

The Role of Gospel Music in Enhancing Congregational Participation and Spiritual Experience at Gereja Gerakan Pentakosta Batu Karang Sejati Bitung

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ARTICLE INFO	ABSTRACT
Received: August 16, 2026	This study examines the role of gospel music arrangements in enhancing congregational participation and spiritual experiences during Pentecostal worship at Gereja Gerakan Pentakosta Batu Karang Sejati Bitung, North Sulawesi. The study employed a descriptive qualitative approach to explore congregants' experiences, perceptions, behaviors, and responses to gospel music in a natural worship context. Data were collected through observations, semi-structured interviews with 20 congregants and the church pastor, and documentation of worship activities. The data were analyzed through data condensation, data display, and conclusion drawing and verification. The findings indicate that gospel arrangements positively influenced the worship atmosphere and congregational participation. Although the songs and lyrics remained unchanged, modifications in rhythm, tempo, harmony, dynamics, vocal expression, and musical interaction created a livelier, warmer, and more expressive worship environment. Congregants demonstrated increased participation through active singing, clapping, hand raising, bodily movement, and responses to worship leaders. Younger congregants showed particularly positive responses, perceiving gospel music as energetic, creative, and relevant to their musical preferences. Gospel music also supported emotional and spiritual experiences, including greater enthusiasm, joy, peace, attentiveness, personal reflection, and feelings of closeness to God. However, respondents emphasized that music functions as a supporting medium rather than the sole determinant of spiritual experience, which remains influenced by personal faith and spiritual readiness. The study concludes that gospel music can function as an affective, participatory, social, and spiritual resource in Pentecostal worship when implemented with appropriate musical competence, coordination, expressive performance, and spiritual orientation.
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1. Introduction

Music is a form of art that possesses a unique capacity to influence human emotions, behavior, social interaction, and subjective experience. Across social and cultural contexts, music functions as a medium of communication, self-expression, entertainment, education, emotional regulation, and collective identity. In religious contexts, however, music assumes a deeper function because it is closely associated with faith, spirituality, worship, and religious experience. Music therefore cannot be understood merely as an aesthetic component of worship but also as a medium through which individuals and communities express faith, construct meaning, and develop relationships with God and others (Rumengan, 2023). In Christian worship, music has historically occupied a central position through singing, praise, prayer, and the teaching of religious values. Prasetya (2013) emphasizes that church music serves functions beyond accompanying worship because it can clarify liturgical actions, reinforce theological messages, and create an atmosphere that supports the spiritual experience of the congregation.

The development of church music has continuously changed in response to cultural, technological, and social transformations. Traditional hymns and liturgical songs have increasingly been accompanied by contemporary musical forms that adopt styles familiar to modern audiences. One significant development is Contemporary Christian Music (CCM), which combines Christian messages with popular musical styles such as pop, rock, folk, and R&B (Walker, 2019). This development demonstrates that church music is not static but adapts to the changing characteristics and preferences of worshippers. McCracken (2024) notes that CCM has maintained its relevance by combining spiritual messages with musical expressions that are accessible to contemporary audiences. Such musical transformation can consequently affect not only how worship is performed but also how congregants respond emotionally and participate in worship.

Within the development of Christian music, gospel music remains an important musical tradition because of its strong association with emotional expression, communal singing, rhythmic intensity, and spiritual engagement. Gospel music developed from African-American Christian musical traditions through the interaction of spirituals, church songs, blues, and popular music. Its characteristics include strong rhythms, rich harmonies, expressive vocal techniques, improvisation, call-and-response patterns, and dynamic musical changes. These characteristics provide opportunities for worshippers to participate actively through singing, bodily movement, emotional expression, and collective responses. In Pentecostal and Charismatic worship, these characteristics are particularly relevant because worship tends to emphasize active participation and experiential dimensions of faith.

The relationship between congregational music and participation has increasingly attracted scholarly attention. Thornton (2023) argues that contemporary congregational songs cannot be separated from questions of performance and participation because musical presentation involves interaction between worship leaders and congregants. Music consequently forms part of the participatory structure of worship rather than functioning merely as an accompaniment. This perspective is supported by Wong and Purmanasari (2024), who found that liturgical music in Charismatic churches contributes to emotional experiences and congregational participation. Musical elements can stimulate emotions such as joy, sadness, and exaltation while encouraging singing, bodily movement, and other forms of active worship. These findings indicate that the musical form and manner of performance can become important factors in shaping the quality of congregational engagement.

