

Church Music Education for Sunday School Children: Strategies for Developing Church Music Ministers at the Indonesian Baptist Church of Solo

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Abstract

Since 2021, in the post-COVID-19 pandemic period, the Gereja Baptis Indonesia (GBI) Solo has faced the need for regeneration of church music ministers due to the declining involvement of adult congregational musicians in worship services. This phenomenon has encouraged the church to develop church music education for Sunday School children as an effort to nurture music ministry from an early age. This study aims to describe the strategies of church music training for Sunday School children at GBI Solo and to analyze their role in developing children's musical skills and spiritual character as prospective church music ministers. This research employed a qualitative approach with a case study design. Data were collected through observation, interviews, and documentation, while data analysis was conducted interactively, with data validity ensured through source, technique, and time triangulation. The findings indicate that church music training is implemented through a learning by doing approach that is gradual, adaptive, and integrated into church worship activities. This strategy is effective in developing children's musical skills while instilling faith-based values and character, including discipline, responsibility, cooperation, and humility, supported by synergistic collaboration among instructors, the church, and parents. The implications of this study suggest that experience-based and collaborative church music education can serve as a sustainable strategy for preparing future generations of church music ministers. The conclusion confirms that contextual and collaborative church music training strategies are able to effectively address the need for the regeneration of church music ministers.

Keywords

Church Music, Gereja Baptis Indonesia, Music Education, Sunday School, Training Strategies



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INTRODUCTION

Music is one of the fundamental elements of human life that exists across time and space. It functions not only as a form of entertainment but also as a means of cultural expression, communication, and spiritual reflection (Yohanes et al., 2025). From an anthropological

perspective, music possesses the power to touch human emotions, unite individuals in togetherness, and foster a sense of social solidarity (Ali & Nur, 2025). Through rhythm and melody, music is capable of expressing emotions that cannot always be articulated through words. Owing to its universal nature, music serves as a language that transcends differences in age, ethnicity, and social background (Wu et al., 2025).

In relation to religion, music plays an important role as an integral part of spiritual experience and the faith life of believers. It functions as a medium of worship and a means of theological reflection (Pasau & Suprandono, 2025). Through singing, believers express their relationship with God, convey gratitude, confess their sins, and affirm their hope in His love and salvation. Sacred songs possess the power to strengthen faith, inspire devotion, and deepen the meaning of liturgical worship (Woy et al., 2024).

Church music, in particular, functions as an instrument of spiritual formation that integrates aesthetic, moral, and spiritual dimensions (Telaumbanua & Salurante, 2025). Through singing and musical activities within the church, congregants are encouraged to participate actively in ministry and fellowship. Music unites the congregation as one body of Christ, reinforces communal solidarity, and cultivates sensitivity to the values of love, faithfulness, and devotion to God (Kristanto, 2025). Therefore, church music possesses a dual dimension: on the one hand, it is aesthetic and educational; on the other, it is theological and pastoral. This dual function makes music education within the church an important medium for nurturing holistic Christian faith and character (Jumaroh, 2025).

With regard to children's education, church music serves as a medium for value education and the development of individual potential from an early age. Children learn technical aspects of music, such as pitch, rhythm, and harmony, while simultaneously developing an understanding of discipline, responsibility, cooperation, and the meaning of serving God (Nauli et al., 2025). The process of learning music in the church nurtures the awareness that musical talent is a gift from God that should be used to glorify Him and serve others (Kasanang, 2025).

Musical activities in Sunday school constitute one of the most effective means of spiritual formation within Christian education. Simple yet meaningful sacred songs help children understand the teachings of the Christian faith in an enjoyable and memorable manner (Babawat, 2024). Children learn to express gratitude and love toward God while internalizing values such as obedience, humility, and togetherness. Consequently, church music education becomes a medium for fostering both the spiritual and social character of children while laying the foundation for their future involvement in music ministry (Prasetya, 2024).

Several previous studies have demonstrated that church music education contributes positively to the development of children's faith and character. Prasetya (2024) explained that sacred songs help children understand the teachings of the Christian faith in a more contextual manner. Telaumbanua and Salurante (2025) found that the active participation of congregants in church music strengthens communal solidarity and spirituality. However, most of these studies primarily emphasize the functions of church music or general learning outcomes and

have not specifically examined strategies for developing child music ministers as part of the regeneration of church ministry.

