

The Symbolic Interaction in Trumpets Playing During Worship Ceremony at Higher Than Ever Church

Agus Cahyono^{1*}, Septian Cipto Nugroho², Wadiyo³

^{1,3}Doctoral Program in Art Education, Graduate Program, Universitas Negeri Semarang,
Street North Kelud III Semarang, 50237, Indonesia

²Master Program in Art Education, Graduate Program, Universitas Negeri Semarang,
Street North Kelud III Semarang, 50237, Indonesia

aguscahyono@mail.unnes.ac.id¹, septianbrass@student.mail.unnes.ac.id², wadiyo@mail.unnes.ac.id³

The trumpet is an ancient instrument made of a sheep's horn that is found in the Bible. In worship at the Higher Than Ever Church, the trumpet instrument is combined with modern musical instruments. Dealing with the background, the main focus of this study is related to symbolic interaction in the playing of Trumpet. The qualitative method using a research approach to the sociology of art approach was used in this research. The data obtained through observation, interviews, and documentation. Checking the validity of the data used source triangulation and data analysis used the contextualization of the synthesis model. The finding indicated that the symbolic interaction of playing the Trumpet started with Bible study activities, then it was conveyed to the congregation through the activity of Family Altar and other congregational activities, then after that the Trumpet instrument was played in the main worship ceremony. The conclusion has showed that symbolic interaction occurs between the Pastoral team and God through Bible study. Further, it is also between the Pastoral team and the leaders of the Family Altar, between the head of the Family Altar and church members, between the Trumpet players. Congregation and God when the worship ceremony is taking place.

Keywords: trumpet, symbolic interaction, church music.

**Corresponding author*

Received: February 24, 2023; Accepted March 31, 2023; Published May 26, 2023
<https://doi.org/10.31091/mudra.v38i3.2334>

© 2023 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.
This is an open-access article under the CC BY-NC-SA license

INTRODUCTION

The Higher Than Ever Church is part of Indonesian Christian Congregational Church synod which has a liturgical flow or charismatic Christian worship procedure. In accordance with Sasongko (2016:1913) charismatic church has emerged because of the charismatic movement of the Church in the world. The charismatic movement began to be seen before the 2nd world war, starting from the United States which was marked by an economic crisis. For congregation of the charismatic Church, the atmosphere of the charismatic Church is based on the power of the presence of the Holy Spirit where in Christian beliefs, especially charismatic Christian congregations, the role of the Holy Spirit cannot be separated from the Oneness of God for Christian faith.

The difference in the liturgy of the Charismatic Church and the Protestant Church is that the Charismatic Church uses unwritten liturgy, thus, the words conveyed by the worship leader are spontaneous words. Whereas, the liturgy in the Protestant Church is a written liturgy, so the words delivered by the worship leader are the same as those written and are the same between the present service and the next service. The charismatic songs in the Church are also not written in notation and are not collected in a hymn book, but use Christian spiritual songs from time to time. The Protestant church uses songs written in hymns such as the Song of Praise, the Christian Song of the Association, the Congregational Song, the Complementary of the Congregational Song, the Young Young Song, the Cheerful Song, the Song of Oneness.

Transcendental values in Christian worship ceremonies are part of the congregation's expression of gratitude for the opportunity and inclusion of God in daily life, and also as form of respect and exaltation to God the creator of the universe. Transcendental values are realized through attitudes and actions, when the worship ceremony takes place, so that each congregation feels God's presence in brotherly love between congregations (Marianti & Azeharie, 2019:289).

Music has a vital position in the liturgy of the charismatic Church. Music is part of the Church's worship or liturgy (Parmadie, et al, 2018). Music provides nuances and builds the dynamics of charismatic Church worship ceremonies, in other terms music must serve the liturgy of worship (Durikase & Purba, 2020:38). It is in line with Durikase's opinion, according to Wijayanto (2010:2) the presence of music at worship ceremonies at the

Church is an important part. Almost all worship service activities at the Charismatic Church have the sound of musical accompaniment, both in the form of congregational praise and instrumental music. Music accompaniment of congregational praise and instrumental music is more dominant in worship ceremonies at the Church as a form of expression of gratitude to God. Lontoh (2016:7) music has a certain meaning that is made by humans who are able to play and design it.

