



Making video tutorials to help St. Francis of Assisi Parish in practicing the Dolo-dolo motive *Ordinarium*

Pembuatan video tutorial untuk membantu Paroki St. Fransiskus Asisi dalam berlatih Ordinarium motif Dolo-dolo

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ABSTRACT

In regular masses, the ordinarium song consisting of Kyrie, Gloria, Sanctus, and Agnus Dei with Dolo-dolo motif is the most frequently sung. However, in reality, mistakes often happened when singing this ordinarium song, including inaccuracies in terms of accent and rhythm that do not characterize as the Dolo-dolo motif. This Community Service activity aims to help the parishioners of St. Fransiskus Assisi at BTN-Kupang City to sing the ordinarium song with the Dolo-dolo motif properly and correctly through producing tutorials. Making tutorials began with studying the ordinarium song with the Dolo-dolo motif by Matheus Weruin. Based on the results of the study, the team then made a video tutorial on how to sing the ordinarium song in a good and correct Dolo-dolo motif, starting from how to read the notation to reading the lyrics/poems. As a meant to make it easier for people to learn the material provided. The most important matter emphasized in each tutorial is the accent and rhythm of the Dolo-dolo motif of each song. Based on the results from trials in small choir groups and evaluation with partners, using the video tutorial that has been made, the group was able to sing the ordinarium song with the Dolo-dolo motif properly and correctly for each type of sound or combined sound. The video was distributed to choir teams in the parish to be rehearsed and sung in celebration of the mass.

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1. INTRODUCTION

Ordinarium is an essential part of the Catholic Church's liturgical rite. *Ordinarium* comes from the Latin: *Ordinarius* (ordo), which means regular or according to order. Based on this understanding, the *ordinarium* song is a song whose lyrics are fixed in the mass celebration (Y. G. Tukan, 2013). The

songs included as *ordinarium* are: 1) Kyrie (*Tuhan Kasihanilah Kami*); 2) Gloria (*Kemuliaan*); 3) Sanctus (*Kudus*); and 4) Agnus Dei (*Anak Domba Allah*) (Tarihoran & Suyanto, 2021). Those songs have fixed verses in various masses; the only difference is the motifs or nuance in singing the songs. These songs are different from *propium* songs, such as opening songs, offering songs, and communion songs where the lyrics are not fixed.

In every mass celebration, the *ordinarium* song can be sung using various motifs such as Javanese, Sundanese, and Timor. Prier (1993) describes a motif as an element of a song consisting of repeated tones united with an idea. One of the motifs often used in singing the *ordinarium* song is the *Dolo-dolo* motif. The *Dolo-dolo* motif is a distinctive singing style of East Flores which can be seen in its accent, melody, and rhythm as a form of inculturation of *Dolo-dolo* art into the Catholic Church (Tukan, 2021). Through the inculturation, the *Dolo-dolo* culture is preserved in Church music so that it becomes an inseparable part of the development of people's faith (Tukan, 2018). *Dolo-dolo* is essentially an oral tradition in the form of 'pantun' sung with profane or secular music among the indigenous people of East Flores (Ruswanto & Adimurti, 2017). The creation of *Dolo-dolo* songs to the chorus as an *ordinarium* song began in 1947 when the Diocese of Larantuka, East Flores, had a new Bishop, Mgr. Darius Nggawa. As the result of a native son's appointment as the local bishop, Mateus Weruin-a well-known music teacher in the area, composed mass songs using idiomatic local culture and created a new motif in the mass celebration known as the *Dolo-dolo* motif.

