

The internalization of Islamic education values through nasyid songs

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Abstract This study examines the internalization of Islamic educational values through nasyid songs. This research is motivated by the phenomenon that today's songs can not only be used as entertainment media but can also be used as educational media to convey Islamic educational values. This study aims to determine the process of internalizing Islamic educational values through nasyid songs. This study uses a qualitative approach and a descriptive method. Data collection techniques were carried out utilizing interviews and documentation studies. From the results of this study, it is known that the internalization of Islamic educational values through nasyid songs is influenced by the lyrics, rhythm, and appearance of a munsyid in singing nasyid songs and in the process through stages of transformation, transaction, and trans-internalization.

Keywords: *Internalization, Islamic Educational Values, Nasyid*

Abstrak Penelitian ini mengkaji internalisasi nilai-nilai pendidikan Islam melalui lagu nasyid. Penelitian ini dilatarbelakangi oleh fenomena bahwa lagu-lagu masa kini tidak hanya dapat digunakan sebagai media hiburan tetapi juga dapat digunakan sebagai media edukasi untuk menyampaikan nilai-nilai pendidikan Islam. Penelitian ini bertujuan untuk mengetahui proses internalisasi nilai-nilai pendidikan Islam melalui lagu nasyid. Penelitian ini menggunakan pendekatan kualitatif dan metode deskriptif. Teknik pengumpulan data dilakukan dengan menggunakan wawancara dan studi dokumentasi. Dari hasil penelitian diketahui bahwa internalisasi nilai-nilai pendidikan Islam melalui lagu nasyid dipengaruhi oleh lirik, ritme, dan penampilan seorang munsyid dalam menyanyikan lagu nasyid dan dalam prosesnya melalui tahapan transformasi, transaksi, dan trans-internalisasi.

Kata Kunci : *Internalisasi, Nilai Pendidikan Islam, Nasyid*

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Introduction

Islam is the religion most widely adhered to by the people of Indonesia, so that until now Islam has become the majority religion in Indonesia. According to data quoted from the databoks.katadata.co.id page in September 2019, the Indonesian population who are Muslim in 2010 reached 209.12 million people or around 87% of the total population. Then in 2020, resident Indonesian Muslims are expected to reach 229.62 million people. This data not only makes Islam the majority religion in Indonesia, but also makes Indonesia one of the largest Muslim countries in the world. By looking at these data, it cannot be separated from the da'wah role of the walisongo and the clerics who have helped spread Islam in Indonesia for a long time.

One of the walisongo or scholars who broadcast Islamic teachings in Indonesia is Sunan Bonang whose real name is Maulana Makdum Ibrahim. At that time Sunan Bonang often used the Bonang musical instrument which is one of the gamelan as a medium for preaching. This musical instrument is often used to attract the attention of people from various religious backgrounds. The sound of the Bonang musical instrument played by Sunan Bonang makes people flock to the source of the sound. Then when the community gathered, Sunan Bonang also recited poems containing Islamic teachings and accompanied by Bonang musical instruments. Sunan Bonang's expertise in reciting poems and playing Bonang musical instruments made Sunan Bonang the nickname Sang Mahamuni or a person who is an expert in humming (Nurcholis & Mundzir, 2016, p. 59).

From the explanation above, it is clear that music and song art can be used as a means or media to internalize Islamic educational values. However, the problem is, currently not all songs contain positive meanings, we often find songs that contain dirty words and even tell about sins that are far from Islamic educational values (Satria et al., 2017).

So to address this gap, there is an alternative musical art that is known and developing in the Islamic world to this day, namely nasyid, which has good lyrics or rhythms that can be used as a medium to convey Islamic Education. Nasyid is a song that contains praise for Allah and has a positive meaning that aims to remind listeners to obey the commands of Allah SWT. The role of nasyid as a message of da'wah is not only a media and method of da'wah, but is expected to spread Islamic teachings, provide peace and build people and become a place of knowledge (Eri & Roslan, 2017).

Nasyid songs that contain musical elements also have a positive effect on children's development. Music can make a big contribution in creating gentle individuals. A child who has musical sensitivity will see and capture the language of words beautifully. In his ears, the language of words is the language of music, so he really enjoys it. Every sentence that enters his ears he listens to, feels and fully realizes as input that is very useful for his maturity (Razali et al., 2020). So, how wonderful it would be if music learning for children was not only used as an effort to produce singers or child artists, but more than that, music learning was used as an effort to shape the main personality. Learning with music can also be a balance for brain saturation in facing curriculum targets, even learning with music can revive the spirit of joy and the soul of gratitude to Allah (Purwanto, 2016, pp. 91-95). So nasyid which contains Islamic educational values can be an effective alternative media for internalizing Islamic educational values.