Church music is simply defined as musical works written for the purpose to be played in the Church, or music for the Church's liturgy, or sacred music sung in the Church. More broadly, Church music is a form of music that exists and is developing in the Church, especially music that is heard during worship ceremonies at the Church (Polly, 2020:86).

The Higher Than Ever Church, which is a charismatic Christian Church, certainly influences the existence of worship music in it. The existence of musical accompaniment at Higher Than Ever Church has the goal of being a medium of delivery for the congregation to enter and focus on God when the worship ceremony is in progress. According to Wijayanto (2015:127) the attitude of the congregation as an expression of worship is very fluctuating or dynamic, not by chance, however because of the manifestation of all the activities of the worship ceremony.

Musician becomes mediator to bring the congregation into the nuances of worship, because with one belief that God himself will sense the ceremony of worship. The congregation also participates as a music player such as clapping, singing, jumping, dancing in worship of God, and doing other things to the rhythm of the sound of music that is played during the worship ceremony is taking place (Pranesta, 2017:93).

The expression of worship is interpreted as the expression of the heart of every congregation that believes in God who has saved human sins and raised human life from the abyss. Expression of worship is a manifestation which felt by almost all congregations when singing songs or verses of worship and when giving praise. Worship in a charismatic church is not for a show like a show on stage, but music, singers, worship leaders, pastors, assemblies, and congregations who play a role in worship. Singing, playing music, clapping, jumping and joy are only intended for the exaltation of God (Pranesta, 2017:93-94).

Worship in worship ceremonies at the charismatic Christian Church uses musical instruments. Instruments used at Higher Than Ever Church are Piano, Keyboard, Bass, Guitar, Drum, Saxophone, Violin, and Trumpet. The Trumpet instrument is a differentiating instrument used in worship ceremonies between the JKI synod Church, especially the Higher Than Ever Church, and synods and other churches.

The Higher Than Ever Church uses the Trumpet instrument due to it has been written in the Bible since the time of Moses in his Torah, the prophet Daud in the *Zabur* to the Revelation written by the apostle John in his vision on the island of Patmos, which is the last letter in the Bible (Suarda, 2018). Trumpet blowing is also a tradition of the Jewish people, namely the nation of the prophets and apostles in the Bible. The trumpet instrument is included in the class of ethnic musical instruments since ancient times.

According to Sasongko (2019:37) ethnic music is a type of music related to certain ethnic groups as the owner. The type of ethnic music is very dependent on ideology or perspective, as well as the owner's ethnic spirituality towards something that becomes their culture.

The Trumpet instrument as an ethnic instrument cannot be played haphazardly in worship ceremonies at the Higher Than Ever Church. Every trumpet blower needs to receive assistance and training, so that the intent and purpose of blowing the trumpet is understood by every trumpet blower, namely the basics of God's Word in the Bible and also the atmosphere when worship is taking place. Art education is needed in accompaniment, understanding, and training in playing of Trumpet.

The focus of the thesis research entitled "Church Worship Music: Musical Elements, Praise Worship, and Education of Christian Character Values in the Playing of Trumpet at the Higher Than Ever Church" is the playing of the Trumpet instrument at the Higher Than Ever Church as the object of research study. The existence of the Trumpet instrument as one of the accompaniment instruments for worship ceremonies is an attraction, because there is neither formal education in Indonesia nor music education in other churches, which teaches about the training of the Trumpet instrument. Academic writing related to the discussion of the Trumpet is also still rare.

The existence of the Trumpet instrument in the worship ceremony at the Higher Than Ever Church

is a unique phenomenon to be studied in a study. The uniqueness of the phenomena has been found at the Higher Than Ever Church, it elicits the curiosity regarding the Trumpet instrument, because in the Bible there are not only the Trumpet instrument but also other instruments. Why is only the Trumpet used as an accompaniment instrument while the other instruments in the Bible are not. Symptoms and phenomena of the existence of the Trumpet instrument as an accompaniment instrument in the worship ceremony at the Higher Than Ever Church will be explored and analyzed to obtain a valid answer.

