

# Songs as Transformative Ideology: An Ethnomusicological Approach to the Song Hai Tanahku Papua at GKI in Papua Land

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**Abstract.** The purpose of this research is to analyze nyayian as a transformative ideology that focuses on the ideas of the song Hai Tanahku Papua. The song can be an ideological song that can lead listeners to experience life as Papuan people. The research method used in this study is qualitative research with descriptive analysis using *Ethnomusicological Approach* with data collection techniques using observation, interview and documentation methods on Papuan people who live in the GKI Tanah Papua church. From the results of the study, the author found that singing is one of the transformative ideologies of Papuan people in living life as a society. The ideology conveyed through songs with theological nuances for Papuans is a warning and message in the form of loyalty, obedience and listening to God which can determine success in the land of Papua. Ethnomusicology must enter to be able to provide the right answer through cultural and musical solutions from different perspectives while bridging renewal for social justice for all Indonesian people on the land of Papua.

**Keywords:** *Ethnomusicology, Singing as a Transformative Ideology, Hai Tanahku Papua*

## I. INTRODUCTION

The Evangelical Christian Church in Papua is one of the largest churches in Papua, consisting of 70 adult classes and 13 preparatory classes with a total of 1978 local congregations spread throughout Papua. Meanwhile, the number of GKI congregation members in Papua is 638,176 people consisting of the following elements: Men's Fellowship: 126,394 people, Women's Fellowship: 133,731 people, Young Members Fellowship: 111,361 people, and Children and Youth Fellowship: 266,690 people. In addition, GKI in Papua has 2,300 organic employees consisting of 1,297 pastors, 220 congregation teachers, 125 evangelists, 433 school or foundation teachers and 225 non-servant staff.<sup>1</sup>Based on personal observations, most GKI members like the song Hai Tanahku Papua, so this song is often sung at church services and ceremonies.

The GKI in Tanah Papua seems to continue to improve itself in its ministry, and one of them is by paying attention to the elements of music and liturgy, especially through the socialization program of Psalms and Spiritual Hymns, Suara Gembira, Seruling Mas, and traditional Papuan music. One of the reasons the Evangelical Christian Church in Tanah Papua took these steps was because the Psalms and Spiritual Hymns, Suara Gembira and Seruling Mas composed by ISKijne were increasingly rarely sung by the congregation.

The Evangelical Christian Church in Papua is the largest church in all of Papua, spread across seven customary areas, namely: Mamta, Saireri, Anim Ha, La Pago, Mee Pago, Domberai and Bomberai, consisting of 267 tribes and each has its own language and culture. Hai Tanahku Papua is a song that raises new spirits and motivation for the congregation, and is used as a tool for fostering fellowship, testimony and service in Papua. In the context of the vast Papua, this song can unite

<sup>1</sup>The results of the data from the Report of the First Working Meeting of the General Working Body of the GKI Synod in Tanah Papua, 2022.

differences and become a force that binds brotherhood and struggle in the midst of the current of the times.

Therefore, singing is used as a tool to build, appreciate and understand the environment where the music is located. Because singing can be a reflection of the struggles of a person or group of people. In the context of Papua, the song *Hai Tanahku Papua* is an instrument to understand the struggles of Papuan people or society about self-idealism and struggles based on that identity. Based on that, the song can be used to understand the concepts or ideas that have been built by Kijne for the future of GKI in Tanah Papua, or in other words, through the song, we can phenomenologically examine the thoughts and concepts contained in the lyrics of the song that influence the thought patterns of human actions and behavior on the land of Papua.