Based on this review, a research gap exists concerning the limited investigation of how church music development strategies for Sunday school children are designed, implemented, and interpreted as processes of faith education as well as the regeneration of church music ministers. Research integrating development strategies, the roles of supporting stakeholders (trainers, the church, and parents), and their impact on the formation of children's spiritual character also remains relatively limited.

The Indonesian Baptist Church (GBI) Solo recognizes the importance of regenerating church music ministers to ensure the continuity of worship ministry. The pre-adolescent children's music development program was initiated following the COVID-19 pandemic, specifically in 2021, in response to the need to prepare a new generation of church musicians as the existing generation grew older. The program was designed as an effort to regenerate and preserve church music ministry while providing opportunities for children who inherited musical abilities from their parents to develop their talents. The program is conducted weekly after Sunday school worship using a learning-by-doing approach, in which children learn through direct practice alongside music instructors and senior church musicians.

An interesting phenomenon can be observed throughout the development process. The instructors emphasize that musical talent is a gift from God that should be dedicated to His service. Every training session begins and ends with collective prayer, reinforcing the understanding that musical activities constitute an integral part of worship and spiritual formation. Furthermore, both the church and parents provide substantial support through moral encouragement as well as logistical assistance, including refreshments and musical instruments. The positive outcomes of the program are reflected in the children's increased discipline, self-confidence, commitment to worship, and greater awareness of the meaning of spiritual ministry.

Nevertheless, the implementation of the music development program at GBI Solo also encounters several fundamental challenges. Limited rehearsal space frequently hinders concentration because all musical instruments are taught within a single room. To address this constraint, the instructors implement a rotation strategy by allocating separate practice sessions for each instrument before integrating the participants into a complete band formation. Differences in the children's musical abilities also require instructors to manage group dynamics with patience and creativity. Despite these challenges, the children's enthusiasm remains high because the training atmosphere is designed to be enjoyable, relaxed, and centered on togetherness.

The urgency of this study lies in the importance of understanding how church music development strategies at GBI Solo contribute to the formation of the spiritual and musical character of Sunday school children while preparing them to become future church music ministers. Research on church music education in Indonesia remains relatively limited, particularly studies focusing on the development of children within local church contexts. In the

era of modernization and digitalization, faith education through music has become increasingly important for instilling spiritual values amid changing cultural environments and children's lifestyles.

Based on the background and phenomena described above, this study addresses the following research problems: how church music development strategies for Sunday school children at the Indonesian Baptist Church of Solo are implemented, and how instructors, the church, and parents contribute to supporting the development process. Accordingly, this study aims to provide a comprehensive description of church music development strategies for Sunday school children at GBI Solo and to explain their role in fostering faith, character formation, and the regeneration of church music ministers.

METHODS

This study employed a qualitative approach with a case study design to understand the phenomenon of church music education for Sunday school children at the Indonesian Baptist Church of Solo. This approach was selected because it aligns with the purpose of the study, which focuses on understanding the meaning, processes, and strategies for developing church music ministers within the real-life context of church ministry. A qualitative case study enables the researcher to comprehensively explore the social setting, activities, and interactions among instructors, learners, and church officials in the implementation of church music education. The study was conducted at the Indonesian Baptist Church of Solo, located at Jl. R.E. Martadinata No. 189, Gandekan, Jebres District, Surakarta City, Central Java, because the church has a well-structured music development program and serves as a concrete example of the regeneration of church music ministers beginning at the Sunday school level.

Data were collected using three primary techniques: participant observation, structured interviews, and documentation. Participant observation was conducted by involving the researcher directly in music learning activities, including regular rehearsals, ministry preparation, and Sunday school worship services. Structured interviews were employed to obtain more in-depth information from key informants, namely music teachers or instructors, Sunday school students participating in the music training program, and church administrators involved in the planning and implementation of the development program. The interviews were conducted using a pre-prepared interview guide to ensure consistency and maintain the focus of the study while still allowing informants to express their perspectives and experiences freely.

The documentation technique was used to strengthen the data obtained through observation and interviews. The collected documents included photographs of learning activities, videos of music rehearsals, recordings of worship services, evaluation notes, and other supporting documents such as song guides, rehearsal schedules, and children's musical notation. The documentation data served as empirical evidence of the ongoing development process while enriching the contextual description within the research analysis. All collected data were subsequently analyzed interactively through the stages of data reduction, data

display, and conclusion drawing, as proposed by Miles and Huberman (as cited in Salmona & Kaczynski, 2024).

