

The Composition Entitled "God Divinity" was Inspired from the Book of John 1: 1-3, 10-11

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Abstract . The composition entitled "God Divinity" was inspired from the book of John 1: 1-3, 10-11. Speaking of God as Creator in the midst of people who now doubt the existence of God. In this composition, researchers collaborate between European music and archipelago music, namely Sundanese ethnic music. The form used in this composition is the Free Form. This research uses qualitative methods with data collection techniques through literature studies and interviews in the process. Then this composition is displayed as a tangible manifestation of research that has been done at the Dome of The Harvest, in 2019. This composition was created with the aim of developing a wealth of culture, especially Sundanese artistic music in various spheres. Starting from the church, secular, educational institutions, and the government.

Keywords: "God Divinity", European music, Sundanese music idioms, collaboration, Free Form.

1 Introduction

1.1. Research Background

Every human being in this world has a belief that is adhered to, that belief includes Christianity, Catholicism, Islam, Hinduism, Buddhism, etc. They believe in God or the god they worship. It is also possible that humans do not believe in the existence of God, such as atheism. Atheism is growing and many people have become atheists to this day. Therefore, in this study, researchers will discuss in depth about atheism.

Atheism is now a hot topic to discuss, especially for Christians. Where many people who no longer believe in the existence of God as the creator of this universe. Many of them used to worship in church, but now they renounce their faith. Many church buildings in Europe were closed due to lack of congregations. Likewise, the majority of the generation claimed not to have a religion. Even the well-known pastor Kong Hee committed corruption. Even though pastors are priests of the church.

Based on the report of the American research institute PEW Research Center in 2010, at least 16% of the world's population declared themselves not bound by any religion. With this percentage, it is not surprising that atheism ranks third among other major religions in the world. Among the many people who have become atheists, researchers provide examples of the opinions and reasons for someone to be an atheist.

Famous figure in the world, namely Stephen Hawking once expressed his opinion about God. He said that people are free to believe what they want and in their view there is no God. Nobody created the universe and nothing governed human destiny, maybe there is no heaven, and there is no afterlife. This opinion confirms that he is an atheist. There is also an article from an Indonesian atheist named Karl Karnadi. He said that the answers of each religion based on certain books or figures that they purified did not satisfy him, and he had learned many things before about science and religion. Karl Karnadi is also the founder of a community called Indonesian Atheists and a media interaction called ABAM (Anda Bertanya Ateis Menjawab / You Ask Atheists Answering).

Currently Indonesia is also not free from changes in religious life. Many young people in Indonesia claim to be atheists. The argument they use is science and technology, because of the rapid development of science and technology. Humans increasingly confident with

the ability to meet the needs of life without religion, without the troublesome religious rules. Atheists often criticize Indonesian social and political conditions.

The state officials who claimed to be religious turned out to be doing irregularities and corruption. This condition raises public doubts about the existence of religious institutions in forming moral individuals. For young people, religion is now considered ancient and irrelevant to the current situation.

While Christianity says the opposite. John 1:3 says: "Through him all things were made; without him nothing was made that has been made." This explains the essence between creator and creature. Creation depends on its creator and the creator has full sovereignty over his creation, contrary to atheists who reject God as creator. One British theologian named G. K. Chesterton once said, "If there were no God, there would be no atheists."

This is the background of the writer to create a composition entitled "God Divinity". The author's purpose in making this composition is to describe God's sovereignty as the creator of everything.

In the composition of "God Divinity" the writer will use the concept of "World Music" by highlighting Sundanese culture. The reason behind the use of Sundanese musical idioms in this composition is that the Sundanese have the concepts of *silih asih*, *silih asah*, *silih asuh* which means life philosophy which teaches humans to care for one another on the basis of mutual love and sharing knowledge and experience. The formats to be used in this composition are piano, strings ensemble, percussion (tenor drum and cymbal), and flute. Researchers collaborate European music with ethnic music from the archipelago because it illustrates the diversity of music in the world. Besides this format is also useful for introducing Sundanese culture to the community in the context of worship in the church.

