

Strategy For Supervision Of Dayak Ngaju Traditional Music For GKE Tewah Youth

Pransinartha
Institut Agama Kristen Negeri Palangka Raya, Indonesia

Abstract: Gereja Kalimantan Evangelis (GKE) Tewah is one of the pioneer churches located in Tewah District, Gunung Mas Regency, Central Kalimantan which provides coaching on Dayak Ngaju traditional music to youth congregations. The problem found in this research is the lack of musical ability of the youth of GKE Tewah to be able to play or bring traditional music. This research was conducted to describe the process, application and results of the Dayak Ngaju traditional music supervision strategy in an effort to improve the musical abilities of the youth of GKE Tewah. The research method used is descriptive qualitative. Data were collected through interviews, observation and documentation. The results found are; (1) There is the implementation of Total Quality Management (TQM) in the implementation of the Dayak Ngaju traditional music supervision strategy which includes; preparation stage, planning stage and implementation stage; (2) There is a creative process in making Dayak Ngaju traditional music arrangements that can be used to accompany congregational singing during Sunday worship at GKE Tewah; (3) Increasing the musical ability of the youth of GKE Tewah; (4) There is an application in the ideas of Edward Sallis; (5) The increase in the quality of church music services at GKE Tewah.

Keywords: music coaching strategy, Dayak Ngaju traditional music, church music.

Corresponding Author:

Address: Jl. Pipit III No. 66 Palangka Raya, Kalimantan Tengah
E-Mail : pransinartha@gmail.com

Author Biodata:

Pransinartha is a music lecturer at Institut Agama Kristen Negeri Palangka Raya. He received a bachelor's degree in church music from Universitas Kristen Immanuel (UKRIM) Yogyakarta and a master's degree in music from Universiti Malaysia Sarawak (UNIMAS). He is interested in traditional music, church music and popular music.

How to cite this article in APA style:

Pransinartha. (2022, October). Strategy For Supervision Of Dayak Ngaju Traditional Music For GKE Tewah Youth. *Proceeding of the 2nd International Conference on Music And Culture (ICOMAC) 2022*. (Vol. I, No. I, pp. 31-45).

INTRODUCTION

Music is an important part of Christian life because music is a means of communication to God in the form of praise, worship, thanksgiving and prayer. Through music, His followers can express and grow their faith as members of the body of Christ. According to (Handol, 2002), The role of music is to revive the human soul, create an atmosphere of God's presence in worship, and unite His followers in an experience of worship together.

Seeing the very important role of music in worship and the lives of His followers, the church should pay special attention to this field. One way is to conduct music coaching with the aim of getting a new generation of church musicians. According to (BPMS GKI, 2012) said that the church is still minimal in providing support for music supervision for the congregation, usually the church only reaps the results of what has been installed by others, whereas in order for someone to learn music it takes a lot of money and takes a long time. In addition, the lack of support from the church is also evident from the absence of a music supervision program. If the church wants to have capable and skilled church musicians, then the church should provide support through music supervision for its members to develop their musical talents or abilities.

Gereja Kalimantan Evangelis (GKE) Tewah is one of the churches in Central Kalimantan that is trying to pay more attention to the formation of church music. The existing forms of attention are; foster vocal groups, choirs and youth acoustic bands. All of this coaching aims to develop its people while at the same time multiplying the potential possessed by the congregation under the auspices of this church.

Based on an interview with the Chairperson of GKE Tewah, Pastor Agus Widya Cahyadi, S.Th on March 12, 2022, stated that the church still has not optimally paid attention to music supervision, sometimes music is still underestimated as a complement in a worship service. In fact, music makes an important contribution to the life of the church which is meaningful in relation to worship, congregational service, and musical activities. The presence of covid 19 is also one of the inhibiting factors for church activities, especially those related to music. For this reason, in this new normal era, it is necessary to have a special strategy in music supervision that can improve the musical ability of the congregation, especially for youth who are the next generation of the church. In the supervision of music at GKE Tewah, he suggested raising the Dayak Ngaju traditional music in Tewah area which has been underutilized so far. Music should be used, developed and created in order to enrich church music. All of this is in accordance with the vision and mission of GKE Tewah, namely the realization of quality and professional human resources by improving the supervision of the congregation.