Fred and Eric,<sup>2</sup> examines the *Hai Tanahku Papua* song from the perspective of national resilience. According to Fred Keith and Eric Hiariej, Papuan nationalism lies in symbols such as the Morning Star flag, the Mambruk Bird and the *Hai Tanahku Papua* song. These symbols have created conflicts and acts of violence that have lasted quite a long time in Papua. Both researchers said that Papuans continue to use and live these three entities in their daily lives by exploring the values contained in these symbols. This study also explains that there is a sacredness that is formed through mythological experiences that are believed to be Papuan nationalism or Papuan Nationalism-Sacrality based on the values of these three entities.<sup>3</sup>

Different from the research conducted by Anton Rumbewas, in the book *With All Your Heart* that the song *Hai Tanahku Papua* emphasizes the elements of teachings or dogmatics. According to him *Hai Tanahku Papua* is a song of praise that contains and expresses the expression of faith of believers, namely giving testimony to the works of God, glorifying God, and conveying requests to God related to all hopes and needs of human life that are physical and spiritual. The researcher also emphasized that the song is a prayer expressed in the form of a song of praise, because it contains elements of communication with God (vertical), and humans (horizontal). Here the author emphasizes a theological meaning and practical meaning.

The theological meaning is related to human responsibility towards God. This means that what is sung must be experienced, practiced and implemented according to the truth that God wills. While the practical meaning is related to responsibility towards fellow human beings. This means that the truth that is sung must be practiced in everyday life towards fellow human beings. It can be concluded that what is emphasized by the researcher is teaching, education and spirituality based on Kijne's observations of how God works for the Papuan people.

Looking at the research above, the author tries to raise a new topic, namely singing as a transformative ideology that focuses on the ideas of the *Hai Tanahku Papua* song and the implied message of the song. How can this song become an ideological song? The ideology referred to here is related to political understanding based on a particular identity. Identity can be associated with a region or the origin of a society, through its culture and nature.

This research is expected to contribute ideas that bridge the struggles of Papuans, especially members of the Evangelical Christian Church in Tanah Papua. Whether we realize it or not, the current situation is oppression in the form of violence and injustice in general, both in the traditional church environment and the government. It is hoped that through research on songs as a medium of transformation, we can build awareness and criticize all actions that are detrimental to socio-cultural life. Songs function as a bridge in voicing the voice of the heart of the Papuan people. The approach taken focuses more on the study of constructive transformative ideology, where music plays an important role as a communication agent and unifier of the nation. The important role of songs is to create awareness in Papuans about the importance of protecting, caring for and preserving their nature for the future of future generations.

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<sup>2</sup>An entity is something that exists so an entity is a unit that has a unique and different existence, although not necessarily in physical form. According to the Great Dictionary of the Indonesian Language.

<sup>3</sup>Fred Keith Hutubessy, Dr. Eric Hiariej. Data taken on December 18, 2022. <http://etd.repository.ugm.ac.id>.

## II. RESEARCH METHODS

Based on the description of the problems experienced, to examine this problem the researcher uses a Qualitative research method with descriptive analysis using an ethnographic approach. Ethnographic research is a qualitative study that focuses on the meaning of sociology by describing, analyzing and interpreting a particular cultural pattern. Conducting analysis by selecting important data related to the formulation of the problem or research questions, all data collected through various data collection techniques, namely observation and interviews.<sup>4</sup>This research was conducted in GKI Tanah Papua. The author conducted observations and went directly to the field. And the researcher conducted interviews face-to-face and direct interviews with traditional leaders in the village, young men, women and parents representing men and women.

## III. RESULTS AND DISCUSSION

### The meaning of singing as a transformative ideology

Hai Tanahku Papua is a song often sung by young men and women in the Evangelical Christian Church in Tanah Papua (GKI TP). The song was written by Kijne around 1925 for the choir of the Teacher Training School in Mie<sup>5</sup>. Izaak Samuel Kijne was a Protestant missionary and teacher who was sent to Papua to study the relationship between religion and Papuan society, as well as to investigate the relationship between missions, language and Papuan culture.

This song became popular in the North and West Papua regions,<sup>6</sup>in 1925-1960s but because of the political situation in Indonesia, this song was not sung by the congregations of the Evangelical Christian Church in Papua,<sup>7</sup>because it is associated with the politics of Papuan Independence.<sup>8</sup>When this song is sung, it is accused of being able to raise spirits, a sense of unity, identity and motivation. The song Hai Tanahku Papua contains elements of transformation that are effective in changing ideological views in this case the church. By singing this song, it is hoped that the church will be able to adapt to cultural developments and world developments in the midst of the nation and state at the same time. Through this song, the church is expected to become an institution that presents signs of the Kingdom of God in the midst of God's people who need fellowship and justice on the land of Papua.

