



## **Designing A Keyboard Learning Model for Worship Musician Regeneration: A Study at GKSBS Daya Murni Lampung**

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### **Abstract**

*The shortage of skilled worship accompanists in Indonesian churches, including GKSBS Daya Murni in Lampung, underscores the need for structured and contextual training. This study designed and implemented a phased keyboard learning model to regenerate younger congregants as competent accompanists. Using a qualitative descriptive approach, three teenage participants were purposively selected, and data were gathered through observation, interviews, and documentation. The findings show steady progress from basic posture and scales to chord application, transposition, and worship accompaniment. Instruction embedded in real services enhanced confidence, liturgical awareness, and readiness to serve. The study's novelty lies in integrating structured pedagogy, worship context, and mentoring as a sustainable regeneration framework for small churches facing accompanist shortages.*

**Keywords:** Church Musician Regeneration, Contextual Music Pedagogy, GKSBS Daya Murni Lampung,

### **Abstrak**

Keterbatasan pemain musik pengiring terampil di gereja-gereja Indonesia, termasuk GKSBS Daya Murni di Lampung, menegaskan pentingnya pelatihan yang terstruktur dan kontekstual. Penelitian ini merancang dan menerapkan model pembelajaran keyboard bertahap untuk meregenerasi jemaat muda sebagai pengiring ibadah yang kompeten. Dengan pendekatan deskriptif kualitatif, tiga remaja dipilih secara purposif, dan data dikumpulkan melalui observasi, wawancara, serta dokumentasi. Hasil menunjukkan perkembangan bertahap dari postur dan tangga nada dasar menuju penerapan akor, transposisi, dan praktik pengiringan dalam ibadah. Pembelajaran yang ditempatkan dalam konteks ibadah meningkatkan kepercayaan diri, kesadaran liturgis, dan kesiapan melayani. Kebaruan penelitian ini terletak pada integrasi antara pedagogi terstruktur, konteks ibadah, dan pendampingan berkelanjutan sebagai kerangka regenerasi musisi gereja yang berkelanjutan.

**Keywords:** GKSBS Daya Murni Lampung, Pedagogi Musik Kontekstual, Regenerasi Musisi Gereja

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## BACKGROUND

Music holds a central place in Christian worship, serving not only as an artistic expression but also as a medium of prayer, community bonding, and transmission of values across generations (Sirait, 2021; Wilson-Dickson, 1992). Christianity has often been described as a “singing religion,” with congregational singing standing at the core (BPMS-GKI, 2012; Ingalls, Reigersberg, & Sherinian, 2018). In Indonesian churches, music accompanies worship in various forms such as choirs, ensembles, and bands, yet the keyboard has become the most common instrument because of its accessibility, versatility, and harmonic capacity.

Despite this popularity, keyboard mastery is far from automatic. Effective worship accompaniment requires technical proficiency, harmonic understanding, and contextual sensitivity. However, the perception that the keyboard is an “easy” instrument often leads to minimal investment in structured training. This results in a shortage of capable accompanists. The challenge is particularly visible at GKSBS Daya Murni in Lampung, where the church currently depends on a single accompanist, leaving services vulnerable whenever that person is unavailable. Observations also show that younger congregants are willing to serve but lack the skills and confidence to do so. Without deliberate regeneration efforts, the sustainability of worship music is at risk.

Importantly, this study emphasizes that regeneration is not achieved by training alone but requires continuous monitoring and support. Competence must be followed by consistent practice, periodic assessment, and mentoring. Accordingly, the effectiveness of regeneration is not only evaluated at the end of a program but also through long-term follow-up, ensuring that skills are retained, confidence is sustained, and future accompanists can be trained.