Based on this statement, it is stated that music coaching is still not optimal and special strategies are needed in conducting coaching. This is an interesting thing to research, to describe how the music supervision process is and how specific strategies are in an effort to improve the musical ability of youth. This includes the process of preparation, planning, implementation and the results obtained through music coaching.

RESEARCH METHODS

In this study, the writer used a qualitative approach. According to (Moleong, 2018), qualitative research is a study intended to understand a certain phenomenon perceived by the subject of the research holistically by means of describing through language or words in a special context that is natural. This opinion is supported by (Nana Syaodih Sukmadinata, 2011) who stated that qualitative research has objectives to describe and analyze an event, phenomenon of behavior, social activity, belief, behavior, thinking, personal or group perception.

Research type used by the writer was descriptive research. This type of research is done in order to obtain an overview in detail concerning a phenomenon, symptoms or activities of a group (Prasetyo & Jannah, 2012). In this type of research, the data collected is in the form of words and pictures, not in the form of numbers using statistical formulas. Thus, the approach and type of research the author considers appropriate to this research because it will provide an

overview of the practices or activities related to the Dayak Ngaju traditional music supervision strategy as well as the facts that appear in the field. As for data collection, the author used the method of observation, interviews and documentation.

RESULTS AND DISCUSSION

Profile of young congregation at GKE Tewah

The definition of youth according to the Law of the Republic of Indonesia No. 40 of 2009 concerning Youth is an Indonesian citizen who enters an important period of supervision aged 16 to 30 years. At that age, youth are in a productive period where they can be involved in various kinds of efforts in national supervision. Therefore, it is necessary to empower youth by evoking the active role and potential of youth. The strategy that can be used is by providing guidance and coaching (Rokhim, 2021).

Youth as part of the body of Christ have an important role in the life of the congregation, namely as the next generation of the church. Likewise with the youth at GKE Tewah, where one day they will be the determinants of the future of the church. Based on an interview with the head of the Tewah GKE Youth, Siswadi, he stated that the majority of youth in the Tewah sub-district are the Ngaju Dayak tribe who are Christians. According to him, every village must have a church post with a youth ministry category. There are as many as 16 church service posts located in Tewah, where each church service post has a number of youths that vary from 10 to 50 people.

The strategy of supervision Dayak Ngaju traditional music

The church as a congregational education center has the task of providing teaching through various kinds of coaching for its congregation. In order for the church to develop quality services, it is necessary to have a strategy. According to (Muhajir, 2017) Strategy can be interpreted as certain actions or steps that are carried out in order to realize a goal or receive the desired benefits.

One of the strategies that the church can take as a center for congregational education is to implement Total Quality Management (TQM) in education. According to (Muhith, 2017) TQM in education can be understood as a set of principles and techniques that put pressure on improving the quality of educational institutions on an ongoing basis and continuously to improve capabilities and capacities to meet the needs of participants or the community. This is in accordance with the role of the church as a center for congregational education.

According to (Edward Sallis, 2012), institutions that provide education must be able to position themselves as service institutions. This means that the institution must be able to provide quality services in accordance with what customers want. This is the basic principle of TQM in education, namely customer satisfaction. There are several main ideas of Edward Sallis, namely; continuous improvement, quality assurance, change of culture, upside down organization and keeping close to the customer. Based on the view of Edward Sallis, the church positions itself as a service institution that provides quality coaching services for customers, namely the congregation.

