



# JUPIIS: Jurnal Pendidikan Ilmu-ilmu Sosial

Available online <http://jurnal.unimed.ac.id/2012/index.php/jupiis>

## SYMBOLISM OF THE TABERNACLE IN THE COMPOSITION THREE STEPS OF HARMONY: A THEOLOGICAL SEMIOTIC AND CULTURAL STUDY

Klemens Siburian<sup>1</sup>, Maulypurba<sup>2</sup>, Pulumun P Ginting<sup>3</sup>, Vanesia Amelia Sebayang<sup>4</sup>,  
Junita Batubara<sup>5</sup>

Departement of Art Studies, Faculty Of Humanities, Universitas Sumatera Utara,  
Medan, Indonesia<sup>134</sup>

Departement of Music Education, Faculty of Language and Arts, Universitas Negeri  
Medan, Medan, Indonesia<sup>2</sup>

Departement of Music Arts, Faculty of Language and Arts, Universitas HKBP  
Nommensen, Medan, Indonesia<sup>5</sup>

[memensiburian12@gmail.com](mailto:memensiburian12@gmail.com)<sup>1</sup>, [maulypurba29@gmail.com](mailto:maulypurba29@gmail.com)<sup>2</sup>,  
[pulumunginting@gmail.com](mailto:pulumunginting@gmail.com)<sup>3</sup>, [ameliasebayang@yahoo.com](mailto:ameliasebayang@yahoo.com)<sup>4</sup>,  
[junitabatubara@uhn.ac.id](mailto:junitabatubara@uhn.ac.id)<sup>5</sup>

Accepted: June, 8<sup>th</sup> 2026 Published: June, 22<sup>nd</sup> 2026

### ABSTRACT

This article investigates the creative process and theological foundations of the musical composition *Three Steps of Harmony*, which is systematically constructed upon the symbolic tripartite structure of the Tabernacle of Moses in Pentecostal theology. Utilizing an artistic research approach—following Hawkins' model of exploration, improvisation, and composition—integrated with Charles Sanders Peirce's semiotic analysis, the study maps the spiritual journey from the Outer Court to the Most Holy Place onto fundamental musical elements: rhythm, melody, and harmony. The research addresses a gap in church music literature by moving beyond purely functional liturgical studies toward an analysis of music as an epistemic medium—a conceptual framework that organizes complex spiritual teachings. The composition is specifically situated within the cultural context of Pentecostal congregations in Medan, North Sumatra, where music is viewed as a "lived" cultural event rather than a static aesthetic object. In the first movement (Outer Court), rhythm—including the use of applause and the cajon—serves as an index of communal bodily participation and the raw energy of repentance. The second movement (Holy Place) utilizes modern aerophones such as the saxophone and trumpet, reflecting the adaptation of popular culture into sacred spaces to facilitate spiritual dialogue through contemporary timbres. The final movement (Most Holy Place) uses harmonic density and piano registers to symbolize divine perfection and the reunification of the believer with God. Findings demonstrate that theological concepts can be systematically translated into musical forms through the "principle of threeness," utilizing triplets, intervals of a third (ters), and triads. Ultimately, the study concludes that *Three Steps of Harmony* functions as a dynamic tool for cultural communication, bridging ancient biblical ritual with the contemporary identity of modern believers. By aligning musical structure with theological logic, the work offers a robust model for contemporary sacred composition that is both theoretically sound and culturally resonant.

**Keywords:** *music composition, pentecostalism, semiotics, cultural studies.*

**How to Cite:** Siburian, K., et.al (2026) Symbolism of Tabernacle in The Composition Three Steps of Harmony: A Theological Semiotic and Cultural Study. JUPIIS: Jurnal Pendidikan Ilmu-ilmu Sosial (46-54)

\*Corresponding author:  
[memensiburian12@gmail.com](mailto:memensiburian12@gmail.com)

ISSN 2085-482X (Print)  
ISSN 2407-7429 (Online)

## INTRODUCTION

In the theological landscape of Pentecostalism, the Tabernacle of Moses is often interpreted not merely as an ancient historical artifact or a set of liturgical instructions, but as a profound, progressive map of the spiritual journey. This journey is traditionally divided into three distinct yet interconnected spaces: the Outer Court, the Holy Place, and the Most Holy Place. Each of these spaces represents a specific phase in the believer's growth in faith, moving from initial repentance to deep spiritual communion. This "tripartite" or "three-part" structure is deeply rooted in the doctrine of the Trinity, where the number three serves as a foundational theological framework that informs the way Pentecostal congregations understand their relationship with the Divine.