The connection between music and religious experience can also be explained from the perspective of music psychology. Juslin and Sloboda (2001) explain that music can generate emotional responses through psychological mechanisms involving perception, memory, personal experience, expectation, and social context. These emotional responses can subsequently influence attention, bodily reactions, behavior, and subjective experience. In

worship, such responses may be reflected in increased attentiveness, active singing, physical expression, emotional involvement, prayer, and a stronger subjective sense of spiritual connectedness. Therefore, musical characteristics may contribute to the psychological conditions through which worshippers experience and interpret their relationship with the divine.

Recent studies have further demonstrated the importance of church music in congregational participation and spiritual formation. Katharina et al. (2025) found that church musicality encompasses musical competence, leadership, preparation, congregational participation, and the spiritual readiness of worship leaders. Their findings indicate that church musicality is associated with affective, cognitive, behavioral, commitment, and transformational dimensions of faith formation. Allums (2025) similarly emphasizes that congregational worship engagement needs to be examined from both the perspectives of worship leaders and congregants because participation constitutes an important component of faith formation. These findings suggest that the effectiveness of worship music should not be evaluated solely according to musical quality but also according to its capacity to facilitate meaningful participation and spiritual engagement.

The relevance of music to Pentecostal spirituality has also been highlighted in recent Indonesian research. Bemey (2026) explains that church music in Indonesian Pentecostalism functions not simply as liturgical accompaniment but also as a structure that organizes worship roles, regulates congregational participation, shapes spiritual experience, and supports the internalization of religious values. Similarly, Sanggor et al. (2026) found that liturgical music in a Pentecostal church in Gorontalo contributes to the creation of a sacred atmosphere, the organization of worship, and the expression of individual and collective spirituality. Furthermore, Purba and Siagian (2026) reported that contemporary music can increase congregational participation, particularly through active singing and involvement in music ministry, although musical preferences may differ across age groups. Situmorang, Kustap, and Purba (2026) also found that musical dynamics in Pentecostal worship can create peaceful, reverent, lively, and reflective atmospheres that support deeper emotional and spiritual engagement.

These findings provide an important basis for examining the specific role of gospel musical arrangements in Pentecostal worship. The present study was conducted at Gereja Gerakan Pentakosta Batu Karang Sejati Bitung, where music is an important component of weekly worship. Before the intervention, the church commonly used Contemporary Christian Music during praise and worship. Nevertheless, not all congregants demonstrated the same degree of emotional and spiritual engagement, with some appearing relatively passive in worship. To examine the influence of musical style without changing the worship repertoire, gospel arrangements were applied for one month of weekly worship while maintaining the same songs previously used. Thus, the principal change concerned the musical arrangement and performance style rather than the lyrics or familiarity of the songs.

Initial observations indicated changes in the worship atmosphere following the implementation of gospel arrangements. Congregants appeared more active in singing, more expressive in worship, and more emotionally engaged. Although previous studies have examined contemporary worship music, liturgical music, church musicality, and musical dynamics, research specifically examining the application of gospel arrangements to familiar worship songs within a local Pentecostal congregation in Indonesia remains limited. This represents an important research gap because changes in musical style may generate different congregational responses even when the songs and lyrical content remain unchanged.

Therefore, this study aims to analyze the role of gospel music in increasing congregational participation and spiritual experience at Gereja Gerakan Pentakosta Batu Karang Sejati Bitung. Specifically, it examines the ways in which gospel musical arrangements influence congregational involvement, active singing, emotional expression, worship atmosphere, and

subjective spiritual experience. The study is expected to contribute empirical evidence to the fields of church music, music psychology, Pentecostal worship, and congregational spirituality while providing practical insights for worship leaders and church musicians in developing musical arrangements that support active participation and meaningful spiritual experiences.

2. Methods

This study employed a descriptive qualitative approach to understand the role of gospel music in enhancing congregational participation and spiritual experiences during worship. This approach is appropriate for describing the experiences, perceptions, behaviors, and meanings attributed by participants to a phenomenon in its natural context (Leksono, 2013). Qualitative research also enables an in-depth understanding of the meanings constructed by individuals or groups based on particular experiences (Creswell & Poth, 2018).

The study was conducted at Gereja Gerakan Pentakosta Batu Karang Sejati, Bitung, North Sulawesi, which was purposively selected because it implemented a gospel music style for one month during Sunday worship services. The study focused on (1) the role of gospel music in worship and (2) its contribution to congregational participation and spiritual experiences. Participation included involvement in singing, responses to the worship leader, bodily expressions, attentiveness, and active engagement in worship. Spiritual experiences included emotional responses, engagement with the songs, inner atmosphere, feelings of closeness to God, and personal interpretations.