The term ideology first appeared and was introduced by a French philosopher, Antoine Destutt Tracy in 1796.<sup>9</sup>, a nobleman who sympathized with the French revolution due to the terror caused by the brutal actions in the name of the people. Ideology arises because of the crisis, when someone has a strong perception and feels that his life is neglected or exploited under the previous political power

<sup>4</sup>Sugiono, qualitative quantitative research methods and R&D, Alfabeta (Bandung: 2019)

<sup>5</sup>Miei is the center of the evangelism teacher school, where the song was first sung. Before in Mie, the teacher training school had been started in 1917 by FJF Van Hasselt in Mansinam and in 1925 it was moved to Mie and led by Ds.IS Kijne. See Decky F Wamea, The Role of Zending in Education 1855-1962. Jokjakarta Atma Publishia, 2010. p.26

<sup>6</sup>The melody of this song is taken from the Dutch folk song "Aan mijn Vaderland" by Marius A Brandts Buy Sr, 1840-1911. Kijne Document.

<sup>7</sup>Since 1961-1999 Everything that Papuans did that was identical to the words and symbols "Papua, Freedom, Flag, became a problem for the country at that time. (interview results December 21, 2022: Rev. Herman Saud.M.Th).

<sup>8</sup>This song is related to the Nieuw Guinea Raad or Papua Council which was formed on April 5, 1961, while also choosing a committee that drafted the Papuan independence manifesto and self-government, this is where the song Hai Tanahku Papua was chosen as the national anthem and sung on December 1, 1961 in Holland now Jayapura, the Flag and Security of the PVK (Papua Free Papua Corps), the Papua Police, and its own currency. This song was also used by activists of the Free Papua Organization so that its meaning changed. In the situation faced by the Church and the Papuan nation due to the political situation, the Church held an Emergency Session on December 14-18, 1961. In responding to the situation in Papua at that time, in the Jogjakarta square on December 19, 1961-August 1962 Trikora was formed by Soekarno to thwart the Independence of the Papuan nation under the command of Major General Soeharto, since then this song has not been sung regarding the handover of West Papua to Indonesia in 1963.

<sup>9</sup>In 1796, De Tracy has defined ideology as the science of the human mind, which is able to show the right path to the future. Ideology is considered as a broad vision, in viewing everything. So in general Ideology is interpreted as a collection of ideas, basic ideas, beliefs and beliefs that are systematic in nature that provide direction and goals to be achieved in the national life of a nation and state.

or is threatened by status in society. Dissatisfaction with the past and fear of the future will give birth to ideology. Antoine Detutt de Tracy understands ideology as the study of ideas or thoughts "Science of ideas",<sup>10</sup> so that humans are able to show the right direction towards the future. He also wanted to show which ideas were wrong and which were right, so that they could be corrected by the French society which was seen as lost, because of that de Tracy was able to develop a secular education system that was able to produce better humans.<sup>11</sup> Therefore, ideology appears as ideas or thoughts that have positive meaning.<sup>12</sup> But if ideology is viewed as an object then it refers to a negative understanding.<sup>13</sup> Ideology in a negative connotation is understood as a system of ideas that is false, morally wrong and designed to deceive, destroy and enslave.<sup>14</sup>

Ideology as a resistance or an attempt by a group to get out of the domination of another group. In such a context, identity becomes important because it is directly confronted between one group and another. In this article, the author will discuss how the song Hai Tanahku Papua composed by Kijne can become an ideology. In short, how the song Hai Tanahku Papua can become an accumulation of expressions and tools to define identity and interpret self-actions, especially among Papuan children. Therefore, the author quotes Descartes' statement that ideology is the core or basis of all human thought<sup>15</sup> because ideology is an offer of a normative or abstract thought process which ultimately leads to politics.