Based on an interview with the Chairperson of GKE Tewah, namely Pastor Agus Widya Cahyadi, S.Th, stated that there has never been any Dayak Ngaju traditional music supervision for the GKE Tewah congregation. So far, only notation and keyboard music have been developed. According to him, this coaching is expected to provide benefits for the congregation, especially the youth. Based on this opinion, it is necessary to develop music by

implementing certain strategies in order to obtain the desired results, as well as changes and improvements for the better. The strategy used is using the TQM implementation approach from Goetsch and Davis in (Tjiptono & Diana, 2003) namely; preparation stage, planning stage and implementation stage.

Preparation stage

This stage is the first step before the supervision of Dayak Ngaju traditional music begins, as follows:

1. Forming a church music commission

The Chairperson of GKE Tewah appointed the closest staff to be a member of the team, then himself as chairman of the Church Music Commission. The following is the structure of the commission that was formed by the chairman of GKE Tewah ini Januari 2022.

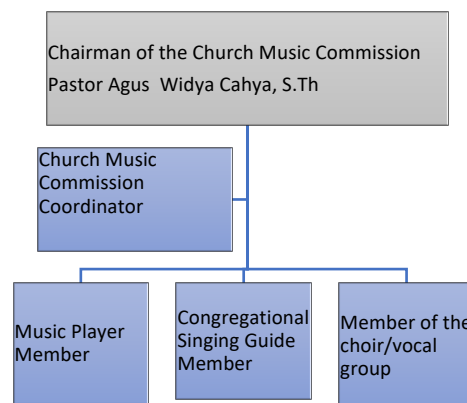


Figure 1. GKE Tewah Church Music Commission Structure

2. Develop vision and mission as a guide

The next step after the formation of the Church Music Commission is to formulate a vision and mission. The formulation carried out must refer to the vision and mission of the GKE. This is supported by the theory of (Yam, 2020) which says that the strategy formulated by an organization must be guided by the vision and mission so that it can run in accordance with the ideals of the organization. The following is the vision and mission of GKE Tewah Church Music Commission:

Vision:

The realization of missionary GKE members through the supervision of church music

Mission:

- Improve the quality of musician human sources of the church optimally in the event of realizing missionary members
- Improve the service of church music service for praying
- Improve the supervision of music by structure and planned.
- Maximize the potential of music in the existing members

3. Organize general objective

After the formulation of the vision and mission, the next step is to translate it into the goals to be achieved. Based on the interview with the head of GKE Tewah, the general goals are:

- Creating reliable Human Resources for music service at GKE Tewah
- Realizing quality church music services at GKE Tewah.

If there is a general goal, of course there must be short-term and long-term goals. The short-term target is to conduct church music supervision for the congregation and the long-term target is the formation of a church music art studio as a forum for developing church music under the auspices of GKE Tewah.

4. Communication and publication

Communication within the team is one of the important things in order to make changes in efforts to improve service quality. Ideally a team leader should meet with members to convey information, direction, coordination and also determine policies related to coaching. Therefore, it is necessary to create good communication within the team. Based on an interview with the Chairperson of GKE Tewah, he said that the communication is in the form of a church music work team meeting which discusses the following matters:

- Determination in the schedule of worship service staff, including music players, scouting congregational songs and singing praises
- Selection of devotional songs
- Music coaching program.

In addition to communication, publications are also needed so that the congregation can find out about activities, programs and schedules that have been determined by the church music commission. The usual method can be in the form of written publications in the congregational report or oral readings in worship. Notifications can also be made through social media such as; WhatsApp and other social media.