Previous studies have examined various approaches to keyboard learning for youth both in church and educational contexts. Manik, Bulolo, Sihombing, Kogilambal & Surbakti (2024) emphasized the importance of basic keyboard training to prepare adolescents as competent church music ministers, while Febrianto & Samosir (2024) demonstrated that methods such as lecture, demonstration, imitation, drill, and recitation can effectively teach keyboard accompaniment for worship songs at GPII El-Shadday Sleman. Daniansyah & Pratama (2024) explored the use of keyboard as a medium for teaching unison singing in schools, showing modest improvements in students’ performance, and Arsyad S, Ratnawati Y & Prahita N (2018) described a tiered keyboard learning model in a non-formal music course, focusing on progressive skill acquisition. Saputra (2020) further highlighted the effectiveness of keyboard training for youth during the COVID-19 pandemic, achieving approximately 70% new musician participation. However, these studies mostly address short-term or context-specific training. They leave a gap in structured, phased learning models that integrate technical skills, contextual sensitivity, confidence-building, and mentoring capacity for sustainable church musician regeneration.

To address this gap, the present study draws on three main theoretical foundations. First, behaviorist learning theory provides the pedagogical basis, emphasizing repetition, reinforcement, and gradual skill development (Graham, 2000; Moore, 2017; Skinner, 1976). In music education, structured exercises and positive reinforcement not only help internalize motor and cognitive patterns but also foster and sustain positive character formation in children (Samosir & Astuti, 2019). The concept of educational models and strategies further informs the design of systematic training sessions, where objectives, methods, and materials are aligned for progressive learning (Asrori, 2016; Kossasy, 2019).

Finally, the concept of regeneration in church ministry highlights the urgency of preparing younger generations to ensure continuity and contextual relevance of musical service.

Building on these foundations, this study proposes the design and implementation of a phased keyboard learning model aimed at regenerating worship accompanists at GKSBS Daya Murni. By combining technical training with contextual pedagogy and spiritual formation, the program seeks not only to build musical competence but also to cultivate confidence, liturgical understanding, and the capacity to mentor others. Ultimately, the expected outcome is a sustainable cycle of worship musicianship that ensures continuity of service across generations. The novelty of this study lies in its holistic approach that merges behaviorist principles with contextual worship pedagogy and regeneration theory, producing a sustainable framework for church musician development that extends beyond technical mastery.

## **METHOD**

This study employed a qualitative descriptive approach to provide a detailed account of keyboard learning and its outcomes within a congregational context. The research was conducted at GKSBS Daya Murni in Lampung, involving three adolescent congregants—Anthony Adi Pradipta (Anthony), Kasih Widya Nurcahyanto Putri (Widya), and Aditya Putra Wicaksono (Aditya)—who were purposively selected based on their willingness and availability to serve as future worship accompanists. Data were collected through observation, interviews, and documentation, allowing for a holistic understanding of the participants' learning journeys. To enhance the validity of findings, data from interviews, observations, and documentation were triangulated. Observational notes on participants' behavior and skill progression were compared with their self-reported reflections during interviews, while documentation (such as video recordings and practice logs) provided supporting evidence for consistency across data sources. Data analysis followed the Miles and Huberman model, encompassing data reduction, data display, and conclusion drawing (Merriam, 2009; Miles & Huberman, 1992; Sugiyono, 2022).

While this study provides rich contextual insights, its scope is limited by the small number of participants and the short duration of the training (23 sessions conducted within less than a month). These constraints may limit the generalizability of the findings, though the depth of qualitative engagement allows for meaningful interpretation within the specific congregational context.

## **RESULT AND DISCUSSION**

### **Church Context**

GKSBS Daya Murni, with its rich historical roots, forms an integral part of the long journey of the South Sumatra Christian Church (GKSBS). The story began in 1936 with the government's transmigration program, which brought several Christians from Java to South Sumatra. Two years later, in 1938, the Synod of the Javanese Christian Church (GKJ) responded by sending pastors to serve and guide the emerging congregation in the region.



**Figure 1.** Front View of GKSBS Daya Murni in the Margo Mulyo Area, Lampung.

Source: (Pratama, 2024).

Over the years, GKSBS Daya Murni in the Margo Mulyo area was officially established in 1972, initially with a wooden building. A permanent structure was not completed until 1987. Located in Margo Mulyo hamlet, Tumijajar subdistrict, Tulang Bawang Barat district, Lampung Province, the church currently consists of about 30 family units, representing approximately 90 regular members. The congregation is presently served by Pastor Dermawan Ginting, who has entered emeritus status, and the process of selecting a new pastor is underway.