Judging from its purpose, this song is truly beneficial for the young men and women of the Evangelical Christian Church in Tanah Papua. The ideological meaning of this song is the formation of character of faith and hope in the Triune God. In other words, this song is not merely the result of Kijne's thoughts, but has been processed and become an ideological "construction" for the young men and women of Papua, thus giving birth to other understandings that are different from the beginning.

Kijne's songs or compositions have been transformed and provide inspiration sent down by God himself to Kijne. So the song, which was originally spiritual-ecclesiastical in nature, has now turned into an ideological song with the sentences in each verse having a very deep sense of identity and being in direct touch with the life of the Papuan people in the Land of Papua.

In relation to singing as an ideology-transformation, there needs to be attention to values, norms and order of life that need to be continuously wrestled with for real change, so that it becomes clear in accordance with what has been felt as church members in that scope. Then how is the process of a song being transformed into an ideology for the people who sing it? And how can that process be created? What is interesting is that the lyrics of the song that originally expressed God's work through

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<sup>10</sup>De Tracy argued that "we cannot know things in themselves, but only through ideas formed from our sensations of things, by systematic analysis, having a strong scientific background and being practically interesting through an ideology that is positive, useful, precise and precise." John B Thompson, Critique of Global Ideology, p. 44.

<sup>11</sup>Eko Handoyo et al. Pancasila Ideology Regulation in the midst of the siege of dominant ideologies. Semarang Unnes Pres, pp. 3-5.

<sup>12</sup>Ideology at the time of de Tracy had a positive meaning, useful, precise and absolutely correct, because all scientific knowledge includes a combination of basic ideas of grammar, logic, education, morality and the highest art. John B Thompson, Critique of Global Ideology. p. 45

<sup>13</sup>Napoleon Bonaparte was the first figure to use ideology as a negative term, done to gain support from the Catholic church group. Opcit.5

<sup>14</sup>De Tracy said that the term ideology is misused to mean emptiness, laziness, a misleading model of thinking about a certain idea. Because the Concept of Ideology was born from difficult conditions and historical developments are rarely pleasant. So he said that ideology is pulled in one direction and pressed in another direction, and plays a daily political war. Op.cit page 42.

<sup>15</sup> Rene Descartes, a French philosopher, was born on March 31, 1596 from a noble family. His father was a member of parliament in Paris, he had the following principle: "If you would be real seeker after truth, it is necessary that at least once in your doubt, as far as possible, all things" (If you want to be a real seeker of truth, at least once in your life, you must doubt, as far as possible all things). Rene Descartes that the highest truth lies in human reason. When reason becomes the highest truth, it means that human existence lies in the effort to use one's reason to the maximum. With high reason, then the ratio is a source of knowledge. Descartes believed that nothing is certain, except for the fact that someone can think. He has proven that human limitations in thinking and recognizing something beyond the ability of human thought (mind and body) are known by the terms Cogito ergo sum (Latin) and Je pense donc je suis (French) meaning "I think therefore I am" I think, therefore I am or I think, therefore I exist.



His creation were able to transform to provide inspiration about the relationship between Papuan humans and nature and their surroundings. This song seems to be able to provide happiness for all humans who exist and live in the Land of Papua and at the same time give birth to a sense of love for the land of Papua when faced with the process of environmental exploitation. This song in turn is able to give responsibility to the next generation so that they also feel the love for what was felt by the previous generation. Songs as a transformative ideology that can give birth to awareness of changes to concrete things culturally.

### **The role of singing as a transformative ideology for Papuans.**

Since Papua became part of the Republic of Indonesia in 1969 as a result of the People's Opinion Determination (PEPERA), until now there is still resistance from some Papuan figures. As part of the Republic of Indonesia, all forms of discrimination against the land of Papua must be eliminated. In addition, continuous renewal is needed to encourage progress in all fields.

The young generation of Papua should have the same access to education as other regions in Indonesia. Ironically, Papua, which is blessed with abundant natural resources, is not as developed as other regions. Therefore, mentoring and a cultural approach based on Papuan local wisdom are needed. There needs to be an appropriate method to unite Papuans, namely through art and culture, which is cross-border, racial, religious and national.