1.2. Research Focus

After examining the above description, the focus of this research is the creative process of creating the composition of "God Divinity" which is a reflection of the Book of John 1: 1-3, 10-11 by using Sundanese musical idioms.

1.3. Problem Formulation

The researcher will explain the formulation of the problems related to this research, namely: First, how is the collaboration between Western and Sundanese music that will be used in the composition of "God Divinity" which is a reflection of the Book of John 1:1-3, 10-11 at this time? Second, what is the shape and structure of the composition "God Divinity" which is a reflection of the Book of John 1:1-3, 10-11 by using Sundanese idioms? Third, how is the creative process of the composition of "God Divinity" which is a reflection of the Book of John 1:1-3, 10-11 by using Sundanese music idioms, ranging from initial cultivation to recitals.

1.4. Research Objectives

Through this research, researchers have a goal to be achieved, these goals include: First, describe the collaboration between Western and Sundanese music that will be used in the composition of "God Divinity" which is a reflection of the Book of John 1:1-3, 10-11 by using Sundanese idioms. Second, explaining the shape and structure of the composition "God Divinity" which is a reflection of the Book of John 1:1-3, 10-11 using Sundanese idioms. Third, it describes the creative process of the composition of "God Divinity" which is a reflection of the Book of John 1:1-3, 10-11 using Sundanese idioms, ranging from initial cultivation to recitals.

2. The Theory Basis

2.1. Previous Research

First, Heri Herdini (Karawitan Department, Indonesian College of Arts (STSI) Bandung). The research title is Karawitan Aesthetic Sundanese Traditions (Journal of Stage Arts & Culture Vol. 22, No. 3), using qualitative methods (case studies), namely tandak rhythm (steady beats) and merdika (free meter), with the findings of: (1) Karawitan Sundanese is produced by two sources, namely the human voice (sekar) and the sound of musical instruments (gending); (2) There are two types of Rhythm in Sundanese Karawitan. Research equations: (1) Using qualitative research methods, (2) Conducting Sundanese cultural research on human social life on musical characteristics. Differences in research, research is only focused on Sundanese musical aesthetics.

Second, Himyari Yusuf. The title of the study of the Existence of God and Religion in the Perspective of Contemporary Society (Journal of Religious Studies Vol. 6, No. 2), uses a qualitative (descriptive analytical) method, with the finding: research provides a contemporary society's view of God and Religion which is quite alarming today. Research equation: (1) using qualitative methods, (2) conducting research on the situation that occurs today. Differences in research, researchers use philosophical and philosophical approaches in discussing the problem of atheism.

Third, I Ketut Yasa. The research title is Organological and Musicological Aspects of Suling Kebyar (Journal of Performing Arts Vol. 28 No. 1), using a qualitative method (literature study), with findings: describing the process of making the flute from the initial stage to the final completion as well as a musicalological explanation of the flute. Research equations: (1) using qualitative methods, (2) discussing the influence of musicality from the flute. Differences in research, the discussion is more focused on the organological aspects of the flute.

Fourth, Firdaus Saleh, Soejadi and Lasiyo. Research title The Meaning of "Silas" According to the Wisdom of Sundanese Culture Perspective of the Philosophy of Value: Its Relevance for Empowering the Poor (Vol. 15, No. 2), using qualitative methods (literature study), with the findings: The essence of the meaning of silas (choice of sharpening, picking foster care, fragrance) in Sundanese culture. Research equations: (1) using qualitative methods, (2) discussing the influence of Sundanese culture. Research differences, explain the existence of the objectives of the study, namely empowerment of the poor.

Fifth, Deni Miharja. The research title is the Early Trust System of Sundanese Community (Vol. X, No. 1), using a qualitative method (literature study), with findings: an initial belief system that developed in early Sundanese society until now. Research equation: (1) using qualitative methods, (2) explaining Sundanese culture that is influenced by other cultures. Differences in research do not explain the relationship between Sundanese culture and musicological aspects.

