

Glorify the Lord Ensemble's Existence and Strategy in the Indonesian Music Industry

Nida Ulhanifah Setiadi¹, Ignasius Herry Subiantoro², Indra Ridwan³

Institut Seni Budaya Indonesia Bandung

Buah Batu Street No.212, Bandung, West Java

¹nidahanifahsetiadi@gmail.com, ²ignherrySubiantoro@gmail.com, ³indra827@gmail.com

ABSTRACT

Indonesia's music industry has undergone a significant transformation from the vinyl disc era to the digital era, with new challenges and opportunities in maintaining the existence of music groups. This research aims to explore Glorify the Lord Ensemble's journey in gaining attention in the music industry and analyse their strategies for long-term sustainability. Qualitative research methods were used, including observation, interviews, and documentation studies to collect data from rehearsals, performances, and internal group interactions. The results revealed that Glorify's initial appeal came from their founder, Daud PM Saba, who blended pop, rock, R&B soul, and black gospel genres with signature choreography, attracting the attention of renowned artists and fans. Their sustainability strategy involves regular activities for members and active publications on social media, maintaining their existence during the passing pandemic and in the midst of music industry competition. Recommendations from this research are to continue adapting innovations in content, and social media interactions, as well as maintaining the quality of rehearsals, and collaborations that strengthen their reputation. This research provides important insights into successful existence strategies in the competitive music industry.

Keywords: Glorify the Lord Ensemble, Choir, Music Industry, Strategy, Existence.

INTRODUCTION

Indonesia's music industry has undergone a rapid development from the vinyl disc era in the mid-19th century to the current digital era. This transformation began with the introduction of cassettes in the late 1960s, which improved recording quality and song storage capacity. From the early 20th century, Indonesia's music industry flourished with the advent of recordings by The Indonesia Music Company Limited and musicians such as Bing Slamet and Koes Bersaudara. Over time, various musical concepts began to be produced, including instrumental music, solos, vocal groups, bands, and choirs.

A choir is a group of singers with various voices that are brought together to form harmony. Choirs can be divided based on the type of voice and the number of members, as well as the category of works performed, such as symphonic choirs, opera, religious songs, pop, jazz, and others (Mita and Kristiandri, 2021, p. 42). Vocal techniques in choirs are similar to singing in general, including breathing, articulation, frasering, resonance, and vocalisation. In addition, mastery of material, interpretation and expression are also important in choir. Choir as a collective vocal art form, has a long history from Ancient Greek religious praise to modern forms of entertainment in various social

contexts. Indonesia has many outstanding choirs that have won international and national awards. The city of Bandung in particular contributes significantly, with groups such as Glorify the Lord Ensemble winning numerous awards and remaining in the music industry for many years. This research aims to analyse the development of Glorify the Lord Ensemble in the Indonesian music industry with a focus on identifying factors that make Glorify the Lord Ensemble successful in the music industry, analysis of sustainability strategies applied to maintain their existence, evaluation of rehearsal methods and internal activities that support quality and relationships between members.

This research is intended to see how Glorify the Lord Ensemble maintains its existence, as well as its reputation in the music industry, especially in Bandung. The author's observations on the group's strategy and management will be examined using symbolic interaction theory that understands the interactions and meanings that members construct through symbols in choral activities. The behaviouristic perspective theory focuses on how behaviour is influenced by the environment and external reinforcement found in this choir. Drill and practice theory applied to the rehearsal process of Glorify the Lord Ensemble members. Recruitment and selection theory covers how the organisation seeks and selects the most suitable individuals for specific positions through a systematic process involving candidate attraction, assessment and selection. Organisational loyalty theory refers to the loyalty of Glorify the Lord Ensemble members who contribute to the long-term success of the group.

This research method is using qualitative methods used by means of

participant observation observing Glorify rehearsals directly. In-depth interviews to gather data from members and leaders. Finally, documentation study which analyses related documents for additional data. Contribution of the Results This research provides a detailed description of the success strategy of Glorify the Lord Ensemble, and provides practical insights for other music groups to maintain existence in a competitive market. The results also contribute to the literature on choir management and the music industry.

METHOD

This research uses a qualitative method with a phenomenon study approach. Fadli explains that the literature study approach in qualitative research involves a comprehensive and critical search of the literature to understand the theoretical and empirical context of the problem under study. This includes identifying key concepts, finding research gaps, and building a strong theoretical framework for data analysis (Fadli, 2021, p. 35). In this approach, the author will explore various events and social activities related to the development of Glorify the Lord Ensemble in the music industry. The same opinion from Fadli explains that qualitative methods emphasise an in-depth understanding of social phenomena from the perspective of participants. This method involves collecting data through interviews, observation, and document analysis to build a holistic picture of the subject under study (Fadli, 2021, p. 35). This method was chosen because it allows researchers to interact directly with sources and collect data in depth through observation, interviews, and documentation studies.

1. Observation

The author conducted participant observation by being directly present at

the Glorify the Lord Ensemble rehearsal location. The tools used include mobile phones for photos and videos, and stationery to record observations. This observation is important to obtain relevant data directly from Glorify's daily activities.

2. Interview

The author conducted in-depth interviews with Glorify members, including the head leader, using questions relevant to the research. Interviews were recorded using a voice recorder on a mobile phone to ensure all information was captured properly.