5. Identifying Strengths and Weaknesses of the Church Music Commission needs to objectively identify the strengths and weaknesses of the music supervision plan, especially Dayak Ngaju traditional music at GKE Tewah. This is aimed at finding the best approach and making strategic improvements related to music supervision in the future. In this section, the identification of weaknesses and strengths can use a SWOT analysis which stands for; Strengths, Weaknesses, Opportunities and Threats. Based on an interview with the chairman of the music committee of GKE Tewah, the following is a SWOT analysis in the supervision of Dayak Ngaju traditional music at GKE Tewah:

- Strengths
 - Has a fairly large number of congregations, namely Ngaju Dayak tribe, so you will definitely like the Dayak Ngaju traditional music
 - Have a qualified music coach
 - Having youth who have the basics to play Dayak Ngaju traditional music
- Weakness
 - The congregation still does not want to be involved in music services, only as music lovers
 - The church still does not have Dayak Ngaju traditional music instruments
 - Dayak Ngaju traditional music is still not used optimally in accompanying worship
- Opportunities

- Participants have the opportunity to get coaching on Dayak Ngaju traditional music
 - Participants have the opportunity to be involved in music services in praying
 - This training will be a role model for traditional music supervision for other churches
- Threads
 - Dayak Ngaju traditional music can be lost if it is not preserved and developed through music supervision
 - Dayak Ngaju traditional music supervision activity will not last long, if it is not included in the church's annual program and gets funding support.

From the results of the SWOT identification, several strategic steps were taken:

- Conducting coaching at Dayak Ngaju traditional music for youth
- Selecting youth who have talent in playing Dayak Ngaju traditional music
- Determine coaches who can develop youth music skills
- Determine schedule and activity plans
- Prepare training facilities and financial support for music supervision
- Prepare a schedule for performing at Worship

Planning Stage

In this stage there are four steps that are carried out systematically, while those are the steps in the planning stage, as follows:

1. Planning the implementation approach

In the first stage, the Church Music Commission plans to implement Total Quality Management (TQM) using the PDCA (Plan – Do – Check – Adjust) approach. This stage will be carried out continuously, making improvements, adjustments and so on. The following is a table of PDCA

Table 1. PDCA

Plan	Do	Check	Action
Creating a Dayak Ngaju traditional music group for church services	Conducting Dayak Ngaju traditional music coaching	Activity evaluation	Treat as a routine activity

2. Project Identification

The Church Music Commission has the responsibility to select an initial program of activity or project based on a predetermined general objective. Based on the meeting and also the direction from the Chair of the Church Music Commission, the initial project chosen was the supervision of Dayak Ngaju traditional music. The expected result of the coaching is to get church musicians who are able to play Dayak Ngaju traditional music and are able to apply it to the musical accompaniment of congregational singing in worship

3. Team composition

One of the powers possessed by the Church Music Commission is to choose music coaches. In this case, the coaches and trainers selected were musicians with experience and competence in teaching Dayak Ngaju traditional music. Based on the meeting of the Church Music Commission, Dicky Wahyudi was appointed as a coach, while for music coaches, namely Siswadi who is also the youth leader of GKE Tewah. After the appointment of coaches and trainers, the next step was to select coaching participants. In this case, it was left to the youth leader as well as a music coach to be able to inform and select team members. Based on an interview with a music coach, namely Siswadi, he stated that in the selection of coaching participants, he always applied the concept of quality. According to him, the concept of quality in question is in the form of selecting participants who have musical talent and good attitude as Christian youth, for example; i.e. not consuming alcohol, smoking and narcotics.

4. Team management

Before the new music team to carry out their duties to accompany worship, it is necessary to develop music first. The guidance provided must cover the theory and technique of playing the instrument. Based on interviews conducted with music coach Dicky Wahyudi, there are several types of music coaching, namely:

- Music notation supervision

The initial stage of developing Dayak Ngaju traditional music is the supervision of musical notation. This is an important stage in music supervision because it will provide an initial foundation in the form of knowledge and understanding of music theory. One of the basic skills that musicians need to have is the ability to read notation. This ability will make it easier for musicians to recognize and master new songs. In this training, the coach chose to use number notation for several reasons, namely; First, the church hymns used by GKE Tewah use numerical notation which makes it easier for participants to learn the congregational songs. The second reason was that the participants had already acquired a foundation in music lessons at school so that they were more familiar with number notation. There are several materials used, namely:

- Solmization reading technique.
- The scales are; diatonic major, diatonic minor and pentatonic slendro

