



The Study of Musical Structure and Form: Kirk Franklin's Stylistic Approach in Arrangement of the Song 'Pengharapanku'

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Abstrak

Penelitian ini membahas proses aransemen lagu *Pengharapanku* dengan mengadaptasi gaya gospel Kirk Franklin. Tujuan penelitian ini adalah mengeksplorasi penerapan elemen-elemen musikal gospel modern ke dalam repertoar musik gereja Indonesia tanpa menghilangkan esensi spiritualnya. Metode yang digunakan menggabungkan analisis musik dan praktik aransemen, mencakup tahap konseptual hingga implementatif dengan penekanan pada aspek harmoni, ritme, dinamika, dan teknik vokal. Hasil penelitian menunjukkan bahwa penggunaan *extended chords*, *altered chords*, inversi akor, modulasi, dan teknik sinkopasi mampu memperkaya warna harmoni dan memperluas ekspresi musikal. Selain itu, penerapan teknik vokal seperti *melisma* serta *riffs and runs* memperkuat karakteristik gaya gospel Kirk Franklin dalam aransemen ini. Implikasi penelitian menegaskan pentingnya pendekatan kontekstual dalam pengembangan musik liturgis, khususnya untuk memperkaya variasi repertoar gereja yang relevan dengan kebutuhan jemaat masa kini. Penelitian lanjutan disarankan untuk memperluas kajian dengan membandingkan gaya gospel dari komponis lain serta meneliti respons jemaat terhadap aransemen bergaya gospel dalam praktik ibadah, sehingga dapat memperkaya wacana akademik dan praktik musik gerejawi di Indonesia.

Kata Kunci: aransemen musik, gaya gospel, Kirk Franklin, musik gereja

Abstract

This study examines the arrangement process of the hymn Pengharapanku by adapting Kirk Franklin's gospel style. The research aims to explore the integration of modern gospel musical elements into the Indonesian church music repertoire without diminishing its spiritual essence. The method combines musical analysis and arrangement practice, encompassing both conceptual and implementation stages, with emphasis on harmony, rhythm, dynamics, and vocal techniques. The findings reveal that the use of extended chords, altered chords, chord inversions, modulation, and syncopation enriches harmonic color and expands musical expression. In addition, vocal techniques such as melisma and riffs and runs strengthen the distinct gospel character inspired by Kirk Franklin's style. The study highlights the importance of contextual approaches in the development of liturgical music, particularly in diversifying church repertoires that remain relevant to contemporary congregational needs. Future research is recommended to extend the scope by comparing gospel styles of other composers and exploring congregational responses to gospel-inspired arrangements in worship practices, thereby contributing to both academic discourse and the practical advancement of church music in Indonesia.

Keywords: musical arrangement, gospel style, Kirk Franklin, church music



BACKGROUND

The quality and creativity of music in worship significantly influence the contemporary development of the church. Fresh and relevant music strengthens congregational cohesion, while monotonous forms can weaken the spiritual vitality of the congregation.¹ One concrete manifestation of such creativity is musical arrangement the reworking of a composition through consideration of theory, harmony, rhythm, and instrumentation.² Arrangement is defined as the adaptation of a musical work for a different medium from its original form, which in popular practice often involves orchestration and thematic development.³

The contemporary Christian song *Pengharapanku* by Andre Yosia Devid Tothmaharan serves as a significant example. With lyrics based on Psalm 62:6–9, the song emphasizes inner stillness, steadfast faith, and unwavering hope in God amid uncertainty. Its theological message makes *Pengharapanku* highly relevant to the Christian faith today, as it invites believers to surrender wholly to God. Although the song has been arranged in various formats by Impact Musik Indonesia, Keluarga Allah Worship, and in Jeremia Saputra's solo rendition on YouTube these arrangements tend to be expressive rather than analytical. Consequently, their contribution to academic discourse on sacred music remains limited.