In a regular mass, the *ordinarium* song with the *Dolo-dolo* motif is one of the most frequently sung songs. However, in reality, errors often occur in singing this *ordinarium* song. Based on discussions with partners- the Parish of St. Fransiskus Asisi at BTN-Kupang City- the *ordinarium* song with the *Dolo-dolo* motif contained in the book *Madah Bakti* has become a widely known song among the parishioners. However, in reality, the accent and rhythm are often inaccurate when sung. An accent is the emphasis of sound in a song that sometimes marks a change in a pattern, rhythm, harmony, or melody. Concerning the rhythm, Wulandari (2016) describes accent as stress on a note that corresponds to a metric pattern placed on the first beat of each bar and produces a rhythm. In singing the *ordinarium* song with the *Dolo-dolo* motif, the *Dolo-dolo* accent is often ignored or uttered incorrectly so that the singing of the *ordinarium* song loses its characteristics. Meanwhile, rhythm is a beat that regularly flows due to the consistent accent (Suharyanto, 2017). Kustap & Lubis (2019) describes accent as one element that forms rhythm along with beats and bars. The error in accenting the *ordinarium* song with the *Dolo-dolo* motif then caused an error in determining the rhythm of the songs.

Law Number 20 of 2003 Article 20 mandates that universities are obliged to carry out community service in addition to the implementation of education, teaching, and research (Siswati et al., 2020). Based on the problems experienced and the discussion results with partners, this community service activity aims to help the parishioners of St. Fransiskus Assisi at BTN-Kupang City in singing the *ordinarium* song with the *Dolo-dolo* motif properly and correctly through making tutorials. Mentari et al. (2020) describe video tutorials as a learning medium containing a series of live images that are shown to help a person or group study a particular material. The critical things emphasized in each tutorial are the accent and rhythm of each song and several other musical elements that are also considered. Making video tutorials is considered the right solution because the *ordinarium* song with the *Dolo-dolo* motif is a song that is already known to all parishioners, so by using video tutorials, assistance can reach all parishioners and can be used continuously as a reference in choir practice. The tutorial is made in the form of a video with several editing processes that will make it easier for people to learn the material.

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2. METHODS

This tutorial aims to help the parishioners of St. Fransiskus Assisi at BTN-Kupang City learn how to sing the *ordinarium* song with a good and correct *Dolo-dolo* motif. The activity began with a discussion with partners regarding the needs of partners. Based on the discussion results, it is known that the errors often made in singing the *ordinarium* song with the *Dolo-dolo* motif are accent and rhythm aspects. Based on the discussion results, the team designed and made a tutorial that partners could use to correct errors that could exist in the future.

Help is provided with the fundamental aspects of music, including accent and rhythm. The tutorial begins by reviewing the *ordinarium* song with the *Dolo-dolo* motif by Matheus Weruin, which Petrus Riki Tukan has arranged, one of the composers of music in East Nusa Tenggara, into four voices, namely: soprano, alto, tenor, and bass (especially for "Kudus" and "Anak Domba Allah" songs, there is an addition of one more voice that is mezzo-soprano in the arrangement of Petrus Riki Tukan). Based on the review, the PKM team then made a video tutorial consisting of four parts, namely: a tutorial on singing the Kyrie (*Tuhan Kasihanilah Kami*) song with *Dolo-dolo* motif, a tutorial on singing the Gloria (*Kemuliaan*) song with *Dolo-dolo* motif, tutorial on singing the Sanctus (*Kudus*) song with *Dolo-dolo* motif, and tutorial on singing the Agnus Dei (*Anak Domba Allah*) song with a *Dolo-dolo* motif. The tutorial for each song is divided into two more parts: a tutorial on singing each song for each voice and a tutorial on singing each song for combined voices.