At present, GKSBS Daya Murni relies on a single keyboard accompanist to support liturgical services, including Sunday worship and other congregational gatherings. Worship music primarily draws from the *Kidung Jemaat* (KJ) and *Pelengkap Kidung Jemaat* (PKJ), both of which play a central role in guiding congregational singing and maintaining the flow of the liturgy. While younger members are eager to participate, they generally lack the technical skills and confidence to serve as accompanists. This condition underscores the urgent need for structured training and regeneration to ensure that future generations can sustain and enrich the church's musical life.

### **Design and Implementation of the Learning Model**

Integrating behaviorist learning principles with contextualized teaching strategies provided the foundation for designing the keyboard program. Behaviorism emphasizes repetition, reinforcement, and gradual skill shaping as effective means of forming motor and cognitive patterns. To ensure that learning was not mechanical but meaningful, the program incorporated Contextual Teaching and Learning (CTL), linking exercises directly to worship songs and liturgical settings. At the same time, PAKEM (*Pembelajaran Aktif, Kreatif, Efektif, Menyenangkan*) principles created an engaging and collaborative atmosphere where participants were motivated to practice and explore creatively. Cooperative and mentoring-oriented strategies were also embedded to encourage peer support and long-term sustainability of musician regeneration. The integration of these models shaped the phased design of the program, balancing technical mastery with contextual, enjoyable, and community-oriented learning for future worship accompanists at GKSBS Daya Murni.

The program was implemented in four structured phases across 23 sessions, held from January 3 to 25, 2024. Participants were three young adults from GKSBS Daya Murni: Anthony, Widya, and Aditya, who had minimal prior experience in keyboard

playing. Each phase was carefully designed to build on the previous one, beginning with posture and keyboard orientation, progressing through melody practice and chord application, and culminating in practical rehearsal for Sunday worship accompaniment (Table 1). Sessions were conducted daily from 15:00 to 18:00 WIB, with all participants trained together in face-to-face meetings. This structured approach supported gradual and comprehensive skill development, combining technical mastery with contextual application in worship music.

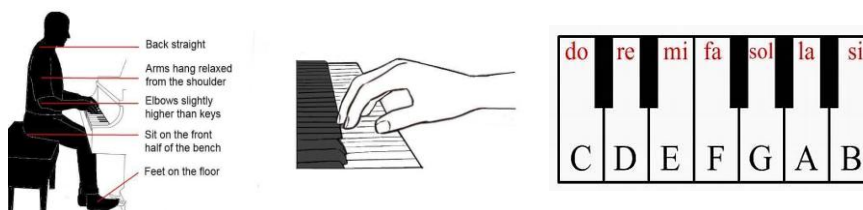
**Table 1.** The Learning Phases, Activities, and Materials of Keyboard Learning at GKSBS Daya Murni.  
Source: (Pratama, 2024)

PHASE I				
Meet	Date	Time Allocation & Place	Learning Activity	Material Source
1	Jan 3, 2024	<ul style="list-style-type: none"><li>- In 2–3 hours per session, all participats</li><li>- Face-to-face at GKSBS Daya Murni</li></ul>	<ul style="list-style-type: none"><li>- Opening prayer and attendance</li><li>- Participant introductions: Anthony (A), Kasih (K), Aditya (D)</li><li>- Proper sitting posture, hand &amp; finger positioning</li><li>- Introduction to white and black keys on keyboard</li><li>- C major scale (one octave, right hand)</li><li>- Assign practice tasks</li></ul>	General keyboard learning reference (basic posture and exercises)
PHASE II				
2	Jan 4, 2024	<ul style="list-style-type: none"><li>- In 2–3 hours per session, all participats</li><li>- Face-to-face at GKSBS Daya Murni</li></ul>	<ul style="list-style-type: none"><li>- Review proper sitting posture and finger placement</li><li>- Introduction to number notation (C–G)</li><li>- Hands-on identification of notes on keyboard</li></ul>	John Thompson, Modern Course for the Piano (Book 1)
3	Jan 5, 2024		<ul style="list-style-type: none"><li>- Practice C major scale with right hand</li><li>- Reading single-beat notation (1/4) and double-beat notation (2/4)</li><li>- Practice with keyboard style accompaniment</li><li>- Fill-in exercises using left hand</li></ul>	
4	Jan 6, 2024		<ul style="list-style-type: none"><li>- Reading triple-beat (3/4) and quadruple-beat (4/4) notation</li><li>- Coordinating both hands with rhythm and style</li><li>- Individual evaluation and constructive feedback</li></ul>	
PHASE III				
5	Jan 7, 2024	<ul style="list-style-type: none"><li>- In 2–3 hours per session, all participats</li><li>- Face-to-face at GKSBS Daya Murni</li></ul>	<ul style="list-style-type: none"><li>- Melody practice on keyboard</li><li>- Structured exercises for C major scale</li><li>- Develop hand coordination and expressiveness</li></ul>	John Thompson, Modern Course for the Piano (Book 1)
6	Jan 8, 2024		<ul style="list-style-type: none"><li>- Continuation of melody practice</li><li>- Listening and reproducing melodic patterns</li><li>- Dynamics and rhythm training</li></ul>	
7	Jan 9, 2024		<ul style="list-style-type: none"><li>- Begin practicing Burung Pipit yang Kecil (KJ No. 385) in C major</li><li>- Learn melody, rhythm, and basic phrasing</li></ul>	
8	Jan 10, 2024		<ul style="list-style-type: none"><li>- Implement I–IV–V chords on Burung Pipit yang Kecil (KJ No. 385)</li><li>- Finger 1 technique introduction</li><li>- Keyboard style selection (rhythms)</li></ul>	