3. Documentation Study

The author studied relevant documents, such as theses, journals, and works related to Glorify the Lord Ensemble, to obtain additional data that supports the research. These documents were obtained from the internet and sources.

RESEARCH AND DISCUSSION

A. Glorify the Lord Ensemble's Journey in the Music Industr

In this ever-growing music industry, various musical concepts are produced, including instrumental music, solos, vocal groups, bands, and choirs. One of the prominent choirs in Indonesia especially in Bandung City is Glorify the Lord Ensemble. The group was founded by the late Daud PM Saba on 9 May 1993 in Bandung. Besides Daud, the other founders are his children who are also active in the music industry with a male vocal group called Saba. Members of this group include Carlo Saba (member of Kahitna), Marthin Saba (former vocalist of KSP band), Denny Saba (member of M.E Voice), and Ivan Saba (former member of rap music group R42), with a strong background in the music industry, Glorify stands on the foundation of an extensive music network.

David founded Glorify the Lord Ensemble with the aim of creating a choir that is different from others. At that time, David felt that youth choirs seemed stiff and lacked energy. Therefore, David wanted to create Glorify with various music genres such as pop, rock, RnB, soul, and black gospel, as well as include choreography in every performance. This approach not only made Glorify different but also caught the attention of many people.

At its inception, Glorify had only five members. However, over time, the number of members continued to grow. Currently, Glorify has approximately 100 active members who regularly practice in Bandung, and a total of 400 alumni. Glorify members come from various cities in Indonesia, so every year the number of members can decrease, for various reasons, such as returning to their hometowns, focusing on family, or moving jobs. Focusing on maintaining the number of members, Glorify holds auditions for new members every two years.

Glorify's choir rehearsals were initially only accompanied by piano or keyboard. As the group grew, the accompaniment evolved into a full band with guitar, bass, drums and keyboards. This shows Glorify's increasing appeal, especially among Bandung residents.

In addition to singing for the church, since 2005 Glorify began organising social activities such as distributing food, drinks and clothes to the needy, they also began performing at various events, including weddings, government events, corporate events, orphanages and nursing homes. Their energetic and positive performances, accompanied by choreography, made Glorify attract the attention of many people and invited them to perform at major events.

(Ahmadi, 2008, p. 302) says that role theory within the framework of symbolic interaction is the way in which identity and meaning are shaped through interactions with famous people. In line with this opinion, Glorify the Lord Ensemble has collaborated with a number of famous artists, such as Glen Fredly, Ruth Sahanaya, Dira Sugandi, and Tulus, “see figure 1”. They have also performed at presidential events during Megawati Soekarnoputri’s tenure. In addition, Glorify received an award from the Indonesian World Records Museum for the longest marathon choir record in Semarang on 10 December 2011, “see picture 2”.

Glorify also has several singles, mini albums, and albums in the gospel genre. Their first album, “*Satu*,” was released in 2007, followed by “*Superhero*” in 2012. They also released the singles “*Your Amazing Grace*” in 2020 and “*Kasih Yang Tak Memilih*” in 2022. Their songs have a considerable audience, including “*Lagu Sukacita*” from the album “*Superhero*.”

To this day, Glorify the Lord Ensemble is still active, including performing at events, rehearsing weekly, and continuing to create original works with its members. This is one of the reasons why Glorify remains attractive to musicians and music lovers. According to (Pangaribuan, & Manalu, 2017, p. 4) vocal groups and church choirs are growing and able to perform at various events outside the church, thanks to regular training for service activities. In line with Zanki’s opinion through symbolic interaction theory, the adaptation process of a group reflects the principles of symbolic interaction, where the group adapts to the expectations and needs of the audience and the wider social context (Zanki, 2020, p. 116). Church choirs also continue to innovate and develop, as demonstrated by Glorify the Lord Ensemble.

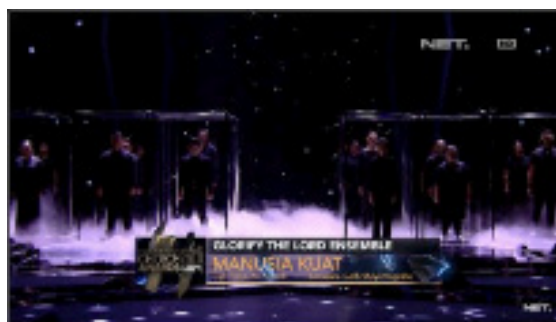


Figure 1. Glorify the Lord Ensemble Choir Sings With Tulus At NET TV’s Birthday Event. (Source : Youtube Netmediatama, 2024)

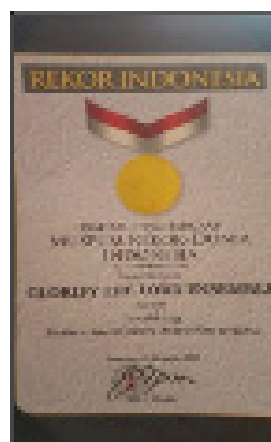


Figure 2. Awards received by Glorify the Lord Ensemble. (Source :Glorify the Lord Ensemble documentation, 2024)

Glorify the Lord Ensemble’s Existence Strategy in the Music Industry

Existence is an important element for musicians, as their existence and works will always be remembered by their fans. However, to maintain this existence, various effective strategies are needed. This also applies to the choir group Glorify the Lord Ensemble, which has been established since 9 May 1993. For more than two decades, Glorify has managed to maintain its existence in the music industry with consistency and continuous innovation.