Table 1. The video production activities schedule

Activities	Date
Concept design	22 – 25 September 2021
Sheet music rewriting for each song according to the needs of the video	26 – 30 September 2021
Vocal practice for each voice using solmization	5 – 9 October 2021
Vocal practice for combined voices using solmization	11 – 16 October 2021
Music accompaniment practice	18 – 19 October
Vocal practice for each voice using verse	21 – 23 October 2021
Vocal practice for combined voices using verse	25 – 27 October 2021
Practice with the accompaniment team	29 – 30 October 2021
Audio recording for accompaniment	02 November 2021
Audio recording for vocal	15 November 2021
Video shooting	28 November 2021
Final video editing and finishing	29 November– 13 December 2021

The tutorial video-making in this activity is carried out by referring to the stages of making videos by Lyver (Budi & Binarkaheni, 2017), namely: 1) determining the target audience; 2) determining the budget; 3) making a production plan; 4) creating storyboards; 5) inspecting equipment and arranging location; 6) the shooting; 7) editing recorded video; 8) dub audio; 9) reviewing, and 10) video burning. The ten stages above can be grouped into three general stages: 1) pre-production, 2) production, and 3) post-production. The steps of determining the target audience, the budget, planning production, making storyboards, checking equipment, and setting locations are included in the pre-production stage. This stage is carried out to obtain initial data as a reference in the video production process, including the flow of the video tutorial that will be made. Video shooting and editing are included in the

production stage. Meanwhile, reviewing and video burning are included in the post-production stage. After the video tutorials are finished, the review stage is carried out to ensure that the videos follow the partners' needs. At this stage, an evaluation is carried out with partners to determine whether the videos made can be used to overcome the problems faced by partners or not. The reviews were carried out on a small group of the choir formed by partners who would practice singing the *ordinarium* song with a *Dolo-dolo* motif using video tutorials made as a reference. Meanwhile, the video burning stage is the final stage that is carried out after the video tutorials that have been made are following the needs and submitted to the activity partners.

The video tutorial involves students of the Music Education Study Program as models who exemplify how to sing the *ordinarium* song with the *Dolo-dolo* motif properly and correctly. The video tutorial was made through an editing process by including pieces of figure notation according to the notation contained in the *Madah Bakti*, which is often used by the community so that it can help people in learning. The schedule for video production can be seen in the Table 1 below.

3. RESULTS AND DISCUSSION

Results

Based on the discussion results with partners in August 2021 about the problems experienced, it was mutually agreed that the PKM Team would begin designing video tutorials to assist partners in correcting errors in singing the *ordinarium* song with the *Dolo-dolo* motif as the solution. At this design stage, the PKM Team determines the main steps that need to be taken in making this video tutorial, namely: 1) contacting the resource person to obtain the text of the *Dolo-dolo* motif of the *ordinarium* song, which consists of the song of "Tuhan Kasihanilah Kami", "Kemuliaan", "Kudus", and "Anak Domba Allah"; 2) rewriting the sheet music of the song according to the editing needs of the video tutorial; 3) doing practices of vocal practice for each and combined voices, musical accompaniment, and vocal practice with musical accompaniment; 4) video shooting, which includes audio and video recording; and 5) final video editing and finishing. At this stage, the division of tasks is also carried out by grouping four students in charge as the vocal team to give the correct example of how the *ordinarium* song with the *Dolo-dolo* motif should be sung. On the other side, three members of the PKM Team take the role of the accompaniment team.

The resource person in this PKM activity is Petrus Riki Tukan, a composer from Nusa Tenggara Timur who has much experience in music inculturation. The arrangement of the *ordinarium* song with the *Dolo-dolo* motif used in this PKM activity is the arrangement often used in the Church, where it is sung by a soprano voice in the original form of the song. In addition, it is enriched by three or four other types of voices sung together to add to the song's beauty. In the song arrangement, the song of "Tuhan Kasihanilah Kami" and "Anak Domba Allah" are sung by four types of voices, namely soprano, alto, tenor, and bass. Meanwhile, the song of "Kudus" and "Anak Domba Allah" is sung by five types of voices: soprano, mezzo-soprano, alto, tenor, and bass.

After obtaining the sheet music of the *ordinarium* song with the *Dolo-dolo* motif from the resource person, the next step is to rewrite the sheet music for the video tutorial editing needs. This step is done because four *ordinarium* songs are written full of four voices for "Tuhan Kasihanilah Kami" and "Kemuliaan" songs and five for "Kudus" and "Anak Domba Allah" songs. Meanwhile, the video tutorial needs notation per voice for each song.