9	Jan 11, 2024		<ul style="list-style-type: none"> <li>- Supplementary song: Ajaib Benar Anugerah (KJ No. 40)</li> <li>- Practice melody with chord application</li> <li>- Finger 1 and transpose feature</li> </ul>	
10	Jan 12, 2024		<ul style="list-style-type: none"> <li>- Continued chord application, finger 1 practice on both songs, and transpose exercises to adjust key.</li> </ul>	
<b>PHASE IV</b>				
11 – 16	Jan 15–20, 2024	<ul style="list-style-type: none"> <li>- In 2–3 hours per session, all participats</li> <li>- Face-to-face at GKSBS Daya Murni</li> </ul>	<ul style="list-style-type: none"> <li>- Learning melody and chords of assigned worship songs</li> <li>- Practice finger 1 technique</li> <li>- Style selection for accompaniment</li> <li>- Individual and group practice to refine tempo, dynamics, and transitions</li> </ul>	Book of Kidung Jemaat & Pelengkap Kidung Jemaat (Yamuger, 1978); Internal teaching by instructure (Adi, 2024)l; The liturgy of GKSBS Daya Murni as a guideline.
17 – 19	Jan 21–23, 2024		<ul style="list-style-type: none"> <li>- Final rehearsal of assigned song per participant (A: KJ 64, K: KJ 375, D: PKJ 203)</li> <li>- Run-through with chords, melody, style</li> <li>- Address difficulties and polish performance</li> </ul>	
20	Jan 25, 2024	Worship Day (about 60–90 minutes)	<ul style="list-style-type: none"> <li>- Students accompany Sunday worship individually</li> <li>- Applied learning from previous phases</li> </ul>	Using the liturgy of KSBS Daya Murni liturgy

### Phase I: Proper Seating and Keyboard Orientation

In this initial phase, participants focused on establishing a solid technical foundation. Proper seating posture was emphasized, including maintaining a straight back, relaxed shoulders, aligned hands, and comfortable foot positioning, critical for efficiency and injury prevention while playing.



**Figure 2.** Seating and Hand Position for Playing the Keyboard, and Keyboard Layout with Letter-named.  
Source: images.google.com

Participants were introduced to the keyboard layout, learning the names and positions of the white keys (C–G) and their corresponding pitches. Instruction incorporated both numbered notation (*not angka*) and letter-named notes, reflecting the notation system used in the *Kidung Jemaat* and *Pelengkap Kidung Jemaat* published by Yamuger Indonesia, while aligning with participants' familiarity with *not angka*. Guided practice involved hands-on exploration, with each participant identifying and playing notes, and receiving individualized feedback to ensure correct posture, finger placement, and accurate reading of both notation systems.