However, while the theological and internal structures of the Tabernacle are well-documented, music provides a unique medium to manifest these concepts beyond written doctrine. In the realm of musical composition, this three-part theological structure finds a striking parallel in the fundamental elements of music: rhythm, melody, and harmony. Rhythm provides the temporal dimension and movement, melody acts as the expressive medium of communication, and harmony brings a sense of musical unity and fullness. This structural equivalence creates an opportunity for "artistic research" where a musical work, such as *Three Steps of Harmony*, is not just inspired by theology but is built systematically upon its symbolic logic.

Despite the richness of this symbolism, existing research in church music has frequently been limited to functional liturgical studies or stylistic analyses. There is a notable gap in studies that explore musical creation based on systematic theological symbolism. Furthermore, as highlighted by contemporary critiques of musicological research, music does not arise in a theological or technical vacuum. It is essential to recognize that meaning in music resides not only in "signs" or semiotic structures but also in how those signs are "lived" through the human body. For Pentecostal congregations, music is a dynamic tool for cultural communication and a vital part of their lived experience.

To truly understand the composition *Three Steps of Harmony*, one must look beyond the score and doctrine toward the people and the social contexts in which the music is produced

and consumed. This research is specifically situated within the Pentecostal tradition in Medan, North Sumatra, where congregations interpret their cultural identity through their unique musical practices. In this region, church music is not a static ritual but a vibrant expression of a community's journey. The "Three Steps of Harmony" dialogues with these local practices, where the music is used to navigate the complexities of modern life while remaining anchored in spiritual tradition.

In the North Sumatran context, the first step of the spiritual journey—the Outer Court—is often characterized by intense physical participation. In the composition, this is represented by the rhythm section, which incorporates not only drums and cajon but also the sound of applause. From a cultural studies perspective, this applause and the resulting "physical movement intensity" are indices of the congregation's initial response to the Divine. It reflects an expressive culture where physical movement, such as dancing or raising hands, is inextricably linked to the music. Thus, music becomes a "cultural event" involving communal bodily participation rather than a mere aesthetic object for passive listening.

The second step of the journey, representing the Holy Place, utilizes melodic constructions played by aerophones such as the saxophone, trumpet, and flute. The choice of these instruments is a significant cultural marker. It represents an adaptation of popular culture into the sacred space, reflecting the cultural preferences of contemporary congregations in Medan. By using instruments commonly associated with jazz or popular music to represent the Word of God and spiritual dialogue, the church demonstrates its ability to bridge the gap between the secular and the sacred. The "breath" required to play these instruments serves as a powerful icon for the "Holy Breath" or Spirit that facilitates communication between God and humanity.

This adaptation illustrates that the Pentecostal musical tradition is not a closed system but one that is constantly negotiating with its surrounding environment. The use of the cajon in the rhythm section further emphasizes this, as it brings a modern, acoustic, and portable sensibility to the traditional liturgical setting. These choices suggest that for the believers in North Sumatra, spiritual truth is most effectively

communicated through the cultural "language" of their time.

The final stage, the Most Holy Place, is represented by harmony, specifically through the piano. The piano's ability to span multiple registers simultaneously allows it to represent the complex relationship between God, the Word, and the Congregation in a unified harmonic texture. This section of the composition absorbs the motifs from the rhythm and melody sections, reunifying them into a single musical body. This process of reunification symbolizes the believer entering into full fellowship with God after the phases of repentance and dialogue.

Interestingly, this "beginning-middle-end" structure of the composition does more than just follow a theological outline; it reinforces the discourse of *spiritual progress* that is characteristic of Pentecostal culture. This linear progression mirrors the modern cultural view of religion as a path of constant advancement and improvement. By utilizing Peirce's semiotics to map these relationships, the article demonstrates how musical elements like triplets, intervals of a third (ters), and triads function as a consistent system of signs that guide the listener through this progress. This article, therefore, aims to provide a comprehensive analysis of the creation of *Three Steps of Harmony* by integrating theological symbolism, technical musical analysis, and cultural studies. It moves beyond a mere study of musical creation to become a situated cultural study that explicitly links its findings to the unique characteristics of church music in North Sumatra.

