

Worship Leader Training in Church Music Management: A Study at GKII Berea Sintang

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Abstract: The management of planned church music services and the need for worship leaders who have balanced musical, leadership, and spiritual competencies and quality worship are important for every church. This study aims to analyze the role of worship leader training in supporting church music management and its contribution to improving the quality of worship. The research method used is a qualitative approach with a case study approach with data collection techniques through interviews, observations, and documentation studies. The research subjects included worship leaders, music ministers and church leaders at GKII Berea Sintang, while the research object focused on the implementation of worship leader training in church music management. The results of the study indicate that structured and continuous worship leader training plays a significant role in improving worship leadership, regularity of music team management, and the quality of worship implementation that is more orderly, regular, and quality. Thus, worship leader training is a strategic instrument in church music management to realize quality worship that is oriented towards the glory of God.

Keywords: Worship Leader Training; Church Music Management; Worship Leadership; Worship Quality.

INTRODUCTION

Worship is a fundamental aspect of Christian life (Zega, 2020). Worship is a relationship established between believers and the Lord Jesus Christ, with the purpose of glorifying Him (Wanget et al., 2022; Jovi et al., 2023). Worship takes various forms, including Sunday worship, thanksgiving services, household worship, youth worship, adolescent worship, men's worship, women's worship, Sunday school worship, wedding services, funeral services, and other forms of worship. Worship is also not limited to the church building but may be conducted outside the church (Henny, 2020).

When discussing worship, attention should not be limited to the type of service or its liturgical order, but should also include the readiness of the heart, purity of motivation, and many other matters related to worship. Therefore, worship always maintains the same central purpose: praising and worshipping God (Henny, 2020). Worship consists of elements such as praise and worship, offerings, testimony, and its climax, the proclamation of the Word of God. In addition to these elements, worship also involves supporting ministers whose roles vary according to their respective responsibilities, and these ministers play an important role in the implementation of worship services (Sinaga et al., 2022).

One ministry role that is consistently present in worship services is that of the worship leader. The

worship leader serves as a bridge between God and the congregation during worship. A worship leader is not merely someone who is skilled at singing or accustomed to appearing before an audience; serving as a worship leader requires comprehensive abilities in musicianship, creativity, leadership, and, of course, mature spirituality. Furthermore, a worship leader is not simply a person who leads a service according to the liturgical order. In its true sense, a worship leader is a praiser and worshiper who makes praise and worship a way of life and applies it when leading worship.

Praise and worship, therefore, constitute the foundation of worship leader ministry because they provide the spiritual foundation for the worship leader. Bob Sorge states that praise and worship are collective activities in which participants support one another and express themselves in different ways while pursuing the same purpose. A worship leader must also be a true worshiper. John 4:24 states that God is Spirit, and those who worship Him must worship in Spirit and truth. Thus, worship leader ministry is highly important because praise and worship are integral parts of the service and are led by the worship leader from beginning to end. This does not diminish the roles of other worship ministers, because the continuity and orderly conduct of the service are also responsibilities of the worship leader. First Corinthians 14:40 states that

everything should be done properly and in an orderly manner, and maintaining order in worship is one of the responsibilities of the worship leader (Lilomboba, 2021). Therefore, a worship leader should possess a high level of competence and quality (Lalahal, 2021; Batubara et al., 2026).

In addition, worship leaders need to understand that church music is not merely an aesthetic element of worship but an integral part of the expression of faith with theological, spiritual, and liturgical functions (Nainggolan et al., 2020). In this context, church music management through worship leader training should not be oriented solely toward technical aspects but should also involve a deep understanding of the meaning and function of music in worship (Simatupang, 2025). Worship leaders must also understand how church music influences the quality of worship, including the selection of worship songs, the application of musical tempo to songs, the alignment of vocal harmonies, and musical arrangement. Understanding these elements can support the achievement of high-quality worship (Harahap & Simon, 2022).