The researcher aimed to study the Trumpet phenomenon at the Higher Than Ever Church in sociology studies and it is more precisely about social religious communication by using the theory of symbolic interactionism, that is, in an era of rapid technology with very dynamic modernization developments, the Higher Than Ever Church also follows these developments by utilizing technology, but in On the other hand, the Higher Than Ever Church seems to have returned to Bible times by bringing up Biblical traditions, one of which is using the Trumpet instrument which is an ancient instrument found in the Bible. The phenomenon that exists in the Higher Than Ever Church is not found in other churches in general, especially churches in the city of Semarang.

The theory of symbolic interactionism which is the basis for dissecting the problem is the theory of symbolic interactionism from Blumer. Herbert Blumer has thoughts related to symbolic interactionism which are divided into seven aspects (Kudiya, et al, 2017). Seven aspects of Blumer's thought are that individuals apply to other individuals sourced from the meaning conveyed by other individuals to themselves, meaning is realized in an interaction between individuals, meaning is converted through an interpretation process, individuals describe self-image through interaction with other individuals, self-image presents an important figure to act, individuals and groups are driven by cultural systems and social systems, and social structures are obtained through social interactions that occur (Siregar, 2011:105).

The ideas of Blumer become the premise or basis for providing conclusion. Three basic aspects of symbolic interactionism theory according to Blumer, namely; (1) humans act on things based on the meanings that those things have for them; (2) the meaning is obtained from social interactionism carried out with other people; (3) these meanings are

refined in ongoing social interactions ([Amie, Nuryatin, & S, 2014:3](#)).

The theory of symbolic interactionism with the three concepts or ideas conveyed by Blumer is seen as important and appropriate by researchers to be used to dissect problems related to praise and worship with the Trumpet game as the object of study ([Maryono, 2019](#)). Through Blumer's theory of symbolic interactionism, symbolic interaction can be identified through the sounds of the Trumpet playing in the worship ceremony at the Higher Than Ever Church.

METHOD

This article is a type of qualitative article with an approach to art education in society. Regarding to primary data sources, namely from related informants and secondary data sources from various sources, data was collected by observation at the Higher Than Ever Church, interviewing informants as resource person, and relevant Church documentation. Then, after the data was collected, the source of triangulation techniques used to check the validity of data. Patton in a book written by [Sutopo \(2006:93\)](#) asserts that triangulation of sources makes comparisons and then double-checks the information and data obtained from the data collection process.

The researcher used data analysis technique of contextualization of the Church's synthesis model. According to [Lopuhaa \(2019:2\)](#) contextualization or supposition is defined as the process of combining what is written in the Bible with the conditions that occur, which are also adapted to the environmental and cultural context. According to [Bevans \(2002:48\)](#) contextualization as a term that prioritizes descriptions related to theology by considering culture with all the dynamics of cultural change. Contextualization adapts to the culture of the local environment but does not give up Bible doctrines, it means that it really tries to balance.

The contextualization of the synthesis model is a contextualization model that focuses on the current human lifestyle related to its experience, culture, social location, and social change, then combined with past events in the Bible. Contextualization of the synthesis model still maintains and prioritizes the preaching of the Bible along with the formulation of doctrines from the Holy Bible, while also paying great attention to culture which must be included in theology to approach society. The following is a synthesis model chart.

FINDING AND DISCUSSION

The concept of the beauty of music in a Church liturgy is not based on the beauty of art for art's sake, however, it indicates that the beauty of liturgical music is so that every congregation can enjoy God's presence in praise and worship ([Orakwe, 2018:10](#)). Music in the liturgy of Church worship ceremonies must have the goal of uniting the congregation, making the congregation focus in God's presence during praise and worship ([Mahrt, 2018:7](#)) Music affects the human soul, which is an important fact in the use of music in a liturgy ([Elders, 2019:7](#)).

The playing of the Trumpet instrument in the worship ceremony at the Higher Than Ever Church is an interactive process. The Tokea or Trumpet blowers who are in charge of blowing the Trumpets cannot independently blow the Trumpets according to their own wishes. Every worship ceremony at Higher Than Ever has a Tokea leader where this Tokea leader will lead the Tokeas to blow the Trumpets together.

