

DIVERSITY OF MUSIC GENRES IN SUNDAY SERVICES OF HKBP CHURCH IN MEDAN CITY: THEOLOGICAL, CULTURAL, AND MUSIC MANAGEMENT PERSPECTIVES

Elfrida Yuliana Simamora^{1*}, Mauly Purba², Pulumun P. Ginting³, Junita Batubara⁴.

^{1,2} Universitas Sumatera Utara

³ Universitas Negeri Medan

⁴ Universitas HKBP Nommensen

E-mail: elfridayulianasimamora@gmail.com

Received: 20 /12/2025 | Revised: 01/01/2026 | Accepted: 21 /01/2026 | Published: 30/01/2026

Abstract

This study explores the diversity of musical genres is a multidimensional phenomenon in the realm of musical arts that reflects the systematic heterogeneity of musical styles, forms, and practices that develop in various cultural, historical, and social contexts. In a theoretical-musical perspective, this diversity is reflected through the differentiation of basic elements of music: such as melody, harmony, rhythm, timbre, texture, form, and dynamics that form the idiomatic characteristics of each genre. This study aims to examine the diversity of HKBP church music genres used in performing songs in Sunday services, to examine the choice of musical genres used in church services in HKBP and to examine church policies towards HKBP church music. The method used is descriptive qualitative with a phenomenological approach, supported by observation, in-depth interviews, and documentation. The theories used include the Theory of Music Diversity, the Theory of Cultural Contact and the Theory of Music Management. The results of the study show that the diversity of musical genres has undergone significant changes in the musical structure of each HKBP church, the use of modern instruments, but still maintains traditional elements such as hymn music (organ). The new music style (genre) that was formed was the result of Cultural Contact of HKBP church musicians with the demands of the times, the tastes of musicians or congregations and contemporary performance spaces. The music policy in each HKBP church is different because the musicians in each church are not trained and practices in the field are different, the leadership of the Pastor in the church does not all understand HKBP church music. For musicians accompanying Sunday services in HKBP churches, knowing the many music genres is due to the freedom to appreciate playing music because there is no written HKBP music policy but the policy exists through Oral Tradition. This study contributes to the development of HKBP church music policies that are adaptive to cultural and generational contexts, while preserving the roots of Lutheran liturgical tradition.

Keywords: *Musical Diversity, HKBP Church Music, Cultural Contact, Liturgical Policy, Music Management*

INTRODUCTION

The diversity of musical genres that characterize Sunday services within the Huria Kristen Batak Protestant Church (HKBP) in Medan is a significant phenomenon reflecting the ever-evolving dynamics of church life. The HKBP church's musical tradition, originally rooted in German Lutheran liturgy, particularly through its majestic and meditative hymns, has undergone significant transformation. In recent decades, the musical repertoire in HKBP services has begun to be enriched with contemporary genres such as spiritual pop, gospel, jazz, and even reggae. This shift is not simply a matter of taste, but also indicates a paradigm shift in the meaning of liturgy and a response to broader socio-cultural developments. This transformation of musical genres cannot be separated from the context of globalization, which is increasingly penetrating the spiritual spaces of Christians, including the HKBP community. Increasingly open access to information, cultural exchange across regions and generations, and the development of digital technology have influenced the musical tastes of the congregation, especially the younger generation. Music is no longer merely an instrument to accompany the liturgy, but has become a medium for personal and emotional expression of faith. The younger generation of churchgoers, familiar with popular music and expecting a more dynamic worship experience, tends to bring their musical tastes into the worship space. This directly contributes to

the diversification of musical genres used in Sunday services. In addition to globalization and changing generational preferences, this change is also driven by limited human resources, particularly in church musicians. Not all churches have trained organists or choirs capable of singing classical hymns with good technique. In response, many churches have begun to rely on musical groups consisting of keyboardists, guitar players, bass players, and drummers—a more flexible and familiar band formation. The use of bands in worship opens up space for more modern and rhythmic musical genres. However, this flexibility is often not balanced with adequate liturgical guidance, so the selection of songs and musical genres relies more on the preferences of the musicians or worship leaders, rather than on theological and liturgical considerations.