Anthony, Widya, and Aditya engaged in repeated exercises until they could comfortably sit and navigate the keyboard. This phase established a baseline of confidence and readiness for subsequent phases.

**Phase II: Note Recognition and Melody Practice**

This phase emphasized the integration of theoretical knowledge and practical skills. Participants learned to recognize notes on the keyboard, focusing on both single- and multi-beat notation. Exercises included reading and playing sequences of notes using the C major scale and simple melodies. Rhythm and tempo were reinforced through keyboard styles with drum accompaniment, helping participants coordinate reading and playing simultaneously.

Single-beat notes	Exercise 1
4\4	4\4
1 1 1 1   2 2 2 2   3 3 3 3   4 4 4 4   5 5 5 5	1 . . .   2 . . .   1 . 2 .   1 2 1 2   1 2 1 2
Double-beat notes	1 1 1 1   1 1 1 1
4\4	Exercise 2
1 . 1 .   2 . 2 .   3 . 3 .   4 . 4 .   5 . 5 .	4\4
Triple-beat notes	3 2 1 2   3 3 3 .   2 2 2 .   3 3 3 .
3\4	3 2 1 2   3 3 3 1   2 2 3 2   1 . . .
1 . .   2 . .   3 . .   4 . .   5 . .	Exercise 3
Quadruple-beat notes	4\4
4\4	4 . 3 .   2 . 1 .   2 . 3 .   4 . . .
1 . .   2 . .   3 . .   4 . .   4 . .	4 . 3 .   2 . 1 .   2 . 3 .   4 . . .   1 . . .

**Figure 3.** Learning Beat Patterns within Measures and Melody.

Source: (Pratama, 2024)

Interactive sessions encouraged participants to identify notes, play them accurately, and perform simple melodies with both hands. Through repetition and guided instruction, each participant strengthened their technical proficiency while developing auditory discrimination and timing skills.

Anthony, Widya, and Aditya progressed from simple exercises to playing structured melodies, improving their hand coordination, rhythmic accuracy, and expressive capabilities.

**Phase III: Melody Application, Chords, and Keyboard Features**

This phase introduced participants to applying learned skills in the context of specific worship songs. The primary focus was *Burung Pipit yang Kecil* (KJ No. 385), in C major, combining melody, rhythm, and chord application (I–IV–V). Participants also learned the “Finger 1” program, enabling them to play chords using one finger, facilitating smooth transitions, and integrating keyboard styles for musical variation.

The choice of songs was deliberate: their simple melodies and limited one-octave range made them accessible for beginners, allowing participants to focus on finger positioning and basic scale familiarity. Stable rhythms (quarter and eighth notes) provided practice in maintaining steady tempo, while basic harmonic progressions (I–IV–V, e.g., C–F–G) introduced foundational chord structures that are essential for church accompaniment.



**Burung Pipit yang Kecil**  
KJ No. 385

4/4  
C = Do

I                      V                      I

5 5 3 5 | 4 3 2 . | 4 4 2 6 | 5 4 3 . |

Bu-rung pi-pit yang ke-cil\_\_ di ka-sih-i Tu\_\_han

I                      IV                      V                      I

5 5 3 1̣ | 7 . 6 . | 5 3 4 2 | 2 . 1 . ||

ter-le-bih di - ri - ku di ka-sih-i Tu\_\_han

**Ajaib Benar Anugerah**  
KJ No. 40

3/4  
G = Do

5 | 1 . 3 1 | 3 . 2 | 1 . 6 | 5 . 5 | 1 . 3 1 | 3 . 2 |

A - jaib be\_\_ nar a - nu - ge - rah pem-ba - suh hi - dup

(                      )                      (                      )                      (                      )                      (                      )

5 . . | 5 . ' 3 | 5 . 3 5 3 | 1 . 5 | 6 . 1 1 6 | 5 ' 5 | 1

ku\_\_ 'Ku hi\_\_ lang\_\_ bu - ta ber\_\_ ce\_\_ la o - leh -

(                      )                      (                      )                      (                      )                      (                      )

. 3 1 | 3 . 2 | 1 . . | 1 ||

Nya\_\_ ku - sem - buh\_\_

**Figure 4.** Notation of Two Selected Hymns from *Kidung Jemaat* for Keyboard Learning.  
Source: (Pratama, 2024)



**Figure 5.** Fill-in, Transpose, and Accompaniment Features on the Yamaha Keyboard at GKSBS Daya Murni.  
Source: (Pratama, 2024)

Supplementary exercises used *Ajaib Benar Anugerah* (KJ No. 40), allowing participants to apply chord transitions with the Finger 1 program, develop left-hand coordination through fill-in techniques, and experiment with transpose functions. This additional repertoire added variety while reinforcing adaptability and technical proficiency in performance contexts, preparing them for flexible accompaniment during worship.