The author also sees the role and influence of music on emotions, or human feelings both physically and psychologically, and represents the voice of the church community. It is hoped that Papua is part of Indonesia's future that needs serious attention and assistance, because until now it is still lagging behind, underdeveloped and the poorest. Ironically, development in Papua does not seem to provide a space for dignity for local communities, resulting in ongoing violence. In addition, there is rejection among Papuans of the development process that involves people outside Papua. The pressure that comes with the development process can disrupt the peace of mind and sense of justice for Papuans, so that it then becomes a prolonged struggle and debate. The struggle is related to the migration process (the arrival of outsiders), cultural conflict (between Melanesian and Malay cultures in general), and also the issue of competition (the quality of Papuan people). These are the things that give rise to idealism that is confined and expressed in tribal, ethnic, religious and cultural identities.

Every tribe, race and ethnicity, religion and culture including Papuans also have the right to maintain their cultural identity even though they are and live in the diverse culture of Indonesia. Papuan culture and arts must be saved so that they do not become extinct, especially due to the entry of modern music. Given the conditions experienced by the church in this case the role of music in the church is increasingly concerning, a transformation is needed in handling it properly so that it has an impact that can be felt directly by the congregation. Based on this reason, the GKI Synod in Tanah Papua is developing Papuan ethnic music as part of the movement to love cultural music that needs to be revived and preserved.

### **The meaning of singing as ideology.**

Etymologically, the term ideology comes from Greek, namely idea and logia. Idea comes from the word idein which means "to see". Idea is also interpreted as something that is in the mind and is the result of the formulation of a thought or plan. While logia is science or theory, logic comes from the word logos or legein which means "to speak". So ideology is the pronunciation or expression of something formulated in the mind. Ideology is a doctrine, belief and symbols of society or nation that become the basis and guideline for the work of struggle to achieve the goals of the nation.<sup>16</sup>

John Brookshire Thompson argues that: ideology is a way of thinking about people other than oneself. To assess whether a view is ideological, one must be critical (International Grandbook of the Studies in of ideology)<sup>17</sup>. Every country needs an ideology to stand firm and clearly know the direction and goals to be achieved. Therefore, ideology is an idea that is systematically arranged and

<sup>16</sup>Mubyarto: Pancasila as an ideology.

<sup>17</sup> <https://katadata.co.id>. About Ideology is an idea, understand the meaning, characteristics and examples.

believed to be true to be realized in life. Ideology also functions as an effort to unite the nation with its diversity of tribes, cultures, languages and religions.

In this discussion, the author emphasizes ethnomusicology as one of the theories used to examine Kijne's ideas or thoughts contained in the lyrics of the song *Hai Tanahku Papua* which contains a clear message regarding the recognition of the land as a place of birth, the nature of Papua, as well as the expression of feelings of joy, greatness, nobility, blessings of pleasure, maintenance of gratitude to God and responsibility to witness it to the world. That is why Izaak Samuel Kijne in writing this hymn is based on two main things, namely first, based on his awareness as a believer of God's creation for the welfare of humans and sustainable life, especially for Papuans (Genesis 1: 1; Psalm 24: 1-2) and second, based on his direct experience of faith in the context of the land of Papua: seeing, experiencing, enjoying and feeling the natural wealth of the land of Papua created by God (Psalm 19: 2).

This reality has given rise to admiration and praise for God the creator, and His work on the land of Papua,<sup>18</sup> who convinced Kijne to express ideas for the future of the Papuan people in his homeland. In his work he positions himself as a resident of the land of Papua by saying *Hi, my land of Papua, you are the land of my birth, I love you until my death, even though he is not a native of the land of Papua or a black person with curly hair, but this is love, solidarity (fellowship) and identify (equate) himself with the land of Papua and its inhabitants. That way, when Papuans sing this hymn, they can build responsibility towards Allah and His natural creation.*

Domine Izaak Samuel Kijne has contributed his works in the form of songs as an ideology to the GKI in Papua. This can be seen from the way he arranges the music for the Psalms and Spiritual songs, *Suara Gembira* and *Seruling Mas*, which in the composition are adapted to the theme for the life of the GKI congregation in Papua. That is why ideology itself embodies a spiritual principle and worldview, outlook on life, life guidelines, life principles, which are then maintained, developed and practiced, preserved, fought for, defended, and willing to make sacrifices for the next generation. If we study Kijne's messages and teachings well, we will understand the implied meaning for the future of the people in the land of Papua.