Since its inception, Glorify has always provided various activities to its members. These activities have evolved significantly over time. In the beginning, Glorify only

sang in church, but then it grew and started performing at various big events. Vocal training for all members is done twice a week regularly, not only when there is a gig schedule. Band practice is done once a week, but not always regularly, so band members continue to practice independently at home and only practice with the choir when needed. In addition, Glorify also organises sheet music writing exercises, conductor training, recreation, and other social activities. All of these activities aim to maintain closeness between members and ensure that Glorify remains active and exists in the music industry. All of Glorify's activities are always publicised on their social media, such as Instagram, YouTube, and Facebook, to ensure that their followers are always aware of their activities.

During the pandemic that has passed in recent years, Glorify continues to run their activities as scheduled, albeit in a different way, namely through the Zoom app. In addition to online training, Glorify has also been more active in creating content to post on Instagram and YouTube, "see figure 3", including song covers and interviews with members uploaded weekly. This activity aims to maintain Glorify's existence, maintain vocal quality, and maintain closeness between members. The interviewee also stated that Glorify will continue to create new works and publish them on all their social media.

Glorify's activities during the pandemic have had both positive and negative impacts. The positive impact is that the varied content published every week makes Glorify gain new followers and positive comments. However, the negative impact was that members could not meet in person and do outdoor activities, thus feeling a sense of longing for fellow members. (Mace, 2004) shows how behaviouristic principles can be applied in behaviour management" rel-

evant to the reinforcement and organisational structure at Glorify the Lord Ensemble. One factor that greatly influences the smoothness and consistency of Glorify's activities is the support of the administrators involved in their organisational structure.

Glorify's organisational structure includes various divisions that each have specific tasks and responsibilities, "see figure 4". The Head Leader in service is Ojak Hutagalung, supported by the spirituality division consisting of Intan, Anne, Noel, and Rara. The service division is managed by Devina and Sondang, while the family division is managed by Gabby and Devlin. The Head Leader in training is Denny Saba, assisted by the training division that takes care of the score, choreography, social media content, and training equipment, including James, Yodry, Ardy, Denni, the GCM (Glorify Creative Media) team, Marchel, Dea, Eci, Andrew, Atha, and Aigma. The treasurers are Irene Saba and Chika Kumambouw, and the secretariat is managed by Irene Saba, Gabby Leimena, Debhora, and Maria. All members of this organisational structure gather and work at Glorify's home on Jl. Kubang Selatan II no 53, Bandung, as well as Glorify's new home on Jl. Tugulaksana, Wangunsari, Lembang, West Bandung Regency, West Java, which was officially opened on 28 May 2022.

According to Irmanto dan Ridwan (Irmanto, & Ridwan, 2021, p. 2), a strategy is a set of plans to achieve the development goals of an organisation. Existence, according to (Susanty, 2023, p. 45) is the existence of a person who has an effect on others through responses from those around him who recognise his existence. (Putri, Maharani, & Nisrina, 2022, p. 287) states that the organisational structure is a framework or arrangement of people who show different positions, duties, authorities, and responsibilities in an organisation. Everyone in-

volved in the organisational structure must help develop the organisation and execute the predetermined strategy.

Implementing the right strategy and having a solid organisational structure, Glorify the Lord Ensemble has managed to maintain its existence and presence in the music industry for more than two decades. Their dedication in carrying out routine activities, innovating with new content, and maintaining quality and closeness between members are the keys to their success. Glorify the Lord Ensemble is not only known as a quality choir, but also as an active and dynamic community that continues to grow and contribute positively to the Indonesian music scene.

The importance of this existence is also reflected in the various efforts and innovations made by Glorify. In addition to regular rehearsals and publications on social media, Glorify also often organises collaborations with various well-known artists in Indonesia. For example, they collaborated with Glen Fredly in 2013 in Musica Delight Orchestra, singing several songs including "*Kasih Putih*". In the same year, they also collaborated with Ruth Sahanaya on "*Glorify Thy Name*", as well as with Dira Sugandi on "*I Believe I Can Fly*". In 2015, Glorify appeared on *Mata Najwa*, singing the song "*Indonesia Pusaka*". They also performed with Tulus in 2018 at NET TV's anniversary event, singing "*Manusia Kuat*", "*Pamit*", and "*Ruang Sendiri*". In fact, Glorify was invited to sing at a presidential event during Megawati Soekarnoputri's tenure. This is in accordance with the expression (Hidayah, Herdiani, & Dwimarwati, 2022, p. 8) that strengthening identity through collaboration with influential people is very important to shape the group's reputation and maintain its existence. In addition, the same statement from (Saputra, & Saleh, 2024, p. 11) states that expanding artistic reach can

also take advantage of social networks and collaboration.