In terms of policy, the HKBP church as an institution does not yet have detailed and operational liturgical guidelines regarding the use of musical genres in worship. The official HKBP liturgy book focuses more on service structure and prayer texts, but does not specifically regulate the criteria for selecting songs based on genre, tempo, instrumentation, or delivery. This ambiguity leaves enormous room for interpretation for liturgical ministers in local churches, resulting in significant variation between congregations. On the one hand, this variation allows for inculturation and creativity; but on the other hand, it can create irregularities and potential conflicts of understanding between generations or between congregations regarding the appropriate meaning of worship music. This research, conducted in five HKBP churches in Medan, shows that congregational responses to the diversity of musical genres vary widely. Some congregations welcome the arrival of new music, which they feel is more emotionally moving and relevant to the contemporary context. However, many also feel they miss the solemn and contemplative atmosphere typically provided by hymns. This tension reflects the clash of two paradigms: the traditional paradigm that emphasizes the sacredness and serenity of worship, and the modern paradigm that demands expression, active participation, and emotional closeness. Therefore, the diversity of musical genres is not merely a musical phenomenon, but also a theological, liturgical, and pastoral issue that requires wise handling by the church.

Amidst this reality, an urgent need has emerged for the HKBP to formulate a music liturgy policy that is adaptive yet remains rooted in its church identity. This policy must balance fidelity to the Lutheran liturgical tradition, HKBP's spiritual heritage, with the contextual needs of today's congregation. Adaptations to musical genres must be made not merely based on trends or tastes, but based on a sound musical theology, which understands music as a medium for evangelism, an expression of faith, and a form of service that deepens the community's fellowship. This study not only highlights genre diversity as an empirical fact but also serves as an entry point for deeper reflection on the HKBP's vision for church music going forward. Intergenerational dialogue, theologically sound music training, and holistic liturgical development are needed so that the church can manage musical diversity as a strength, not a source of division. Inclusive, meaningful, and theologically responsible church music is the key to relevant and transformative worship in the current and future context of the HKBP.

METHOD

This research uses a descriptive qualitative approach with a case study strategy in five HKBP churches in Medan City. Data were obtained through direct observation of ten Sunday services held during the three-month study period, from March to May 2025. In-depth interviews were also conducted with fifteen informants: five pastors, five church musicians, and five congregants from various generations. Documentation in the form of HKBP Agendas, Ende Books, and archived recordings of services were also analyzed to supplement the field data. The analysis was conducted inductively by compiling patterns of findings from observations and interviews, then linking them to the theoretical framework used. Three main theories served as the foundation: Eli Irawati's theory of musical diversity, Margaret Kartomi's theory of cultural contact, and William Byrnes's theory of music management. Through this framework, the research seeks to understand the diversity of musical genres not only as empirical data, but also as a social and spiritual phenomenon that demands critical reflection and wise liturgical policies. With this version, the number of informants (15 people) and the duration of the research (3 months, 10 observations) are clearly stated, but remain concise and flowing. Would you like me to also help tidy up the Conclusion to align with this concise narrative style?

RESULTS AND DISCUSSION

This research reveals significant musical dynamics in Sunday worship practices at five Huria Kristen Batak Protestan (HKBP) churches in Medan. Unlike the past, which was dominated by hymn singing accompanied by an organ, these churches now display a diversity of musical genres, including spiritual pop, gospel, jazz, reggae, and even elements of traditional Batak music. This transformation indicates a shift in liturgical culture influenced not only by the congregation's tastes but also by social realities, the musicians' technical abilities, and the lack of binding

musical policies. The most prominent diversity of musical genres is found in HKBP Medan-Sudirman and HKBP Indra Kasih. In these churches, Sunday worship is divided into two sessions: morning and afternoon, each accompanied by a different musical group. These groups combine classical instruments such as organs and keyboards with modern instruments such as electric guitars, bass guitars, drums, and even saxophones. The songs played are not only sourced from the Ende Book or Kidung Jemaat (Congregational Songs), but also from contemporary spiritual songs with pop and gospel influences.