Kijne saw that singing is a force that determines the habits and behavior of Papuans. Therefore, according to Rev. Hans Wanma, during Kijne's stay in Papua, he taught and opened schools from *Mansinam-Miei Wasior*, *Yoka*, *Genyem* and *Serui*, where in each school he opened there were music and soccer programs, which were taught together to love the land of Papua.<sup>19</sup>

Kijne is a missionary who is very much loved by the Papuan people, because his work, his devotion is very blessed, and every word of his has become real in the midst of the conditions experienced by the congregation in Papua. His ideas have formed an understanding that has given birth to residents who are directly involved in building music as an act of love for peace for the land of Papua. Papuans believe that music has taken a very important place in all their activities, when working, hunting, fishing and gardening. The author tries to compare it with James Theophilus Appavoo's understanding of music as a means of communication that can influence the intellectuality and spirituality of the oppressed in facing difficulties.<sup>20</sup> There are various forms of liberation music that continue to be heard, and provide a direct message to the church to be able to understand the real struggle and hope.

*Mambesak* is a music group in Papua that is able to convey messages of peace through folk songs.<sup>21</sup> Music as a powerful transformation tool in changing ideological views in this case the church. The church is expected to be able to adapt to world developments so that the church's vision can be realized in the midst of society, nation and state. The church continues to grow in the midst of

<sup>18</sup>Quote from the writing of Rev. Dr. Anton Rumbewas, M.Th. 'With all your heart. STT GKI publication. 2015

<sup>19</sup>Interview Results with Rev. Hans Wanma, S.Th, December 19, 2022.

<sup>20</sup>Zoe C Sherinian, *Tamil Folk Music As Datil Liberation Theology*, Indiana University Press, pg xx

<sup>21</sup>*Mambesak* is a Papuan folk music group formed on August 15, 1978 by Arnold Ap, Eddy Mofu, Sam Kapisa, Yoel Kafiar and Martiny Sawaki. The basic idea is to elevate Papuan regional music rooted in folk songs and dances and present it in the form of songs with ukulele, bass tifa and guitar, to unite the tribes in Papua.

today's struggles and challenges. To answer all the things that the church is struggling with, the author tries to approach it from an ethnomusicological perspective as a science that talks about major struggles both in the arts, culture, customs, church and government environments. Ethnomusicology is a part of musicology which in the 19th century was called comparative music (vergleichen de Musikwissenschaft)<sup>22</sup>

Ethnomusicology<sup>23</sup> is a study of music about nations viewed from a social and cultural perspective. Ethnomusicology in relation to the culture of society, is a form of cultural transformation of the local musical environment based on everyday experience and becomes a means to act for social justice.<sup>24</sup> Zoe Sherinian also argues that Christian folk songs can be used freely as a form of everyday resistance against systems of power (caste), gender and oppression.<sup>25</sup> Ethnomusicology not only studies music structurally but also studies things outside of music that are related to culture, meaning that ethnomusicology not only studies the musical aspects but also the ideology of a song.

In the condition of the church or congregation of GKI in Tanah Papua which is faced with difficult situations, their thoughts turn back to Kijne. Why, because Papuans believe that everything that has been prophesied by Kijne really happened, felt and experienced by the church.

Some Papuans experience trauma, discomfort, injustice and prolonged unrest in the land of Papua, which is part of the Republic of Indonesia. Although Papua has been part of Indonesia until now, there are many things that are difficult to understand properly, including acts of data and fact manipulation that result in corruption, for the sake of ethnic and group interests.