After all the sheet music has been written, the PKM Team begins to carry out their respective tasks according to the division of tasks at the design stage. The vocal team consisting of four students who

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are in charge of singing the *ordinarium* song with the *Dolo-dolo* motif began to practice in early October 2021. The practice focuses on using the rhythmic pattern of *Dolo-Dolo*, which is the characteristic of the *Dolo-dolo* style, as shown in Figure 1. At the beginning of the practice, the vocal team practiced each voice using solmization (number notation) and then proceeded to practice using the lyrics (Figure 2). The concern of this practice activity is the accent and rhythm of the *Dolo-Dolo*. Based on the observation, people or choir members often ignore those two things, thereby eliminating the characteristics of the *Dolo-dolo* motif.



Figure 1. The rhythm pattern of the *Dolo-dolo* with 4/4 time signature

After the vocal team had completed per voice practice, the vocal team then practiced the combined voice. While this combined voice practice was in progress, the accompaniment team also practiced using piano, violin, and *conga* (Figure 3). These practices were then closed with a combined vocal and accompaniment team practice.



Figure 2. The vocal team practices
Figure 3. The accompaniment team practice

After all the practices were considered good enough, the activity continued with the video tutorial shooting. This activity is carried out in 10 steps, namely 1) determining the target audience; 2) determining the budget; 3) making a production plan; 4) creating storyboards; 5) inspecting equipment and arranging location; 6) video shooting; 7) video editing; 8) dub audio; 9) reviewing; and 10) video burning.

Determining the target audience is the first step in making the video tutorial. According to the discussion result with partners, the target audience of the video tutorial is all parishioners of St. Fransiskus Assisi at BTN-Kupang City; however, because the *ordinarium* song with the *Dolo-dolo* motif is a widely known song for all Catholics in Nusa Tenggara Timur, other parishioners also able to use this video.

The second step in making the video tutorials is preparing a budget, especially for production costs. This production cost budget includes procuring tools and materials for video shooting and editing.

In addition, it also includes the honorarium for camera operators and video editors. All members of the PKM Team jointly plan the budget by concerning the effectiveness and efficiency of the use of the budget.

The third step is to make a production plan. After the practices were completed, the PKM team contacted the cameraman and video editor to schedule the shooting time for video and recording audio. Before shooting, the PKM team conveys the sequence frame of the video tutorials to the cameraman and video editor so that the shooting and editing process can be carried out according to the PKM team's plan. The sequence tutorials on the video are: 1) opening video; 2) tutorial for "Tuhan Kasihanilah Kami" per voice for notation and verse using four voices; 3) tutorial for "Kemuliaan" per voice for notation and verse using four voices; 4) tutorial for "Kudus" per voice for notation and verse using five voices; 5) tutorial for "Anak Domba Allah" per voice for notation and verse using five voices; 6) tutorials of acapella combined voices for each song; 7) combined voice tutorial with accompaniment; and 8) closing video. Based on the results of joint discussions, it was agreed that the recording process would begin with the recording of audio accompaniment on November 2, 2021. This audio recording was then used to assist the vocal team in the vocal recording process at the next step.

The fourth step is to create a storyboard. Kunto et al. (2021) suggest that a storyboard is a visualization of ideas from applications built to provide an overview of the applications that will be produced. The storyboard describes what elements will be used in each screen display design that will be built. In this PKM, storyboards are made as sketches related to the video tutorials. The sketch of the image is used as a guide in helping video editors edit video tutorials on the computer (Figure 4).