Apart from performing at various big events, Glorify also won an award from the Indonesian Museum of World Records (MURI) for the record of supporting a choir in the longest marathon held in the city of Semarang on 10 December 2011. They have also released several singles, mini-albums and a gospel genre album. In 2007, Glorify released the album "*Satu*", followed by the album "*Superhero*" in 2012. In 2020, they released the single "*Your Amazing Grace*" in collaboration with Ivan Saba, and in 2022, they released the single "*Kasih Yang Tak Memilih*". These songs were well received by the listeners, with the song "*Lagu Sukacita*" from the album "*Superhero*" being one of the most popular.

Glorify's success in sustaining their existence cannot be separated from the support of technology and social media. They use various social media platforms to promote their activities and works, as well as to interact with their fans. In this way, Glorify is able to reach a wider audience and remain relevant amidst the ever-changing evolution of the music industry.

Glorify the Lord Ensemble has proven that with the right strategy, consistency and innovation, a musical group can sustain itself and continue to grow. Not only have they managed to maintain the quality of their singing and the closeness between the members, but they have also been able to adapt to changing times and technology. As a result, Glorify remains one of the choir groups to be reckoned with in the Indonesian music industry.

The importance of the role of management in the organisational structure cannot be overlooked. The administrators involved in each department play a key role in ensuring the smooth and consistent running of Glorify. The administrators work togeth-

er to manage practices, performances, publications and social activities, ensuring that every member feels valued and motivated. The dedication and hard work of these administrators is a strong foundation for Glorify's success.

Overall, the journey and existence of Glorify the Lord Ensemble in the music industry is an inspiring example of how a music group can survive and develop through effective strategy, dedication and continuous innovation. By constantly adapting to changes in time and technology, as well as maintaining quality and closeness among its members, Glorify has been able to maintain its existence and contribution to the world of Indonesian music.

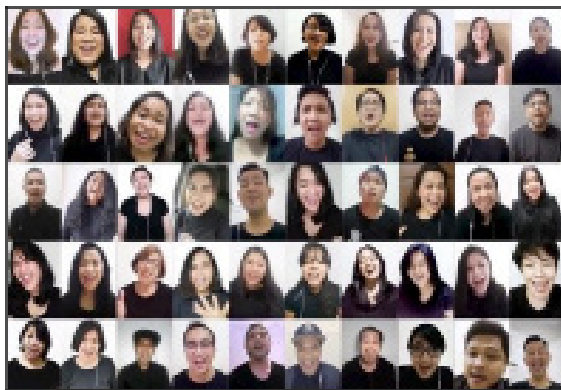


Figure 3. Glorify the Lord Ensemble Choir Contents During the Pandemic entitled Lean On Me Glee Version. (Source : Instagram Glorify the Lord Ensemble, 2024)

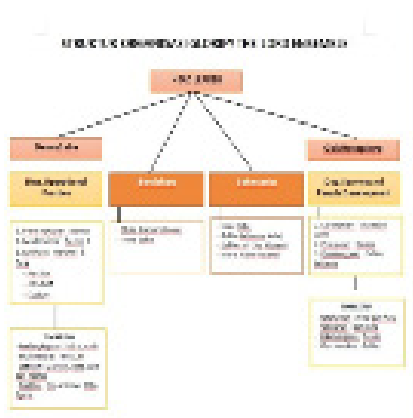


Figure 4. Organisational Structure of Glorify the Lord Ensemble. (Source :Documentation of Glorify the Lord Ensemble, 2024)

B. Rehearsal Process for Glorify the Lord Ensemble Members

Drill and practice theory emphasises the importance of structured, repetitive practice to effectively develop skills (Utama, Ghazali, & Putra, 2024, p. 117), in line with the application of structured warm-up techniques and regular evaluation in the practice of Glorify the Lord Ensemble members. For the Glorify the Lord Ensemble choir, a regular practice routine is the main key to maintaining the vocal stability and musicality of its members, as well as strengthening the closeness between members. This article discusses in detail the training process, the strategies used and the impact of the training.

The routine rehearsal pattern and schedule is one to two times a week, with the aim of maintaining vocal quality and closeness between members. Initially, the training was led by two main coaches, the late Marthin Saba and Denny Saba. Since 2021, Denny Saba has been the only head coach. When Denny Saba is unable to attend, the training continues with the help of three assistant coaches, namely James Lelangu, Eka Karya and Albert Tobing. Choir practice will take place every Tuesday and Thursday from 19:00 to 21:00. Meanwhile, band rehearsals do not have a permanent coach and are held on an as-needed basis. Band members usually learn songs independently before playing together on the designated practice day, which is Monday.

During practice sessions, the choir and band have strategic placement. The soprano voice is placed close to the keyboard player and the bass voice. The alto voice is placed close to the tenor voice. This position is not only applied when performing, but also during practice, to ensure that sound balance is always maintained.

Glorify's training site moves around because it doesn't have a permanent location. In the beginning, rehearsals were held at Daud PM Saba's house. As the number of members grew, it moved to Fave Hotel Cihampelas, then to Lakipadada Music Studio, then to Mantary Cafe, and finally to CLCC (City Light Community Church) in Paris Van Java, Bandung. This change of training location shows Glorify's flexibility and adaptability in dealing with different situations and conditions.

Each training location is chosen with acoustics, comfort and accessibility for all members in mind. A conducive training environment is very important to ensure that each member can hear the coach's instructions clearly and train optimally. Changing locations also provides variety and excitement for members.