Through the lens of artistic research and Peirce's semiotics, the following sections will detail the three stages of the creative process: exploration, where theological concepts are mapped to musical elements; improvisation, where motifs and structures are tested; and composition, where the final score is realized. By doing so, this study asserts that music can function as an epistemic medium—one that is not only aesthetic but also a conceptual framework that organizes and conveys spiritual teachings in a systematic and culturally resonant manner. Ultimately, this article demonstrates how the principles of the Tabernacle can serve as a robust conceptual foundation for contemporary musical works that harmonize spiritual structure with cultural identity.

## METHODOLOGY

This research employs an artistic research approach as developed within contemporary Indonesian artistic discourse. To ensure a comprehensive analysis that bridges technical musicology with lived experience, the methodology integrates Hawkins' creative model (2014) with Peircean semiotics and cultural studies perspectives.

This multi-layered methodology moves beyond a mere analysis of the musical score and doctrine to examine the people, community practices, and social contexts in which the music is produced and consumed, specifically focusing on Pentecostal congregations in Medan, North Sumatra. The research process is divided into the following three stages:

### 1. Exploration: Theological and Cultural Mapping

The exploration phase involves a systematic theological study of the Tabernacle and Pentecostal literature to analyze the "tripartite" pattern of worship. This stage maps the symbolic correspondences between the three spaces of the Tabernacle and fundamental musical elements:

- Outer Court: Represented by rhythm.
- Holy Place: Represented by melody.
- Most Holy Place: Represented by harmony.

Furthermore, this phase includes a narrative inquiry into how congregations in North Sumatra interpret their cultural identity through music, establishing the groundwork for viewing the composition as a "situated cultural study" rather than a theological vacuum.

### 2. Improvisation: Embodied and Technical Testing

During the improvisation stage, the creator tests the technical application of the "principle of threeness" using triplets, intervals of a third (ters), and triad structures. Crucially, this stage incorporates the "lived" aspect of musical signs by integrating elements of applause and physical movement intensity (such as dancing or raising hands) into the rhythmic sketches.

This phase also explores the adaptation of popular culture into sacred spaces through the selection of modern instruments—specifically the saxophone, trumpet, and cajon. These instruments are tested to determine how their

timbres represent the cultural preferences of contemporary congregations while functioning as icons of spiritual dialogue.

### 3. Composition: Structural and Semiotic Realization

The final stage involves the realization of the structure in a complete musical score. The composition is organized through a "beginning–middle–end" contour, which reflects the linear view of spiritual progress characteristic of modern Pentecostal culture.

The analytical framework utilizes Peirce's semiotics to interpret the relationship between the musical structure (sign) and theological meaning (object). Rhythm is analyzed as an index of human calling, melody as an icon of spiritual dialogue, and harmony as a sign of divine perfection. By combining these tools, the methodology ensures that the final work functions as an epistemic medium—a conceptual framework that systematically organizes and communicates spiritual teachings through a dynamic tool of cultural communication.

The following Results and Discussion section provides a comprehensive analysis of the musical composition *Three Steps of Harmony*. This section integrates technical musical analysis, Peircean semiotics, and theological symbolism, while specifically addressing the cultural corrections that position the work as a situated study within the Pentecostal traditions of Medan, North Sumatra.

## RESULTS AND DISCUSSION

The composition *Three Steps of Harmony* is designed as a representational model that merges the ritual structure of the Tabernacle with the principles of musical semiotics. This creative work maps the three primary spaces of the Tabernacle—the Outer Court, the Holy Place, and the Most Holy Place—into three musical movements that form a unified narrative. Each section serves not only as an aesthetic unit but as a sign pointing toward the theological experiences within the Pentecostal tradition. The analysis reveals that the relationship between musical elements, liturgical symbols, and religious experience creates a layered and coherent network of meaning.

## 1. Rhythm, The Outer Court and the Lived Experience of Repentance

The first movement of the composition represents the Outer Court, serving as the initial stage of the encounter between humanity and God. In this section, the primary musical driver is rhythm. The rhythmic layers are constructed from a combination of traditional percussion, the cajon, and applause.