The data consisted of primary and secondary data. Primary data were obtained through worship observations, semi-structured interviews with 20 congregants and the church pastor, and documentation of worship activities. Informants were purposively selected based on their involvement and experiences in participating in the implementation of gospel music. Secondary data were obtained from books, journal articles, theses, and other relevant literature concerning church music, gospel music, music psychology, emotions, and Pentecostal worship. The songs used during worship were not changed in terms of lyrics; rather, their arrangements and performances were adapted to gospel music characteristics to focus the analysis on congregational responses to the change in musical style.

Data were collected through observation, interviews, and documentation. Observation focused on the worship atmosphere, congregational involvement, singing activities, worship expressions, emotional responses, and interactions between the worship leader and congregation. Interviews explored perceptions of gospel arrangements, changes in participation, emotional responses, and spiritual experiences. Documentation included song lyrics, liturgical arrangements, photographs, and recordings of worship activities.

Data analysis involved data condensation, data display, and conclusion drawing and verification (Miles, Huberman, & Saldaña, 2014). Data from observations, interviews, and documentation were categorized into themes such as congregational participation, emotional expressions, worship atmosphere, responses to gospel music, and spiritual experiences. The categorized data were then presented descriptively to identify patterns and relationships among themes. Conclusions were verified by comparing observations, informants' statements, and documentary evidence. The analysis was conducted iteratively to ensure that the interpretations remained grounded in the field data (Sugiyono, 2019).

The findings were further interpreted using the Affective Response perspective proposed by Juslin and Sloboda (2001), which explains that musical characteristics, such as rhythm, dynamics, harmony, vocal expression, and musical interaction, can influence emotional responses through psychological processes and personal experiences. This perspective was used to understand the relationship between the implementation of gospel arrangements, emotional expression, congregational involvement, and spiritual experiences during worship.

3. Results

3.1 *Overview of Worship Implementation*

The implementation of worship at Gereja Gerakan Pentakosta Batu Karang Sejati Bitung demonstrates the distinctive characteristics of Pentecostal churches, which emphasize active congregational involvement in praise and worship. Based on observations and interviews, worship services are conducted dynamically and involve various elements, including prayer, praise, worship, testimonies, offerings, and the preaching of God's Word. Music occupies a highly important position because it serves as the primary medium connecting each part of the liturgy with the congregation's responses. Before the implementation of gospel music, the church used Contemporary Christian Music (CCM) performed with conventional arrangements commonly found in modern Pentecostal churches. Although this musical form was accepted by the congregation, observations indicated that not all congregants demonstrated the same level of emotional involvement. Some congregants were actively engaged in praise and worship, while others tended to remain passive and participated primarily through verbal responses.

During the research period, the songs normally used in worship were retained but performed using a gospel-oriented musical approach. This change did not alter the theological content of the songs but only modified their presentation through richer harmonies, more lively rhythms, stronger dynamic contrasts, and more expressive musical improvisation. Observations indicated that these changes produced a different worship atmosphere compared with the previous practice. Most respondents described worship during the gospel implementation period as more lively, warmer, and more encouraging of congregational involvement. They perceived renewed energy in praise and worship, which made it easier for congregants to express their faith openly. This condition provided the basis for analyzing the role of gospel music in congregational participation and spiritual experiences.

3.2 *Congregational Responses to Gospel Music*

Analysis of interviews with 20 respondents showed that most congregants responded positively to the implementation of gospel music in worship. The majority stated that the gospel style created a livelier atmosphere compared with the previous musical approach. They described the worship experience as more enthusiastic, uplifting, and encouraging of emotional involvement throughout the worship process. Respondents explained that gospel music helped them enter more easily into the worship atmosphere. Some stated that stronger rhythms increased their enthusiasm for participating in praise, while others emphasized that richer harmonies and more expressive dynamics helped them experience the meaning of the songs more deeply. These findings indicate that changes in musical style can influence how congregants receive and respond to the spiritual messages conveyed through worship songs.

Beyond the emotional aspect, respondents also demonstrated changes in worship behavior. Most reported becoming more active in singing, raising their hands more frequently, clapping, and displaying other forms of worship expression when gospel music was used. These expressions indicate increased congregational participation in worship. Several respondents explained that they had previously tended to participate passively, but when the same songs were performed with a gospel character, they felt more encouraged to become actively involved. This experience suggests that musical characteristics can influence the intensity of congregational participation even when the song material itself remains unchanged.