Within the global church music tradition, gospel music is rooted in African American spirituality and developed as an expression of faith characterized by improvisation, complex harmonies, syncopated rhythms, and practices such as *call and response* and *melisma*.⁴ Kirk Franklin revolutionized modern gospel through the use of extended and altered chords, syncopated rhythms, and a fusion of urban

¹ Eko Agus Setiawan and Julianus Reky Harbas, "Peranan Aransemen Musik Gereja Modern Terhadap Dinamika Ibadah," *Jurnal Tabgha* 4, no. 1 (2023): 46–55, <https://doi.org/10.61768/jt.v4i1.68>; Ramanda Hamran Pranesta, "Musik Kontemporer Di Dalam Ibadah Gereja Karismatik (Suatu Kajian Historis-Musikologis)," *Shiftkey: Jurnal Teologi Dan Pengembangan Pelayanan* 7, no. 1 (2017): 70–95.

² Singgih Sanjaya, "Metode Lima Langkah Aransemen Musik," *Promusika* 1, no. 1 (2013): 17.

³ Michael Kennedy, *The Concise Oxford Dictionary of Music* (Oxford Universities Press, 1980); John Stainer and W A Barrett, *A Dictionary of Musical Terms* (Cambridge, UK: Cambridge University Press, 2009).

⁴ Eileen Southern, "An Origin For The Negro Spiritual," *The Black Scholar: Journal of Black Studies and Research* 3, no. 10 (1972): 13; Neil Harrison and Iliana Skrebneva, "Country as Pedagogical: Enacting an Australian Foundation for Culturally Responsive Pedagogy," *Journal of Curriculum Studies* 52, no. 1 (2020): 15–26, <https://doi.org/10.1080/00220272.2019.1641843>; Bob Darden, *People Get Ready: A New History Of Black Gospel Music* (New York: A&C Black, 2004); Allan Moore, *The Cambridge Companion to Blues and Gospel Music* (Cambridge, UK: Cambridge University Press, 2002).

styles with sacred nuances.⁵ In arrangement, the *combo band* and vocal format employing belting techniques is particularly relevant, as it offers instrumental simplicity while preserving harmonic richness, rhythmic vitality, and melodic integrity.⁶

To date, no study has specifically examined the arrangement of *Pengharapanku* through the lens of gospel style, especially one that employs the musical idioms of Kirk Franklin. Existing research has primarily focused on structural, formal, or lyrical analyses. For instance, Zebua, Samosir, Mahardiko, and Tutupoly⁷ analyzed the structure and form of *It Is Well with My Soul* in SATB format using the five-step arrangement method, while Simamora and Samosir⁸ conducted a structural and hermeneutic analysis of the hymn *Holy, Holy, Holy* in *Kidung Jemaat* No. 002. The scarcity of studies on *Pengharapanku* may be attributed to its origin as an internal work of Gereja Bethel Indonesia (GBI) Keluarga Allah Yogyakarta, primarily intended for congregational worship. This context has limited academic access to the composition, creating a gap that this research seeks to address.

This study aims to arrange *Pengharapanku* in the gospel style of Kirk Franklin using a combo band format, while also providing a theoretical analysis of its musical structure and lyrical meaning. Accordingly, this research contributes to three main aspects: (1) enriching academic literacy on *Pengharapanku*, which has been more widely known in practical than analytical contexts; (2) offering a comprehensive study of Kirk Franklin's gospel style and its relevance to Indonesian Christian music; and (3) presenting a new reference for church music arrangement practices that integrate artistic creativity with analytical rigor.

METHODS

This study employs a naturalistic qualitative approach with a descriptive-analytical character⁹. The primary method used is musicology, a theoretical and critical study of the art of organizing sound, encompassing analyses of melody,

⁵ Kirk Franklin, *Church Boy: My Music & My Life* (Nashville: Word Publishing, 1998).

⁶ Pono Banoe, *Kamus Musik* (Yogyakarta, Indonesia: Kanisius, 2003); Gustin Tri Midde Pardede, Agnes Tika Setiarini, and Suryati, "Penerapan Teknik Vokal Belting Pada Lagu 'Kisah Sempurna' Karya Mahalini Raharja," *IDEA: Jurnal Ilmiah Seni Pertunjukan* 17 17, no. 1 (2023): 33.

⁷ (2022)

⁸ (2025)

⁹ Sugiyono, *Metode Penelitian Kualitatif*, Edisi ke-5 (Bandung: Penerbit Alfabeta, 2022).

harmony, rhythm, texture, dynamics, cadences, and musical form ¹⁰. This musicological framework serves as the basis for examining the structure of *Pengharapanku* as well as the author's developed arrangement, which follows Sanjaya's five-step method ¹¹. The interpretation of the lyrics is conducted through a hermeneutic approach ¹².