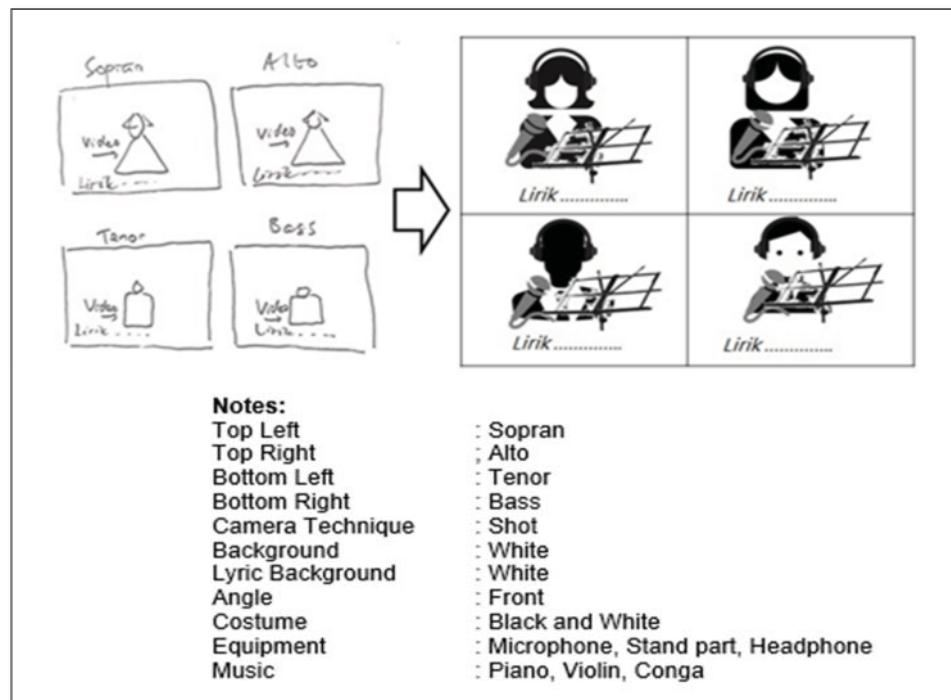


Figure 4. The storyboard of video tutorials

The fifth step is to check the equipment and set the location. There are two types of equipment used in this activity: musical and video shooting. The musical equipment needed includes piano, violin, *conga*,

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microphone, headset, sheet music, and stand. Meanwhile, video shooting includes cameras, lighting equipment, tables, chairs, computers for video editing purposes, and others. The location for the video tutorial shooting is in the music room of Widya Mandira Unika.

The sixth step is shooting. The shooting is done by considering the video tutorials-sequence made previously. Before shooting, an audio recording was made for the accompaniment team (Figure 5), followed by the vocal team (Figure 6). The vocal team then uses the accompaniment team's audio recording results to prevent errors in the accent and rhythm aspects (Figure 7).



Figure 5. The accompaniment team recording process

Figure 6. The vocal team audio recording process

Figure 7. The vocal team video shooting

The seventh step is to edit the recorded video. The editing process is related to the layout and its components by referring to the storyboard. In the editing process, the most important thing to do is to ensure a match between the display of the numeric notation and the verse appearing in each image in the videos (Figure 8).



Figure 8. The video tutorial display of singing the *Ordinarium* song with *Dolo-dolo* motif

The eighth step, audio dub, is done by adding the audio recording to the video display. At this stage, the recorded voice of the vocal and accompaniment team are included so that those two audios

unite in one whole video. This stage is carried out carefully, especially when determining the starting point to place the record.