2.2. Theological Review

Theological review for the composition "God Divinity", the composition using Sundanese idioms is based on John 1:1-3, 10-11. The theological review in question is examining the implications of the text and conveying what factors are in the theme "God Divinity".

This book records many things about Jesus' ministry in the Judean and Jerusalem regions that were not written by the other three Gospels, and reveals more fully the secrets of Jesus' personality. The testimony of the Christian tradition and the evidence contained in

this Gospel itself shows that the author is John the son of Zebedee, one of the twelve disciples and members of the core group of Christ (Peter, John, and James).

The Gospel that John wrote seems to indicate an introduction to the synoptic tradition and must therefore be placed at the end of the Gospel series, probably around 80 and 90 AD. Some people even put forward a later date. The discovery of these Gospels in Egypt in the first half of the second century shows that the writing of this Gospel was in the first century.

Another fact put forward by Merrill C. Tenney, the estimated time of writing the Gospel of John varies greatly between the years 40 to 140 AD, even later than that.

2.3. John 1: 1-3, 10-11 (The Word That Has Become Human)

¹In the beginning was the Word, and the Word was with God, and the Word was God.

²He was with God in the beginning. Through him all things were made; without him nothing was made that has been made. Through him all things were made; without him nothing was made that has been made. He was in the world, and though the world was made through him, the world did not recognize him. He came to that which was his own, but his own did not receive him. Based on the verses above, there are 3 important things that will be explored regarding Jesus as the Word itself:

a. In the Beginning was the Word (verse 1)

The first word in verse 1 is the same as the first word from the book of Genesis, which was in the beginning. The first two words in the Gospel of John aim to remind readers of the book of events. The book of Genesis tells the beginning of God's creation while the Gospel of John tells the new creation. The first creation happened because God said. New creation happens because of the Word of God. In this verse, John calls Jesus "the Word." John tells of the existence of God not only before the time when Jesus became human but before creation.

b. Word with God (verse 2)

This sentence means that the Word has a different personality from God the Father, but the Word and God are allied together. Not only with God, but He who is "the Word" knows divine wisdom from eternity so that the secret of the redemption that Jesus did was hidden in God the Father before all things were created. The Word is God and is a person and substance, because the Word is the same as God, because He is God himself. This confirms that Christ was not created; eternal and ever in the fellowship of love with the Father and the Holy Spirit.

c. God Made All Things (verse 3)

This verse is divided into two. What is said in the first part is that all things were made by Him, repeated in the negative form in the second part, that is, without Him nothing has become of everything that was made. This repetition emphasizes the first statement. The purpose of the emphasis of this verse is to reveal the truth of all speculation about the origin of this world, not only the absolute monotheistic notion of creation, but rather the significance of the incarnation of the Word. God created the world with the Word and Christ is the Word. This shows that Jesus fulfilled the requirements to do our work of redemption and salvation. Help for his people who believe is given to God who made all things and also the creator of our existence.

d. God Already Exists, but the World Does Not Know Him (verse 10)

This verse speaks of the existence of Jesus in the world, when He adopted human nature and is among us. Leave heaven and come down to earth by reconciling the world with

God and revealing God's goodness to the world. At this point, Jesus is no longer just light but also the *Logos* and the world in which the *Logos* came is His own creation.

But the world does not know Jesus because He does not show Himself the way humans expect. His kingdom comes without "outward signs", namely glory and splendor. Knowledge of God is not only related to intellectual problems, but refers to total interconnectedness. Not only knowing through not only the intellect and heart, but also the will of Man. So, not knowing the Word means rejecting something with Him.

e. God Comes, but His Own Does Not Accept Him (verse 11)

Jesus came not only to the world that was His, but also to the people of Israel, His people. The purpose of Jesus coming into the world is to find and save them.

Actually the Israelites have a clue about His existence through God's words, various signs, and miracles, but they did not accept Him. Even the chief priests (tribe of Levi) can be said to be the tribe of God, it is precisely the culprit in every insult received by Jesus. That despite that, there are still those who accept Jesus as their God.

