and *ff*.

Notation 17. The part when Anton was speared and then fainted

After Anton fainted, the atmosphere then turned chaotic and scary, the maid there started screaming, Anton screamed as hard as he could to get up, then headed to the kitchen to avoid the burning fire. To depict this atmosphere, the composer used 6/8 chords, with a fast tempo (*allegro*). The compositional approach used in this section is with harmony, then composing the melody.

Musical notation for Notation 18. It consists of four staves. The top staff shows piano chords with dynamic marking *ff*. The second staff shows a rhythmic pattern on strings with dynamic marking *ff*. The third staff is a vocal line with lyrics "Anton yang berusaha bangkit" and a *gliss.* marking. The bottom staff shows another piano accompaniment with dynamic marking *ff*.

Notation 18. The part when the atmosphere is panic and tense

The composition techniques used in this section are repetition and sequences on piano chords and melodies on strings. Apart from that, the composer also used a modulation technique from D major to E major from bars 80-84, to make the atmosphere increasingly intense and also depicting Anton's movement from the terrace of the house to the kitchen.

Musical notation for Notation 19, showing a modulation section. It includes five staves: Pno. (Piano), Vln. (Violin), Vla. (Viola), Vc. (Cello), and Cb. (Double Bass). The piano part features chords with dynamic marking *ff*. The violin part has a *rit.* marking and a tempo of $\text{♩} = 50$. The other instruments provide accompaniment.

Notation 19. Modulation section

In bar 84 above, the atmosphere calms down due to the arrival of several students to extinguish the fire which is depicted by the change from the C# minor 7b5 chord to the C# minor chord. Furthermore, in bars 85-86, there is the use of the contrapuntion technique (parallel motion) with the movement of the melody on the violin, viola and cello together which depicts the atmosphere when Anton is carried to bed.

poco rit. A tempo

The image shows a musical score for four staves. The tempo is marked 'poco rit. A tempo'. The first staff has a dynamic marking 'p'. The second staff has a dynamic marking 'p'. The third staff has a dynamic marking 'p'. The fourth staff has a dynamic marking 'p' at the beginning and 'mf' later in the measure. The notation includes various note values and rests.

Notation 20. The part when Anton was put to bed

3) Part C: *Sarrona* Anton

The word "Sarro" comes from the Toraja language, which can be interpreted as "an expression of the heart". This section begins at bars 86-112, with a B minor scale, 4/4 chord. The atmosphere depicted in this section is the sadness expressed by Anton regarding the treatment of the Toraja people towards him. Bars 87-91, describe when Anton asked his servant to immediately go tell his wife about what had happened. This is illustrated by the playing of a melody on the cello. Then in 91-94, the piano playing depicts when the servant immediately went to tell Anton's wife about the incident that had occurred, but after leaving the house, the servant was pelted with stones and had to return to the house. The compositional approach used in this section is with melody on cello and piano. Apart from that, there is a harmony approach to the string violin and viola.

The image shows a musical score for four staves. The key signature is B minor (two sharps). The first staff has a dynamic marking 'mf'. The second staff has a dynamic marking 'mf'. The third staff has a dynamic marking 'mf'. The fourth staff has a dynamic marking 'mf'. The notation includes various note values and rests. A text box is present in the third staff, containing the text: "Anton asked for help to tell his wife".

Notation 21. Anton's heartfelt expression

The playing of the Lembang flute melody in bars 95-98, depicts when the teacher asked Anton "Shouldn't we pick up your wife here?", then Anton answered in bars 98-112 "No, no need, I'm already dying, soon I will dead." He continued, "I don't know why the Toraja people wanted to kill me, I never hurt them, on the contrary, I did good to them."



Notation 22. When the maid asked to pick up Anton's wife, Anton answered.

Finally he said "Please say goodbye to my wife and children who I love so much, now I just want to pray." The compositional approach used in this section is a melodic approach on the Lembang flute and cello. The cadence used in this is an authentic cadence in bar 102, with a chord progression from A major to D major. The final section closes with a deceptif cadence, namely bar 109, with a chord progression from A major to B minor.



Notation 23. The part when Anton is sad and resigned

4) Part D: *Kamatean*

The word "*Kamatean*" comes from the Toraja language, which means "Death". This part describes the atmosphere when Anton prays and becomes increasingly helpless until he dies. This atmosphere is depicted through a solo on the cello with a compositional approach to melody and a slower tempo, and a piano that functions as an accompaniment to support the atmosphere. The scale used in this section is hexatonic (BDD#-EF#-A). The cadence used is the plagal cadence in bar 117, namely the chord progression from E minor to B minor. The use of "bell" in bar 118 aims to signal Anton's death.



Notation 24. Anton's death



Notation 25. The bell marks Anton's death

CONCLUSION

Papatean's musical composition is a program musical composition based on the story of the murder of missionary Antonio Aris Van de Loodstrech (Anton), in Bori' Toraja as told by Ida, Anton's wife. The murder was a premeditated murder whose aim was to provoke a rebellion against the Dutch East Indies government, because several members of the community were unhappy with government regulations which limited the number of gambling days which were previously permitted to 12 days, but were reduced to four days.

So, Anton is a victim of the brutal actions of the local community, because in fact the person who was targeted by the community was Mr. Brouwer, who at that time served as district chief.

The musical composition "Papatean" was worked on in three parts, namely part I: "Petamba" with two sub-parts A and B, part II: "Sitiro Lindo", part III: "Kamatean" with four sub-parts A, B, C, and D. The work "PAPATEAN" was created for an ensemble format, with string instruments (violin, viola, violoncello, and contrabass), piano, percussion (floor, cymbals, chimes, and bells), and vocals. The scales used are: major diatonic (DEF#-GABC#), harmonic minor (BDEF#-GA#-B), hexatonic (BDD#-EF#-A), and pentatonic (BDEF#-A).

The basic notes used in this work are B minor, E minor, F major, and F minor, with chords 4/4 and 6/8. The tempos used are quite varied, namely slow tempos (*grave*, *largo*, and *adagio*), medium tempos (*moderato*, *allegretto*) and fast tempos (*allegro*). The playing techniques used in this work are *legato*, *staccato*, *glissando*, and *pizzicato*. Some of the expression signs used are accent marks, dynamics, *pp*, *mp*, *p*, *mf*, *f*, and *ff*. Apart from that, the *crescendo* and *decrescendo* signs are also used.

AUTHOR CONTRIBUTION

Julian Saputra as the first author has the role of collecting data and analyzing research data to write research articles.

Branckly Egbert Picanussa as the second author has a role in carrying out an in-depth analysis of the data.

Dewi Tika Lestari as the third author has a role to carry out in-depth analysis, construct and improve article manuscripts, and authorship correspondence.

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