As described above, the desire to improve worship leader ministry in terms of spirituality as well as theoretical and practical competence is also strongly felt among ministers at Gereja Kemah Injil Indonesia (GKII) Berea Sintang. Based on observations and interviews with the pastor, worship leaders, and congregation members at GKII Berea Sintang, several factors were found to contribute to the less-than-optimal implementation of worship leader ministry. These included insufficient understanding of how to lead worship properly, difficulty using appropriate expressions, and limited public-speaking ability. Because praise and worship require serious attention from the church, worship leaders are expected to use public speaking appropriately in ministry (Udur Delima Sibatuara, 2022). Other factors include selecting appropriate songs according to the worship context and arranging them in an appropriate sequence; understanding communication cues directed to other altar ministers, such as singers and musicians; and paying attention to details such as appearance, facial expressions, walking style, posture at the altar, appropriate clothing, and overall stage presence. Inadequate mastery of these aspects may affect the congregation and the worship service. Another issue is discipline, including distributing song lists to other ministry teams on time, attending rehearsals consistently, arriving on time for worship, preparing for

services, and maintaining spiritual discipline. Such difficulties may affect worship quality, congregational interest, and the worship atmosphere, making services monotonous, lacking creativity, and tiresome. In addition, worship ministers need to improve their understanding and mastery of musical structures, vocal harmonization, transposition, improvisation, and basic chords.

Based on these factors, the main underlying problem identified was the absence of systematic cadre development, training, mentoring, preparation, and coaching within the church in the areas of spirituality, musicianship, and knowledge of worship leader ministry. Consequently, the competence of worship leaders remained inadequate. One way to address this problem is to provide systematic training so that the church can develop qualified worship leaders and, ultimately, quality worship services. The importance of training is consistent with the view cited by Karim in Gustiana, Hidayat, and Fauzi's article on human resource training and development (2022), which emphasizes that the quality of an organization's human resources is essential to its success and that organizations should improve workforce quality through training and development programs (Gustiana et al., 2022).

Training is a process of developing capabilities to support the achievement of individual and organizational goals. It not only provides specific knowledge and competencies but also focuses on developing particular skills that help workers address deficiencies in their performance (Pradana et al., 2022). Training is also a method of human resource development related to the abilities or skills of employees who occupy particular positions or jobs within a company or organization (Apriliana & Nawangsari, 2021). According to Elfrianto, as cited by Muhammad Asir and Rahmi in their article entitled *Management and Training Methods* at Irwani Pane Institute (2021), human resources who lack self-confidence cannot perform their responsibilities optimally, particularly in educational institutions (Asir & Rahmi, 2021). These conditions demonstrate the need for training.

Based on this discussion, the present study is important because it focuses on worship leader training as an instrument of church music management that integrates musical, spiritual, and managerial dimensions of worship. This focus is important because the study does not examine

training merely as the delivery of instructional material to worship leaders; rather, it seeks to integrate musical and spiritual dimensions with their application as an organized management system within the church. Previous studies on worship leader training have generally focused on individual competency development, particularly musical skills and their application in worship contexts. Such studies tend to position training as a means of increasing practical capacity in leading praise and worship without connecting it more broadly to the framework of church music management. Consequently, the integrative relationship among musical, spiritual, and managerial dimensions has received insufficient attention. In contemporary church ministry, the worship leader's role is not limited to liturgical functions but is also closely related to music-team management, worship planning, and overall ministry coordination.

Based on this gap, there is a significant need to understand worship leader training as part of a comprehensive church music management system. This study seeks to address that gap by positioning worship leader training not merely as a process of developing theoretical and practical competence but as a strategic instrument integrating musical, spiritual, and managerial dimensions into a unified whole. Through this approach, worship leader training can be understood as a medium that bridges church music practice and worship management, thereby contributing to worship services that are more structured, purposeful, meaningful, and effective.

RESEARCH METHOD

Research is a scientific means of obtaining data for specific purposes and benefits (Sugiyono, 2017). This study employed a qualitative research method using a case study approach. As explained by Sugiyono (2017), qualitative case study research is often described as naturalistic research because it is conducted under natural conditions and is based on social reality as a holistic, complex, dynamic, meaningful, and interactive phenomenon (Galingging *et al.*, 2023).

The informants in this study were individuals directly involved in the topic under investigation. Sugiyono (2017, p. 16) states that research informants play a very important role and therefore need to be carefully prepared before data collection begins. In this study, the researchers sought information from individuals who possessed relevant knowledge. According to

Sugiyono (2017, p. 225), data sources are divided into two types: primary and secondary sources. Primary sources provide information directly to researchers. Sugiyono (2017, p. 221) identifies the following criteria for data sources: (1) individuals who understand or master something through an information process so that it is not merely known but also experienced; (2) individuals who are not personally known to the researcher but possess relevant information and are therefore appropriate as informants; (3) individuals who have sufficient time to provide information; (4) individuals who are not inclined to provide knowledge solely based on their own assumptions; and (5) individuals who participate in the activity being studied.