- Music skill supervision

The next stage is the supervision of music skills. At this stage the coaching participants will hone their ability to play music so that they become skilled. There are several stages in the supervision of music skills, namely:

First, supervision of Dayak Ngaju traditional music. At this stage, it begins by introducing musical instruments and playing techniques, namely:

- Kangkanung

It is a kind of gong with a smaller size, usually five pieces made of copper. This tool is played by being hit with 2 wooden sticks and played with the attitude of the musician sitting cross-legged. The tones that can be produced from kangkanung with the basic tone Do = C (from left to right), namely A3 - C4 - D4 - E4 and G4. If the number notation is 6 (la) – 1 (do) – 2 (re) – 3 (mi) and 5 (sol).



Figure 2. Kangkanung

- **Garantung**
Is a kind of gong made of copper. In tewah, generally use garantung which amounts to 3 pieces. As for the tone that this instrument can produce, if the basic tone is Do = C, namely; A2 – E3 – A3. If the number notation is: 6 (la) – 3 (mi) – 6 (la) an octave higher. For the game technique, it is almost the same as kangkanung where players have to sit cross-legged and to sound it must be hit with 2 wooden sticks.



Figure 3. Garantung

- **Gendang**
It is a percussion instrument, cylindrical in shape and made of wood, the ends of which are covered with deer skin that has been dried and tied with rattan and given a peg. This instrument is played by hitting it with the palm of the hand. Usually the player is in a sitting position to play this instrument.



Figure 4. Gendang

- Beduk

It is a percussion instrument that almost resembles a gendang but has a much larger size. This tool is played using 2 sticks and to play this tool, the player must be in a standing position. The function of this instrument is to maintain the tempo of the song and accompany the rhythmic pattern of the stroke.



Figure 5. Beduk

- Suling Balawung

It is a wind instrument owned by the Ngaju Dayak tribe. This musical instrument is made of bamboo material and has one hole at the top and four holes at the bottom. The tone that can be produced from this musical instrument if $Do = C$ is; $A3 - C4 - D4 - E5$ and $G5$ or 6 (la) – 1 (do) – 2 (re) – 3 (mi) and 5 (sol). This instrument can be sounded 1 octave higher, depending on the blowing technique.



Figure 6. Suling Balawung

- Kecapi

It is a stringed musical instrument from the Ngaju Dayak tribe and uses strings to produce sound. This instrument is divided into 2 types, namely; Kecapi Induk which has two strings and Kecapi Anak which has three strings. This musical instrument usually functions as an accompaniment or the term (accompaniment) with various patterns of musical accompaniment.



Figure 7. Kecapi

- Rabab

It is a stringed musical instrument of Ngaju Dayak tribe made of simple materials such as; wood, coconut shells, animal skins, strings made of banana fiber and rattan. This instrument uses 2 strings and the way to tune it is by using the A3 (la) on the 2nd string and E4 (mi) on the 1st string. To play rabab is to be positioned standing with the right hand holding the scraper, while the left finger presses the string according to the tone while right hand is strumming the strings.



Figure 8. Rabab

Second, the supervision of a variety of music (ragam musik).

Based on interviews with trainers, to teach a variety of music (ragam musik), participants were usually taught using an aural orientation or without notation, where participants would play through hearing and then memorize it. In addition, there were 3 types of methods that trainers used in teaching a variety of music (ragam musik), namely; demonstration, imitation and assignment. According to him, the term "music variety" or "ragam musik" is used to describe certain accompaniment patterns and comes from the variety of dances or (ragam tari) in the Tewah sub-district. Although there are similarities in the names of various musical genres, there are differences in the accompaniment patterns for each instrument. On musical instruments such as; kangkanung, garantung, gendang usually use the name of

the same variety of music (ragam musik) as; bahalai, saluang murik, mancah and others, while, for the suling balawung, kecapi and rabab have their respective names for the variety of music (ragam musik). This is adjusted to the knowledge possessed by the trainer.