The selection of accompanying music in Sunday services at HKBP Medan Sudirman is an integral part of the worship service system that aims to strengthen the congregation's spiritual experience. Music not only serves as accompaniment, but also as a means to convey liturgical messages and build congregational fellowship. HKBP Medan-Sudirman creates a Music Team Composition, in every Sunday service at HKBP Medan-Sudirman involves various elements in the music team, including: Song Leader: Leads the congregation's singing. Musicians: Accompanying with musical instruments such as keyboards, guitars, and drums. Multimedia Team: Provides visual and audio support for the smooth running of the service. The songs used in Sunday services are taken from official church sources, such as: Buku Ende: A collection of HKBP church hymns, Kidung Jemaat: Christian spiritual songs and the HKBP Songbook. The congregation's choice of music is influenced by social background, age, and media exposure. The music accompanying HKBP Sunday services is sourced from Buku Ende and Buku Logu, which are official musical heritages in the HKBP tradition.

The songs in this book have the characteristics of classic Protestant hymns: verse, major or minor scale, and full of theological meaning. They accompany the fixed parts of the liturgy such as the opening hymn, confessional prayer, offering, and commission. They instill theological understanding through verses rich with faith-filled teachings about grace, repentance, hope, and commission. They use classical instruments, such as organs or keyboards, which provide a sacred and solemn atmosphere. HKBP churches in urban centers like Medan face the challenges of a younger generation accustomed to digital culture and modern musical styles. They increase the active and emotional participation of the congregation. They provide space for young people to express their faith authentically in a musical language they understand. Adapting musical genres to the context of the service and the liturgical theme, the HKBP Medan-Sudirman church mostly uses pop music and organ music. They support the existence of diverse musical teams: in a or ama choirs, youth choirs, vocal groups, and even traditional ensembles. They conduct regular rehearsals and develop musical capacity to maintain high musical quality and context.

HKBP Karya Pembangunan demonstrates a unique approach in dividing worship times according to congregational segments. The morning session is for teenagers and naposo bulung (church youth), while the afternoon session is for adults and seniors. This division has a direct impact on the musical genres used: the morning session emphasizes contemporary and upbeat pop music, while the afternoon session has a more classical liturgical feel. Revi Pandiangan, the church's lead musician, is an example of someone who has self-taught himself in music ministry and adapts his musical style based on the audience profile. Meanwhile, HKBP Pardamean, which still maintains its identity as a Toba Batak church, presents a synthesis of traditional and contemporary music. This church maintains elements of ethnic music, such as the use of the Batak gondang (a traditional drum) in certain celebrations, but in their weekly practice they predominantly use pop genres, adapting to the tastes of the younger congregation. This approach is seen as a strategy to reach the younger generation without diminishing the spiritual meaning of worship music. A key factor driving this change is the technical ability of local musicians. Many churches lack organists capable of reading the staff notation in the Logu Book. Therefore, musicians tend to choose modern instruments like keyboards and guitars, which are more accessible and easier to learn. At HKBP Pardamean, for example, if musicians were required to play hymns on the organ, services would likely be impossible due to a lack of skilled personnel.



Figure 1. Worship at HKBP Pardamean

The Archbishop's HKBP Church faces challenges in its arrangements, sometimes displaying varying quality due to the lack of a planned rehearsal schedule. Nevertheless, the team of musicians diligently strives to provide the best possible musical presentation, playing the songs neatly and blending the instruments harmoniously. Despite the lack of a rehearsal schedule, the team's enthusiasm and good intentions are evident in their efforts to create a meaningful worship atmosphere. Through this collaborative effort, they attempt to overcome time constraints and deliver a dedicated presentation of worship music. While some challenges may arise, the team's efforts in playing songs from the Ende Book and congregational hymns demonstrate their commitment to worship and music ministry. This commitment serves as a driving force to further improve the quality of the musical arrangements through more regular rehearsal scheduling, thereby achieving a higher level of consistency in the service music at the Archbishop's HKBP Church. The church's music policy is established by the elder Marturia and reinforced by the Music Section, which is responsible for selecting and performing worship songs, including those from the HKBP Ende Book. It also ensures that the music used supports a solemn atmosphere and aligns with church theology.