### **Singing and the Transformative Role of Music**

Songs are poems that are recited according to certain tones, rhythms, measures, and melodies to form harmony. Songs are often referred to as songs, which means the composition of musical art in sequence. Music cannot be separated from human life because it complements human life, such as culture, social, religion and soul, which also have a very strong influence on the human soul. Music has elements of rhythm, melody and lyrics that actually make humans move dynamically. Therefore, music is considered part of culture, and is studied in the context of culture.

Music is understood as a vehicle to communicate messages about and from people who have close relationships with the composer. Although the messages may not always be the same, it is believed that people need support for cultural values, moral needs and messages. Music then becomes an important vehicle to communicate good ideas for the future of a nation.

Transformative means that music is present as a tool to transform or change, renew human mindsets or ideals. Music has a natural power that can move human life and growth, both individuals and groups, and at the same time awaken, complete and liberate. Music becomes a spontaneous transformation tool to convey aspirations for change for the existence and sustainability of Papuans in their own land. In a difference in real conditions from the journey of Papuans, the author observes that music is able to destroy the emotions of Papuans.

In fact, the content of the song is Kijne's thoughts in a narrative-poetic manner about what he experienced and felt with the Papuan people while serving as a missionary in the Land of Papua. This song makes us aware of the feelings of love, awe, joy, happiness, sadness, which color human life, the church and nature. It takes commitment, patience and responsibility from each individual to carry

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<sup>22</sup>The term *Vergleichen de musikwissenschaft* or comparative music is called so because at that time it really compared the music that existed in this world. Where always using the Western music theory of 12 tones so if you hear a scale outside it is wrong. Nakagawa Shin. *Music and cosmos: an introduction to ethnomusicology*: Jakarta. Yayasan Obor Indonesia, page 2

<sup>23</sup>The term ethnomusicology comes from ethnomusicology which is formed and derived from three words, namely "ethnos", "mousike", and logos (Greek); ethnos means living together, then developing into a nation or ethnicity, mousike means music, while logos means language or science.

From the three words combined into ethnomusicology, meaning the science of national music. Nakagawa, Shin, *Music and Cosmos*, Introduction to Ethnomusicology. Jakarta: Published by Yayasan Obor Indonesia, page 1.

<sup>24</sup> Zoe C Sherinian, *Tamil Folk Music As Datil Liberation Theology*, Indiana University Press, pg 4.

<sup>25</sup> Ibid 5

out a transformation for Papua towards a more just and better life. The certainty of freedom can be achieved if there is a growth in mental awareness in all levels of society in Papua, especially by no longer making mistakes on this land based on the system inherited in the past. In short, a new paradigm shift is needed in the construction of thinking towards a better future.

Ideology is the basis of a struggle to eradicate backwardness and poverty in Papua. Papua needs a proper regulatory system to manage the new Papua, as the missionaries have done to Papuans in the past through creative education and evangelism. One important thing for Papuans to learn through music is to agree through feelings because one of the characteristics of humans is sensitivity of feelings. We need to learn from Kijne to find the right way to channel feelings when we are sad, angry, happy, and desperate through music. Whether we realize it or not, music has the power to unite the life of the church, customs, government with God. Therefore, Dorsey uses music as a medium that can answer a person's struggles in the community through effective transformational music for grassroots communities.<sup>26</sup> Likewise, what Kijne has fought for GKI in Papua through his work as a missionary, namely building the mentality of Papuan children through education while also focusing on music and soccer as a means of communication, testimony and unifying brotherhood in Papua.

The author believes that Kijne places the ideology theologically to the indigenous Papuans, namely the ideology of loyalty, obedience and listening to God and sincerely loving and serving the Papuans, that is what determines success in this land. Kijne does not place a political ideology, but there are parties who give political values, depending on which perspective someone sees and assesses it.<sup>27</sup>

### Goals of Ethnomusicology

Ethnomusicology is a scientific discipline which is the result of a combination of anthropology (ethnology) and musicology.<sup>28</sup> which studies music both structurally and as a social and cultural phenomenon of humans throughout the world.<sup>29</sup> Ethnomusicology contributes to humanity, especially through enlightenment of cultural diversity so that every tribe, race, ethnicity and culture can mutually acknowledge and accept each other's differences well. According to I Made Bandem, ethnomusicology is a field of science whose topics are challenging and fun to discuss. As a unique musical discipline, ethnomusicology studies music from a social and cultural perspective.<sup>30</sup>

Ethnomusicology has the clarity to help knit back the differences, between churches, customs, cultural music, which then creates togetherness to achieve the nation's ideals. Music plays a role as a giver of meaning to human values and becomes an important aspect of a culture in society, as well as the mainstay of culture, social, politics and economy. Ethnomusicology becomes a science that answers all matters related to social, culture, music and beliefs.