Third, merging (practicing together)

After the participants have mastered the technique of playing music, scales and various types of music, the next stage was combining or playing together with various different musical instruments. But beforehand, usually the trainer will provide an understanding to the participants about the basic principles in playing together, such as: (1) Cooperation, each player with his instrument has his own role. There is a main melody, accompaniment, or as a tempo controller. (2) Balance, no one should be selfish and highlight each other's strengths, each has a portion that is adjusted to the song arrangement. (3) Each player must have a unity of heart in playing together. Another form of unity, namely tuning the same basic tone. After the participants have a common understanding, then entered into a joint exercise. At this stage the trainer will provide material according to the abilities of the participants, usually a variety of music (ragam musik) which is then created. After joint training, the last stage was correction from the coach, if there were errors or mistakes in the playing of the instrument. At this stage the trainer also listened to the input (feedback) from the participants.

Implementation Stage

1. Team stirring

One way to strengthen the team that has been given coaching is by empowering the team to be involved in church services. This is given to participants who have attended training. There are several steps in team activation, namely; first, project implementation. In this case, what is meant by project management is the preparation of musical arrangements that will be used in praying. At this stage using the creative thinking process approach from (Wallas, 1970), namely:

- Preparation is the first step or the concept of arrangement. Regarding this process, it is as follows:
 - Arrangement objective
The first step in the preparation stage is to know the purpose of the arrangement. Based on the direction of the chairman of the Church Music Commission, the purpose of the arrangement is to make music accompaniment to the singing of the Sunday worship congregation at GKE Tewah using Dayak Ngaju traditional music.
 - Musical instruments used
There are several musical instruments that are used according to the purpose of the arrangement, namely; kangkanung, garantung, gendang, beduk, suling balawung, kecapi, rabab and keyboard.
 - Skill levels
There are three categories of musical skill levels, namely basic, intermediate and advanced. According to the coach, currently music players are participants in music coaching at the basic skill level. The reason is because they are new to traditional musical instruments and this is the first time they are involved as musicians in accompanying the GKE Tewah Sunday worship. Therefore, the arrangement will be made according to the skill level of the musician.
 - Repertoire/Songs
The songs that will be used in making the arrangements are congregational songs, such as; Kidung Jemaat (KJ), Nyanyikanlah Kidung Baru (NKB) and Pelengkap Kidung

Jemaat (PKJ). The song was chosen by the GKE Tewah Church Music Commission. The following are songs used in worship:

1. KJ 1. Haleluya
2. NKB 7. Nyanyikanlah Nyanyian Baru
3. PKJ 55. Hai Puji NamaNya
4. KJ. 337. Betapa Kita Tidak Bersyukur
5. KJ 428. Lihatlah Sekelilingmu

- **Inkubation**

The incubation stage is the stage of maturation, processing of ideas or what is known as incubation of ideas. In the arrangement, this stage is the initial arrangement, is as follows:

- Define the basic tone
Usually, traditional musical instruments can only play songs with 1 basic tone setting, in contrast to modern musical instruments that can play various basic tones. Musical instruments such as; kangkanung, garantung and suling balawung have a fixed basic tone setting, while for the kecap and rabab can be set according to the desired tone. Based on interviews with trainers, the tone that can be played is the basic tone Do = Eb. This follows the basic tone settings of kangkanung, garantung and suling balawung which can only play 1 basic note anyway. As for the kecap and rabab follow for these settings. In addition, the selection of congregational songs also adjusts to the basic tone do = Eb, at least close to the basic tone.
- Define chords
Dayak Ngaju traditional musical instruments can usually only play melodies and rhythmic accompaniment patterns without chords, while accompanying congregational singing requires chords. Therefore, there needs to be a special strategy so that there is still chord accompaniment in musical arrangements, namely by adding keyboard musical instruments. The chords used match the standard chord progression of the congregational singing.
- Drafting the accompaniment pattern
The accompaniment pattern in question is a tone or rhythmic pattern that is repeated. Based on interviews with trainers, the concept of accompaniment patterns is known as variety of music (ragam musik). There are several kinds of music that have been trained to the participants, such as; bahalai, saluang murik, mancah and creative patterns. All of this can be creatively combined in the concept of making musical arrangements and adapted to the congregation's singing
- Create the concept of introduction, interlude and coda