From a cultural studies perspective, it is essential to look beyond the technical score to understand how these signs are "lived" through the body. In the context of Pentecostal congregations in Medan, North Sumatra, music is not a passive aesthetic object but a "cultural event" characterized by communal bodily participation. The inclusion of applause and the resulting intensity of physical movement function as an index of the congregation's initial response to the Divine. This physical engagement—such as dancing or raising hands—strengthens the argument that the music is an expression of a specific cultural identity.

Figure 1. Work I-Ritmic

**RITME**

KLEMENS SIBURIAN

The musical score for 'RITME' is presented in two systems. The first system includes staves for Clap, Cajon, and Drum Set. The Clap and Cajon parts are represented by vertical lines indicating rhythmic pulses. The Drum Set part features a more complex rhythmic pattern with eighth and sixteenth notes. The second system, starting at measure 9, shows a continuation of the Clap and Cajon parts with vertical lines, while the Drum Set part continues with a similar rhythmic pattern.

Source: Researcher, 2025

Figure 2. The Use of Triplet

Source: Researcher, 2025

Semiotically, the short, repetitive rhythmic patterns act as an index for the dynamics of repentance. These rhythms represent a movement that is not yet stable, yet clearly directed toward the center of holiness. The use of changing meters creates a "transitional space" that mirrors the spiritual experience of the believer being directed into a relationship with God. The rhythm, therefore, is the signifier of a human calling, marked by the raw, physical energy of the congregation's response.

## 2. Melody of Holy Place and Adaptation of Popular Culture

The second movement interprets the Holy Place through the melodic construction of aerophones, specifically the flute, saxophone, and trumpet. The choice of these instruments is a significant point of discussion regarding cultural adaptation. The use of modern instruments like the saxophone and trumpet in a sacred setting represents the adaptation of popular culture into the sacred space. This reflects the cultural preferences of contemporary congregations in North Sumatra,

who find resonance in instruments that carry an articulative and communicative timbre.

In this section, the "breath" required to play these instruments serves as an icon of the relationship between man and God. The melodic structure is built upon tiered thirds and flowing contours, providing a musical space for a dialogical spiritual relationship. The composition portrays three phases of the Word: the Word descended, the Word received, and the Word enacted. These phases are manifested through changes in melodic contour, interval distance, and dynamics that shift from a vertical to a horizontal orientation.

Figure 3. Work II-Melody  
MELODI

Source: Researcher, 2025

Figure 4. Use of Ters Interval

Source: Researcher, 2025

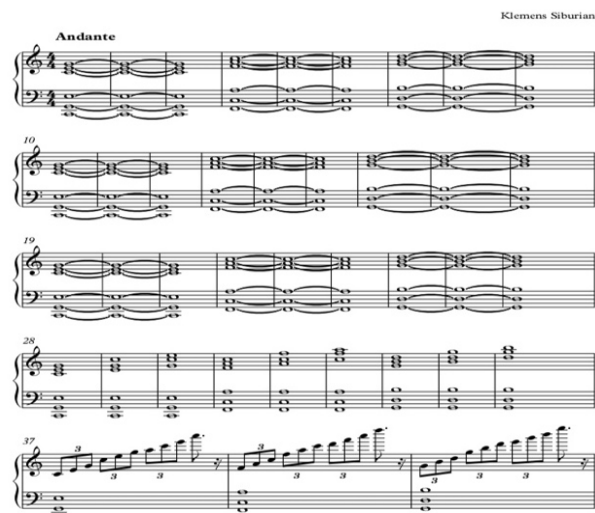
By utilizing the interval of a third (ters) as a structural signifier, the composition creates a consistent system of signs. Within the Peircean framework, the melody functions as a sign of spiritual dialogue, where the "voices" of the instruments represent the interactive nature of faith and the communication of divine truth through modern, culturally relevant mediums.

### 3. Harmony of Most Holy Place and the Discourse of Progress

The third movement represents the Most Holy Place, standing as the theological and musical climax of the work. The piano was selected as the primary instrument for this section due to its capacity to span three registers simultaneously. This technical capability facilitates the representation of the relationship between God, the Word, and the Congregation within a unified harmonic texture.