3.3 *Gospel Music and Congregational Spiritual Experiences*

A significant finding of this study was the enhancement of congregants' spiritual experiences during the use of gospel music. Most respondents stated that they felt closer to God when participating in worship accompanied by gospel music. They described these

experiences in terms of greater peace, joy, hope, and spiritual closeness. Several respondents reported that gospel music helped them concentrate more fully during worship. Before the implementation of gospel arrangements, they sometimes experienced difficulty maintaining concentration throughout the service. Following the introduction of gospel arrangements, however, they found it easier to focus their attention on the song lyrics and the spiritual meanings conveyed through them.

In addition, several respondents stated that gospel music facilitated deeper personal reflection. They found it easier to recall life experiences, personal struggles, and God's presence through the songs being performed. This experience indicates that gospel music functions not merely as a form of spiritual entertainment but also as a medium for contemplation and spiritual reflection.

Nevertheless, several respondents emphasized that spiritual experiences are not determined entirely by music. They argued that music functions primarily as a supporting medium, while the depth of spiritual experience ultimately depends on an individual's personal relationship with God. This finding demonstrates that congregants maintain a balanced understanding of the function of music in worship.

3.4 The Influence of Gospel Music on Youth Participation

The study also showed that younger congregants responded very positively to the use of gospel music. Many respondents considered the gospel style more closely aligned with the musical preferences of Millennials and Generation Z than the style previously used. They perceived gospel music as more energetic, creative, and capable of expressing their faith. Younger congregants tended to participate more actively in praise when gospel music was used. They demonstrated greater enthusiasm both as worshippers and as music ministry participants. Some respondents even stated that the use of gospel music could serve as an effective strategy for maintaining youth engagement in church life. This finding indicates that music plays an important role in bridging the spiritual and cultural needs of younger generations. In the context of the modern church, the use of relevant musical forms can help increase engagement without diminishing the underlying theological values.

3.5 Challenges in Implementing Gospel Music

Although most respondents expressed positive views, the study also identified several challenges in implementing gospel music. Some respondents highlighted the need to improve the quality of music ministry, particularly in technical aspects such as team cohesion, vocal quality, coordination among ministry members, and the management of worship dynamics. In addition, concerns were raised that excessive emphasis on musical aspects could distract congregants from the primary purpose of worship. Therefore, several respondents emphasized that musical innovation should remain oriented toward worshipping God rather than merely pursuing performance quality. These findings indicate that the successful implementation of gospel music is determined not only by the characteristics of the music itself but also by the spiritual preparedness and professionalism of those involved in music ministry.

4. Discussion

4.1 Gospel Music as an Affective Stimulus in Worship

The findings indicate that gospel music plays an important role in stimulating congregants' affective responses during worship. Most respondents reported increased enthusiasm, joy, emotional involvement, and attentiveness when familiar worship songs were presented using gospel arrangements. These findings support the perspective of Juslin and Sloboda (2001), who explain that the relationship between music and emotion involves multiple psychological, cognitive, social, and musical processes. Emotional responses to

music are not produced solely by the musical stimulus itself but emerge through interactions among musical characteristics, listeners, personal experiences, and situational contexts.

The present findings are also consistent with Juslin et al. (2008), who demonstrate that emotional responses to music are influenced by the interaction between the listener, the music, and the situation. In the present study, the worship context appears to strengthen the emotional impact of gospel music because musical expression occurs simultaneously with prayer, singing, collective worship, and religious reflection. Thus, the emotional response observed among congregants cannot be separated from the spiritual and social context in which the music is experienced.

From a neuropsychological perspective, music can activate mechanisms associated with pleasure, emotional processing, expectation, and reward. Koelsch (2014) explains that music-evoked emotions involve several brain systems associated with affective processing and reward, while Panksepp and Bernatzky (2002) emphasize the relationship between musical stimulation, emotional states, and physiological responses. These perspectives help explain why changes in rhythm, harmony, dynamics, and musical intensity may contribute to the stronger emotional responses reported by participants.

Therefore, gospel music in this study can be understood not merely as an accompaniment to worship but as an affective stimulus that helps shape the emotional atmosphere of the service. The increased enthusiasm and emotional involvement reported by respondents suggest that musical presentation can influence how congregants experience and respond to worship activities.

