



MUSIC STRUCTURE ANALYSIS OF THE SONG *SUNO LOWALANGI* ARRANGEMENT BY BRIAN HAREFA

Kamaluddin Galingging¹, Happy Majesty Waruwu², Ronald H Saragih³,
Emmi Simangunsong⁴, Yulia Ruth Situmorang⁵

Departement of Music Art, Faculty of Languages and Arts, Universitas HKBP Nommensen,
Medan, Indonesia¹²³⁴⁵

happy.majesty@uhn.ac.id

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Abstract

This research aims to discuss the structure of the musical arrangement of the song "Suno Lowalangi" by Brian Harefa. Suno Lowalangi means Praise the Lord, which is one of the songs in the Zinunö Book (songs of praise), BNKP No. 69, and is used in BNKP congregational worship using a single organ accompaniment, tempo 99-104 (moderato). Suno Lowalangi, meaning "praise God," is a song whose melody is adopted from the song "From the Islands and Continents" with translation into the Nias language (li niha). In 2013, Brian Harefa, an artist from Nias, composed the song "Suno Lowalangi" into a jazz music concept accompanied by piano, bass guitar, and drums. The musical arrangement of the song "Suno Lowalangi" by Brian Harefa makes the song a contemporary musical work that comes from the musical concept as in the Zinuno Book. This research was carried out using descriptive-analytical qualitative research methods through a transcription analysis study approach, namely an activity of changing sound (audio) signals into notational form, which is then analyzed using theories of musical structure analysis. The song "Suno Lowalangi" is one of the song titles in the Zinunö Book (hymns) used in congregational worship at the Banua Niha Keriso Protestant (BNKP) church. This song is recorded in the Zinunö Book No. 069, which is included in the theme fa'atumbu yesu (the birth of Jesus Christ), so this song is generally sung in almost every Christmas celebration service. "Suno Lowalangi," which means "praise the Lord," is a translation of the song "From the Island and the Continent," which is also a Christmas-themed song. Suno Lowalangi adopts some of the lyrics and melody that are exactly the same as the song "From the Island and the Continent," only the lyrics are translated into the Nias language (li niha). The process of translating the lyrics into the Nias language was carried out so that it could be easily accepted by the Nias people as the majority of the BNKP church congregation members. The song Suno Lowalangi has been adopted into the Zinunö Book since 2014. The song "Suno Lowalangi" has a diatonic scale and is sung with a tempo of 94-104 (moderato) with a single organ accompaniment. In 2013, Brian Harefa gave a new color to the musicality of the song "Suno Lowalangi" in a form that was slightly different from the presentation of the song at the BNKP congregation's worship. The use of improvisation and syncopation in the chords and melody made the song "Suno Lowalangi" come out of its musical concept as a hymn in church worship, becoming a jazz genre song with a more modern musical concept. Some of the instruments used to accompany the song are piano, bass, and drums.

Key words: *Musical Structure, Suno Lowalangi, Zinuno Book, Arrangement, Brian Harefa*

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*Corresponding author:
happy.majesty@uhn.ac.id

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INTRODUCTION

A song is a melody and sound that can be heard by humans anytime and anywhere or an expression of the creator's feelings, which describes a story of a journey that he has gone through or is often called the outpouring of the creator's heart using language full of meaning. The process of making a song is done with ideas, thoughts, concepts, and imagination from the creator. To convey a message and meaning contained in a literary work, we use a clear storyline so that the audience or reader is able to understand, feel, and interpret it. Describing a meaning and value implied in a literary work, especially in regional songs, requires an approach to describe the meaning and value. Putri and Sulanjari (2021: 51). Regional songs can be enjoyed by all groups, from children and the younger generation to the elderly. Each person has their own way of enjoying a song, whether it is related to the lyrics of the song used or the media, as well as in enjoying and appreciating a song. In addition, this regional song reflects the culture in society; for example, the lyrics of regional songs have a good impression so that listeners or readers of the lyrics are interested in the meaning and value of the literary work.

Regional songs as songs or music that originate from a particular region and become popularly sung by both the people of that region and other people. The form of this song is very simple and uses the regional language or local language. Many regional songs have themes of everyday life so that they are easy to understand and easy to accept in various community activities.