The Music Section is established through a meeting of ordained ministers, who elect its members, consisting of three to five ordained ministers and five to seven members from the congregation. The meeting then elects a chairperson and secretary from among themselves, with the approval of the ordained ministers meeting. The section also forms various committees as needed, with the approval of the ordained ministers meeting. The committees, through their chairpersons, are accountable to the section meeting. The section meets as needed, but at least once every six months. The term of office of the music section administrators is two years. The HKBP also demonstrates an inclusive attitude toward contemporary developments in church music. While retaining songs from the Ende Book, the church allows for the use of other musical genres that do not conflict with church teachings. This reflects the church's efforts to remain relevant and appealing to the younger generation, without neglecting traditional and theological values. Thus, the HKBP church music policy not only regulates the technical aspects of music, but also reflects the church's commitment to maintaining the sanctity of worship, strengthening theological teachings, and responding to the challenges of the times.

The selection of music used in worship is determined by the Marturia Council and the Church's Music Section, as the instruments used to accompany each session vary. The HKBP Church follows the HKBP agenda, with a band or keyboard with saxophone or violin available in the morning session. The afternoon service, with organ and violin or wind instruments, does not use a band, and the third Sunday afternoon service uses a band with drums, keyboard, saxophone, and sulim (if available), and violin. All instruments played strive to provide a musical experience that is not only relevant to the times but also takes into account the diverse tastes and backgrounds of the congregation. The variety of musical genres, including pop, gospel, or elements of world music, reflects this diversity, as the church strives to create a more dynamic atmosphere, following current church music trends and responding to the tastes and musical preferences of its congregation by using an approach that can create a more solemn and relevant worship experience for the younger generation and diverse cultural backgrounds. However, if the diversity of musical genres in HKBP is interpreted as a theological and cultural effort to authentically reach

various levels of the congregation, then this diversity is substantive, not superficial. When traditional songs bring Batak cultural values to life, classical music creates a sacred atmosphere, and pop music brings young congregants closer to God, this diversity of genres truly represents the diversity of spirituality alive within the congregation. Referring to the results of research in five HKBP Churches in Medan City, there is a smooth combination of pop music and traditional worship giving rise to rational-instrumental actions (learning music for free), rational-value (service without payment), affective (congregation laughing happily), as well as traditional actions in the form of harmony singing and congregational applause. The collaboration of sulim and keyboard provides a "joyful atmosphere" and contextual, although the music is still structured as organ music (Es, 4/4) this analysis shows a widening spectrum of genres from traditional organ liturgy to pop, ethnic, and contemporary hybrid. Hybrid contemporary music in the context of HKBP church music is a mixed (hybrid) musical form that combines elements of traditional HKBP liturgical music (for example, the structure of the Ende Book song, SATB singing or choir, church organ) with elements of contemporary music such as spiritual pop, jazz, blues, even ethnic (sulim, gondang, hasapi) in one worship presentation.