The primary data consist of the song *Pengharapanku* by Andre Yosia Devid Tothmaharan, while the secondary data include literature on arrangement theory, gospel music, Kirk Franklin's stylistic characteristics, and documentation of previous arrangements. All data were obtained through literature review, documentation, and observation of the arrangement process, then analyzed qualitatively using the stages of data reduction, presentation, and conclusion drawing ¹³.

RESULT & DISCUSSION

This research process is divided into two main stages: (1) lyrical analysis using¹⁴ hermeneutic theory and (2) the arrangement process applying Sanjaya's five-step method of arrangement. The five steps are outlined as follows: (1) Arrangement Concept, which involves defining the goals and fundamental framework of the arrangement; (2) Initial Arrangement, focusing on creating the basic musical skeleton, including the core melody, harmony, and primary rhythm; (3) Creation of New Ideas, which entails adding creative concepts or modifications to the initial arrangement; (4) Further Arrangement, dedicated to finalizing the arrangement's details, such as instrumentation, dynamics, and overall form; and finally, (5) Evaluation and Revision, a critical stage that involves thorough listening, assessment, and necessary adjustments to the completed work.

The primary focus of the lyrical analysis is to interpret how the text of *Pengharapanku* can be understood in relation to relevant biblical passages,

¹⁰ Philip Rupprecht, "Theory, Analysis and Meaning in Music," *JSTOR* 41, no. 1 (2016): 157-75; Karl-Edmund Prier, *Ilmu Harmoni* (Yogyakarta: Pusat Musik Liturgi, 2021); Karl-Edmund Prier, *Ilmu Bentuk Musik*, VIII (Yogyakarta: Pusat Musik Liturgi, 2022).

¹¹ Sanjaya, "Metode Lima Langkah Aransemen Musik."

¹² P. Ricoeur, *Hermeneutics and The Human Sciences, Essays on Language, Action, and Interpretation*. (Cambridge, UK: Cambridge University Press, 1981); Anneke Viljoen, "Theological Imagination as Hermeneutical Device: Exploring the Hermeneutical Contribution of an Imaginal Engagement with the Text," *HTS Teologiese Studies / Theological Studies* 72, no. 4 (2016): 7, <https://doi.org/10.4102/hts.v72i4.3172>.

¹³ Michael Huberman and Matthew B. Miles, *The Qualitative Researcher's Companion*, An Expanded (USA: SAGE Publisher, 2002); Matthew Henry, *Tafsiran Matthew Henry: Kitab Mazmur 51-100* (Surabaya: Momentum, 2015).

¹⁴ (1981)

particularly from the Book of Psalms. In general, the song conveys a confession of faith that emphasizes human surrender to God, the acknowledgment of human limitation, and the conviction that God is the ultimate source of hope and salvation. The following table presents the lyrical analysis divided into three sections—verse, refrain, and bridge—along with corresponding biblical references.

Table 1. Analysis of the Lyrics of *Pengharapanku* in Relation to Biblical References.

Lyrics	Biblical References
Verse (Bait I) <i>Hanya dekat pada-Mu hatiku tenang</i> <i>Hanya tinggal dalam-Mu ada kedamaian</i> <i>Kau sumber harapanku, hanya Kau yang kupercaya</i>	Psalm 62:2; Psalm 62:6
Refrain (Bait II) <i>Pertolonganku datang dari-Mu</i> <i>Pengharapanku hanya pada-Mu</i> <i>Ku tak akan goyah, ku tak akan gentar</i> <i>S'bab Kau gunung batuku, kota benteng kes'lamatanku</i>	Psalm 62:7–9; Psalm 121:1–5
Bridge (Bait III) <i>Kau sumber harapanku, Kau sumber harapanku</i> <i>Kau sumber harapanku, hanya Kau yang kupercaya</i>	Psalm 37:5

Lyric Analysis of the Song *Pengharapanku*

Verse I

The first verse expresses tranquility, peace, and the conviction that God is the ultimate source of hope, as affirmed in Psalms 62:2 and 62:6. The lyrics highlight the believer's experience of inner calm achieved through a personal relationship with God.