4.2 Harmonic Characteristics of Gospel Music

One of the important musical characteristics identified in the findings is the role of harmony. Compared with the previous arrangements, gospel arrangements were perceived by respondents as richer, more expressive, and emotionally engaging. The use of extended chords, harmonic variation, modulation, and richer chord progressions contributed to making familiar songs sound different and more emotionally expressive.

This finding is consistent with Sloboda (1991), who demonstrated that particular structural characteristics of music can be associated with strong emotional responses. His study found that unexpected harmonies and particular melodic structures could contribute to physical and emotional reactions such as chills, tears, and other intense responses. Thus, the respondents' perception that richer gospel harmony made familiar songs more emotionally powerful can be understood in relation to the capacity of musical structures to generate expectation, surprise, and emotional tension.

Similarly, Huron (2006) explains that musical expectations play an important role in emotional experience. Listeners continuously generate expectations about what will happen next in music, and the confirmation, delay, or violation of those expectations can influence emotional responses. In gospel arrangements, harmonic extensions, transitions, and unexpected chord movements may therefore create moments of tension and release that intensify the emotional experience of worship.

The finding also supports Kivy (1990), who discusses how musical structures themselves can contribute to the expressive and affective qualities of music. In the context of this study, harmony therefore functions not simply as a technical component of musical arrangement but as an important resource for strengthening the expressive dimension of worship.

4.3 Rhythm and Tempo as Drivers of Congregational Participation

Rhythm emerged as another important factor influencing congregational participation. Respondents perceived the gospel arrangements as more energetic because of stronger rhythmic patterns, syncopation, accents, and variations in tempo. These characteristics encouraged congregants to sing more actively, clap their hands, raise their hands, and

respond more spontaneously during worship.

The relationship between rhythm and emotional arousal is consistent with Levitin (2006), who explains that the perception of rhythm, tempo, loudness, and harmony is closely connected to how humans experience and respond to music. Musical rhythm can stimulate bodily responses and encourage listeners to synchronize their movements with the musical pulse.

In the present study, faster tempos were particularly associated with praise sections, where congregants experienced greater enthusiasm and energy. Conversely, slower tempos during worship sections provided greater space for reflection and contemplation. This finding suggests that tempo functions as an emotional regulator within the structure of worship. Saarikallio (2011) similarly demonstrates that music can serve important functions in emotional self-regulation, allowing individuals to modify, maintain, or process emotional states according to their circumstances and needs.

Consequently, the effectiveness of gospel music does not depend simply on making worship faster or louder. Rather, its effectiveness lies in the flexible organization of tempo and rhythmic intensity according to the emotional and spiritual progression of the worship service. The movement between energetic praise and contemplative worship provides congregants with different opportunities for emotional engagement.

4.4 Dynamics and Musical Expression

Dynamics also played an important role in shaping the worship experience. Respondents described the gospel arrangements as more expressive because of variations in volume, intensity, vocal delivery, instrumental accompaniment, and musical energy. These dynamic changes created a sense of musical progression and helped congregants experience different emotional stages throughout the worship service.

This finding is consistent with the broader perspective of Juslin and Sloboda (2001), who emphasize that musical expression communicates and evokes emotion through a combination of structural and performance-related characteristics. Emotional communication is therefore not determined solely by the song itself but also by how the song is performed.

Gabrielsson (2011) further demonstrates that strong musical experiences can involve intense attention, emotional absorption, and a temporary reduction in awareness of surrounding activities. This perspective is particularly relevant to the present findings, as some respondents reported becoming more focused on the worship experience when the music reached particular emotional climaxes.

The findings therefore suggest that dynamic contrast can help construct an emotional trajectory during worship. A gradual musical build-up may create anticipation, while a reduction in intensity may provide space for reflection. The subsequent return to stronger musical expression can then reinforce collective worship. Huron (2006) provides a useful explanation for this process because emotional responses may emerge through the anticipation and resolution of musical events.

4.5 Musical Texture and Collective Experience

Another significant finding concerns the relationship between musical texture and collective participation. The interaction of lead vocals, background vocals, instruments, rhythmic accompaniment, and congregational singing created a richer musical environment. Respondents reported that these elements contributed to a stronger sense of togetherness during worship.

This finding can be interpreted through Small's (1998) concept of *musicking*, which views music not simply as an autonomous object but as an activity involving relationships among performers, listeners, and participants. From this perspective, congregational singing is not merely a response to music; it is itself a form of musical participation through which social

relationships are enacted and strengthened.