This study employed a qualitative approach using data obtained through questionnaires. The research subjects consisted of 50 respondents selected through purposive sampling, namely informants considered knowledgeable about and directly involved in worship ministry. The principal informants were worship leaders at Gereja Kemah Injil Indonesia (GKII) Berea Sintang, because they play a central role in directing, coordinating, and leading the entire worship ministry process. The study also involved members of the music team, the pastor, and several congregation members as supporting informants to obtain a more comprehensive understanding of worship leader leadership dynamics and church music management. The research object was the role of worship leader training as an instrument of church music team management, including leadership style, communication patterns, member development strategies, rehearsal management, and decision-making processes in worship ministry. The study also examined how this role contributes to improving worship quality, including liturgical order, musical quality, team cohesion, and congregational responses to worship ministry. In addition, the study analyzed music through observations of music rehearsals, analysis of worship-song repertoires, and interviews concerning the musical experiences of worship leaders.

Accordingly, this study focused on the relationship between worship leader training practices and the quality of worship implementation in the church. Data were collected through observation, interviews, documentation, and a literature review relevant to the research topic. Observation was conducted by directly examining the research setting and activities to obtain information about worship leader training. Data obtained through

observation, interviews, and documentation were subsequently analyzed. The data analysis process consisted of three stages: data reduction, data display, and conclusion drawing.

Data reduction was conducted after sufficient data had been collected by selecting information relevant to the research questions, particularly concerning the role of worship leader training as an instrument of church music management. The reduced data were then processed and organized for presentation. The data were presented descriptively and analyzed. After the data had been presented and discussed in depth, conclusions were

drawn as answers to the research questions. The data were subsequently validated through data triangulation as a means of examining the credibility of the findings. According to Sugiyono (2017, p. 267), data validity refers to the correspondence between events occurring in the actual situation and the data reported by the researcher. Thus, data analysis in this study was conducted both during data collection and after data collection had been completed over a certain period, with the analysis directed toward the research topic.

Research Data Analysis Flowchart According to Miles and Huberman

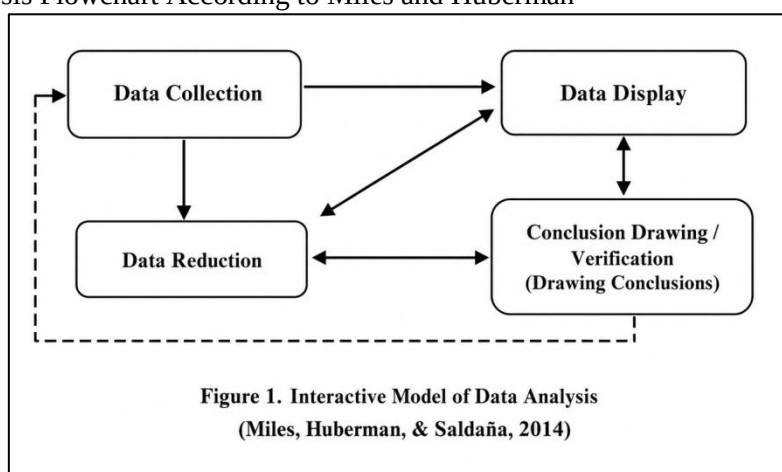


Figure 1. Data analysis flowchart according to Miles and Huberman (1984)

RESULTS AND DISCUSSION

Worship Leader Training as an Instrument of Church Music Management

The findings of this study are consistent with the management theory proposed by George R. Terry (as cited in Rifaldi Dwi Syahputra & Nuri Aslami, 2023, p. 53), who states that management is a distinctive process consisting of planning, organizing, actuating, and controlling actions to determine and achieve objectives through the utilization of human and other resources. Management activities require the principles of planning, organization, direction, and control. Through the application of these principles, activities can be carried out flexibly while remaining oriented toward the achievement of established goals (Rifaldi Dwi Syahputra & Nuri Aslami, 2023).