Table 2. Lyrics and Interpretation of Verse I.

Lyrics	Interpretation
Hanya dekat pada-Mu hatiku tenang	Portrays serenity derived from a personal relationship with God, consistent with Psalm 62:2, which declares that <u>salvation and peace come only from Him</u> .
Hanya tinggal dalam-Mu ada kedamaian	The word <i>hanya</i> (“only”) underscores that God is the sole source of true peace, which arises from intimate communion with the Creator.
Kau sumber harapanku, hanya Kau yang kupercaya	Reflects Psalm 62:6, emphasizing that hope and trust belong solely to God; there is no genuine salvation or peace apart from Him.

Verse II

The second verse depicts God as both helper and protector through the metaphors of the “rock” and “fortress.” These symbols affirm God's unmatched power and the steadfast faith required to face life's challenges. The theological basis for these images can be traced to Psalms 62:7–9 and 121:1–5.

Table 3. Lyrics and Interpretation of Verse II.

Lyrics	Interpretation
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Pertolonganku datang dari-Mu	Refers to Psalm 121:2, affirming that true help comes only from God, who cares for and watches over humanity, ensuring that no one faces life alone.
Pengharapanku hanya pada-Mu	Corresponds to Psalm 62:9, in which David urges believers to pour out their hearts to God. This hope reflects not only divine assistance in times of trouble but also enduring peace for those who rely on Him.
Ku tak akan goyah, ku tak akan gentar	A strong declaration of faith, expressing human steadfastness rooted in divine reliance, as reflected in Psalms 62:7–8.
S'bab Kau gunung batuku, kota benteng kes'lamatanku	Draws from Psalms 62:7 and 121:1–5; the metaphors of “rock” and “fortress” symbolize God’s supreme power as the source of hope, protection, and safety.

Bridge (Verse III)

As the bridge section, the third verse reiterates that God alone is the source of hope, though grounded in a different scriptural reference—Psalm 37:5. This part emphasizes total surrender to God, who provides both help and hope to those who trust in Him.

Table 4. Lyrics and Interpretation of the Verse III.

Lyrics	Interpretation
Kau sumber harapanku, Kau sumber harapanku	The repetition underscores complete faith in God as the sole source of hope. This aligns with Psalm 37:5, which teaches that full surrender to the Lord brings genuine help and hope.
Kau sumber harapanku, hanya Kau yang ku percaya	Echoes Psalm 62:6, affirming the exclusivity of faith—only God is worthy of trust and the ultimate guarantor of human life.

Synthesis

The analysis reveals that *Pengharapanku* represents themes of faith, surrender, and intimate communion between humanity and God. Each verse is firmly rooted in the Psalms (Ps. 37, 62, 121), forming a theological narrative that portrays God as the source of peace, hope, protection, and deliverance. Accordingly, the song functions not only as a confession of faith but also as a medium for spiritual reflection—deepening the believer’s inner experience and strengthening the listener’s trust in God as the ultimate foundation of hope.

Structural and Formal Analysis of the Song *Pengharapanku*

Introduction (Intro)

The introduction of *Pengharapanku* consists of eight bars of solo piano with a chord progression of IV–VI–IV–I (each changing every two bars). The main melody from the first period is modified to evoke a majestic impression while preparing the listener for the subsequent section. This part is inspired by Kirk Franklin’s introduction style in *My Life Is in Your Hands*, which reintroduces the main motif either in its simplest form or through rhythmic expansion and

contraction. The application of a similar technique in *Pengharapanku* not only presents the core melodic character but also creates a contrasting atmosphere, in which the grandeur of the introduction stands in deliberate tension with the following sections.

Table 5. Musical Elements in the Introduction Section.

Elements	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> , 4/4-time, dynamic marking <i>piano</i> (p).
Key and Chords	F major; progression IV–VI–IV–I. In the VI chord (bars 3–4), the note D serves as the root to create harmonic tension leading from the preceding measure.
Harmony	Chord progression with Dsus2 variation; ends with a plagal cadence (IV–I).
Texture	Homophonic: main melody accompanied by piano chords.