To ensure the trustworthiness of the data, this study employed triangulation techniques, including source triangulation, methodological triangulation, and time triangulation. Source triangulation was conducted by comparing information obtained from different participants (instructors, students, and church administrators), methodological triangulation was carried out by combining the findings from observation, interviews, and documentation, while time triangulation involved collecting data on several different occasions to ensure the consistency of the findings.

FINDINGS AND DISCUSSION

Findings

Church Music Development Strategies for Sunday School Children

The primary strategy for church music development for Sunday school children at the Indonesian Baptist Church (GBI) Solo is based on the **learning by doing** approach, in which children are directly involved in musical practice from the beginning of the learning process. This approach was selected because it is considered the most appropriate for the characteristics of Sunday school-aged children, who tend to learn most effectively through concrete experiences, direct activities, and emotional engagement in the learning process.



Figure 1. Introduction to Musical Instruments

In its implementation, children are not burdened with abstract explanations of music theory. Instead, the instructors first introduce music through the practice of playing musical instruments and singing, and then gradually incorporate fundamental concepts such as pitch, rhythm, tempo, and dynamics. Musical concepts are taught as an integral part of a holistic musical experience within the context of church ministry. Mrs. Arum, a church music instructor at GBI Solo, stated:

"Children understand more quickly when they practice directly. If there is too much theory, they become bored quickly. Therefore, we let them hold the musical instruments and

play them right away while gradually explaining the functions of pitch and rhythm. The most important thing is that they enjoy it first; understanding will follow naturally."

The fundamental musical understanding provided in the church music development program at GBI Solo is introduced gradually and contextually in accordance with the children's ongoing musical experiences. The stages of introducing basic musical understanding are as follows.

1. Pitch recognition is introduced when children begin playing melodies or singing simple sacred songs. The instructors help children recognize high and low pitches through direct practice, such as distinguishing the opening and ending notes of a song or matching vocal pitches with instrumental accompaniment, without using complicated theoretical terminology.



Figure 2. Learning Materials Used

2. Rhythm is introduced through beat patterns and repeated rhythmic patterns within songs. Children are encouraged to experience rhythm through hand clapping, body movements, or by following simple drum beats.



Figure 3. Understanding Beat Patterns

3. Tempo is introduced when children begin playing music in groups. The instructors guide children to experience the differences between slow and fast tempos, as well as the importance of maintaining a steady tempo so that the musical performance sounds cohesive. Children learn that tempo influences the atmosphere of worship, such as energetic praise songs or reflective worship songs.
4. Dynamics are introduced in a simple manner through differences in loudness and softness in both instrumental performance and singing. Children are guided to adjust the volume of their voices and instruments according to different sections of a song so that they understand that musical expression plays an important role in conveying the meaning of sacred songs. Dynamics are explained as playing music "more softly" or "more strongly" according to the context of worship.

The learning by doing approach also strengthens the relationship between music learning and the meaning of ministry. Children are trained to perform sacred songs that are actually used during worship services, enabling them to realize that what they are learning has a real purpose. This fosters both a sense of responsibility and pride because they recognize that their musical skills can be used to serve God and the congregation.

Music development activities are conducted regularly every week after Sunday school worship. The integration of time and place with worship activities reflects the church's view that music is an integral part of children's spiritual lives. Children learn that making music in the church is an act of worship and service, rather than merely a form of entertainment or personal talent development.

This perspective is reinforced by the statement of one of the church administrators, Mr. Suseno, who is involved in the development program:

"We intentionally schedule music practice after Sunday school so that the children understand that music is part of worship. They do not come merely for practice but remain in a spiritual atmosphere. From an early age, they are taught that playing music in the church is a form of ministry."

The church music development strategy at GBI Solo is both gradual and adaptive. Children are grouped according to their interests and initial abilities in particular instruments, such as keyboard, guitar, drums, and vocals. This grouping is conducted flexibly by allowing children to try several instruments before determining which one best matches their interests and potential.

Guidance is provided both individually and in small groups, particularly during the initial stages of learning. The instructors give special attention to beginners, while children who progress more rapidly are encouraged to assist their peers informally. Once each child has acquired a basic understanding of their respective instrument, all instruments are combined into a simple ministry band format.



Figure 4. Church Music Development Process

The church music development process was conducted on Saturday, December 20, 2025, as part of the preparation for the 2025 Christmas and New Year worship services at the Indonesian Baptist Church of Solo. The development activities demonstrated the active participation of Sunday school children in church music rehearsals focused on direct practice, both in singing and playing musical instruments. The instructional materials utilized the *Nyanyian Pujian* hymnal published by the Baptist Literature Institute (LLB), which served as the primary source of sacred songs to be performed during worship services. The selection of this hymnal strengthened the connection between the development process and the liturgical needs of the church, enabling children not only to practice music technically but also to understand the ministry context of the songs they learned.