Anthony, Widya, and Aditya practiced melody, chord application, and style selection, receiving personalized feedback to enhance musical fluency and expression. This phase bridged theoretical knowledge with practical, contextually relevant applications in worship music.

#### ***Phase IV: Practical Application in Worship Accompaniment***

The final phase prepared participants for real-life worship accompaniment. Each was assigned a song for the Sunday service on February 4, 2024: Anthony performed *Bila Ku Lihat Bintang Gemerlapan* (KJ No. 64), Widya performed *Saya Mau Ikut Yesus* (KJ No. 375), and Aditya performed *Ada Damai Sejahtera Allah* (KJ No. 203).

Individual rehearsals focused on melody mastery, chord identification, and style selection. Group rehearsals emphasized tempo coordination and dynamic control for the service. Transpose and style features were applied to adjust to different vocal ranges and worship settings.



Through repeated practice and constructive feedback, Anthony, Widya, and Aditya developed both confidence and competence, successfully performing before the congregation. This phase represented the culmination of the training model, achieving the program's goal of regenerating skilled young accompanists to sustain worship services into the future.



**Figure 6.** Anthony, Widya, and Aditya Serving as Worship Musicians at GKSBS Daya Murni Sunday Service as a Feedback Stage of the Keyboard Learning.

Source: (Pratama, 2024)

The findings indicate that participants experienced a gradual yet meaningful progression throughout the keyboard training program. In Phase I, Anthony, Widya, and Aditya learned proper posture, finger numbering, and one-octave C major scales. Phase II introduced note reading, rhythm comprehension, and simple melody practice. In Phase III, participants worked on the hymn *Burung Pipit yang Kecil* (KJ No. 385), applied I–IV–V chords, and explored efficient fingering using the “finger one” technique. Supplementary exercises included keyboard style selection, fill-in practice, and transposition with *Ajaib Benar Anugerah* (KJ No. 40). Finally, in Phase IV, participants advanced to practical application by individually accompanying worship songs during Sunday services, integrating chords, styles, fingering techniques, and transpose functions. This structured, phased approach—reinforced through repeated practice and guided feedback—facilitated steady technical growth and confidence, reflecting behaviorist learning principles in which reinforcement supports skill acquisition and self-efficacy.

Beyond technical development, the study underscores the significance of contextual pedagogy. By situating instruction within the worship setting, through repertoire selection from the *Kidung Jemaat* and *Pelengkap Kidung Jemaat*, practicing liturgical songs, and simulating Sunday services, participants showed higher motivation, engagement, and musical expressiveness. Individual practice, group rehearsals, and real-service accompaniment strengthened both technical and performance confidence. This context not only made learning relevant but also highlighted the spiritual dimension of their role, encouraging a deeper understanding of music and liturgy. Ultimately, the program achieved its regeneration goal: three new accompanists were equipped and ready to serve, reducing the congregation's dependence on a single musician while offering a practical model that other churches can adapt for training capable and confident worship accompanists.

## CONCLUSION

This study designed and implemented a structured, phased keyboard learning model to regenerate worship accompanists at GKSBS Daya Murni in Lampung. The

program effectively enhanced participants' technical competence, confidence, and spiritual understanding, demonstrating that contextual pedagogy can bridge musical skill development and congregational service. Beyond addressing immediate accompanist shortages, the model offers a replicable prototype for similar small-church contexts seeking sustainable musician regeneration.

Future research should include longitudinal evaluations to examine the model's long-term sustainability and its impact on participants' ongoing ministry involvement. Further studies might also explore advanced accompaniment techniques and the integration of digital tools to support continuous learning within church music education.

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