Figure 1. Piano Notation of the Introduction, Bars 1–6.
(Trahnata, 2025)

Period I (Verse I)

Period I opens with a soprano solo presenting the verse, accompanied by the piano with the chord progression IV–I⁶–ii–I (BbM7–F/A–Gm7–FM7). The subdominant (IV/ii) functions as a preparation for the tonic/dominant, while chord inversions create smooth and expressive voice leading. In bars 13–16, the progression shifts to Bb–F/A–Dm7–Eb–Csus4–C7(b9), where the Eb (bVII) functions as a modal mixture from F minor, building a climax before moving toward the expanded dominant (Csus4 and C7b9). The presence of these altered chords reflects Kirk Franklin’s stylistic influence. In bars 17–21, the soprano restates the main melody while the alto and tenor join, enriching the harmony. This denser texture enhances expression and conveys the distinctive gospel atmosphere, including the use of *melisma* on the word *percaya* (“believe”).

Table 6. Musical Elements in Period I.

Element	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> , 4/4; <i>piano</i> (p) dynamics support the calm atmosphere and reflective lyrics.
Key and Chords	F major; a combination of inversions and seventh chords; flexible progression with modal mixture and altered chords.
Harmony	Bars 17–21: soprano, alto, and tenor form triadic harmony; begins in unison then expands into divided voices. <i>Melismatic</i> improvisation reinforces the gospel style.

Texture

Homophonic: soprano carries the main melody, while alto and tenor enrich the harmonic color characteristic of gospel choirs.

Figure 2. Period I in Bars 9–12 and Continuation in Bars 13–15.
(Trahnata, 2025)

Figure 3. Notation in Bars 17–19.
(Trahnata, 2025)

Period II (Refrain)

The refrain begins on the third beat of bar 21 (downbeat) with the full ensemble entering. The piano combines quarter, eighth, and sixteenth-note patterns, while drums and bass reinforce the rhythm—the bass both outlines the chord progression and parallels the drum pattern, forming a solid rhythmic foundation. The soprano soloist carries the main melody with sequential phrasing that rises and falls in contour, heightening emotional tension without losing the song's calm atmosphere.

Kirk Franklin's gospel influence is evident in the chord progressions and harmonic variations: bar 23 employs a V^6 inversion to smooth the bass movement, while bar 24 features a minor seventh as an *extended chord*. The rhythmic instruments display gentle syncopation with soft dynamics yet maintain accented emphasis reminiscent of *Now Behold the Lamb* and consistent with Franklin's style in *Love Theory* and *I Smile* (citation).

Table 7. Musical Elements in Period II.

Element	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> ; 4/4; <i>piano</i> (p) dynamics consistent with the previous section.

Key and Chords	F major; progression I – V ⁶ – vi – V – I ⁶ – ii – I ⁶ – IV – V – I, with inversions (V ⁶ , I ⁶) facilitating smoother phrase transitions through expressive voice leading.
Harmony	Soprano performed solos without alto or tenor support.
Texture	Homophonic: single main melody accompanied by piano, bass, and drums. The drums reinforce rhythm, while the bass bridges the frequency range between the rhythmic and harmonic layers.

Figure 4. Excerpt of Notation from the Refrain Section.
(Trahnata, 2025)

Reintroduction

This section restates the introduction (bars 1–8) with the same melodic and harmonic patterns but enriched by a new dynamic nuance. In bars 31–33, the piano performs a solo passage before being joined by a drum fill-in that combines eighth notes, sixteenth notes, and sixtuplets. The use of sixtuplets creates a sense of a slower transition, making the shift into a full-instrument unison sound grand and expansive. The primary distinction between the reintroduction and the initial introduction lies in the entrance of the drums at bar 33. Syncopated accents and sixtuplet fills add energy and tension, aligning with Franklin’s stylistic approach to dynamic build-up (citation). The shift from *forte* (f) to *mezzopiano* (mp) around bar 37 produces a dramatic yet emotionally controlled atmosphere.

Table 8. Musical Elements in the Reintroduction.

Element	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> ; 4/4; <i>piano</i> (p) dynamic to create contrast with the following section (bar 38), which is more energetic. The drum entry at bar 33 adds subtle yet intense accents to prepare for the dynamic change.
Key and Chords	F major; progression IV – VI – IV – I, changing every two bars.
Harmony	Repetition of the introductory harmony.
Texture	Homophonic; the main melody supported by piano chords, with bass and drums serving as the rhythm section.