2.4. Ethnomusicology Review of Sundanese Karawitan

Alan P. Merriam and Valerie Merriam said that, "[Ethno] musicology is a field of knowledge, having as its object the investigation of the art of music as a physical, psychological, aesthetic, and cultural phenomenon". Ethnomusicology is a branch of science which has the object of investigating the art of music as physical, psychological, aesthetic, and cultural phenomena.

Alan P. Merriam also in his book *Ethnomusicology Discussion and Definition of the Field* stated "the definition of ethnomusicology, not as the study of extra-European music, but as the study of music in culture." Ethnomusicology is the study of music in culture.

Based on the explanation above, the authors conclude that ethnomusicology is the study of music and aspects of its culture, especially the culture of surrounding communities.

a. Sundanese Community

Mariko Sasaki explained that what was meant by Sunda was the Priangan area inhabited by Sundanese who spoke Sundanese, namely Bandung and its surroundings. Sundanese people are known by the philosophy of "*Bengklung Ngariung, Bongkok Ngaroyot*." This means that relatives are not easily separated and far apart from each other even though the place of residence is not close together. Sundanese community art is excited, sensitive, and open. Until now an open attitude is inherent in Sundanese society and can be felt.

While Edi Ekadjati (2009:1) explains the term Sundanese itself is probably derived from the Sanskrit language that is *sund* or *suddha* which means shining, bright and white.

Sundanese culture undergoes a process, change, and development of culture as a result of historical travel. First, Hindu-Buddhist culture from the Indian subcontinent, Second, Islamic culture coming from the Arabian peninsula, Third, Javanese culture coming from close neighbors of an island, Fourth, western culture coming from the European continent, and Fifth, national culture because The Sundanese Tatars are integrated and become part of the Republic of Indonesia and global culture due to the rapid advancement of science and technology, especially communication technologies which shorten distances and increase human mobilization.

b. Sundanese Karawitan History

The music in Sundanese culture is very diverse and has its own characteristics. Sundanese music uses gamelan as used in Javanese music, but the type used is different. The famous Sundanese gamelan is gamelan joint and gamelan gamelan. But what is still popular today is the gamelan gamelan. This gamelan consists of several musical instruments, namely *bonang*, *kempul*, *gong*, *jengglong*, *kendang*, *peking/saron*, *suling (flute)*, and *panerus*. Its function is currently used in weddings or as background music. Simon Cook explained "Gamelan Degung is unique to Sundanese. It was developed during the last century in the courts of the Regents, who were the local Indonesian rules under the deutch. Science independence has become increasingly widespread among the general population. Nowadays it is often played at wedding reception or as background music."

The gamelan degung was used as a keratin gamelan during the Padjajaran kingdom. At that time. gamelan degung is used to entertain the king and welcome the guest of honor. Gamelan owners at this time are also few when compared to today. The spread of this music is quite rapid.

Gamelan games are performed to accompany puppet dances, and to take them up and down the stage. Sometimes the puppeteer suggests the gamelan to play music to entertain the audience during a break, and always performs a *Pesinden*.

3. Research Methodology

This section explains the methods and methods used by researchers in the research conducted. The components in the research methodology are as follows.

3.1. Qualitative Method

J. R. Raco in his book stated that qualitative methods have unique characteristics, namely the emphasis on the natural environment or in other words data collection can be done and obtained by being in the place of research to be conducted, and researchers play a role as a tool in collecting data. The same thing was stated by Albi and Johan. They argue that qualitative research is collecting data on a natural setting with the intention of interpreting phenomena that occur where the researcher is a key instrument. Another opinion put forward by Lexy J. Moleong that qualitative methods are defined as certain traditions in social science, which fundamentally depends on observing humans in their own region.

John W. Cresswell also believes that qualitative research is an attempt to understand a social or humanitarian problem by a number of individuals or groups.