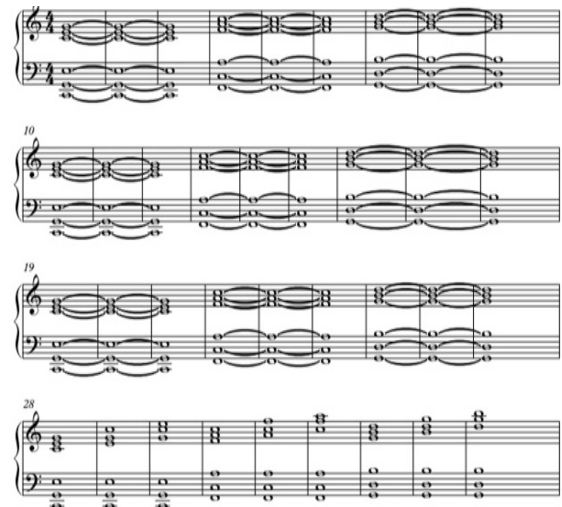
The harmony in this section moves from simple structures toward dense, complex arrangements to signify the intensity of God's presence as understood in the Pentecostal tradition. In this tradition, the divine relationship is understood as a direct and immediate closeness. A key feature of this movement is the reunification of motifs. Themes and motifs that were previously scattered in the first and second movements are reabsorbed and reorganized into a single musical body. This process serves as a symbol that, after passing through the rhythms of repentance and the dialogues of the Word, the believer enters into full fellowship with God.

Figure 5. Work III-Harmony  
HARMONI



Source: Researcher, 2025

Figure 6. Use of the Triad Perfect



Source: Researcher, 2025

Furthermore, the overall "beginning-middle-end" structure of the composition reflects the linear view of modern culture in relation to religion. It reinforces the discourse of "spiritual progress" that is a hallmark of Pentecostal culture—a journey of continuous advancement toward spiritual perfection. In this context, harmony serves as a sign of divine perfection and the ultimate unity of the faith experience.

### 4. Music as an Epistemic and Theological Medium

The findings of this research demonstrate that the tripartite concept of the Tabernacle (Halaman, Ruang Kudus, Ruang Maha Kudus) can be systematically translated into musical structures. This is achieved through three primary elements:

- 1) Technical Elements: The consistent use of triplets, thirds (ters), and triads.
- 2) Instrumentation: The use of three core instrumental groups (Percussion/Cajon, Aerophones, and Piano).
- 3) Structure: The three-part form of musical development.

Within the framework of semiotics, rhythm, melody, and harmony function as signifiers carrying profound theological significations. Rhythm signifies the human calling, melody signifies spiritual dialogue, and harmony

signifies divine perfection. These systems form a consistent *signifier–signified* relationship that is analytically verifiable through both music theory and Pentecostal theology.

Ultimately, *Three Steps of Harmony* proves that music can function as more than an aesthetic object; it is an epistemic medium. The musical structure does not merely express emotion but serves as a conceptual framework that organizes and communicates spiritual teachings in a systematic manner. This research highlights that the work is a situated cultural study. By explicitly linking the composition to the unique characteristics of church music in North Sumatra, the study shows how theological symbolism is negotiated within a specific social and community context. The "Three Steps of Harmony" thus becomes a dynamic tool for cultural communication, bridging the gap between ancient ritual and contemporary congregational life.

The conclusion of the research on the composition "Three Steps of Harmony" serves as a synthesis of theological symbolism, technical musical analysis, and a situated cultural study. By integrating the corrections regarding the cultural and social contexts of the research, this conclusion moves beyond a mere analysis of scores and doctrine to address how these elements are "lived" by the community.

### **5. The Synthesis of Systematic Structure and Theological Meaning**

The primary finding of this research is that the tripartite structure of the Tabernacle (the Outer Court, the Holy Place, and the Most Holy Place) provides a robust and systematic conceptual foundation for musical creation. The composition successfully translates these sacred spaces into the fundamental musical elements of rhythm, melody, and harmony. This translation is not merely metaphorical; it is realized through a consistent application of the "principle of threeness". By utilizing technical devices such as triplets, intervals of a third (ters), and triads, the work establishes a coherent musical language that mirrors the trinitarian theology at the heart of the Pentecostal tradition.