Figure 5.
Reint

roduction, Bars 30–33.
(Trahnata, 2025)

Repetition of Period I / Verse I

This section opens with a soprano solo performing the verse, accompanied by the progression IV – I⁶ – ii – I (BbM7 – F/A – Gm7 – FM7). The subdominant (IV or ii) functions as preparation for the tonic/dominant, while chord inversions create smooth voice leading. In bars 13–16, the progression shifts to Bb – F/A – Dm7 – Eb – Csus4 – C7(b9). The Eb chord (bVII), derived from modal mixture in F minor, builds toward a climax before the dominant is expanded through Csus4 – C7(b9). The use of altered chords is consistent with Kirk Franklin’s harmonic style. In bars 17–21, the soprano restates the main melody, supported by alto and tenor harmonies that enrich the texture. The use of melisma on the word “percaya” (“believe”) further emphasizes the gospel character.

Figure 6. Repetition of Period I, Bars 38–45.
(Trahnata, 2025)

Bars 46–48 feature a ii – I⁶ – bVII progression, played in piano arpeggios to create tension leading into the dynamic climax (*forte*) at bar 50. The expressive peak occurs on an Eb major chord articulated as a broken chord. In bar 49, the C

chord is modified into C_{sus4} and then resolved to C major, with increasingly dense rhythmic motion (quarter → eighth → sixteenth notes). The crescendo reinforces the dynamic rise from *mezzopiano* to *forte*, culminating precisely on the syncopation of bar 50.

Table 9. Musical Elements in the Repetition of Period I.

Element	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> ; 4/4; <i>mezzopiano</i> dynamics, contrasting with the softer reintroduction. The passage leading to the refrain features a crescendo toward <i>forte</i> .
Key and Chords	Chord modification in bars 41–42 (FM7 → D/F#), creating tension resolved through syncopation.
Harmony	The soprano carries the main melody, while alto and tenor reinforce the harmonic density.
Texture	Rhythm aligns with the melodic contour. The drums maintain an <i>mp</i> dynamic while introducing syncopation to enhance expressiveness and energy.

The image displays a musical score for six instruments: Soprano, Alto, Tenor, Piano, Electric Bass, and Drum Kit. The notation is for bars 46 through 50. The Soprano, Alto, and Tenor parts are vocal lines with lyrics: "Kausum-ber ha - ra-pan-ku ha-nya kau yangku per-ca - ya". The Piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The Electric Bass part provides a steady, low-frequency accompaniment. The Drum Kit part shows a variety of drum patterns, including snare, hi-hat, and kick drum, with dynamic markings like *f* (forte) and *mp* (mezzopiano).

Figure 7. Notation, Bars 46–50
(Trahnata, 2025)

Repetition of Period II / Chorus

The refrain begins on bar 21 (downbeat), marked by the full activation of all instruments. The piano integrates quarter and sixteenth-note patterns, while the drums and bass strengthen the rhythmic foundation. The bass emphasizes the tonic in parallel with the drum patterns, establishing a solid rhythmic base. The soprano remains the soloist, delivering sequential ascending–descending phrases that heighten emotional tension while maintaining a calm atmosphere. Franklin’s stylistic influence is evident in the harmonic progression: bar 23 features a V⁶ inversion for smoother bass movement, followed by a minor seventh chord (bar 24) serving as an extended harmony. The rhythm section presents gentle yet

accented syncopations, echoing the characteristics of *Now Behold the Lamb* and Franklin's other works such as *Love Theory* and *I Smile*.

Table 10. Musical Elements in the Repetition of Period II.

Element	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> ; 4/4; <i>forte</i> dynamics. The syncopation in bar 59 creates a dramatic contrast before an abrupt change to <i>piano</i> in the following interlude.
Key and Chords	Major chords with several inversions to refine bass transitions. Despite the strong <i>forte</i> character, chordal motion remains smooth and controlled.
Harmony	The progression I – V ⁶ – vi – V and IV – I ⁶ – ii – V, common in pop and gospel styles, provides tonal stability and emotional strength. The harmonic climax is emphasized through a perfect cadence (V–I).
Texture	Homophonic texture enriched by rhythmic layers from the rhythm section, resulting in a dense and full sound.