Similarly, Merriam (1964) emphasizes that music should be understood within its cultural and social context because musical behavior is inseparable from the people who create, perform, and experience it. In the present study, gospel music becomes meaningful because it is embedded within a collective worship environment. The interaction between the worship leader and congregation transforms music into a shared social and spiritual experience.

This interpretation is also consistent with DeNora (2000), who argues that music actively participates in the organization of social experience and human agency. Music can help shape mood, interaction, activity, and social relationships. Thus, the increased participation observed in this study indicates that gospel music functions not only at an individual emotional level but also at a collective level by facilitating synchronization and shared expression.

4.6 Gospel Music as a Medium for Spiritual Formation

The findings ultimately indicate that gospel music contributes to the spiritual experience of congregants by helping them focus, express emotions, interpret religious messages, and engage more deeply in worship. Many respondents described feelings of peace, joy, hope, closeness to God, and deeper personal reflection during worship accompanied by gospel arrangements.

These findings are consistent with Gabrielsson (2011), whose research demonstrates that strong musical experiences may become deeply personal and meaningful, sometimes producing experiences characterized by absorption, emotional intensity, and lasting personal significance. In the present context, such experiences occur within a religious environment, where musical emotions are connected to prayer, worship, personal struggles, and perceptions of God's presence.

However, the findings also reveal an important qualification: respondents did not regard music as the sole determinant of spiritual experience. Several emphasized that music functions primarily as a supporting medium, while the depth of worship ultimately depends on personal faith, spiritual readiness, and an individual's relationship with God. This finding prevents an overly deterministic interpretation of music and spirituality.

From the perspective of DeNora (2000), music can provide resources through which people organize and experience their emotional and social worlds, but its meaning is constructed through interaction between music, individuals, and context. Likewise, Juslin and Sloboda (2001) emphasize that emotional responses to music depend on multiple interacting factors rather than on musical structure alone.

Therefore, gospel music in the context of Batu Karang Sejati Church can be understood as a supporting medium for spiritual formation rather than a substitute for spirituality itself. Its contribution lies in creating an emotional, participatory, and communal environment that may facilitate reflection, expression, and engagement with the theological meaning of worship. The strongest contribution of gospel music is consequently not merely its ability to make worship more energetic, but its capacity to connect musical expression with congregational participation and personal spiritual experience.

Overall, the findings demonstrate that gospel music operates through the interaction of musical structure, emotional response, bodily participation, social interaction, and spiritual meaning. Rhythm and tempo contribute to energy and movement, harmony and dynamics intensify emotional expression, musical texture strengthens collective participation, and the worship context provides the religious meaning through which these musical experiences are interpreted. The findings therefore support an integrated understanding of gospel music as an affective, social, and spiritual resource within Pentecostal worship.

5. Conclusion

This study concludes that gospel music arrangements positively contributed to congregational participation and spiritual experiences at Gereja Gerakan Pentakosta Batu Karang Sejati Bitung. Although the songs and lyrics remained unchanged, gospel arrangements created a livelier, warmer, and more expressive worship atmosphere. Stronger rhythms, varied tempos, richer harmonies, dynamic contrasts, and expressive vocals encouraged congregants to sing, clap, move, and respond more actively, particularly among younger worshippers.

Gospel music also supported emotional and spiritual engagement by increasing enthusiasm, joy, peace, attentiveness, and feelings of closeness to God. It facilitated personal reflection and deeper engagement with the meaning of worship. However, music was not the sole determinant of spiritual experience, which remained dependent on personal faith, spiritual readiness, and individual relationships with God. Therefore, gospel music functions primarily as a supporting medium for spiritual formation.

Overall, gospel music can serve as an affective, participatory, and spiritual resource in Pentecostal worship. Its effective implementation requires appropriate musical competence, coordination, expressive performance, and spiritual preparation, while maintaining the primary purpose of worship and congregational edification.

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Conflict of Interest

The authors declare that there is no conflict of interest related to this research.

Author Contributions

Josua Natanael Sumigar, Glenie Latuni, and R. A. Dinar Sri Hartati contributed to the conception and design of the study, data collection, data analysis, interpretation of the findings, and preparation and revision of the manuscript. All authors reviewed and approved the final version of the manuscript.

Statement on the Use of AI

The authors used artificial intelligence (AI) tools for translation and language editing to improve the clarity, grammar, and linguistic quality of the manuscript. The authors remain fully responsible for the content, accuracy, interpretation, and conclusions presented in this article.

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