The importance of training programs in each church to develop techniques, improve learning abilities and analyze the true church music of HKBP. The longing of the congregation to hear organ music has now almost transformed into various types of music. This training must also receive support from church leaders for the advancement of church music HKBP. Church policies in music development must be designed by creating a pattern of church music training, a collaborative approach, providing adequate resources, a budget for training but the head office that comes to the church to conduct training does not have a budget, musicians and songleaders must practice and practice regularly, and competent trainers. Another factor is the musical preferences of congregations, particularly the younger generation, who are more familiar with digital and global music genres. Pop and gospel music provide a more personal and relational space for emotional expression, while jazz and reggae introduce elements of improvisation and dynamic rhythms. This responds to more contextual and contemporary spiritual needs. However, this shift also presents challenges, both theologically and liturgically. Some church elders and conservative congregations consider modern music such as pop and gospel less appropriate for worship because it diminishes the solemnity and sacred atmosphere. This tension is most palpable in church policy discussions, where there are no standard regulations governing standard musical genres in the liturgy. Although guidelines from the Synod Working Council (MPS) exist, implementation at the congregational level varies widely and depends on the policies of local pastors and administrators. Music management in worship is key. Music and liturgy teams are required to curate music genres wisely. Song and genre selection is based on the weekly liturgical theme, the availability of musical personnel, and the profile of the congregation. For example, HKBP Medan-Sudirman conducts regular internal training and coaching to ensure the music team aligns theological vision with musical expression. In this church, the involvement of young people as song leaders and band members is a strategic way to regenerate music ministers and form a stronger sense of ownership of worship.

In addition to internal factors, the influence of popular culture and digital technology is an external factor driving the diversity of church music genres. Congregations active on social media and online music platforms bring a broader range of musical tastes into the church. Songs like "Bless the Lord," "How Great is Our God," or modern acoustic versions of "Amazing Grace" are now part of the worship repertoire. This demonstrates that the church is in the midst of cultural globalization, and music is the most flexible medium for adaptation. This change needs to be managed with a strong theological framework to ensure it does not lose its spiritual meaning. Church music is not merely entertainment, but a means of conveying the word and reflecting on faith. Therefore, churches need to develop an integrative liturgical music training model and curriculum—combining traditional, contemporary, and contextual elements. Some churches, such as HKBP Karya Pembangunan, have begun forming intergenerational music teams and collaborating with Christian music schools for further training. Furthermore, the diversity of church music genres has a positive impact on worship participation. Congregants become more active, emotionally engaged, and feel that worship reflects their daily lives. Music provides a space for dialogue between older and younger generations, as well as between tradition and innovation. In the multicultural context of Medan, this diversity becomes an ecclesiological force that reflects the living and growing body of Christ. This research confirms that the diversity of musical genres in Sunday services at five HKBP churches in Medan is not a form of liturgical disorientation, but rather a reflection of active and contextual inculturation. These churches have strived to respond to changing times while maintaining the spiritual and theological meaning of worship. By developing an open musical policy that remains rooted in Christian teachings, HKBP can become a model for a dynamic, inclusive, and relevant church in facing the challenges of the modern era.

This research makes a significant contribution to broadening our understanding of the dynamics of church music in the Huria Kristen Batak Protestant Church (HKBP), particularly in an urban context like Medan. The diversity of musical genres found reflects a cultural transformation in church liturgical practices that interact directly with the congregation's musical tastes, technological developments, and the influence of global popular culture. This implies that the church is no longer a static liturgical entity, but rather a spiritual space that continues to adapt and evolve musically. Theoretically, these findings strengthen the relevance of theories of musical diversity, cultural contact, and music management in the context of religious institutions. Church music is not only an expression of faith but also a field of negotiation between tradition and modernity, between older and younger generations, and between theological values and aesthetic preferences. The absence of a uniform music policy within the HKBP also underscores the importance of a structured managerial approach to maintain control over musical diversity within the church's spiritual and theological framework. Practically, this research encourages HKBP churches to develop inclusive and contextual musical policies. Churches need to recognize that any musical genre used in worship must foster reverence, foster congregational engagement, and maintain the theological meaning of the liturgical texts. Training musician cadres, developing church music guidelines, and engaging with intergenerational dialogue are strategic steps in wisely managing this diversity. In this way, churches can create harmony between their traditional musical heritage and the creative spirit of today's generation.