The reasons that are the basis for choosing a song to be used as research material are (1) this regional song has an interesting idea or story to analyze and study, (2) the lyrics of this song tell about the life of a family that has economic limitations, (3) this regional song is a result of a family depiction that tells the twists and turns of life, and (4) the lyrics of this regional song contain meaning and values. In addition to the reasons above, the lyrics of this Nias regional song are songs that are widely known and loved by the local community, and the author likes this regional song because he feels moved by the beauty of the tune and the figurative language in it, and the lyrics of this song really touch the hearts of everyone who imagines and enjoys it.

In some cases of musical works, sometimes musical identities are found that come from different musical works. This is in line with the concept of multiculturalism, both in the use of musical instruments and in the idea of creating a

musical work. This is the case with the song "Suno Lowalangi," found in the Book of Zinunö BNKP No. 069 (abbreviated BZ 069), which was later composed into a contemporary musical work in the jazz genre by Brian Harefa. Basically, the lyrics of the song "Suno Lowalangi," along with its musical identity, are translations of the song "Dari Pulau dan Benua." This song is quite popular among the Nias community, especially for the BNKP congregation (Banua Niha Keriso Protestan), which is sung almost at every Christmas celebration service. This song is one of the songs added to the BNKP hymns since 2014 into the theme "Fa'atumbu Yesu" (The Birth of Jesus).

The renewal of the Zinunö Book was fully handed over to the KMG (Church Music Commission) as the person in charge of BNKP church music. They consist of people who are experienced in their respective fields. Therefore, KMG is given the freedom to freely make changes that are considered appropriate to be made. The revised materials in 2000, 2005, and 2014 have different characteristics. These differences can be caused by various things, including the knowledge and needs of the congregation, which are increasingly developing. The higher the level of education of the congregation, the higher the demands to perfect the Book of Zinunö (Laoli, 2015) [1]. The song "Suno Lowalangi" has a diatonic scale and is sung at a tempo of 94-104 (moderato) with accompanying music from a single organ. The presence of an arrangement of the song "Suno Lowalangi" by Brian Harefa makes this song a contemporary work with accompaniment of piano, bass, and drums. Of course, this is interesting to analyze further in terms of the structure of the musical arrangement.

The theoretical basis in composition, according to Banoe (2003:426), [2] The elements of musical composition form are phrases, periods, one-part song forms, two-part singles, three-part singles, two-part compounds, rondos, themes and variations, and sonatas. The elements of musical composition are verses, rhythm and rhythmic patterns, meter, melody, harmony, dynamics, sound color, and texture. The elements of musical composition structure are motifs, themes, variations (all elements of composition can be varied), and improvisation. In terms of analyzing a musical composition, regarding the overall study of the entire musical structure. This study is based on the background, history, development, musical structure, and musical elements studied so that the characteristics of a musical composition can be obtained precisely.

The musical character obtained basically functions to identify, define, and classify a particular musical composition. In terms of arrangement using Kawaki's theory (1975:260)[3], there are several elements that form the structure, including introduction, chorus, interlude, variation, ending, and vamp. According to Panggabean (2020, p. 6004) [4], in general, musical composition consists of the following composition structures: beginning, continuation, complication, and resolution.

METHODOLOGY

The method used in this study is a qualitative descriptive method. Qualitative research is research that focuses on understanding a phenomenon in a research object by describing it in words (Moleong, 2004, p. 6). [5]. This study intends to describe the song "Suno Lowalangi" by Brian Harefa by describing the composition and musical arrangement contained therein. Data collection was carried out through discography studies, literature studies, and observations. Discography studies are activities that analyze, describe, and analyze the results of the sounds heard (Stevenson, 1972, p. 101). [6]. Therefore, the researcher listened to the audio of the song "Suno Lowalangi" by Brian Harefa, which is available on the YouTube platform, to facilitate the process of studying the form, structure, and musical elements in it.

Literature study is a study in writing that aims to find an appropriate theory to support the resolution of a problem (Subana & Sudrajat, 2011, p. 77). [7] The researcher collected several theories related to musical composition and the concept of jazz musical arrangement contained in the song "Suno Lowalangi." In addition, the researcher will transcribe the music of the song "Suno Lowalangi" to make it easier for the researcher to analyze the musical arrangement of Brian Harefa's work. Randel, in The Harvard Dictionary of Music, wrote about the definition of transcription as "the reduction of music from live or recorded sound to written notation (Randel 2003: 902) [7]. Furthermore, Nettl said that there are two approaches to describing music: (1) we can analyze and describe what we hear, and (2) we can write and describe what we see. Therefore, to analyze the song "Suno Lowalangi," the author needs a process to notate/write the recorded instrument sounds into visual symbols. Thus, the researcher can describe and analyze the musical arrangement of "Suno Lowalangi" from

the visual notation symbols. This is what is called transcription and analysis (Nettl 1964: 97-98).