The training started promptly at 19.00, although not all members were present. Each session begins with prayer or worship, followed by a warm-up that includes diaphragmatic breathing techniques, solfeggio to practice pitch sensitivity, and articulation exercises to ensure clear pronunciation. After ten minutes of warming up, the practice moved to the singing stage. The training was carried out in stages, starting with the division of the sheet music, exploring the spirit of the song and practising the choreography.

Warm up, the warm up technique used by Glorify includes diaphragmatic breathing to ensure good breath control when singing. Solfeggio exercises are carried out to increase pitch sensitivity and ensure that each member can sing the notes do, re, mi, fa, sol, la, si, do correctly. Articulation exercises are carried out using the vowels a, i, u, e, o to ensure clear and sharp pronunciation.

Vocal training, after the warm-up, the training continues with the singing phase.

At this stage, Glorify focuses on the shared sheet of music, "see Figure 5". Each note in the score is sung correctly according to the soprano, alto, tenor and bass voices. This exercise ensures that each member understands his or her role in the overall harmony, "see Figure 6".

Once the notes are mastered, the practice moves on to the song soulization stage. The trainer helps the members to deepen the song by telling the content of the song and expressing it according to the theme of the song. A good spirit is very important to convey the emotions and message of the song to the listeners.

The final stage in the training process is choreography. The movements are adapted by the choreography trainer based on the theme, beat and atmosphere of each song, "see Figure 7". Good choreography can improve the visualisation and overall appeal of the performance.

Evaluation and briefing, once all the training stages have been completed, the trainer and members carry out a briefing and evaluation. Each member is given the opportunity to provide input and suggestions for improvement. This evaluation is very important to ensure that each exercise brings improvement and increased quality.

The COVID-19 pandemic forced Glorify to adapt the training to take place online via the Zoom application, "see Figure 8". Although the training methods changed, the schedule remained the same. Choreography was eliminated and members were trained separately based on their voice type. Each session lasts 30 minutes, starting with soprano, followed by alto, tenor and bass. The band rehearses independently in their respective homes.

Online training has both positive and negative effects. On the positive side, members still maintain vocal stability and closeness. On the negative side, unstable signals

sometimes hinder communication, and trainers cannot thoroughly check sound resolution. However, the enthusiasm and commitment of Glorify members remains high and they continue to train according to the health protocols in place.

The impact of Glorify's training and implementation of theory has had a positive effect on the skills and cohesion of its members. (Prakosa and Ramadan, 2020) Practice is an important stage in the preparation of a performance and productive practice must be based on good practice habits. (Ramdhani, Putri, & Syukerti, 2024, p. 37) states that training is a process of interaction between trainers and students with mutual communication to achieve goals. Training material, according to (Ruung, & Mintarto, 2020, p. 68), must be presented by the trainer to be processed and understood by the students in order to achieve the set goals.

Consistency in training has continued throughout the recent pandemic, and the support of coaches and assistant coaches has been a key factor in Glorify's success. With a structured rehearsal strategy and strong commitment, Glorify the Lord Ensemble has been able to maintain the quality of musicianship and closeness between its members. Adaptation and consistency in practice are key factors in maintaining their existence in the world of music.

The rehearsal process used by Glorify the Lord Ensemble demonstrates the importance of structure, consistency and adaptability in achieving high musical skills. Regular practice, both in person and online, helps to maintain the quality of the singing, the cohesion of the members and the existence of the choir. With the right strategy and dedication, Glorify will continue to grow and maintain its position as a quality choir. Rehearsals aren't just about singing, they're also about building

rapport, understanding the emotion of the song and performing convincing choreography. All of these elements come together at every rehearsal, creating a beautiful harmony in every Glorify the Lord Ensemble performance.



Figure 5.
Sheet music for Glorify
the Lord Ensemble Choir Practice.
(Source : Glorify the Lord Ensemble
Documentation, 2024)



Figure 6.
Glorify the Lord Ensemble
Choir Song Sheet Rehearsal Process.
(Source : Personal documentation, 2024)



Figure 7. Glorify the Lord Ensemble Choir
Choreography Rehearsal Process. (Source :Per-
sonal documentation, 2024)

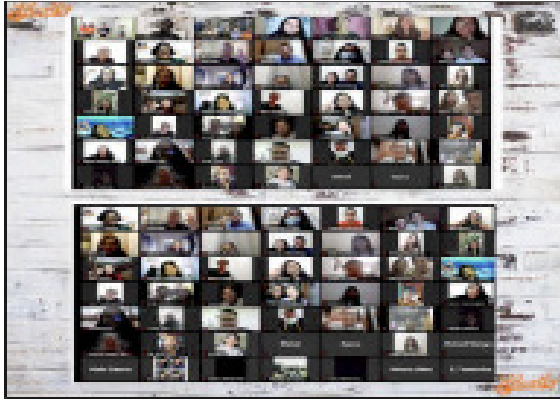


Figure 8. Glorify the Lord Ensemble choir rehearsing during the pandemic via the Zoom application. (Source : Instagram of Glorify the Lord Ensemble, 2024)

C. Recruitment of Glorify the Lord Ensemble members

Glorify the Lord Ensemble, one of the leading choral groups in Bandung, faces significant challenges in managing its membership, as its members come from different cities in Indonesia, not all members are from Bandung, and this movement of members creates a turnover that needs to be managed in order to maintain the continuity and quality of the group's activities. For example, each year a number of members have to return to their home towns or shift their focus to work or other family responsibilities. In order to maintain the smooth running of its activities and to ensure that all positions in the group are filled with qualified members, Glorify the Lord Ensemble conducts a regular recruitment process for new members, usually every one to two years. The aim of this process is to identify potential members who not only meet the needs of the group, but who can also make a positive contribution to its activities and performances.