- **Illumination**

The illumination stage is the stage of expressing ideas or expressions. Arrangements will be interesting if there are musical ideas that are new, unique or with additional variations. To be able to find something new requires musical creativity. The way to come up with new musical ideas is to modify existing material. Such as follows:

- Create variations of accompaniment patterns.
This can be done by combining various kinds of music that the participants have mastered combined with various new accompaniment patterns. This is a form of modification in making musical arrangements.
- Making filler.
Filler has a meaning as a melody fill and can be used to fill in parts of an empty song phrase or sentence. Based on interviews with trainers, to make fillers, it is necessary to have creativity from musicians. Some are already conceptualized (written or memorized) or improvised. Traditional musical instruments that are usually used as fillers are suling or rabab.

- Create alternative chords.

Introducing alternative chords will create a different atmosphere. One of them is by changing the chord progression of a standard song into a creative version by applying substitution chords.

After all the arrangements have been made, the last stage is implementing it in the practice process. Based on interviews with the trainers, there were 4 times they practiced to play Dayak Ngaju traditional music arrangements to accompany Sunday worship at GKE Tewah..

- **Verification**

The last stage of the creative thinking process is the testing phase. In this phase, the results of the arrangements that have been made and trained during several meetings will be listened to carefully by the trainer. There are 2 steps taken at the verification stage, namely: (1) evaluation. This has a meaning, evaluating by finding notes that are not right or parts of music that are deemed not to be in accordance with the concept of arrangement. (2) revision. The parts that are considered not suitable, will then be revised continuously until they are in accordance with the expected quality of the arrangement. This last stage is a very important stage in order to obtain maximum quality or quality insurance that can satisfy the GKE Tewah congregation.

2. Music Presentation

The second stage in the implementation stage is the presentation of music or musical performances. In general, this implies a musical presentation that can be heard, seen and enjoyed by the listener. If it is related to worship music, then the presentation of music can mean music of testimony of praise or music of worship accompaniment. Based on an interview with the Chairperson of the Church Music Commission, the form of music presentation that is displayed is the music that accompanies the congregation's singing using Dayak Ngaju traditional music. The schedule that has been determined is to accompany music in Sunday worship on August 14, 2022, at Gereja Induk at 09.00 WIB and Gereja Immanuel at 17.00 WIB. There are several musical instruments used to accompany worship at GKE Tewah, namely: kangkanung, garantung, gendang, beduk, suling balawung, rabab, sarakatok and keyboard. One important thing in the presentation of music is the seating arrangement. The following is the seating arrangement used by musicians to accompany congregational singing.



Figure 9. Seating arrangement

3. Feedback

The third stage in the implementation stage aims to provide information or feedback from customers. In this case, internal customers are all church administrators and external customers are coaching participants and congregations. To collect good feedback, namely by interviewing

music players, congregations and church administrators. The existence of good feedback is expected to provide valuable input for continuous improvement of activities.

4. Infrastructure Modification

The feedback obtained from participants, congregations and church administrators will be used as a basis by the Church Music Commission to be able to make the necessary changes in GKE Tewah. The expected changes are, in terms of activity management, supporting facilities and budget availability for the supervision of music coaching programs.