Within church ministry, worship leader training constitutes a form of human resource development that strengthens church music management. Through training, the church can ensure that music ministry is managed systematically and aligned

with the vision of worship. From a leadership perspective, the findings support the concept of servant leadership. Servant leadership is a form of leadership that begins with a sincere desire to serve, places followers' needs first, and seeks to accomplish tasks collectively through mutual assistance toward shared goals. Robert K. Greenleaf (1970) defined servant leadership as leadership that begins with a natural desire to serve: a person who wishes to lead should first become a servant and then consciously move toward leadership. According to Greenleaf, a leader should prioritize service, and every individual can act as a servant regardless of organizational position, whether as a leader or follower. Servant leadership views the leader as a servant of followers and places followers' interests and needs before those of the leader, while emphasizing personal development and follower empowerment (Jondar, 2021).

Accordingly, worship leader training helps develop an awareness that worship leadership is not merely the ability to lead songs but a calling to serve the congregation spiritually. The worship

leader therefore functions as a leader who builds relationships, directs the focus of worship toward God, and creates a meaningful worship atmosphere. Structured training also reflects the principle of developing leadership competence through continuous learning and habituation. This is consistent with the view that training improves individuals' knowledge, skills, and attitudes so that they can perform their roles optimally, as explained through Albert Bandura's social learning theory. Bandura argues that behavior, the environment, and internal events involved in learning influence one another. The theory explains how people learn in natural settings and emphasizes that mastery of complex skills and knowledge depends not only on attention, retention, motor reproduction, and motivation but also on self-directed learning. Bandura's social learning theory explains that human behavior is influenced by dynamic interactions among personal factors, individual behavior, and the social environment. Learning is therefore strongly influenced by the environment, particularly through modeling or behavioral imitation. Modeling is a learning process in which individuals observe and imitate the behavior of others regarded as models. Social learning theory emphasizes observational learning, in which individual behavior is influenced by observed models, whether from the immediate environment or through media (Debi Irama & Sutarto, 2016).

In this context, worship leader training becomes a strategic instrument for improving leadership quality and the governance of church music. The synergy between church music management and worship leader leadership through planned training has a direct effect on worship quality. Worship led through sound management and servant leadership can facilitate more active congregational participation and create worship that is orderly, meaningful, and oriented toward the glory of God.

The following materials were presented in the worship leader training:

Identity as a Worship Leader

The identity of a worship leader is that of a worshiper whose activities involve worshipping God and leading the congregation to worship God. Being a worship leader is not limited to being a leader or singer; fundamentally, a worship leader is a worshiper, and worship should become the worship leader's way of life (John 4:23; Philippians 2:13–15). Becoming a worship leader requires more than possessing a good voice because a worship leader is not merely a song

leader but a worshiper called and anointed by God to serve Him (Psalm 57:8–10; 108:2–4). This is consistent with Jondar's view that a minister must understand his or her identity as a worshiper, rather than merely displaying abilities before others; a minister must understand his or her identity before serving other people (Jondar, 2021).

Responsibilities of a Worship Leader

A worship leader is responsible to God and His church for carrying out the ministry entrusted by God. Every worship leader or singer is required to prepare properly to serve God.

Criteria for a Worship Leader

Spiritually: being born again and demonstrating the fruit of repentance, possessing Christlike character, being a worshiper of God, enjoying prayer, being filled with the Word of God, and maintaining purity in speech. Technically: possessing adequate vocal ability, understanding the fundamentals of music, being able to lead, communicating effectively, and having a broad repertoire of Christian worship songs.

Preparation of a Worship Leader

Spiritual preparation: being faithful in prayer, reading the Word of God, engaging in personal worship, maintaining holiness, prayer and fasting, humbling oneself, and purifying one's motives. Technical preparation: the worship leader should understand the theme of each song, song selection, whether the song is mastered by the team, whether the congregation knows the song, the level of familiarity with the repertoire, team preparation, rehearsals with the music team and singers, the available time and type of worship service, and the condition of the congregation to be served, including age, culture, habits, and type of service.

Tips for Organizing Worship/Liturgy

Discuss and reach agreement with the pastor or person responsible for worship planning; consider the type and theme of the service; consider the duration of the service, including the number of songs, testimonies, and other elements; if a vatum is already included, an opening prayer may not be necessary; avoid announcements in the middle of the service and place them before or after worship; and if there are special events such as birthdays, thanksgiving, or greetings, place them after the worship service or at the end.