The Deepening of Bible Study

The theory of symbolic interactionism has uses as a means to study human behavior or understand human behavior, in which human behavior is meaningful or there is a system of meaning behind every human behavior ([Setiawati, 2011:102](#)). In interpreting the meaning of the sound of playing a Trumpet, an approach and data mining are needed.

Worship ceremony activities cannot be separated from Bible dogma, therefore it is important for Church leaders to take the right attitude according to God's Word to carry out worship ceremonies according to God's commands. Studying the Bible or studying the contents of the Bible as a way to interpret the contents of the Bible that are applied in worship ceremonies is an important activity. This is done to prevent the Church from deviating from God's commands and rules. Finding understanding God's intents and purposes is another benefit of studying the Bible.

The Higher Than Ever Church's leadership, the Church Pastoral Team, decides or interprets how the Bible is to be used in worship services there. It is not an anomaly that the Church leadership chose to include the Trumpet instrument in the worship service at the Higher Than Ever Church based on their reading and interpretation of the Bible.

"We utilise the Trumpet instrument because this instrument is very important and it is written in the Bible as an instrument that was sounded in various

significant events in the Bible," said Pastor Victor, the pastor of the Higher Than Ever Church.

Additionally, Pastor Victor, who serves as the pastor of the Higher Than Ever Church, clarified that God, not I or the pastoral team, had a purpose for the Trumpet's existence at the Higher Than Ever Church; instead, it was an instrument He desired for the congregation there. The Higher Than Ever Church's Pastor, who serves as the church's unified head, communicates or interacts with other Pastoral teams to make decisions regarding matters such as the existence of the Trumpet instrument.

Through the congregation pastor and the pastoral team reading and interpreting Scripture on the Trumpet instrument, the Trumpet instrument at the Higher Than Ever Church also came into being. The trumpet instrument was found to be extremely essential through a thorough Biblical study process, so the pastor of the Higher Than Ever Church advised including the Trumpet instrument as one of the worship ceremonial instruments at the Higher Than Ever Church.

The Pastoral Team agreed to use the Trumpet instrument as one of the instruments in the worship ceremony at the Higher Than Ever Church. The Pastoral Team of the Higher Than Ever Church then purchased the Trumpet instrument from Israel and organised a Trumpet blowing team. Every year since the Higher Than Ever Church's inception, there has been a spiritual pilgrimage to Israel to follow in the footsteps of the Lord Jesus, the prophets, and the apostles of the Bible. The Pastoral team that participated in this spiritual tourism activity went to Israel to purchase the Trumpet instrument. Then there's the trumpet-blowing team, which is made up of trumpet trainers and trumpet-blowing participants who are training to become *Tokea*.

The pastor and the Pastoral team's activity of reading, learning, and interpreting the Bible on the Trumpet instrument are consistent with Blumer's first concept of symbolic interactionism. Blumer's first premise of symbolic interactionism is that humans act utilising the Trumpet instrument for Bible study depending on the connotations that the Trumpet instrument holds for them.

Conveying the Dogma of Interpreting the Meaning of the Trumpet to the Congregation

The first discussion is on symbolic interactionism, which is consistent with Blumer's idea of symbolic interactionism, in which the Pastor and Pastoral team of the Higher Than Ever Church take action based on Bible interpretations. To proceed to

Blumer's second feature or concept of the theory of symbolic interactionism, communication or interaction with the congregation of the Higher Than Ever Church is carried out.

The symbol's meaning follows a preset agreement. Individual behaviour will be understood in whatever form it takes if the individual can comprehend and respect the actions and roles of others and is willing to establish agreements ([Amie, Nuryatin, & S, 2014:2](#)). Communication steps must include the process of transmitting personal thoughts or sentiments to others through the use of symbols as intermediary media ([Hutapea, 2017:6](#)). This is consistent with the Church's policy of opening contact with the congregation to reach an accord.