Figure 5. Instructional Materials for the Development Program

During the rehearsal process, the instructors provided guidance gradually and communicatively, adjusting their instruction to each child's individual abilities. The rehearsal atmosphere appeared relaxed yet well-directed, with the instructors providing positive feedback and motivational encouragement. This strategy helped children feel psychologically secure and prevented them from feeling pressured by differences in musical ability. The

children learned in a supportive environment without fear of making mistakes, enabling them to become more confident in trying new things, practicing actively, and developing self-confidence in making music. This condition strengthened the effectiveness of the church music development program as a means of developing musical skills while simultaneously fostering attitudes of service and togetherness within the context of church worship.

Instilling Faith and Character Values Through Music

The findings of this study indicate that the church music development program at GBI Solo consistently instills Christian faith values through structured and continuous musical practices. Rehearsal activities are conducted regularly every Saturday, and during preparations for ministry services or particular church events, the intensity of rehearsals is increased to a full week of practice, held daily from 4:00 p.m. to 9:00 p.m. Each rehearsal session begins and ends with collective prayer, demonstrating that musical activities are understood as part of worship and one's relationship with God. The emphasis on talent as a gift from God reinforces children's awareness that musical ability is not intended for personal pride but rather for serving and glorifying God.

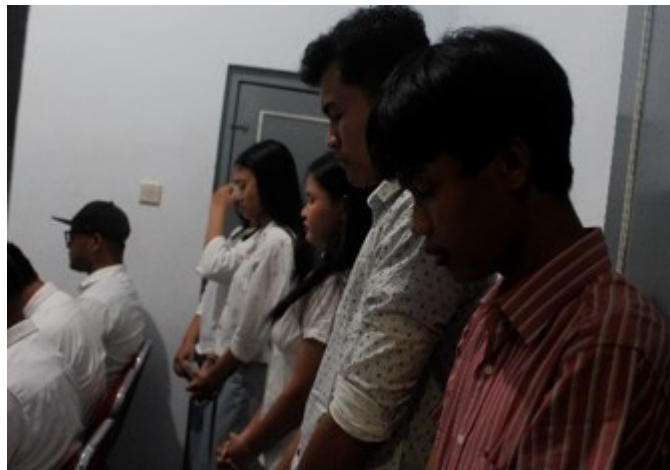


Figure 6. Opening the Development Program with Prayer

Character values such as discipline, responsibility, cooperation, and humility develop naturally through the church music rehearsal process experienced by Sunday school children at the Indonesian Baptist Church (GBI) Solo. These values are taught through internalization by means of habits, rehearsal regulations, and social interactions that occur throughout the process of making music together.

The value of discipline is reflected in the children's habit of arriving on time and attending rehearsals regularly every week. Consistent attendance becomes an essential requirement because each child has a specific role within the ministry band. The children realize that the lateness or absence of one member can hinder the rehearsal process and disrupt group cohesion. Mrs. Arum stated:

"We do not scold the children if they are late, but we explain the consequences. If one person does not come, the song cannot be performed properly. Gradually, they understand this themselves and make an effort to arrive on time."

The value of responsibility also develops as each child is assigned a specific musical role. The children are entrusted with responsibility for their respective instruments, including taking care of the instruments, practicing the assigned song parts, and performing sincerely during ministry. This sense of responsibility grows through repeated rehearsals and simple evaluations provided by the instructors. This is reinforced by the statement of Rio, one of the children participating in the development program:

"If I play the drums, I also have to practice at home. If I make mistakes, my friends become confused too. So, I try to be more serious."

The value of cooperation becomes the most prominent aspect of character development within the church music program. The children learn that the success of music ministry depends on the unity of the entire group. The process of synchronizing tempo, dynamics, and musical expression teaches children to listen to one another, adapt to one another, and appreciate the roles of their fellow team members.

This church music development process is consistent with the concept of arts-based character education, in which music functions as a medium for internalizing values through direct experience. The values of discipline, responsibility, cooperation, and humility are understood through repeated and meaningful musical practice. The children directly experience the consequences of the attitudes they demonstrate, both in relation to the success of rehearsals and to the atmosphere of togetherness within the group (Turyani et al., 2024).