Figure 8 shows musical notation for bars 50-59. It includes staves for Soprano, Alto, Tenor, Piano, Electric Bass, and Drum Kit. The lyrics are in Indonesian: "Per-to-long - an-ku da-tang-dari-Mu Peng-hara-pan - ku ha-nya-pada-Mu kutak-akan go - yah kutak-akan tar shah-Kin gu - nung-ha-tu - ku kota ben-teng-ke-sa-ma-tan-ku...". The notation includes various musical symbols like notes, rests, and dynamics.

Figure 8. Notation, Bars 50–59.
(Trahnata, 2025)

Interlude

The interlude (bars 59 upbeat – 63) features a solo piano passage in a soft dynamic, serving as an emotional space after the intensity of the refrain. It consists of two phrases (bars 59 and 61 upbeat) with the progression I⁶ – IV – I⁶ – IV – I⁶ – IV – V, combining tonic, subdominant, and dominant functions. The use of I⁶ inversion smooths bass motion, while off-beat accents introduce rhythmic tension characteristic of Franklin's gospel style.

Figure 9 shows the Solo Piano Interlude for bars 60-64. It features a piano part with a soft dynamic (p). The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with a final cadence in bar 64.

Figure 9. Solo Piano Interlude, Bars 60–64.
(Trahnata, 2025)

The interlude is repeated with a modulation from F major to G major. This *direct modulation* intensifies emotional impact without a connecting transition, a strategy also found in Franklin’s *Bless Me*. Here, the soprano and alto sing in harmony to enrich the texture, while the tenor adds freedom through varied vocal improvisations. The dynamic shift from *piano* (bars 60–64) to *mezzopiano* during the modulation reinforces the emotional transition, followed by a drum fill-in in bar 68 to prepare for the next, more tense section.

Table 11. Musical Elements in the Interlude.

Element	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> ; 4/4; <i>piano</i> (bars 60–64), rising to <i>mezzopiano</i> during modulation.
Key and Chords	Modulation from F major to G major (bar 64). Chord progression: I ⁶ – IV – I ⁶ – IV – V.
Harmony	Frequent use of inversions to achieve smooth bass transitions.
Texture	Homophonic; main melody supported by rhythm section. During modulation, the drums provide soft yet firm accents, with a fill-in at bar 68 signaling the transition to the next section.

The musical score for Figure 10 displays six staves: Soprano, Alto, Tenor, Piano, Electric Bass, and Drum Kit. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano and Alto parts feature a melodic line with a modulation from F major to G major at bar 64. The Piano part provides harmonic support with arpeggiated chords, marked with 'mp' (mezzopiano) and 'Red.' (redaction). The Electric Bass part follows a similar harmonic pattern. The Drum Kit part includes a fill-in at bar 68, marked with a red '6'.

Figure 10. Modulation and Unison of Piano, Soprano, and Alto.
(Trahnata, 2025)

Bridge

The bridge (bars 68–75) serves as a space for soprano improvisation, while alto and tenor maintain the main melodic line. The instruments gradually build dynamics, with the piano playing arpeggiated broken chords. In bars 72–73, the rhythmic pattern mirrors the introduction of Franklin’s *Love Theory*, reinforcing the development section. Harmonic modification appears through the syncopated progression Am–G/B–C–A/C#–D and inversions D–C/E–D/F# leading into the refrain. Franklin’s gospel influence is evident in the soprano’s free *riffs and runs* (bars 68–71).

Tabel 12. Musical Elements in the Bridge.

Element	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> tempo; 4/4; <i>mezzopiano</i> (mp) dynamic.
Key and Chords	Progression ii – I ⁶ – ii – vi, with syncopation at bar 71 featuring F#dim – BM7, followed by Am – G/B – C – A/C# – D.
Harmony	Piano plays arpeggios; alto carries the main melody; tenor remains in the low register; soprano performs free improvisation.
Texture	Syncopation functions as an accent, preparing the musical climax.