The leadership of the Higher Than Ever Church teaches the concept of understanding the meaning of the Trumpet instrument to the congregation through the activities of worship sessions. The Pastoral team of the Higher Than Ever Church carried out the activity of conveying the dogma of interpreting the meaning of the Trumpet instrument so that every member of the Higher Than Ever Church understands, agrees, and does not misunderstand the existence of the Trumpet instrument in worship ceremonies at the Higher Than Ever Church.

The delivery of dogma through worship, like that of the Church in general, does not take place exclusively during Sunday service rituals. Members of the Higher Than Ever Church's congregation are divided into many zones, which are further subdivided into rayon, and the rayon is further subdivided into several family altars, abbreviated as MK.

Each region, each rayon, and each family altar has a head or chairman. Worship services are also not held in the Higher Than Ever Church edifice, but are carried out from the house to house by members of the regional or rayon congregation or particular family altars. Family altars can also be hosted in a mutually agreed-upon location. The worship service for each region or altar is normally held by families on Thursdays at 18.00 WIB (Western Indonesian Time) at the location of each group. Family altars may not be held on Thursdays in some circumstances, but are held according to mutual agreement in specific regional or rayon groupings or family altars.

Worship sessions are also held between the Pastoral team and regional heads, rayon heads, and family altar heads. The worship service meeting and regional heads, rayon heads, and family altar heads

of the Pastoral Team are held once a month, usually on the last Tuesday of the month, at 18.00 WIB, in the Higher Than Ever Church building. Under certain situations, the Pastoral team's worship ceremony meeting and regional heads, rayon heads, and family altar heads are not held on Tuesday but are carried out according to a mutually agreed timetable with further confirmation from the Pastoral team of the Higher Than Church.

Higher Than Ever Church leaders discuss and converse regarding the theology of the meaning of the Trumpet instrument through the Pastoral team's worship sessions and regional heads, rayon heads, and family altar leaders. The Pastoral team's engagement with regional heads, rayon heads, and family altar heads is open and two-way. Questions and replies are frequently exchanged to obtain answers and unify perspectives, especially those concerning the doctrine of the significance of the Trumpet instrument.

It is the responsibility of the regional heads, rayon heads, and family altar heads to communicate what was learned during the worship meeting with the Pastoral team to the members of the regional or rayon group or their respective family altars. The activities of the Pastoral Team worship gathering for regional heads, rayon heads, and family altar heads, as well as the dogma of the meaning of the Trumpet instrument, are consistent with Blumer's second idea of symbolic interactionism. The second concept of Blumer's symbolic interactionism theory is that the meaning of the Trumpet is derived through social interaction with the Pastoral team and the heads of each region.

Trumpet Instrument in the Higher Than Ever Church Worship Ceremony

Apart from providing a service for worship ceremonies, the presence of music in the Church is for educational purposes (Rohwer, 2011:50). The interaction that occurs during the worship process at the Higher Than Ever Church when the sound of the Trumpet is heard will gradually build awareness.

Every Sunday, the main service of Higher Than Ever Church is held three times, the first at 07.00 WIB, the second at 10.00 WIB, and the third at 17.00 WIB. Every religious service ceremony at the Higher Than Ever Church, which is tasked with a staff of pulpit attendants, differs between the first, second, and third service ceremonies. The worship leaders, singers, chorus, band, trumpeters, and dancers are all unique.

The theology of the significance of the Biblical Trumpet instrument is conveyed and presented to the congregation through their various areas, rayons, or family altars, followed by the application of the Trumpet instrument in the main worship event at the Higher Than Ever Church. The Tokea who was slated to serve as Trumpet blowers serve in the main worship service at the Higher Than Ever Church.

"Besides 6 Pastoral pastors, the Pastoral team also has a staff that controls the schedule of services and arrangements for worship settings," stated Pastor Victor, Pastor of the Higher Than Ever Church. They are in charge of the preparation and needs of the worship ceremony.

Symbolic interaction is a type of communication that generates a unique meaning and initiates a process of interpretation. The term symbolic is derived from the word "symbol," which refers to a sign that exists as a consequence of mutual agreement and is then carried out by all members (Hutapea, 2017:7). The significance of the Trumpets in the Bible is thoroughly imparted to the assembly during the engagement stage with the congregation during the worship ceremony. What the leadership of the Higher Than Ever Church comprehended and understood was also comprehended by the congregation after everything was presented in the major worship ceremony, which was attended by the entire congregation. The chart below depicts the environment during the worship ceremony at Higher Than Ever Church.