CONCLUSION

The strategy of supervision of Dayak Ngaju traditional music is one of the ways that GKE Tewah is trying to improve the musical ability of youth. This coaching has been carried out since the beginning of June 2022. This activity was initiated by the Chairperson of GKE Tewah who is also the Church Music Commission, namely; Pastor Agus Widya Cahyadi, S.Th. The results of Dayak Ngaju traditional music supervision strategy are as follows:

1. The implementation of Total Quality Management (TQM) brings a positive impact towards improving church music services at GKE Tewah. Usually music coaching only concerns music technical matters, but with the implementation of TQM, music coaching is carried out in total, from the preparation stage, planning to the implementation stage so that the results obtained are more leverage.
2. Application of creative thinking theory (wallas) applied in project implementation (making arrangements) by utilizing the wealth of local art, namely Dayak Ngaju traditional music and can be used to accompany congregational singing in Sunday worship.
3. Increasing the musical ability of the youth of GKE Tewah. This can be proven by the skills of the coaching participants in playing musical instruments. This was revealed by one of the coaching participants, AndikaPriyanto, who stated that he felt grateful for being a participant in music coaching, so that he has skills in playing traditional musical instruments and can be used in music service for God. Another opinion expressed by Niko is that he has been able to work well by utilizing musical accompaniment patterns or the variety of music taught during music coaching. In addition, according to him, being involved in music ministry will get a blessing from God.
4. There is the application of the main ideas of Edward Sallis through the strategy of supervision of Dayak Ngaju traditional music, namely; (1) continuous improvement. Music coaching is one way to develop musical abilities for the congregation with a regular and continuous program. (2) quality assurance. Music coaching will improve the quality of music services in worship, it is a form of quality assurance. (3). Change the culture. There is a change from the old paradigm to the new paradigm. Previously, the use of traditional music in worship was still considered less important for some people at GKE Tewah, but now Dayak Ngaju traditional music has become a very important part of worship. In addition, the presence of the church music work team has a positive influence on the supervision of church music at GKE Tewah. (4). Keeping close to the customer. Music coaching is one way to get closer to the customer or congregation. In addition, the results of the supervision of Dayak Ngaju traditional music provide satisfaction for the congregation as users of services from the Church.
5. Increasing the quality of church music services in worship at GKE Tewah

REFERENCES

BPMS GKI. (2012). *Buku Panduan Musik Dalam Ibadah*. Grafika Kreasindo.

- Edward Sallis. (2012). *Total Quality Management In Education (Manajemen Mutu Pendidikan)*. IRCiSoD.
- Handol, J. (2002). *Nyanyian Lucifer Ikhwal Penciptaan Dan Pengaruh Musik Terhadap Kerohanian, Kesehatan Dan Kejawaan*. PBMR Andi.
- Moleong, L. J. (2018). *Metodologi Penelitian Kualitatif*. PT Remaja Rosdakarya.
- Muhajir, A. (2017). Kebijakan Pengendalian Pemanfaatan Ruang Dalam Pelaksanaan Ketentuan Penataan Ruang Di Kota baubau Provinsi Sulawesi Tenggara. *Jurnal Renaissance*, 2(2), 184–193. <http://ejournal-academia.org/index.php/renaissance/article/view/47/26>
- Muhith, A. (2017). *Dasar-Dasar Manajemen Mutu Terpadu Dalam Pendidikan*. Samudra Biru.
- Nana Syaodih Sukmadinata. (2011). *Metode Penelitian Pendidikan*. Remaja Rosdakarya.
- Prasetyo, B., & Jannah, M. (2012). *Metode Penelitian Kuantitatif: Teori dan Aplikasi*. Rajawali Press.
- Rokhim, M. (2021). *Peran Pemuda Sebagai Kontrol Sosial Dalam Pembangunan Nasional (Studi Pada HMI Cabang Kediri Periode 2019-2020)*. UIN Satu Tulungagung. <http://repo.uinsatu.ac.id/21697/>
- Tjiptono, F., & Diana, A. (2003). *Total Quality Management*. Andi Offset.
- Wallas, G. (1970). *The Art of Thought*. Penguin Book.
- Yam, jim H. (2020). *Manajemen Strategi: Konsep dan Implementasi (2nd ed.)*. Nas Media Pustaka.