Recruitment of new members takes place in a number of stages, starting with an audition announcement that is distributed online via various Glorify the Lord

Ensemble social media platforms, such as Instagram. This announcement contains important information about the audition, including a registration form for potential participants to complete. This Google registration form asks participants to provide basic information such as name, address, phone number, email and social media accounts. Participants will also be asked to indicate how they heard about the audition, whether they would like to audition for the choir or the band, and to select a suitable time for their audition from the three waves offered.

The recruitment process itself is designed to assess different aspects of potential members. An effective recruitment process requires a competency-based approach to ensure that the selected candidates match the needs of the organisation (Pratiwi, & Riofita, 2024, p. 29). As implemented by Glorify, The Lord Ensemble goes through a rigorous and selective audition process. This audition is conducted by a panel of three to four people, who assess candidates on the basis of several main and additional criteria. The main criteria for prospective choir members include age between 17 and 25, unmarried status, strong singing and dancing skills, ability to read musical notation in both numerical and musical notation, sensitivity to pitch, good behaviour and motivation to participate in spiritual activities. Prospective members are also expected to be highly motivated to serve in spiritual activities.

Other criteria that are expected, but not mandatory, include the ability to play a musical instrument, rap skills, the ability to create or arrange music, creativity in creating dance moves, and experience in leading a choir. For band auditions, the main criteria is talent on the instrument they play.

During the audition, which lasts approximately 15 minutes per participant, candidates are tested according to established criteria. The process involves a number of stages, including demonstrating the ability to sing or play a musical instrument, performing a number of dance moves, reading music and a pitch sensitivity test. Prospective members are also briefed on the attitudes and lifestyle expected of them if they are accepted as official members. Questions about the candidate's commitment and motivation to join Glorify are also part of the assessment.

As part of the audition process, participants are expected to be able to play more than one instrument or to have the ability to stand in for members who are unable to attend. After the audition, participants will have approximately one week to wait for a decision, and the results of the selection will be communicated via the email address provided on the application form.

The final audition of the Glorify the Lord Ensemble will take place on 10th April 2023 and will last nine hours from 12.00 to 21.00. Recruitment can be understood as a strategic process designed to gather potential members who meet the organisation's criteria and plans for a particular position or job (Aulia, 2019, p. 108). This is in line with the view of (Kusumaningrum, Alvinas, Habibi, & Zhillalurahman, 2024, p. 272), who emphasises that effective recruitment is an important aspect in ensuring that organisations get members who not only meet the criteria but also contribute to the long-term goals of the organisation. A good and planned recruitment process will produce members who meet the needs and goals of the organisation, as evidenced by the audition practices undertaken by Glorify the Lord Ensemble.

D. Member Loyalty as a Key Factor in the Success of the Glorify the Lord Ensemble

Member loyalty is a fundamental factor that influences the sustainability and success of an organisation in achieving its vision and mission (Yudhistira, Pangestu, Akbar, Hayatunnisa, Utari, Pratama, & Noviyanti, 2023, p. 183). In the context of Glorify the Lord Ensemble, member loyalty has proven to be a critical factor in supporting the existence and development of this group for almost three decades. The high loyalty of Glorify the Lord Ensemble members not only reflects their personal commitment, but also contributes to the achievement of the organisation's long-term goals. This article explores the role of member loyalty in the maintenance and development of the Glorify the Lord Ensemble and its implications for organisational success.

Since its inception in 1993, Glorify the Lord Ensemble has demonstrated resilience and significant growth in the music industry due to the commitment and loyalty of its members. This is reflected in its success in sustaining its existence for almost 31 years, as well as its consistency in carrying out various musical and social activities. The loyalty of Glorify's members is driven not only by their love of music, but also by the experience and learning they have gained from being part of the group.

Most of Glorify's members had experience singing in other choirs before joining, but found that their previous choirs were inactive or did not meet their expectations. The main reason for them to join Glorify was to find a more active choir community and the opportunity to participate in gospel music, which at that time was one of the few opportunities for this genre of music in Bandung. In addition, there are members

who join Glorify to find a place of service that suits their musical interests and to expand their network in the world of gospel music.

After becoming part of Glorify, members experience a significant transformation in terms of learning and personal development. Members see Glorify as a school that provides more experience and knowledge than they previously expected. They gain improvements in various aspects, including deeper singing skills, better musical skills, improved social and organisational skills, and the opportunity to interact with various well-known people in the music industry. This learning process strengthens their sense of belonging and loyalty to Glorify, which in turn strengthens their commitment to stay with the group and continue to grow together.

Members' loyalty to the organisation plays a very important role in achieving individual and group goals (Astuti and Manuati, 2020, p. 1447). Members with a high sense of belonging are more likely to continue to contribute to the success of the organisation. This loyalty not only affects individual satisfaction, but also the long-term sustainability and success of the organisation. In the case of Glorify the Lord Ensemble, strong member loyalty has proven to be one of the main pillars supporting the group's survival and allowing them to continue pursuing their vision in the music industry.