The approach used to study this writing is ethnomusicology which is closely related to the concept of ethnic music, and music that lives in society as a reflection of the social system, through melody, rhythm, tempo, tone color, function and meaning of music in society which is then connected to social structure and elements of art and political culture. Ethnomusicology also talks about text and context, so when music is not connected to cultural elements, it is difficult to recognize or understand the structure of the music. We must see or analyze the music of other people's nations using the

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<sup>26</sup>Thomas A Dorsey was born in Villa Rica Georgia in 1899 and died on January 23, 1993 in Chicago. Dorsey presents Gospel music that uses the rhythm of the blues guitar and evangelical lyrics. His music comes from black churches (African-American), especially Baptist and Pentecostal, spiritual worship songs. Before Martin Luther King Jr. was assassinated in 1968 he asked for Dorsey's song "Take My Hand, Precious Lord."<https://www.musicanguide.com/ThomasADorseyBiography>.

<sup>27</sup>See the book *Dual Nationalism of Papuans*, written by Dr. B Meteray, a lecturer at Uncen.

<sup>28</sup>In the 1960s, Musicetnology developed in America under the name Ethnomusicology or Anthropology of Music, the name given by a Dutchman, Jaap Kunst. Music is also considered as part of culture, and music is studied in the context of culture, which was popularized by Alan P Merriam, Bruno Nettles, and Mantle Hood. Nakagawa Shin. *Music and Cosmos*, p. 3

<sup>29</sup>Nakagawa Shin. *Music and Cosmos: An Introduction to Ethnomusicology*. Jakarta: Yayasan Obor Indonesia. 2000. page 4

<sup>30</sup>See *Journal of Science and Arts. Ethnomusicology*. Department of Ethnomusicology, University of North Sumatra.



parameters of their culture and not our culture.<sup>31</sup>In ethnomusicology studies we must relate it to social problems, while also examining how the function and meaning of music is maintained in society, so that it can be properly recognized, because all regions have different musical and cultural characteristics.<sup>32</sup>

#### IV. CONCLUSION

Singing as a transformative ideology is expected to contribute good thinking to understand music from several factors, namely cultural structures and music itself. How each idea is interpreted as a message that also enriches a meaning that has an effect on human change.

Transformation is something normal when attention, heart and feelings are well connected, then it gives birth to a movement that encourages change. So when there is a touch of change in the church, customs and government environment because of hearing the sound of music, that's where transformation occurs. The ethnomusicology approach will help us as a science that bridges all things related to musical culture and ethnicity among the Evangelical Christian Church in Tanah Papua and Papua in general.

Music is understood as a vehicle to communicate messages about and from people who have close relationships with the composer. Although the messages may not always be the same, it is believed that people need support for cultural values, moral needs and messages. Music then becomes an important vehicle to communicate good ideas for the future of a nation.

The song "Hai Tanahku Papua" becomes an agent of change or transformation for the Church, Custom and Government, and also becomes a song that forms concern to maintain the Land of Papua as a gateway on the eastern horizon of the Archipelago. The young generation and all who live in the Land of Papua must protect nature, land, mountain forests and seas as a cosmos that provides life for the survival of humanity. The transformative ideology that has theological nuances for Papuans is a warning and message in the form of loyalty, obedience and obedience to God that determines success in this land.

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<sup>31</sup>One should not view and criticize other cultures by their own standards or ethnicity, because each culture has different values.

<sup>32</sup>Ibid. Nakagawa shin. Music and Cosmos An introduction to Ethnomusicology. Jakarta. Yayasan Obor Indonesia.7

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