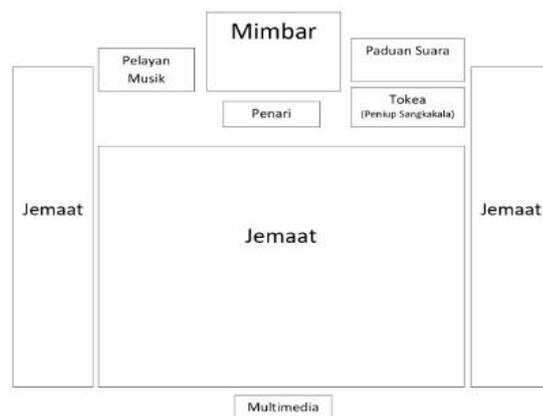


Figure 01. Setting of Place of Worship Ceremony (Researcher's Observation 12/12/2021)

There must be good interaction and communication at every religious service ceremony done at the Higher Than Ever Church. Interaction occurs to walk in a solemn worship service at the Higher Than

Ever Church. The researchers observed the choir, music team, trumpeters, and dancers in the photos below.



Photo 01. *Higher Than Ever Church Choir Team*
(Researcher Observation 12/12/2021)

The main reason for having a choir team in the main worship event at Higher Than Ever Church is to encourage the congregation to sing and express themselves while worshipping God. There is no sound division, nor is there any sheet music or notation for sound distribution.

"The choir team simply uses feelings, they are used to rehearsing and already know the parts, which they name voice parts one, voice parts two, and voice parts three," said Pastor Hasto, Pastoral Pastor of the Higher Than Ever Church.



Photo 02. *Higher Than Ever Church Music Service Team*
(Researcher Observation 12/12/2021)

The music team at Higher Than Ever Church did not use block notes to read during the worship ceremony, but what was played was practised on Friday evening after the minister's prayer. The worship leader directs the music server's song selection.

"What the music team plays is depending on what is practised on Friday night," said Pastor Hasto, one of the Pastoral Pastors of the Higher Than Ever

Church. Worship leaders will share YouTube URLs to songs to be sung for worship before Friday."

Higher Than Ever Church's worship music is not strict, in the sense that it is not dependent on notation flow, but rather on the worship leader's directions, so that the musical accompaniment will obey the worship leader rather than the original song sequence. Worship leaders frequently employ songs that have not been practised. The worship leader observes the service's environment and hears the Holy Spirit or God speak about what additional songs are being sung.

"Singing is more flexible," said Steve, the head of the music ministry team at Greater Than Ever Church. If the songs are not practised beforehand, the music team is prepared. If someone knows the song, they will give an order, if no one knows, then we use feeling."



Photo 03. *Tokea Church of Higher Than Ever*
(Researcher's Observation 12/12/2021)

The *Tokea* or Trumpet blowers have been equipped with knowledge related to the sound of playing the Trumpet instrument. The sounds that the *Tokeas* play are the rehearsed sounds of playing the Trumpets.

Pastor Hasto one of the Pastoral Pastors of the Higher Than Ever Church said: "The sound of the trumpet playing must be clear because the good and consistent sound quality will make the atmosphere of the worship ceremony feel more solemn".

The solidarity of the *Tokea* must be considered so that the goal of blowing the Trumpets can be achieved. The function of playing the Trumpet to help the congregation enter into the presence of God must be a target in the blowing of the Trumpet so that the sound of playing the Trumpet does not disturb the congregation.

Dedy, as one of the trumpeters at the Higher Than Ever Church, said, "Obeying the instructions of the *Tokea* leaders is the basis for cohesiveness in blowing the Trumpets. The sound of a Trumpet can sound noisy and disturbing when it is blown without rules.



Photo 04. *Higher Than Ever Church Dancers*
(Researcher Observation 12/12/2021)

The Church provides costumes and attributes to dancers in the worship event at the Higher Than Ever Church. According to God's Word, dancers' costumes and attributes, such as heart shapes, flags, winged costumes, and many more, are prophetic. Things that dancers do has been taught to them as part of the Church's dancing team.