The data source for this research is the audio-visual recording of the song "Suno Lowalangi," which the author obtained from YouTube as stated in the following link: <https://youtu.be/y2qU-xQkaWY?si=oWtF2nalGMijX0Ht>. The recording results were then transcribed into block notation using the Sibelius application media.

RESULT AND DISCUSSION

1. Characteristics of the musical culture of the Nias tribe

Nias Island is known as a tribe rich in culture located on the island of Sumatra and is known as Tano Niha. The people of Nias Island, or Ono Niha, have brown skin and slightly slanted eyes. The everyday language used by the Nias people is the Nias language itself, or Li Khoda. Nias Island is not only inhabited by the Nias people, but there are also immigrants from other tribes, such as Chinese, Malay, and Batak, and there are also Westerners (tourists) who are minority communities in the Nias Islands.

The Nias people have various musical instruments, musical instruments that are often used by the Nias people themselves in cultural activities. One of the traditional Nias musical instruments that is still used in various performances both on and outside Nias Island is the aramba. This instrument is a set of musical instruments including gongs (aramba), faritia, and drums (gondra). This musical instrument plays an important role in every performance, especially in traditional Nias wedding ceremonies, where this musical instrument is an official validation tool and is also used in events such as the election of a traditional leader (satua mbanua), establishing a new house (mamasindro omo), and even during the harvest of mamasi laza and other performances. Gong (aramba) has a circular shape with a small circular protrusion in the middle. When this musical instrument is used, it is usually hung on a pole, or the rope can also be held and hit using a stick wrapped in cloth or cork.

The aramba is classified as an idiophone because the sound produced comes from the body of the musical instrument itself, and its sub-classification is struck idiophone because it is hit using a stick. The drum (gondra) is a musical instrument that has a round shape and has left and right sides. The drum is made of large pieces

of wood, such as sago tree trunks, and both sides use selected animal skin that is wide and durable, for example, cowhide or cowhide. The drum is played by two players by hitting it using sticks made from young bamboo. In terms of organology, this drum is classified as a membranophone because the sound produced comes from the skin. While the sub-classification of this drum musical instrument is struck idiophone because it is struck using a stick. A faritia is a musical instrument made of iron or metal that has a circular shape, and there is a small protrusion in the middle of the faritia. The faritia musical instrument is played by one player and is struck using a stick made of small pieces of wood.

2. Values in the lyrics of the song Suno Lowalangi

The song "Suno Lowalangi" is one of the songs in the Zinunö Book of BNKP, which is generally used in every Christmas celebration service. This song is one of the many songs added to the theme of "The Birth of Jesus," or fa'atumbu Yesu, by the BNKP Church Music Commission, which revised the BNKP hymn in 2015. The song "Suno Lowalangi" is a translation of the Christmas theme song in the Hymn of the Congregation, namely "From the Island and the Continent." Basically, KMG adopts the entire musical side of the song "From the Island and the Continent," except for the text, which is then translated into the Nias language. Here is the text of the song "Suno Lowalangi."

Based on the results of the study, the form of moral values contained in the lyrics of Nias regional songs includes 4 (four) parts of moral values, namely: the relationship between humans and God, the relationship between humans and themselves, the relationship between humans and others, and the relationship between humans and the environment and nature. These types of moral values are then conveyed through moral forms in song lyrics (literary works). The moral form is conveyed through a series of lyrics of the Nias folk song "Fofanögu Ina" by Yunus Gea. To find out the form of moral values in the lyrics of the Nias folk song "Fofanögu Ina" by Yunus Gea, the researcher first analyzed one by one the data about the form of the aspects of the moral values. Moral Values in the Lyrics of Nias Folk Songs found four aspects of moral values as follows: 1) Moral values of human relationships with God consist of praying, blessings, and help. 2) Moral values of human relationships with oneself

consist of honesty, remembering, strength, independence, confidence, promise, longing, sincerity, sadness, steadfastness, acceptance of reality, and hope. 3) Moral values of human relationships with others consist of comforting, begging, believing, advice, being honest with circumstances, and sending news and messages. 4) Moral values of human relationships with the environment and nature, namely the hometown. The relationship between humans and God is that humans are one of God's creatures who are in the same image and likeness as Him. Therefore, humans must always worship, carry out God's commands, obey, and avoid God's prohibitions. The relationship between humans and God is carried out through faith, namely prayer or other forms that show trust and belief through a vertical relationship with God.