Repetition of Period II / Chorus

The refrain returns to bar 75 with soprano solo and piano, providing space for vocal improvisation through *melisma* and *growl* techniques. At bar 83, the soprano simplifies the lyric to “*keslamatan*,” allowing the alto to take over the melodic line while the tenor reinforces the harmony. The overall chord progression follows the previous pattern but introduces modifications (e.g., Em – D#dim – Dm7 – C#dim at bar 79) and minor pentatonic syncopations (bar 81), which enrich the polyphonic texture. The climax (bars 84–91) features a newly developed progression, shifting from I – V⁶ – vi – V ... to V – V⁶ – vi – I ..., creating a grand and expansive sound. Sixteenth-note syncopations, extended/altered chords, and a *crescendo* leading to a *call and response* passage (bar 86) reinforce the contemporary gospel character, with the soprano delivering soaring responses while the alto and tenor sustain harmonic grounding.

Table 13. Musical Elements in the Repetition of the Refrain and Climax.

Element	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> , 4/4; soft dynamics (<i>p</i>) in bars 75–83, rising to <i>forte</i> in bars 84–91.
Key and Chords	Chord modification in bar 85 (I → V); sixteenth-note syncopations in bars 84–85 enrich rhythmic drive.
Harmony	Alto and tenor fill the third and fifth intervals; inversions such as F/A and C/E smooth harmonic transitions.
Texture	Homophonic vocal writing: the soprano leads the main melody, while the polyrhythmic interaction between drums and piano enhances the gospel atmosphere.

Repetition of Period II.

**Fig
ure
11.**

Figure 12. Climax in the Repetition of Period II, Bars 84–91.
(Trahnata, 2025)

Figure 13. Continuation, Bars 92–101.
(Trahnata, 2025)

Coda

The coda (beginning on the upbeat of bar 93) serves as the musical resolution, characterized by a simplified texture of piano and soprano solo. The unison between piano and bass (bars 94–99) recalls the interlude’s melody with a soft timbre, creating both musical continuity and a peaceful closing gesture. The use of chord inversions refines harmonic movement, while the homophonic texture maintains focus on the contemplative and serene atmosphere.

Table 14. Musical Elements in the Coda.

Element	Analytical Summary
Tempo, Meter, Dynamics	<i>Larghetto</i> tempo; 4/4 meter; soft (<i>p</i>) dynamics.
Key and Chords	Frequent use of chord inversions to smooth harmonic motion.
Harmony	Soprano solo at the beginning, followed by piano–bass unison passages.
Texture	Homophonic texture with a single leading melody supported by harmonic accompaniment.

Figure 14. Coda, Bars 93–99.
(Trahnata, 2025)

The structural analysis of the arrangement of *Pengharapanku* reveals a deliberate and refined approach to developing a musical form that is both cohesive and expressive. Each section from the introduction to the coda—is constructed with careful attention to harmonic continuity, texture, dynamics, and chord progression. The introduction and reintroduction serve to present and recall the main thematic ideas through melodic variation, reinforcing musical memory. Periods I and II (Refrain) establish a clear periodic structure, evolving from a gentle atmosphere toward the climax through harmonic techniques such as altered chords, chord inversions, and syncopation. The repeated periods heighten intensity with more expressive dynamics, enhancing the dramatic character typical of gospel music. The interlude and bridge function as both emotional and technical transitions, incorporating modulation and improvisation that prepare the musical peak.

Finally, the coda resolves the entire piece in a calm, contemplative tone, reintroducing the piano and soprano solo to conclude the narrative. Overall, the arrangement demonstrates not only mastery of arrangement technique and formal coherence but also reflects the spiritual, dynamic, and expressive qualities that define contemporary gospel music.

CONCLUSION

This study concludes that the application of Kirk Franklin’s gospel style in the arrangement of *Pengharapanku* successfully introduces a new musical color without diminishing its spiritual essence. Using extended chords, altered chords, inversions, modulations, syncopation, and vocal techniques such as *melisma* and *riffs and runs*, the arrangement enriches the song’s harmonic texture, rhythmic

vitality, and vocal expression resulting in a more vibrant and dynamic musical character.

These findings contribute not only to expanding the church music repertoire with a contextualized gospel style but also to advancing academic discourse in liturgical music studies. Future research may extend this work by comparing the gospel styles of other composers or examining congregational reception of gospel-style arrangements in worship settings, thereby further enriching the development of church music in Indonesia.

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