The costumes and qualities worn by dancers represent Biblical prophetic symbols," stated Pastor Hasto, one of the Pastoral Pastors at the Higher Than Ever Church. Such as the attribute of the heart, our emblem of love for God, the attribute of the flag, our symbol of victory."

At the worship service of Higher Than Ever Church, the choir, music team, trumpeters, and dancers work as one entity. *Tokea* or Trumpet blowers need to consider the sound of the Trumpet playing by paying attention to the music team, choir, and dancing team.

There will be synergy and God's word will be transmitted in the worship event at Higher Than Ever Church due to good communication and interaction between servants.

Every Sunday, the religious ceremony meeting activities of the Higher Than Ever Church are held three times. The first service ceremony at 07.00 WIB, the second service ceremony at 10.00 am, and the third service ceremony at 17.00 were all related to the use of the Trumpet instrument in the worship ceremony at Higher Than Ever Church, which was following Blumer's third concept of symbolic interactionism. The third concept of Blumer's symbolic interactionism theory is that the meanings associated with the Trumpet instrument are polished in continual social interactions with all members of the Higher Than Ever Church, including the congregation in the major worship ritual.

The interplay of the Church and music creates a space for interaction ([Rauhut, 2017:309](#)). The presence of music in various churches is frequently a beneficial conversation amongst churches for church leaders to exchange knowledge. Music has a strong relationship and interaction with God's Word, according to [Yuliarti & Nainggolan \(2021:54\)](#) because music is a means of expressing God's message.

CONCLUSION

Based on the research results and discussion it could be concluded that the meaning of Trumpet instrument is as one of instruments in worship ceremony at Higher Than Ever Church based on the study on Bible content done by Pastoral team of Higher Than Ever Church through prayer and reading of Bible deeply. Then it was conveyed to the congregation through unities of Family Mezbah group which then was perfected in Trumpet game in worship ceremony at Higher Than Ever Church. From here it could be known that the symbolic interactions that occurred are: (1) Between the Pastoral team and The God through God's Words in The Bible, (2) Between the Pastoral team and chairpersons of Family Mezbah, (3) Between the chairpersons of Family Mezbah and their congregation members, (4) Among the players of Trumpet, and (5) Between the congregation and the God when the worship ceremony was taking place.

REFERENCES

Amie, A. Y., Nuryatin, A., & S, N. H. (2014). *Interaksi Simbolik Tokoh Dewa dalam Novel Biola Tak Beradawai Karya Seno Gumira Ajidarma:*