The HKBP music policy is managed by the Pearaja Synod through regulations in the "HKBP Agenda" and church music development. Examples of implementation include organ and music team training in District X Medan, Aceh, which emphasizes correct technique, player confidence, and mastery of organ theory and practice. This type of training provides guidance that church music must remain within the official liturgical framework, even though it accommodates a variety of genres in practice. Furthermore, the logu book, as a guide to notes and texts, remains available, although its use has declined in the digital era. The Music Bureau of the Pearaja Tarutung Central Office, Rev. Rosteti Tobing, S.Th., stated that the central office program provides training for some churches, not all. However, during the General Pastors' Meeting, it was explained that HKBP church music is hymn music and their program will return HKBP church music to the logu book. However, this is difficult due to the differences between training and non-training. The mindset that is most difficult to change is that of the Batak people, which leads to deviations in the field. If the music bureau has provided the correct information but the congregation or church does not implement it correctly, the church will make its own policy. Like wind music that should be used is trumpet music, but naposo uses a lot of saxophones and basically the Church is not a show place, the musician and songleader team should be behind the scenes.

The HKBP church music policy is not very complete in writing. Traditional church gonggong music can approve the holding of gonggong but when there is a death during the event but it is not allowed to perform the tortor dance by surrounding the dead (ondaonda) and the assembly must first ask for clarification regarding the procedures for gonggong that will be implemented (RPP HKBP). The Marturia Council is a service organ at the congregation level that plans and implements the work of preaching the gospel among the congregation and the community, which includes the evangelism section and the music section. The music section is a service unit formed by the congregation to serve vocal and instrumental activities in the congregation (HKBP 2002 Paratutan dohot rules). Each church has different policies made based on the policies of the church leader or Pastor and the church marturia council and the church music section, because there is no written policy. Musik box is not the Tarutung Pearaja music bureau that makes ende music instrumentals. The bureau is also making actual organ music.

CONCLUSION

This study highlights significant transformations in the musical practices of the Batak Protestant Christian Church (HKBP), particularly in the urban area of Medan. It finds that the diversity of musical genres in Sunday services, ranging from classical hymns and pop religious music, gospel, jazz, reggae, to traditional Batak music, is a direct response to social dynamics, changing generational tastes, the availability of human resources, and the strong influence of popular culture and digital technology. This diversity reflects a paradigm shift in the interpretation of church music: from its initially normative and liturgical-traditional nature to a more expressive, contextual, and personal form. The five HKBP churches studied exhibited different patterns of musical adaptation, yet shared a common thread: an effort to address the spiritual needs of today's congregations through a more intimate and emotionally engaging musical approach. In this context, music is no longer merely an instrument to accompany the liturgy, but rather a bridge of communication across generations, a living expression of faith, and a means of strengthening congregational fellowship. The use of modern music genres has been shown to increase active participation and emotional engagement, particularly among young people, without sacrificing the spiritual values

inherent in worship. This research also uncovered a number of critical challenges that the church must respond wisely to. One of the most prominent is the disorganization of HKBP's liturgical music policy. The absence of operational and contextual guidelines leads to extreme variations in worship practices between congregations, even within a single city. This can trigger theological confusion and intergenerational tensions, particularly between more conservative groups and those more open to musical innovation. The analysis concludes that the diversity of church music genres is not a threat to the purity of worship, but rather an opportunity to enrich the expression of faith among God's people, provided that the process of musical inculturation is conducted in a reflective, theological, and purposeful manner. Music used in worship must remain aligned with Christian values, uphold the Gospel message, and deepen the fellowship between the congregation and God.

This research, conducted over three months with ten observations of Sunday services and involving fifteen informants from pastors, musicians, and congregations across generations, recommends that HKBP as a religious institution immediately develop a church music policy framework that is responsive to the times but remains rooted in its Lutheran liturgical identity. Continuous development of church musician cadres, strengthening liturgical music education, and developing contextual, genre-based training modules should be strategic agendas in HKBP's music ministry. Furthermore, the church also needs to develop spaces for intergenerational dialogue so that musical diversity does not become a source of division, but a means of shared learning and the formation of a deeper spirituality. The practical implications of this research are the need for HKBP to develop an integrative church music curriculum, collaborate with Christian music schools or theological educational institutions, and provide regular training programs for musicians and song leaders. The church also needs to build a sustainable cadre development system to ensure the successful regeneration of musicians. With a focused policy, music in HKBP worship services will not only become a cultural and traditional heritage but also a transformative force that guides the congregation to a more meaningful, contextual, and vibrant faith experience.