Based on the above understanding it can be concluded that the qualitative method is an attempt to understand a problem through data collection which is done by making observations and being directly at the research site with researchers as a tool to collect data. The purpose of qualitative research is to understand what is learned from the perspective of the event itself, from the point of view of the event itself.

Researchers use qualitative methods because the aspects explored in this study are aspects related to beauty that cannot be measured or calculated. The thing emphasized in this research is a dynamic creative process, meaning that it can undergo change.

3.2. Research Instruments

In conducting research, the research instrument is the researcher himself (human instrument). Basrowi said that human instruments are researchers who act as primary data collection tools. The same thing was stated by Creswell, it was said that in qualitative research the researcher was directly involved with the participants and had a role in identifying problems involving the participants.

The author concludes that human instrument means that the researcher as the primary data collection tool is directly involved with participants in identifying the problem in question.

3.3. Resource Persons

Raco said in his book that the speakers are those who have the information needed, have the ability to relate experiences and have direct involvement with the symptoms or events or problems. According to Bagong Suyatno, the informant whose data will be taken is considered to have to master the issues to be studied, have expertise and have sufficient insight.

To complete every data needed in the completion of the research, the resource person is needed in explaining all matters related to the composition of "God Divinity". Researchers interviewed speakers, namely Andika Chandra who is a Flutist from Twilite Orcherstra, Erwin Gutawa Orchestra, and Magenta Orchestra. In addition, he is a graduate graduate from the Indonesian Art Institute. Researchers interviewed him through cell phone media.

3.4. Data Collection Techniques

Data collection techniques used by the author in research using case studies, namely:

a. Literature Study

Collecting data by searching various book sources related to research material.

b. Interview

Question and answer activities carried out between researchers with experts or figures to get data about everything related to the object of research to get answers related to research. Eko and Dewi explained that the interview is a process of interaction or direct communication between the interviewer and the interviewees.

4. Creative Process Of Creation Composition

4.1. Composition of inspiration

Researcher's inspiration is based on observing the reality that exists and is happening now. Many people no longer believe in the existence of God as the creator of this universe. Many of them used to worship in church, but now they renounce their faith. This has become an interesting topic for researchers, because the existing phenomena prove that humanity is now starting to leave God and not even believe in God as its creator.

Based on the above phenomenon the researcher takes a verse in the Bible as support, namely John 1: 1-3, 10-11. This verse explains about the essence between the creator and His creation. Creation depends on its creator and the creator has full sovereignty over his creation, contrary to atheists who reject God as creator. The first two words in the Gospel of John are written to remind the reader of Genesis. The book of Genesis tells the beginning of God's creation while the Gospel of John tells the new creation. The first creation happened because God said and the new creation happened because of the Word of God.

The Word is God and is a person and substance, because the Word is the same as God, because He is God himself. This confirms that Christ was not created; eternal and ever

with the fellowship of love with the Father and the Holy Spirit. God created the world with the Word and Christ is the Word. This shows that Jesus fulfilled the requirements to do our work of redemption and salvation. Help for His people who believe is given to God who made all things and also the creator of our existence.

The idea of making this composition continues to the stage of making the title. The title used in this composition is "God Divinity" which means "God's Sovereignty". This title is considered an appropriate title if it is equated with the background and supporting verses of this composition.

Researchers think to create a composition that can describe the sovereignty of God as the creator and give a correct perspective to people who do not believe in the existence of God about God's existence. Researchers use the concept of "World Music" by highlighting Sundanese culture combined with European music. The purpose of using Sundanese musical idioms in this composition is to introduce Sundanese culture to the community in the context of worship in the church.

4.2. Composition Making Process

After finding a source of inspiration, researchers began looking for ideas to start making compositions. Then the authors look for some repertoire that is suitable and can be used as a reference for researchers to make a composition.