In the midst of the earth, the angels of the world are heard. Glory.....to Zoya (2x). Gloria in excelsis Deo. All over the world, the news is heard. The angels descending to announce the news I have come down from the continent of the world. I have come down from the earth with the angels. Glory.....to Zoya (2x). Gloria in excelsis Deo. Only the shepherds in the fields were the first to witness the birth of the Lord Jesus Christ, the son of God. The results of the analysis of this signified part are that the composer of the song wanted to describe that there is always a figure who no longer has any distance or has a close distance with his God, which is symbolized by using the word I and also represents me in the sense of totality between the physical and spiritual parts of the body.

Manunö ndra mala'ika wanunö Jehovah. I am not my mother; I am the angel of the Lord. Glory....., to Zo'aya (2x). Gloria in excelsis Deo. The angels sing praises to God, for the Savior has been born into the world. has the meaning that the songwriter expresses the affirmation of his totality is God's property while the details of the spiritual me are expressed in the wordsoul and longing that cannot be seen and touched by the five senses.

Lakhömi khö Lowalangi ba Zorugo si yawa. Ba fa'atulö ba ni'omasi'ö-Nia. Glory....., to Zo'aya (2x). Gloria in excelsis Deo. Glory to God in the highest, and peace to all who are pleased with him. The sign of this verse has a message that to express all the closeness of me wholly in the sense that I am spiritual and physical is proven by the devotion of carrying out the ordered ritual of worship continuously and continuously. And outside of activities or after completing the ritual

of worship, God is always remembered in daily behavior or in every activity of life, whether in solitude or in socializing with others. Always remember God.

No Tobali ōsi niha daroma li Jehovah. Ya'ia Yesu So'aya si tumbu bongi da'a. Glo.....ria, tasuno Zo'aya (2x). Gloria in excelsis Deo. The Word of God has become human. He is Jesus, who was born tonight. The sign of this verse has a message to those who hear that the source of physical activity in humans that is often used is the hands and feet. As if the author is reminding us that there are so many works of hand activity that are countless and achievements from foot activity that are countless. Hand and foot activities cannot work or cannot be used without the role of God, who controls them, or with God's permission.

Yesu nihonogōi Nama wangōhōli ya'ita. Ba horō nifaluada, sagōtō fa'aurida. Glo.....ria, tasuno Zo'aya (2x). Gloria in excelsis Deo. Jesus, who has become our savior for the sins that we have committed throughout our lives. The sign of the fifth verse has a message to those who hear this song, wanting to express that the recipient of the greatest blessings from God is located in the five senses located in the head area. The recipient of the blessing of the eyes is so extraordinary as far as the eye can see, and its view is not limited by distance and is not limited by the size of objects that are elastic. The recipient of the blessing of the ears is in the form of sound, where all sounds can be heard without being limited by the number of sounds.

Bōrō ia wa'atulō, niha ba khō Jehovah. No one knows who Lowalangi is, Ama. Glory.....ria, Zo'aya's blessing (2x). Gloria in excelsis Deo. Because of Him, humans are at peace with God. We become children of God. While what produces pleasure from the sense of the tongue is being able to feel and emit sound waves that are very unlimited. From the five senses that are produced or received, they can be accommodated by the heart so that we can feel.

Da ma'andrō khōu So'aya be'e khōma Geheha. Sanga'aro'ō tōdōma wamati khōu So'aya. Glory.....ria, Zo'aya's blessing (2x). Gloria in excelsis Deo. O Lord, we ask for Your holy spirit upon us. Strengthen our hearts and faith in You. In the discussion of the analysis results, Each verse in the song contains content that encourages and invites listeners to prove that we acknowledge the existence of God or as an acknowledgement that we Acknowledge that God exists, proven by devotion and obedience to God.

The symbol of that devotion is that we declare all the totality in ourselves is entirely God's.

While the proof of obedience to God is by carrying out ritual activities, of worship that are carried out both in worship that is determined by time and in carrying out God's teachings in daily life outside the determined worship time.