Tips for Selecting Songs for Worship

Choose an opening song centered on thanksgiving and exaltation of God (intimacy and exaltation);

estimate the available time and worship theme; consider factors such as the key, an appropriate medley, expansion of the song repertoire, mastery of the selected songs, suitability for the liturgical segment, suitability for the congregation being led, compatibility with the local church, balance in the themes and messages of the selected songs, balance between new and traditional songs, and balance between fast- and slow-tempo songs.

Song selection is a crucial aspect of worship. Songs should be aligned with the worship theme, the church calendar, and the spiritual needs of the congregation. The criteria for song selection include:

- Theological appropriateness of the song lyrics
- Connection with the sermon theme
- Level of congregational participation (singability)
- Variation in worship dynamics (praise, worship, reflection)

Appropriate song selection helps create a progressive and uninterrupted flow of worship.

Tips for Determining Musical and Song Tempo and Dynamics

Song tempo significantly influences the atmosphere of worship. Fast-tempo songs tend to build enthusiasm and joy, whereas slow-tempo songs help the congregation enter an atmosphere of reflection and intimate worship. Appropriate tempo management creates balanced worship dynamics so that the congregation does not become bored or lose focus.

Tips for Harmony and Musical Arrangement

Harmony and arrangement help beautify and strengthen the message of a song. A good arrangement should:

- Support rather than dominate the vocals
- Maintain balance among instruments

- Match the abilities of the music team
- Create an atmosphere consistent with the meaning of the song

An inappropriate arrangement can disturb the congregation's concentration and diminish the meaning and value of worship.

Musical Competencies of a Worship Leader

The quality of worship is strongly influenced by the worship leader's musical competence. Important competencies include:

- **Transposition Ability** — The worship leader must be able to adjust the key of a song to the vocal range of the congregation and music team. This is important so that the congregation can sing comfortably.
- **Mastery of Basic Chords** — Mastery of basic chords enables the worship leader to communicate effectively with musicians and maintain harmonic stability.
- **Improvisation Ability** — Improvisation is necessary in spontaneous situations, such as extending a section of a song, repeating a chorus, or adjusting the worship flow according to the spiritual dynamics occurring during the service.
- **Worship Leader Sensitivity**

The worship leader must be sensitive to the musical flow and worship atmosphere so that transitions between songs can be guided smoothly and without interruption.

Tips for Using Appropriate Phrases

Write down the phrases that will be spoken; make sure the wording is focused and appropriate; consider the type and theme of the worship service; consider the message of the song being sung; consider the congregation being led; and use appropriate portions of the song lyrics.