The composition demonstrates that music can function as an epistemic medium. It does not only serve as an aesthetic or emotional outlet but as a conceptual framework that organizes and conveys spiritual teachings in a structured manner. Through the lens of Peircean

semiotics, each musical element carries a specific representational weight: rhythm functions as an index of human calling and repentance, melody as an icon of spiritual dialogue, and harmony as a sign of divine perfection and reunification.

### **6. Music as a Situated Cultural Practice**

One of the most significant conclusions of this study is that music does not arise in a theological or technical vacuum. To fully understand the meaning of *Three Steps of Harmony*, it must be viewed as a "situated cultural study". This means looking toward the people, community practices, and the social context of the Pentecostal congregations in Medan, North Sumatra.

The research highlights that for these congregations, music is a primary vehicle for interpreting their cultural identity. The composition dialogues with local church traditions by incorporating elements that are familiar and meaningful to the community. In this context, music is a dynamic tool for cultural communication, bridging the gap between ancient biblical symbolism and the contemporary reality of the believers.

### **7. The Lived Experience and Bodily Participation**

A core conclusion drawn from a cultural studies perspective is that meaning in sacred music resides not only in the semiotic "signs" within a score but in how those signs are "lived" through the body. The analysis of the first movement, representing the Outer Court, proves that the rhythm section—comprising drums, cajon, and applause—is more than a technical layer. The inclusion of applause and the resulting intensity of physical movement are indices of the congregation's active response to the Divine.

By linking the music to physical expressions such as dancing or raising hands, this study concludes that Pentecostal music is a "cultural event". It requires communal bodily participation to achieve its full meaning. The rhythm, therefore, represents the raw, physical response of a community in the process of spiritual transition and repentance.

### **8. Adaptation and Modernity in the Sacred Space**

The choice of instrumentation in the composition reflects a conscious adaptation of popular culture into the sacred space. The use of

modern aerophones—specifically the saxophone and trumpet—alongside the flute in the "Holy Place" section represents the cultural preferences of contemporary congregations.

The study concludes that these instruments are chosen because their timbre carries a communicative and articulative quality that resonates with the modern believer's experience of dialogue with God. The "breath" of the instrumentalist becomes a powerful icon of the relationship between the human spirit and the Holy Spirit. This adaptation shows that the Pentecostal tradition in North Sumatra is not static; it is a living culture that negotiates its identity by using contemporary musical tools to express timeless theological truths.

### 9. The Discourse of Spiritual Progress

Finally, the structure of the composition—specifically its "beginning-middle-end" contour—reinforces a central discourse in Pentecostal culture: "spiritual progress". The music follows a linear path from the physical response of the Outer Court through the melodic dialogue of the Holy Place, culminating in the harmonic density of the Most Holy Place.

This linear progression reflects a modern cultural view of religion, where the spiritual life is seen as a journey of constant advancement toward a goal. The process of reunification in the final movement, where previous motifs are absorbed into a single harmonic body, serves as a powerful symbol of the believer entering into full fellowship with God. Harmony, therefore, is concluded to be the ultimate sign of divine perfection and the resolution of the spiritual journey.

### CONCLUSION

The musical composition "Three Steps of Harmony" serves as a profound representational model that bridges the gap between ancient theological symbolism and contemporary cultural expression within the Pentecostal tradition of Medan, North Sumatra. By integrating systematic musicology, Peircean semiotics, and cultural studies, the research concludes that music functions not merely as an aesthetic backdrop but as a robust epistemic medium—a conceptual framework capable of organizing and communicating complex spiritual teachings.

The primary finding of the study is that

the tripartite structure of the Tabernacle of Moses—the Outer Court, the Holy Place, and the Most Holy Place—provides a systematic foundation for musical creation. This theological journey is mapped onto the fundamental elements of music: rhythm, melody, and harmony. This translation is achieved through the consistent application of the "principle of threeness," utilizing technical devices such as triplets, intervals of a third (ters), and triads to mirror the trinitarian theology central to Pentecostalism.

The first section of the composition represents the Outer Court, the initial stage of spiritual encounter and repentance. In this movement, rhythm acts as the primary driver, utilizing drums, the cajon, and notably, the sound of applause.