By developing an understanding of how member loyalty plays a role in the success of the Glorify the Lord Ensemble, this research provides valuable insight into the factors that support organisational sustainability in the music sector. The results of this research indicate that member loyalty is not only a manifestation of love for the

organisation, but also a strategic element that influences the stability and growth of the organisation as a whole.

CONCLUSION

This research presents an in-depth analysis of the strategies used by the Glorify the Lord Ensemble to maintain their relevance and existence amidst intense competition in the Indonesian music industry. In addition to documenting the group's journey and strategies, this study explores several fundamental aspects that provide valuable lessons for other music groups and the creative industry in general.

Management Approach and Internal Strengths One of the key findings of this research is that the success of the Glorify the Lord Ensemble depends not only on the uniqueness of their musical genre and choreography, but also on effective and sustainable organisational management. Using symbolic interaction theory, this research shows how the Glorify the Lord Ensemble builds a cohesive group dynamic. Group members feel emotionally connected and have a deep sense of involvement, which encourages them to actively contribute to each choral activity. This theory helps to explain how symbols, such as rehearsal rituals and group events, serve to strengthen a group's identity and create a sense of community among its members.

Another theory, the Behavioural Perspective Theory, highlights how the behaviour of the members of the Glorify the Lord Ensemble Choir is influenced by the environment and external reinforcement. The use of drill and practice theory in their training process strengthens the skills and abilities of the members. Recruitment and selection theory explains how organisations search for and select the most suitable individuals for specific positions through a

systematic process that includes attracting, assessing and selecting candidates. Finally, organisational loyalty theory suggests that member loyalty plays an important role in the long-term success of the group.

Adapting technology and social media is key to engagement and visibility. This research also highlights the importance of adapting to technology and social media as key factors in the sustainability of the Glorify the Lord Ensemble. Regular publication of activities via social media platforms has proved effective in increasing the group's visibility and maintaining engagement with the community and fans. This strategy demonstrates how technology can be used not only to expand audience reach, but also to build and maintain strong relationships with fans and members of the music community. By adapting the latest communication technologies, Glorify the Lord Ensemble have been able to create an interactive platform that supports their sustainability in the ever-changing music industry.

Innovation in the midst of the Covid-19 pandemic, which has now passed and was an obstacle at the time, finding opportunities in challenges. Another significant finding of this study is how the Glorify the Lord Ensemble was able to turn the obstacles of the COVID-19 pandemic into opportunities for innovation. In the face of physical and social restrictions caused by the pandemic, the group managed to maintain practice and interaction between members via online platforms. This shows that challenges such as global emergencies can be used as opportunities to adapt and develop new methods to support group survival.

As a contribution to music industry literature and practice in a wider context, the findings of this research make a significant contribution to the understanding of strate-

gies for success in creative organisations in the music industry. By integrating symbolic interaction theory, behavioural perspective theory, drill and practice theory, recruitment and selection theory, and loyalty theory, this research provides a framework that can be adapted by other music groups to achieve sustainability and success in a highly competitive market. These findings not only serve as a practical reference for music group managers and arts industry professionals, but also add to the existing academic literature on choral management and sustainability strategies in the music industry.

Research limitations and suggestions for further research Although this research has covered several important aspects of the success of the Glorify the Lord Ensemble, there are several limitations that need to be considered. This research only focuses on one choral group in one city, so the findings may not be fully representative of different types of musical groups in different regions. Therefore, further studies are needed to explore whether the strategies and findings from the Glorify the Lord Ensemble can be generally applied in broader contexts, both in different types of musical groups and in different geographical locations.

Overall, this research provides an in-depth and applicable insight into how Glorify the Lord Ensemble has achieved success and sustained its existence in the music industry. With a comprehensive and theoretical approach, this study offers a significant contribution to practitioners and academics in the field of music and arts management, as well as providing a useful reference for the development of sustainability strategies in the wider music and arts and cultural industries.