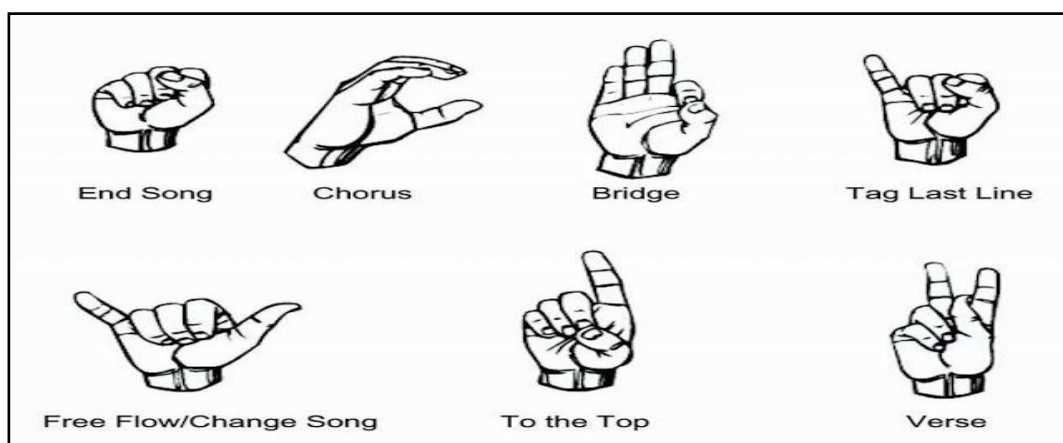


Figure 2. Worship Leader Hand Signals

- Index Finger Signal: Raising one index finger means that the song should be performed again from the beginning of the verse.
- Index and Middle Finger Signal: Raising the index and middle fingers indicates that the song should proceed to the chorus/refrain.
- Index, Middle, and Ring Finger Signal: Raising three fingers simultaneously means entering the interlude section of the song.
- Middle, Ring, and Little Finger Signal: This indicates that the final section or ending of the song should be sung.
- Thumbs-Up Signal: This indicates a request to the musicians to raise the key of the song, also known as modulation.
- Thumb and Little Finger Signal: Raising these two fingers indicates a change from one song to another, also known as a medley.
- Closed-Fist Signal: Clenching the fist means that the song should stop.

Selected documentation of the training activities



Figure 3. Documentation with the Training Participants

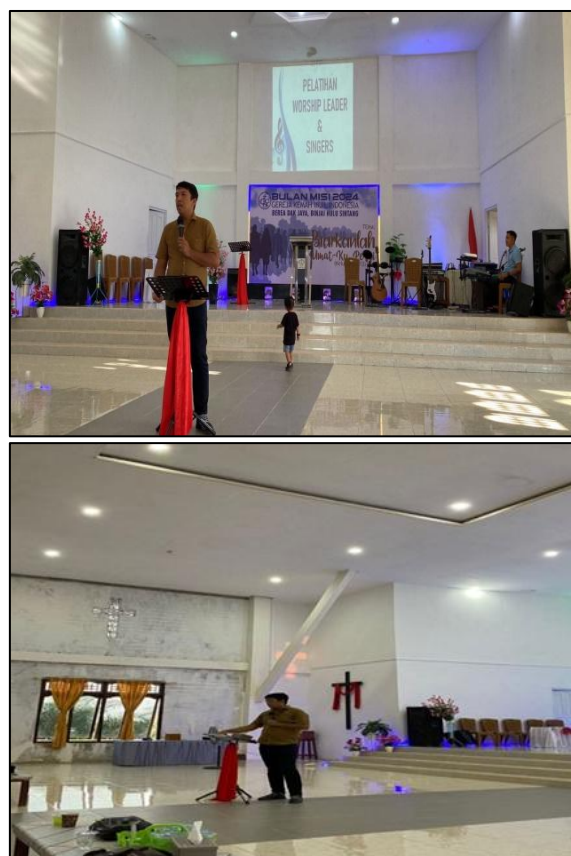


Figure 4. Presentation of Training Materials

Worship Leader Ministry as an Instrument of Church Music

Worship leader ministry in worship is part of church music and cannot be separated from it. Church music functions as a medium of communication between the congregation and God and helps the congregation enter an atmosphere of worship (Pasang, 2019). Liturgically, music helps guide the flow of worship, reinforce the theme of the Word, and build unity among worshipers (Wanget *et al.*, 2022). Therefore, music should not be positioned merely as a “supporting tool” or “filler,” but as a form of ministry with profound spiritual dimensions.

MUSICOLOGICAL ANALYSIS

Musicological Perspectives on Church Music

From a musicological perspective, church music can be understood as a form of applied sacred music that functions not only as an artistic work but also as a liturgical medium possessing structure, symbolism, and theological purposes (Nugroho *et al.*, 2025). Church music exists in the tension between two principal dimensions: aesthetic expression and ritual function.

From a musicological perspective, music in worship does not stand alone but is connected to the liturgical context, the text (lyrics), and congregational response. Therefore, the analysis of church music cannot be separated from:

- Liturgical functions (opening, response, worship, sending)
- The relationship between text and melody
- The role of music in shaping collective religious experience

Thus, the quality of church music is determined not only by musical complexity but also by its appropriateness to its liturgical function.

Musical Structure in Worship: From Praise to Worship

In contemporary worship practice, there is a common transition from praise to worship. This transition is not only theological but also musical. Musically, this transition is usually characterized by:

Tempo changes: Praise songs tend to use faster tempos (*allegro-moderato*) to build energy and congregational participation, whereas worship songs tend to use slower tempos (*andante-adagio*) to create a reflective and intimate atmosphere.