3. Musical Structure of Suno Lowalangi Song Arrangement

a. Introduction

In the world of music, intros have a very important and unique role. Music intros are not just an opener but also become the identity and main attraction of a song. Here is an in-depth explanation of the role and characteristics of intros in music. Along with the development of technology and changes in music trends, intros have also evolved. In the streaming era, many artists make shorter intros to immediately get to the main part of the song, considering the importance of grabbing the listener's attention in a short time. Intros in music are not just about starting a song but also about creating an unforgettable moment and making the listener emotionally connect with the music from the first second. A musician or producer who is skilled at creating a strong intro can distinguish a mediocre song from an unforgettable hit.

The music in the intro is deliberately made wide, where at the beginning the intro is made with piano dynamics and then continues to increase in intensity until the crescendo at the end of the intro to give the impression of increasing anxiety. After the intro, the background atmosphere of the musical arrangement of the poem changes to follow the atmosphere of the poem in stanzas one and two which describes the solemnity of someone who is praying to God.

The opening part of the music consists of 9 (nine) bars, namely bars 1-9. The introduction part is accompanied by bass, drum, and keyboard instruments.

Suno Lowalangi

Arr: Brian Harefa

The musical score for 'Suno Lowalangi' is presented with the following instruments and parts:

- Vocal:** The main melody line, starting with a treble clef and a key signature of one sharp (F#).
- Bass Guitar:** Accompanying the vocal line with a bass clef.
- Drum Set:** Providing the rhythmic foundation with a bass clef.
- Keyboard:** Accompanying the vocal line with a bass clef.
- T. Solo:** A solo part for the tenor voice, starting with a treble clef and a key signature of one sharp (F#).
- Bass:** Accompanying the vocal line with a bass clef.
- Dr.:** Accompanying the vocal line with a bass clef.
- Kbd.:** Accompanying the vocal line with a bass clef.

The score includes a tempo marking of 90 and a key signature of one sharp (F#). The arrangement is credited to Brian Harefa.

b. Verse 1

The first verse consists of 16 bars, namely bars 10–25. The melody is sung by a solo tenor singer and bass, drums, and keyboard.

10
T. Solo Ba - da no ma a - su - gö rö
Bass
Dr.
Kbd.

14
T. Solo oi te hō - ngō te - tu -
Bass
Dr.
Kbd.

17
T. Solo na me - no mö tou
Bass
Dr.
Kbd.

20
T. Solo ma - la - i ka wa - ngom ba - kha
Bass
Dr.
Kbd.

24
T. Solo tu - ni - a Glo -
Bass
Dr.
Kbd.

C. Chorus

The chorus section consists of 24 repetitive bars, namely from bars 26 to 50. In this section, the tenor singer sings with a melismatic style. The keyboard acts as a chord blocker in the chorus section.

27
T. Solo o o - o - o o o -
Bass
Dr.
Kbd.

30
T. Solo o o - o - o - ri -
Bass
Dr.
Kbd.

33
T. Solo a ta - su - no zo -
Bass
Dr.
Kbd.

36
T. Solo a ya Glo -
Bass
Dr.
Kbd.

39
T. Solo o o - o - o - o - o - o -
Bass
Dr.
Kbd.

42

T. Solo

Bass

Dr.

Kbd.

T. Solo

Bass

Dr.

Kbd.

48

T. Solo

Bass

Dr.

Kbd.

102

T. Solo

Bass

Dr.

Kbd.

105

T. Solo

Bass

Dr.

Kbd.

108

T. Solo

Bass

Dr.

Kbd.

111

T. Solo

Bass

Dr.

Kbd.

d. Interlude

The interlude section consists of 14 (fourteen) bars, namely from bars 99 to 113. The interlude section is played by the keyboard as a melody/cadenza.

99

T. Solo

Bass

Dr.

Kbd.

4. Description of the Presentation of the Song *Suno Lowalangi*

The term "music" originates from the Greek word "mousike," which has several meanings: 1) the art and science that discusses how to mix vocals or sounds of musical instruments in various songs, which can touch feelings; 2) the arrangement of sounds or tones; 3) the rhythmic changes of beautiful sounds, such as the sounds of birds and water; 4) the ability to respond to or enjoy music; 5) a group of

musicians. 2 In line with the term music above, Sugono defines music as the science or art of arranging tones or sounds in sequence, combination, and temporal relationships to produce a composition (sound) in unity and continuity. This means that as tones or sounds are arranged in such a way, they contain rhythm, song, and harmony (especially those using instruments that can produce these sounds). This is reinforced by Muhibudin's explanation, citing Prier's opinion that music is an overflow of the ability of depiction power originating from the movement of feeling in a series of tones (melodies) that have rhythm.