After getting a musical reference that is considered in accordance with what is desired, researchers begin to determine what instruments will be used in the composition. The researcher decided to use the ensemble strings, percussion (tenor drum & cymbal) format, piano, and flute in this composition. Researchers chose to use this format because they wanted to highlight Sundanese culture through the flute as a *cantus firmus* combined with European musical instruments. Researchers use the flute because the flute is identical with Sundanese culture, especially music and aims to collaborate existing music.

Next, the researcher compiles sketches and outlines of the composition based on the results of various inspirations that have been obtained. Sketching and composition framework is done with several tools, such as: piano, music software (Sibelius), sheet music, and stationery. In the first stage the researcher arranges the theme parts in the composition. The researcher made the *cantus firmus* as a whole composition. Then determine the changes in dynamics, flow, harmony, rhythmic, ornamentation and other things from each part in the composition.

Starting from the Introduction section, this section underwent several changes and relates to Part A. That is because the notation in the 39-55 period was originally a notation from Part A. Then at the beginning of this composition it began with *ad libitum* by the flute after consulting with the speaker at the same time flutist of this composition.

Starting from section A. This section had changed several times until finally finding ideas that fit the needs of the composition. After part A is arranged, the researcher continues the process of making it to part B. In this section there is the main theme of this composition. In the process of making, this theme underwent repetition but was accompanied by variations and changes. The intended sections are B1, B2, and B3.

After parts A and B are arranged, the researcher continues to form part C. This section is placed after part B. In the manufacturing process, the researcher experiences a few obstacles because the initial results are less connected to the previous section. Then the researcher looks for ideas and ideas that fit this section through a number of musical references and consultation with the researcher. In the end part C can be completed and according to the needs of the composition.

After the three sections are arranged, the researcher continues the process of making it to part D. This section is in contrast to part B1 and the process of the process was stopped because it has not found new ideas and part of the continuation of part B1. A few days later this part was done and finished, completing all the parts that had been made into one whole composition.

4.3. Composition Completion Process

As the final stage of creating the composition of "God Divinity", the researcher conducted several consultations with the researcher to revise the parts that needed to be improved. Changes have occurred in several aspects, such as the use of percussion and flutes which were not originally used in this composition. But after consulting, these instruments were used in the composition of "God Divinity". Then the theme and parts of the composition have been changed and changed several times, especially at the end. Changes also occur in harmony, rhythmic, instrumentation techniques, and orientation to the flute.

5. Conclusion

In this chapter the researcher will conclude all the things that have been discussed from beginning to end, as well as provide advice to the parties related to this scientific work.

5.1. Conclusion

Based on the discussion of the subject matter of research writing in the previous chapters, the researcher concludes that: (1) The use of Sundanese (flute) musical instruments in this composition is still very relevant if collaborated with European / Western music. (2) Made in the form of free form. This work was made with Sundanese music idioms, namely the pelog scale. (3) This composition is inspired by the Bible, namely John 1: 1-3, 10-11, with the title "God's Divinity", which means that humans have God, Jesus as the creator and owner of their lives, amidst the beliefs of human beings who began to fade with the existence of God.

5.2. Implications

The composition of "God Divinity" was created as a step to broaden the horizon of the church and secular environment that collaboration between archipelago and European music is very possible to be processed and utilized by church and secular circles.

5.3. Suggestions

Researchers have suggestions for several parties, including: (1) Church Researchers suggest that the church begin to develop the archipelago music idiom which is a native culture of Indonesia. Because if the archipelago music idiom continues to be developed and collaborate with European music, then the existence of Nusantara music will increasingly have a great influence in the church. (2) Secular Researchers hope that the wider community, especially Indonesia, develops the archipelago music idiom with all the conveniences that have been provided by extensive technology and information, so that it can be known and enjoyed by a wide audience. (3) Educational Institutions and Government. Researchers suggest that educational institutions and governments focus on the development of the music of the archipelago, because this wealth is ours as an Indonesian nation. If it is not developed, the next generation forgets and does not even know the culture of the people themselves. (4) Future researchers and composers. Researchers suggest that each observation be carried out in depth and be carried out with competent sources in their fields so that the results and data obtained are more optimal.

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