Dynamic changes: from dynamic, strong, and rhythmic passages toward softer and more sustained passages; and from a full texture (full

band) toward a more minimal texture (pad, piano, or acoustic guitar). This analysis shows that the structure of worship actually contains a “musical narrative” that must be consciously managed by the worship leader.

Chord Progressions and Harmonic Function

Chord progressions in contemporary church music generally use simple tonal patterns such as:

- I – V – vi – IV
- I – IV – V
- vi – IV – I – V

From a musicological perspective, these progressions are selected because they are:

- Easy for the congregation to follow
- Repetitive in a way that supports participation
- Capable of creating a sense of stability and emotional resolution

However, the excessive use of repetitive progressions may create monotony and reduce the depth of musical expression. On the other hand, harmonic function in worship is not merely supportive of the melody but also helps shape the atmosphere:

- Major chords → joy and victory
- Minor chords → reflection and repentance
- Suspended chords → unresolved tension (spiritual longing)

Thus, the selection of chord progressions has direct implications for the congregation’s spiritual experience.

Modulation as a Means of Intensifying Worship

Modulation (a change of key) is often used in church music to increase the intensity of worship. Musically, modulation produces:

- Increased emotional energy
- Variation within repeated sections of a song
- Emphasis on the climax of worship

Critically, however, excessive modulation may appear manipulative if its sole purpose is to “raise the atmosphere” without a clear liturgical basis. Therefore, modulation should be used consciously as part of the worship narrative rather than merely as a musical technique.

Tempo and Its Influence on Spiritual Experience

Tempo plays a significant role in shaping congregational responses:

- Fast tempo → increases energy, togetherness, and external expression
- Slow tempo → encourages reflection, silence, and emotional depth

It is important to note, however, that spiritual experience is not determined solely by tempo. An imbalance in tempo, such as remaining too long at a slow tempo, may cause emotional fatigue or loss of focus.

Therefore, tempo management should take into account:

- Variation in worship dynamics
- The duration of each section
- The congregation's actual response

The Role of Vocal Harmony in Worship

Vocal harmony, such as the division of soprano, alto, tenor, and bass parts, plays an important role in enriching the texture of church music.

Musically, vocal harmony:

- Adds depth and beauty to the sound
- Reinforces chordal structure
- Enhances the artistic quality of the music

Liturgically, however, vocal harmony must continue to support congregational participation. If it becomes too complex, the congregation may shift from being participants to becoming spectators.

Thus, ideal vocal harmony should:

- Support the main melody
- Not dominate the congregation
- Strengthen the atmosphere without diverting attention

The Role of Instruments in Building the Worship Atmosphere

Musical instruments function as creators of the soundscape of worship.

- Keyboard/pad → creates an ambient and sustained atmosphere
- Guitar → provides rhythm and warmth
- Drums → regulate energy and dynamics
- Bass → maintains the harmonic foundation

From a musicological perspective, the combination of instruments creates a musical texture that influences the perception of spiritual space. However, contemporary practice sometimes tends to use instruments excessively, creating "overproduction," which may actually reduce spiritual sensitivity.

Music as a Link Between Liturgical Transitions

One of the most important functions of music is to connect different parts of the liturgy. Music enables smooth transitions between songs, changes in atmosphere, and emotional guidance of the congregation.

Implications for Worship Leader Competence

This musical analysis shows that worship leaders require competencies that are not only technical but also analytical, including the ability to:

- Understand the function of chord progressions in shaping atmosphere
- Determine tempo and dynamics contextually
- Use modulation appropriately
- Manage vocal harmony and instruments in a balanced manner
- Understand the narrative structure of worship musically

Church music is a complex system in which elements such as tempo, harmony, chord progressions, modulation, and instrumental texture interact to shape the worship experience. Worship quality is determined not merely by musical beauty but by the ability of music to support the liturgical structure and deepen the congregation's spiritual experience.

Therefore, worship leader training should include in-depth musical and musicological analysis so that music ministry is not only technically effective but also theologically and spiritually meaningful.

Results Of The Worship Leader Training

The training was conducted using several methods, including the delivery of basic material concerning the identity of ministers and the life of service expected of them. This was followed by presentations on the role of the worship leader. After the presentation, simulations and direct practice were conducted based on the theoretical material so that participants could understand it not only conceptually but also practically. Each participant was given the opportunity to practice the material presented and to prepare a worship order and select the songs to be used. After the practical session, participants were given an opportunity for questions and discussion, and the session concluded with a joint prayer.