The church liturgy view is that each music genre has its own character, message, and meaning. In church songs, not all are categorized as praise. There are lyrics that mean regret, confession of sins, asking for forgiveness, confession of trust, surrender, gratitude, and asking for strength of faith. Each song has a different expression. For example, lyrics of songs that are praise are more suitable to be sung with a feeling of joy, while songs that describe requests or regrets must be sung with a feeling of solemnity (regret). Often this is the opposite of what is expected. For example, a worship leader invites the congregation to praise God, even though the song to be sung is a confession of sins. Therefore, musicians, singing teachers, and music commissions are needed so that the worship leaders learn to understand it. For this reason, in church music services, this aims to support and enable the church to sing to God. This can guide the congregation so that the congregation sings well and correctly as an expression of the contents of the heart to God.

A phenomenon that is often found in the church is church songs that only focus on humans, not on the creator. Songs that should be addressed to the Creator as an expression of His greatness are instead twisted into lamentations. This does not mean that a song of lamentation should not be sung in church, but rather that the song of lamentation should not dominate an expression of praise that should be addressed to the Creator.

Church music is one of the increasingly popular music lyrics among Christians and can be seen in its use in worship. 9 Church music is not only instrumental music but also vocal music or praise (music with lyrics). Church music is not only for musicians but is also related to the congregation as praisers/vocalists. The congregation as a church is a congregation that

sings. By singing, the congregation learns and teaches about faith.

Presentation of the song "Suno Lowalangi" by Brian Harefa accompanied by the Ono Niha Band group, which is one of the bands in Medan City pioneered by Brian Harefa. In presenting the song "Suno Lowalangi," the Ono Niha Band group presents several instruments, such as keyboard, drums, and bass. This provides a new musical atmosphere to the song "Suno Lowalangi," which is generally accompanied by a keyboard solo when sung in Christian worship. The use of song lyrics in the presentation of the song "Suno Lowalangi" by Brian Harefa and team only displays three verses of lyrics from the eight verses of song lyrics contained in the Book of Zinunö. In his presentation, Brian Harefa focuses more on the musicality of the song by presenting improvisation on the melody and chords used.

Music will be useful if it is packaged harmoniously. The role of music in the church and worship as an expression of the goodness, justice, holiness, and glory of God. Music provides coolness in the heart when the rhythm and lyrics are heard in harmony, according to the Bible.

Based on a theological perspective, spiritually, music can influence the human soul. The Bible exemplifies that music has great power and influence in human life, so it can be imagined if the lyrics of the music come from the Bible. Songs containing these lyrics will influence the soul of someone who hears them. Church music, if used and developed properly, can be a blessing to the congregation. Church music ministers must realize that not all congregations have a musical background. The congregation needs to be guided continuously to provide an understanding that music can be used to express Christianity.

The purpose of church music, held according to the word of God, is to win the souls of sinful humans. The music of the song does not make someone a Christian and worship God. Just like everything that breathes, art and music are actually created to praise God. Music itself requires it and, if possible, continues to be carried out almost without the will of the players.

CONCLUSION

The song "Suno Lowalangi" is one of the song titles in the Zinunö Book (hymns) used in congregational worship at the Banua Niha Keriso Protestant (BNKP) church. This song is recorded in the Zinunö Book No. 069, which is included in the theme fa'atumbu yesu (the birth of Jesus Christ), so this song is generally sung in almost

every Christmas celebration service. "Suno Lowalangi," which means "praise the Lord," is a translation of the song "From the Island and the Continent," which is also a Christmas-themed song. Suno Lowalangi adopts some of the lyrics and melody that are exactly the same as the song "From the Island and the Continent," only the lyrics are translated into the Nias language (li niha).

The process of translating the lyrics into the Nias language was carried out so that it could be easily accepted by the Nias people as the majority of the BNKP church congregation members. The song Suno Lowalangi has been adopted into the Zinunö Book since 2014. The song "Suno Lowalangi" has a diatonic scale and is sung with a tempo of 94-104 (moderato) with a single organ accompaniment. In 2013, Brian Harefa gave a new color to the musicality of the song "Suno Lowalangi" in a form that was slightly different from the presentation of the song at the BNKP congregation's worship. The use of improvisation and syncopation in the chords and melody made the song "Suno Lowalangi" come out of its musical concept as a hymn in church worship, becoming a jazz genre song with a more modern musical concept. Some of the instruments used to accompany the song are piano, bass, and drums.

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