The ninth step is reviewing. After the video tutorial was completed, the entire PKM team watched the video that had been made to evaluate the video. Several errors were found in this evaluation process, such as a part of the song that had no written notation, so it needed to be repaired. At this stage, audio re-tuning is also carried out so that the accompaniment sound is not louder than the vocal sound. After these improvements had been made, the PKM team showed the video to the partners to find out how partners responded to the video, whether it was as expected or not. A review in a small choir group was also carried out to ensure partners understood *Dolo-Dolo's* correct accents and rhythms. From the observations, the partners seemed satisfied with the video tutorial. Partners stated that the partitions made in the video tutorial helped them learn how to sing the *ordinarium* song for each type of voice. The distinctive accents and rhythms of the *Dolo-dolo* shown in the video tutorial are also very helpful for partners in improving the singing style that has not been used so far to show *Dolo-dolo* characteristics. Using the video tutorial as a reference, a small choir team formed by partners can sing the *ordinarium* song with the *Dolo-dolo* motif properly and correctly according to the accent and rhythm of the *Dolo-dolo* for each voice division or combined sound. Since the result matches the expectations, the video-making process entered the burning stage.

The tenth step is burning. The finished video is then copied to a compact disc using Nero Software. The video was then given to the Parish of St. Fransiskus Assisi at BTN-Kupang City as an activity partner to learn how to sing the *ordinarium* song with a good and correct *Dolo-dolo* motif.

Discussion

The main problem experienced by partners is the accent and rhythm errors in singing the *ordinarium* song with a *Dolo-dolo* motif. The inaccuracy in the use of accents creates a monotonous impression in singing the *ordinarium* song with a *Dolo-dolo* motif. This fact is contrary to Tukan (2021), that revealed that the form of accents and rhythms of *Dolo-dolo* rooted in the secular arts of society aims to raise the spirit of the liturgy through its stomping accent. Therefore, in the video tutorial, using the proper accent becomes one of the main concerns. The right accent will produce the right rhythm, so improvements to the accent will also have implications for improving the rhythm used.

Based on the discussions with partners and considering the great number of people in the Parish of St. Fransiskus Assisi at BTN-Kupang City, making a video tutorial is the right solution to overcome the encountered problems. The use of video tutorials has several advantages, including: 1) able to demonstrate the singing activity that involves physical movement clearly; 2) able to be repeated so that the material can be presented more clearly; 3) able to attract audiences to the detail since it is completed descriptions or pictures to clarify the delivery of the materials; 4) able to reach a larger scale of the audience (Batubara & Batubara, 2020). In other words, this community service project uses technology to provide the convenience of various aspects to solve societal problems. (Rahman & Nurdian, 2021; Refialy et al., 2021).

4. CONCLUSION AND RECOMMENDATIONS

The PKM team then made a video tutorial consisting of tutorials on singing the song Kyrie (*Tuhan Kasihanilah Kami*), Gloria (*Kemuliaan*), Sanctus (*Kudus*), and Agnus Dei (*Anak Domba Allah*) with *Dolo-dolo* motifs. The tutorial is made in the form of a video containing steps to learn a song, starting from reading the notation to reading the lyrics. The order of the video tutorial is: 1) opening video; 2) Kyrie song per voice tutorial for notation and verse (soprano, alto, tenor, bass); 3) Gloria song tutorials per

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voice for notation and verse (soprano, alto, tenor, bass); 4) Sanctus song per voice song tutorials for notation and verse (soprano, mezzo-soprano, alto, tenor, bass); 5) Agnus Dei song tutorials per voice for notation and verse (soprano, mezzo-soprano, alto, tenor, bass); 6) tutorials of Acappella all combined voice for each song; 7) combined voice tutorial with accompaniment; and 8) closing video. Based on the reviewing and evaluation results with partners, using the video tutorial as a reference can make the choir group sing the *ordinarium* song with the *Dolo-dolo* motif properly and correctly, both for each voice or combined voices. Significant changes can be seen in the accent and rhythm, which follow the characteristics of the *Dolo-dolo* motif. The video was also given by partners to the choir members to be practiced and sung in the other mass celebration.

The characteristics of the *ordinarium* with the *Dolo-dolo* motif are the accent and rhythm. Therefore, by using this video tutorial, the choir members and leaders need to pay close attention to this part so that the resulting chant matches the characteristics of the *Dolo-dolo* motif. Since it has become a widely known song, correcting the errors requires continuous practice until it becomes accustomed again.

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