The findings from the worship leader training conducted at Gereja Kemah Injil Indonesia (GKII) Berea Sintang show that worship leader training makes an important contribution to church music management. Beyond this, the training also had positive effects on ministers' musical, spiritual, and managerial abilities. The training was designed systematically and implemented continuously, helping worship leaders understand their role not only as praise leaders but also as integral components of the church music ministry management system.

In addition, each training topic provided new knowledge to participants. Those who initially served without a theoretical foundation acquired theoretical knowledge after participating in the training, enabling them to apply the concepts they had learned more effectively. This finding is consistent with the view that training improves individuals' knowledge, skills, and attitudes so that they can perform their roles optimally, as explained through Albert Bandura's social learning theory.

Another finding was an improvement in worship leaders' ability to organize the worship flow, coordinate with the music team, and lead worship in a more directed and responsible manner. In addition to musical competence, the training emphasized the development of service-oriented character and leadership. Worship leaders who participated in the training demonstrated improved ministry discipline, spiritual preparedness, and communication skills in leading the congregation.

These findings indicate that the training affected not only technical skills but also musicianship, leadership, and ministry spirituality. Furthermore, the application of church music management principles through worship leader training improved the organization of ministry, as reflected in systematic rehearsal schedules, clear task distribution, and periodic service evaluation. These conditions contributed to improved worship quality, characterized by more active congregational participation and a more orderly and effective worship atmosphere.

In an interview conducted by the researcher with Rev. Niko Sendia, S.Th. (November 3, 2025), pastor of GKII Berea, he explained that the impact of the training was experienced by worship leaders through a deeper understanding of their duties and functions in ministry, both technically and non-technically. The training also had a positive impact on the worship services led by worship leaders who had completed the training. This is consistent with Robert K. Greenleaf's Servant Leadership theory, according to which ministers should understand their identity, duties, and functions in serving both spiritually and practically so that their ministry can be carried out more effectively and produce positive impacts.

In an interview conducted by the researcher with Mr. Melkison, S.Th. (November 3, 2025), head of the ministry/worship-service team, he stated that the worship leader training had a positive impact

and improved service quality. In terms of ministry management, the training encouraged worship leaders to be more disciplined in rehearsals and to distribute song lists promptly, providing more time for preparation. It also improved communication among ministers. This finding is consistent with the management theory proposed by George R. Terry, according to which ministry also requires a sound management system, from planning through evaluation, and the training constituted one component of such a management process in church ministry.

In an interview conducted by the researcher with Mrs. Rahel (November 3, 2025), a worship leader, she stated that the training opened up many new insights, including proper song selection, appropriate song sequencing, and more organized wording when addressing the congregation, all of which helped her serve more effectively as a worship leader.

CONCLUSION

Based on the research findings and discussion, it can be concluded that worship leader training is a strategic instrument in church music management for improving worship quality at Gereja Kemah Injil Indonesia (GKII) Berea Sintang. Training that is designed and implemented in a structured and continuous manner strengthens the worship leader's role not only in musical competence but also in worship leadership, the formation of a service-oriented character, spiritual development, and a deeper understanding of managerial aspects of church worship ministry.

Worship leader training contributes to more organized church music team management, as demonstrated by clear ministry planning, effective team coordination, and periodic service evaluation. These conditions directly contribute to worship services that are more orderly, systematic, and effective, enabling the congregation to participate actively in worship.

Therefore, worship leader training should not be regarded merely as a supporting activity but as an integral component of church music management. Churches should establish worship leader training as a sustainable ministry-development program to strengthen worship leadership and realize high-quality worship oriented toward the glory of God.

RECOMMENDATIONS

Based on this study, the researchers offer the following recommendations. First, church leaders and all worship ministers at Gereja Kemah Injil

Indonesia (GKII) Berea Sintang should continue conducting training on a regular basis for both existing ministers and those who are preparing to begin ministry, as a form of ministerial regeneration. This will help develop qualified ministers and, consequently, improve the quality of ministry. Second, future researchers are encouraged to investigate church music administration, develop the training materials further in both musical and biblical dimensions, and explore different and more creative training formats to produce increasingly competent worship ministers.

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