BIBLIOGRAPHY

- Ahmadi, D. (2008). *Interaksi simbolik: Suatu pengantar. Mediator: Jurnal Komunikasi*, 9(2), 301-316. <https://doi.org/10.29313/mediator.v9i2.1115>
- Aulia, A. F. (2019). *Analisis pelaksanaan rekrutmen dan seleksi calon karyawan baru di RSIA Kendangsari Merr Surabaya. Medical Technology and Public Health Journal*, 3(2), 107-119. <https://doi.org/10.33086/mt-phj.v3i2.690>
- Astuti, Manuati. (2020). *Peran Komitmen Organisasional Dalam Memediasi Pengaruh Kepemimpinan Transformatif Terhadap Turnover Intention Karyawan Ambiente SPA. Bali: Fakultas Ekonomi dan Bisnis Universitas Udayana*. <https://doi.org/10.24843/EJMUNUD.2020.v09.i04.p11>
- Fadli, M. R. (2021). *Memahami desain metode penelitian kualitatif. Humanika, Kajian Ilmiah Mata Kuliah Umum*, 21(1), 33-54. [10.21831/hum.v21i1.38075](https://doi.org/10.21831/hum.v21i1.38075)
- Hidayah, Y., Herdiani, E., & Dwimarwati, R. (2022). *Konstruksi Sosial Nicky Astria Sebagai Lady Rocker Indonesia. PANTUN: Jurnal Ilmiah Seni Budaya*, 6(2). doi.org/10.26742/pantun.v6i2.1814
- Irmanto, A., & Ridwan, M. (2021). *Analisis tentang pentingnya rencana strategis organisasi. Jurnal Indragiri Penelitian Multidisiplin*, 1(1). <https://doi.org/10.58707/jipm.v1i1.68>
- Kusumaningrum, H., Alvinas, F. R., Habibi, M. I., & Zhillalurahman, M. F. (2024). *Penerapan Staffing untuk Meningkatkan Produktivitas Lembaga Pendidikan. Jurnal Bintang Pendidikan Indonesia*, 2(2), 270-289. <https://doi.org/10.55606/jubpi.v2i2.2991>
- Mace, F. C. (2004). "Behavior Analysis and the Treatment of Behavior Problems." *Journal of Applied Behavior Analysis*, 37(3), 321-327. DOI: 10.1901/jaba.2004.37-321.
- Mita, R. A., & Kristiandri, D. (2021). *Metode Dan Teknik Vokal Pada Paduan Suara Gregorius Di Paroki Aloysius Gonzaga Surabaya. Jurnal Pendidikan Sندرdratasik*, 10(1), 41-53. <https://doi.org/10.26740/jps.v10n1.p41-53>
- Pangaribuan, M. I., & Manalu, K. R. (2017). *Peranan musik iringan dan song leader pada ibadah minggu di gereja Pentakosta Tabernakel Tanjung Mulia Medan. Musikologi: Jurnal Penciptaan dan Pengkajian Seni Program Studi Seni Musik*, 1(3).
- Pratiwi, H. R. A., & Riofita, H. (2024). *Strategi Rekrutmen Dan Seleksi Yang Efektif Untuk Meningkatkan Kualitas Tenaga Kerja. Jurnal Ilmiah Manajemen, Ekonomi dan Akuntansi*, 4(3), 27-36.
- Prakosa, Ramadan. (2020). *Analisis, Teknik, dan Interpretasi Musik pada Fantasia Dramatique Op. 31 Karya Napoleon Coste. Yogyakarta: Institut Seni Indonesia Yogyakarta*.
- Putri, G. A. M., Maharani, S. P., & Nisrina, G. (2022). *Literature view pengorganisasian: SDM, tujuan organisasi dan struktur organisasi. Jurnal Ekonomi Manajemen Sistem Informasi*, 3(3), 286-299. <https://doi.org/10.31933/jemsi.v3i3.819>
- Ramdhani, I., Putri, I., & Syukerti, N. (2024). *Pengaruh Komunikasi Antarpribadi Pelatih dan Atlet di desa senuro terhadap Latihan Siswa IKS PI kera sakti Cabang Olahraga Pencak Silat. Jurnal Multidisiplin Dehasen (MUDE)*, 3(1), 37-42. <https://doi.org/10.37676/mude.v3i1.5533>

- Ruung, P., & Mintarto, E. (2020). *Analisis Swot Pusat Pendidikan Latihan Pelajar Daerah (Pplpd) Cabang Olahraga Atletik Kabupaten Nganjuk*. *Jurnal Prestasi Olahraga*, 3(4), 65-71. <https://ejournal.unesa.ac.id/index.php/jurnal-prestasi-olahraga/article/view/37178>
- Saputra, F. A., & Saleh, S. (2024). The Movement of Sundanese *Karawitan* Artist in the Indie Music from the Perspective of Music Sociology. *PANTUN: Jurnal Ilmiah Seni Budaya*, 9(1), 26-39. doi.org/10.26742/pantun.v9i1.3200
- Susanty, S. (2023). *Pengaruh Penggunaan Media Sosial TikTok Terhadap Personal Branding dan Eksistensi Pekerja Migran Indonesia di Singapura*. *IKOMIK: Jurnal Ilmu Komunikasi dan Informasi*, 3(2), 44-49. <https://doi.org/10.33830/ikomik.v3i2.5335>
- Utama, A. P., Ghozali, I., & Putra, Z. A. W. (2024). *Metode Dan Teknik Vokal Paduan Suara di Kring Santa Katarina Dari Paroki Santa Sesilia Pontianak*. *Cantata Deo: Jurnal Musik dan Seni*, 2(2), 114-123. <https://ejournal.stakpnsentani.ac.id/index.php/jmcd/article/view/221>
- Yudhistira, F., Pangestu, A. D., Akbar, A., Hayatunnisa, M., Utari, L., Pratama, Y., & Noviyanti, I. (2023). *Fungsi Dan Pengaruh Visi Misi Pada Sebuah Organisasi SD Negeri 02 Pulau Besar*. *OPTIMAL Jurnal Ekonomi dan Manajemen*, 3(3), 178-189. <https://doi.org/10.55606/optimal.v3i3.1816>
- Zanki, H. A. (2020). *Teori Psikologi Dan Sosial Pendidikan (Teori Interaksi Simbolik)*. *Scolae: Journal of Pedagogy*, 3(2).