The research concludes that in the context of North Sumatran Pentecostalism, music is a "cultural event" rather than a passive object. The inclusion of applause and the resulting intensity of physical movement (such as dancing or raising hands) are semiotic indices of the congregation's active response to the Divine. This physical engagement demonstrates that the meaning of sacred music is "lived" through the body, representing the raw energy of a community in a state of spiritual transition.

The second movement interprets the Holy Place through melodic construction, primarily utilizing aerophones like the saxophone, trumpet, and flute. This choice of instrumentation is a significant cultural marker, representing the adaptation of popular culture into sacred spaces. By using modern instruments commonly associated with secular genres, the church in Medan demonstrates its ability to bridge the gap between the secular and the sacred, utilizing the cultural "language" of the contemporary believer.

Semiotically, the "breath" required to play these instruments serves as an icon of the relationship between the human spirit and the Holy Spirit. The melody, built on tiered thirds and flowing contours, signifies a spiritual dialogue, portraying the Word of God as something that is descended, received, and enacted.

The final movement represents the Most Holy Place, acting as the theological and musical climax. The piano is the central instrument here, chosen for its technical capacity to span multiple registers simultaneously, symbolizing the

unified relationship between God, the Word, and the Congregation.

A key conclusion of this movement is the reunification of motifs. Themes that were previously scattered in the rhythmic and melodic sections are reabsorbed into a single harmonic body, symbolizing the believer entering into full fellowship with God. Furthermore, the linear "beginning-middle-end" structure of the entire work reinforces the discourse of spiritual progress. This reflects a modern cultural view of religion as a path of constant advancement toward spiritual perfection, where harmony serves as the ultimate sign of divine resolution. Ultimately, the study asserts that music does not exist in a vacuum; it is a situated cultural practice. To understand *Three Steps of Harmony*, one must look at the specific community practices and social contexts of the congregations in North Sumatra. The research concludes that:

- Theological Structure can be verified through music theory using triplets, thirds, and triads.
- Instrumentation (Percussion, Aerophones, Piano) reflects both theological roles and cultural preferences.
- Music as a Tool serves as a dynamic medium for cultural communication, bridging ancient ritual with the contemporary reality of modern believers.

By successfully harmonizing spiritual structure with cultural identity, the article demonstrates that the principles of the Tabernacle can serve as a robust foundation for contemporary artistic works that are both theoretically sound and spiritually resonant.

## REFERENCES

- Aldwell, E., & Schachter, C. (2010). *Harmony and Voice Leading*. Schirmer.
- Cooper, G., & Meyer, L. B. (1960). *The Rhythmic Structure of Music*. University of Chicago Press.
- Hasty, C. (1997). *Meter as Rhythm*. Oxford University Press.
- Hawkins, A. (2014). Artistic research and the creative process in music composition. *Journal of Artistic Research*, 7, 1–14.
- Lerdahl, F., & Jackendoff, R. (1983). *A Generative Theory of Tonal Music*. MIT Press.
- Maru, M. G. (2018). Musik gerejawi Pentakosta sebagai ekspresi teologi kontemporer. *Jurnal Teologi dan Pelayanan*, 6(1), 33–49.

- Meyer, L. B. (1956). *Emotion and Meaning in Music*. University of Chicago Press.
- Nattiez, J.-J. (1990). *Music and Discourse*. Princeton University Press.
- Peirce, C. S. (1998). *The Essential Peirce* (Vol. 2). Indiana University Press.
- Piston, W. (1987). *Harmony*. W.W. Norton.
- Purba, M. (2012). Musik, makna, dan konteks budaya. *Jurnal Etnomusikologi Indonesia*, 4(1), 1–15.
- Ratna, N. K. (2011). *Metodologi Penelitian Seni*. Pustaka Pelajar.
- Saragi, D. (2019). Penelitian artistik sebagai paradigma penciptaan seni. *Jurnal Seni Budaya*, 14(2), 101.
- Tarasti, E. (1994). *A Theory of Musical Semiotics*. Indiana University Press.
- Wallace, M. (2015). Pentecostal worship and embodied musical meaning. *Worship Studies Journal*, 9(2), 55–70.
- Yampolsky, P. (2010). Music, spirituality, and symbolic systems. *Asian Music*, 41(1), 3–21.