The Roles of Instructors, the Church, and Parents in the Development Process

Church music instructors play a central role in the success of the Sunday school children's development process at the Indonesian Baptist Church (GBI) Solo.

1. The Role of the Instructors

The instructors serve as character educators, spiritual role models, and motivators for the children. During every rehearsal session, they strive to instill the understanding that making music in the church is a form of ministry and worship, requiring responsibility, sincerity, and humility.

The instructors' role as spiritual role models is reflected in the attitudes and behaviors they demonstrate throughout the development process. They consistently relate musical activities to faith values, including patience, self-control, and faithfulness in serving. This is evident in the way instructors respond to children's mistakes during rehearsals, not with anger but with guidance and positive encouragement. Mrs. Arum stated:

"The children are still learning, so when they make mistakes, we do not immediately reprimand them harshly. We guide them patiently while reminding them that ministry requires patience. If the instructors are patient, the children also learn to be patient."

The instructors' friendly, communicative, and non-authoritarian approach creates a rehearsal atmosphere that is enjoyable and psychologically safe. Humor and friendliness

are intentionally incorporated to reduce tension so that the children do not feel pressured while learning music. As a result, the children become more willing to try, less afraid of making mistakes, and more open to receiving guidance. Bimo, one of the children participating in the development program, stated:

"The rehearsals are fun. The teacher is kind and likes to joke around. If we make mistakes, we are not scolded but taught again. So, I am not afraid and actually want to keep learning."

2. Institutional Support

Support from the church institution is an important factor in the continuity and effectiveness of the church music development program. The church demonstrates its commitment by providing facilities, including musical instruments, rehearsal space, and moral support for children's development activities. This support reflects the church's awareness that church music education is a long-term investment in preparing the next generation of church music ministers.

3. The Role of Parents



Figure 7. Parents' Logistical Support

Parental involvement also plays a significant role in the church music development process. Parents give their children permission to attend rehearsals regularly, arrange their schedules so that they can arrive on time, and provide moral support to encourage their continued commitment to ministry. On several occasions, parents also contribute indirectly through logistical support, such as providing simple refreshments or assisting with the supervision of the children during activities.

Parental involvement in the church music development process at GBI Solo is not limited to logistical support in the form of providing food for the children during rehearsals. Parents also actively accompany their children throughout the rehearsal process, from bringing them to the church, waiting during rehearsals, to accompanying them until the activities are completed. The presence of parents creates a sense of security

and comfort for the children, particularly when rehearsals last for extended periods, enabling them to participate in the activities with greater focus and peace of mind.



Figure 8. Shared Meal with Parents

The tradition of sharing a meal after rehearsals becomes an important part of the development process from both social and emotional perspectives. This activity serves as an informal space for interaction among children, parents, and instructors, strengthening relationships and fostering a family-like atmosphere within the church community.

The synergy among the instructors, the church, and the parents creates a conducive and sustainable church music education ecosystem. Each complements the others' roles: the instructors serve as educators and role models, the church provides facilities and policy direction, and the parents act as the primary supporters within the family environment. This collaboration enables the development process to be carried out consistently and meaningfully while contributing positively to the children's musical development as well as the formation of their faith and character.

Discussion

Experience and Value-Based Church Music Development Strategies

The findings of this study indicate that the church music development strategy for Sunday school children at the Indonesian Baptist Church (GBI) Solo is deliberately designed to integrate the development of musical skills with the cultivation of Christian faith values and character. The learning by doing approach implemented functions not only as a method for teaching technical musical skills but also as a means of internalizing values through concrete, meaningful, and contextual musical experiences.

The learning by doing approach employed is consistent with the experiential learning theory of Harfitt and Chow (2020), which asserts that learning is most effective when individuals are directly involved in experiences, reflect upon them, and relate them to conceptual understanding. In the context of church music development at GBI Solo, children are positioned as active participants who learn through musical practice in authentic church ministry settings. Music is taught as a meaningful activity that is directly connected to the children's faith lives.

The gradual introduction of fundamental musical concepts, including pitch, rhythm, tempo, and dynamics, demonstrates a pedagogical strategy that is adaptive to the children's cognitive and affective development. This process reflects the principle of scaffolding in the constructivist theory proposed by Kafai and Burke (2020), in which the instructors serve as facilitators who provide support according to the children's needs and readiness. Musical understanding is developed through simple language and direct experience, enabling children to construct meaning independently without excessive academic pressure.