REFERENCES

- Abineno, Ch. *Church and Church Worship*. Jakarta: BPK Gunung Mulia, 1986.
- Abineno, Ch. *Congregational Worship*. Jakarta: BPK Gunung Mulia, 1987.
- Anderton, C. (2011). Music festival sponsorship: Between commerce and carnival. *Arts Marketing: An International Journal*.
- Asante, Molefi Kete., & Gudykunts, William B. (1994). *Hand Book of International and Intercultural Communication*. USA: Sage Publications.
- Barrett, M. S., & Bond, N. (2015). Connecting through music: The contribution of music program to fostering positive youth development. *Research Studies in Music Education*, 37(1), 37–54.
- Banoe, Pano. 2003. *Music Dictionary*. Kansius Publisher; Yogyakarta.
- Basuki, Sulisty: *Writing Method*. Jakarta: Wedatama Widya Sastra, 2006.
- Berry, John W. (2003). "Conceptual Approaches to Acculturation" in *Acculturation: Advances in Theory, Measurement and Applied Research*, ed. Kevin M. Chun, Pamela
- B. Organista, and Gerardo Marín (pp. 17-37). Washington, DC: American Psychological Association.
- Berry, John W. (2006). "Acculturative Stress" in *Handbook of Multicultural Perspectives on Stress and Coping: International and Cultural Psychology Series*, ed. Paul TP Wong and Lillian CJ Wong (pp. 287-298). New York: Springer.
- Indriasari. (2018). Use of the Apfel Score as a Predictor of Postoperative Nausea and Vomiting at Dr. Hasan Sadikin General Hospital, Bandung. *Journal of Perioperative Anesthesia*, 6(2): 89-97.
- J Lexy, Moleong. 2019. *Qualitative Writing Methods*. Book. Bandung: PT. Remaja Rosdakarya.
- Jamalus, (1988). *Teaching Music Through Musical Experience*. Jakarta: Department of Education and Culture.
- HKBP Pearaja Tarutung Head Office (2009). *Supplement Book of HKBP Pearaja Tarutung Head Office*. 10th printing. ISBN: 978-979-98792-8-8. COPYRIGHT HKBP PEMATANG SIANTAR, HKBP Printing.
- Koentjaraningrat. (1997). *METHODS OF SOCIETY WRITING*. Publisher: PT. Gramedia.
- Margaret J. Kartomi. (2013). *The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts*. *Ethnomusicology* <http://www.press.uillinois.edu/journals/>
- Pahan, I. (2008). *Complete Guide to PALM OIL Agribusiness Management from Upstream to Downstream*. 5th Edition. Penebar Swadaya. Page 43. Pahan, I. (2015).76

**DIVERSITY OF MUSIC GENRES IN SUNDAY SERVICES OF HKBP CHURCH IN MEDAN CITY:
THEOLOGICAL, CULTURAL, AND MUSIC MANAGEMENT PERSPECTIVES**

Elfrida Yuliana Simamora **et al**

Rizal, Akmal. Various music genres and examples of bands

[http://thegamers-xp.blogspot.co.id/2014/09/macam-macam-genre-
musikbesertacontoh.html](http://thegamers-xp.blogspot.co.id/2014/09/macam-macam-genre-musikbesertacontoh.html) (Accessed on
September 22, 2016).

Saragih, Winnardo (2008). *Worshiping or Blaspheming God*.

Sugiyono. (2020). *Qualitative Writing Methods*. Bandung: ALFABETA.

Suardi Ismail Wekke, et al. (2019). *SOCIAL WRITING METHODS*. ISBN 978-623-92088-4-4