- Kajian Interaksionisme Simbolik George Herbert Mead. *Jurnal Sastra Indonesia*, 3(1), 1–6.
- Bevans, S. B. (2002). *Model-model Teologi Kontekstual* (1st ed.). Maumere-Flores: Ladelero.
- Durikase, F., & Purba, B. A. (2020). Peranan Pemusik Gereja dalam Mengiringi Nyanyian Jemaat. *Musik Dan Pendidikan Musik*, 1(1), 36–42.
- Elders, W. (2019). The Number Seven as Signifier of Symbolism in the Sacred Music of the Renaissance. *Sacred Music*, 146(2), 7–27. <https://doi.org/10.1017/CCOL9780521833479.011>
- Hutapea, E. (2017). Identifikasi Diri melalui Simbol-simbol Komunikasi (Studi Interaksionisme Simbolik Komunitas Pemakai Narkoba di DKI Jakarta). *Bricolage: Jurnal Magister Ilmu Komunikasi*, 2(1), 1–14.
- Kudiya, K., Sabana, S., & Sachari, A. (2017). Symbolic Meaning of the Ornamental Diversity of Cirebon Batik Pegajahan. *Mudra Jurnal Seni Budaya*, 31(3). <https://doi.org/10.31091/mudra.v31i3.42>
- Lontoh, F. O. (2016). Pengaruh Kotbah, Musik Gereja dan Fasilitas Gereja terhadap Tingkat Kehadiran Jemaat. *Kerusso*, 1(1), 1–15.
- Lopuhaa, A. O. (2019). Interpenetrasi Agama Kristen dan Agama Suku dalam Tradisi Cuci Negeri di Hukurila. *Jurnal Sosial Humaniora (JSH)*, 12(1), 1–14.
- Mahrt, W. (2018). St. Augustine's Time and Eternity in Medieval Music. *Sacred Music*, 145(4), 6–14. <https://doi.org/10.1017/CCOL9780521833479.011>
- Marianti, D., & Azeharie, S. S. (2019). Komunikasi Transendental Antara Penari Tamborin dan Tuhan. *Koneksi*, 2(2), 285–292. <https://doi.org/10.24912/kn.v2i2.3897>
- Maryono. (2019). Implikatur Presentasi Komplementarisme Verbal dan Nonverbal Tari Gambiranom Susunan S. Ngaliman. *Mudra Jurnal Seni Budaya*, 34(1), 116–126. <https://doi.org/10.31091/mudra.v34i1.646>
- Orakwe, J. T. (2018). Rudolf Otto's Concept of the Holy vis-à-vis the Functionality of Sacred Music Only. *Sacred Music*, 145(3), 8–18. <https://doi.org/10.1017/CCOL9780521833479.011>
- Parmadie, B., Kumbara, A. . N. A., Wirawan, A. . B., & Sugiarta, I. G. A. (2018). Pengaruh Globalisasi Dan Hegemoni Pada Transformasi Musik Dol Di Kota Bengkulu. *Mudra Jurnal Seni Budaya*, 33(1), 67. <https://doi.org/10.31091/mudra.v33i1.240>
- Polly, J. A. (2020). Peranan Musik dalam Ibadah. *KALUTEROS: Jurnal Teologi Dan Pendidikan Kristen*, 2(1), 81–96.
- Pranesta, R. H. (2017). Musik Kontemporer di dalam Ibadah Gereja Karismatik (Suatu Kajian Historis-Musikologis). *Teologi Dan Pengembangan Pelayanan*, 10(1), 70–95.
- Rauhut, M. (2017). With God and Guitars: Popular Music, Socialism, and the Church in East Germany. *Popular Music and Society*, 40(3), 292–309. <https://doi.org/10.1080/03007766.2017.1300504>
- Rohwer, D. (2011). Music Communication in the Church Environment: The Advanced Training Program for Church Musicians. *Texas State University*, Vol. 86, pp. 48–58. Texas-San Marcos USA: Texas Music Education Research.
- Sasongko, M. H. (2018). *Gereja Karismatik dan Inkulturasi Musik di dalam Sistem Ibadahnya* (pp. 1913–1927). pp. 1913–1927. Yogyakarta: Program Pascasarjana S-3 Bidang Humaniora UGM.
- Sasongko, M. H. (2019). Musik Etnik dan Pengembangan Musik Gereja. *Tonika*, 2(1), 32–47.
- Setiawati, D. (2011). Interaksionisme Simbolik dalam Kajian Sejarah. *Agastya*, 1(1), 99–115.
- Siregar, N. S. S. (2011). Kajian tentang Interaksionisme Simbolik. *Perspektif*, 4(2), 100–110.
- Suarta, I. M. (2018). Nilai-nilai Filosofis Didaktis , Humanistik , dan Spiritual dalam Kesenian Tradisional Macapat Masyarakat Bali. *Mudra Jurnal Seni Budaya*, 33(2), 191–199.
- Sutopo, H. B. (2006). *Metodologi Penelitian Kualitatif Dasar Teori dan Terapannya dalam Penelitian* (2nd ed.). Surakarta: Universitas Sebelas Maret.
- Wijayanto, B. (2010). Akulturasi Gospel dalam Musik Gereja Kharismatik di Indonesia. *Gelar (Jurnal Seni Budaya)*, 8(1), 1–15.

Wijayanto, B. (2015). Strategi Musikal dalam Ritual Pujian dan Penyembahan. *Resital*, 16(3), 125–140.

Yuliarti, U., & Nainggolan, A. M. (2021). Memahami Perkembangan Musik Gerejawi dan Signifikansinya bagi Pelayan Musik. *Psalmoz*, 2(2), 53–64.