Church ministry serves as the primary framework for music learning. The songs studied are drawn from actual liturgical needs, allowing children to realize that musical activities have a transcendent purpose, namely serving God and the congregation. This finding is consistent with the concept of contextual value education, which emphasizes that values are more readily internalized when learned in authentic situations that are relevant to learners' lives.

Music as a Medium for Instilling Faith and Character Values

The church music development program at GBI Solo cannot be separated from the function of music as a medium for value education. Music serves as a vehicle for the development of faith, character, and Christian attitudes toward life. The routine practice of opening and closing each rehearsal with prayer reinforces the understanding that making music is part of worship rather than merely an artistic activity. This practice strengthens spiritual values, awareness of God's presence, and the understanding that musical talent is a gift that must be exercised responsibly through ministry.

From the perspective of character education theory, values such as discipline, responsibility, cooperation, and humility are not taught merely through verbal instruction but are internalized through habits and social experiences. This finding is consistent with the view of Berkowitz and Bier (2021), who argue that effective character education should encompass the dimensions of knowing the good, feeling the good, and doing the good. The children at GBI Solo not only understand these values cognitively but also experience and practice them directly throughout the process of rehearsing music together.

The value of discipline is reflected in the consistency of the rehearsal schedule and the expectation of punctual attendance, particularly because each child assumes a specific musical role. Discipline is understood as a collective necessity for the success of ministry. The value of responsibility develops through each child's ownership of his or her assigned instrument, which requires preparedness, independent practice, and sincerity in performance. This process is consistent with the social learning theory of Bandura and Walters (2021), in which responsible behavior is formed through repetition, social reinforcement, and observation of the behavioral models demonstrated by the instructors.

Cooperation emerges as the most dominant value within the church music development program. Music ministry requires the synchronization of tempo, dynamics, and musical expression, enabling children to learn to listen to one another, adapt to one another, and restrain personal ego. This experience supports the view that the arts, particularly music, constitute an effective medium for developing social intelligence and empathy. The children

come to understand that the success of ministry is determined not by individual excellence but by collective unity.

The value of humility is likewise internalized through the understanding that musical talent is not intended for self-promotion but for service. This emphasis is consistent with Christian ethical values and reinforces the development of servant character, which constitutes an important foundation of church education.

The Synergy of Instructors, the Church, and Parents as a Value Education Ecosystem

The success of the church music development program at GBI Solo cannot be separated from the synergy among the instructors, the church institution, and the parents. The instructors function as educators, spiritual role models, and facilitators of values. Their patient, communicative, and non-authoritarian approach creates a psychologically safe learning environment, consistent with the principles of humanistic education, which emphasize the importance of security, acceptance, and appreciation in the learning process.

As an institution, the church provides structural and cultural support through facilities, policies, and the institutional legitimacy of the development program. This support demonstrates that the church regards children's music education as an integral component of long-term faith formation. Meanwhile, parents function as reinforcers of values beyond the rehearsal setting. Their involvement, both through direct accompaniment and through shared meals after rehearsals, strengthens the social and emotional dimensions of the development process.

From the perspective of the educational ecology framework proposed by Christenson et al. (2021), the church music development program at GBI Solo can be understood as the result of harmonious interactions among the various environmental systems surrounding the children, namely the church, the family, and the community. This synergy creates a consistent educational ecosystem, ensuring that the faith and character values cultivated through music are not confined to the rehearsal setting but continue to be reflected in the children's daily lives.

CONCLUSION

Based on the findings and discussion, it can be concluded that the church music development program for Sunday school children at the Indonesian Baptist Church (GBI) Solo is implemented through a structured, gradual, and contextual learning by doing strategy. Children are directly involved in musical practice from the outset, with fundamental musical concepts such as pitch, rhythm, tempo, and dynamics introduced progressively according to their musical experiences and the context of church ministry. This strategy has proven effective in developing the children's musical skills while simultaneously fostering a sense of responsibility and pride as church music ministers.

The church music development program at GBI Solo also plays a significant role in instilling Christian faith values and character. Through rehearsal routines integrated with

prayer, worship, and ministry, the children naturally internalize the values of discipline, responsibility, cooperation, and humility through their shared musical experiences.

The success of the church music development program is supported by strong synergy among the instructors, the church, and the parents. The instructors serve as educators and spiritual role models, the church provides facilities and policy support, while the parents strengthen the development process through accompaniment and emotional support. The collaboration among these three elements creates a conducive and sustainable church music education ecosystem, enabling the music development program to contribute to the formation of faith and character as well as the preparation of the next generation of church music ministers.

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