This article aims to find out how the process of a nasyid song internalizes educational values from the various elements in it, be it the lyrics, rhythm, or the appearance of a munsyid when performing a nasyid song.

Methods

This research uses a qualitative approach because this research leads to a broader understanding of the meaning, context of behavior and processes that occur in observed patterns of related factors (Brannen, 2005, p. 117). And this research uses a descriptive method because this research tries to explain the solution to current problems based on data, so it also presents data, analyzes and interprets it. The aim of descriptive research is to solve problems systematically and factually regarding facts and characteristics of the population (Achmadi, 2009, p. 44).

In collecting data in this research, two data collection techniques were used. Firstly, interviews, researchers conducted interviews with several munsyids to find out about nasyid songs. In this case, the researcher interviewed Muiz, a munsyid from Malaysia, Muhainee, a munsyid from Thailand and Deni Aden, a munsyid from Indonesia. Second, researchers conducted a documentation study to determine the values of Islamic education contained in nasyid songs. After the data is collected, the researcher then analyzes the data through three stages, namely data reduction, data presentation, and conclusion.

Results and Discussion

Internalization is defined as the integration or unification of attitudes, standards of behavior, opinions, and so on in the personality. There are 3 stages in the internalization process. The first stage is transformation. At this stage, the teacher simply informs students about good and bad values, which is purely verbal communication. At this stage, only verbal communication occurs between educators and students or foster children. Educators provide information about good and bad values (Rijal et al., 2023).

The second stage is the transaction, which is a stage of value education by carrying out two-way communication or interactions between students and teachers that are reciprocal in nature. In this value transaction teachers and students both have an active nature. The pressure point of this communication is still showing the physical figure rather than the mental figure. In this stage the teacher not only presents information about good and bad values, but is involved in carrying out and giving examples of real practice and students are asked to give the same response, namely, accepting and practicing these values.

The third stage is transinternalization: this stage is much deeper than just transactions. In this stage the appearance of the teacher and students is no longer a physical figure but a mental attitude (personality). Students respond to the teacher not their physical movements/appearance, but their mental attitude and personality, each of which is actively involved.

The definition of nasyid itself, according to al-Farabi, an expert on Islamic music, is that nasyid is classified as a hymn that Muslims usually function for cultural or non-ritual activities such as harvest ceremonies, family celebrations, and other wise activities (Poetra, 2004, p. 15).

Meanwhile, according to Asep Syamsul M. Romli (Romli, 2006, pp. 17-18) argues that nasyid literally means hum, song or song. The root of the word nasyid is nasyd, which means

hymn (song of praise, praise). Thus, the origin of the meaning of nasyid is the hum of praise or flattery, in this case praise to Allah. There is also an opinion that the origin of the word nasyid is nasyada, which means speaking loudly and loudly, the habit of the Arabs in singing poetry without music accompaniment. The culprit (singer) is called munsyid.”

Meanwhile it was also stated that nasyid comes from the word nasyada which means calling, conveying news, giving information or reminding listeners (Eri & Roslan, 2017). Nasyid can also be interpreted as a double poem or convey verses of poetry in the form of songs or songs. It aims to praise the Prophet Muhammad, tell good morals and remind listeners to obey the commands of Allah.

It however explained that this nasyid comes from the word ansyada yansyudu which means to arouse enthusiasm (Suseno, 2005, p. 87). So what is called nasyid are songs of struggle. What deserves to be called a nasyid should be marching to awaken struggle, awaken piety and so on. Or it could be the songs of school children can also be called nasyid.

Thus it can be concluded that nasyid is a hymn that contains praise to Allah and has a positive meaning which aims to remind listeners to obey Allah’s commands.

From the results of interviews with the munsyid that have been conducted by researchers, there are several elements in the nasyid song that are influential in internalizing the values of Islamic education, including the lyrics of the nasyid song, the rhythm of the nasyid song and the appearance of the munsyid when singing the nasyid song.

Nasyid Song Lyrics

The lyrics in nasyid songs are the main identity of nasyid songs that distinguish them from other songs, then they always contain advice and messages of goodness and contain Islamic teachings, either from the Koran or the Hadith (Riofita, 2016).

According to the researcher, this is very appropriate because remembering the meaning of the nasyid itself is a hum or song that has a specific purpose, namely to remind listeners to always obey Allah’s commands, so it is very appropriate if the contents of the lyrics in the nasyid song are the most important part and become the main identity that can distinguish nasyid songs from other songs.

Regarding the above, Langgeng Jatmiko from the Azzam music group also commented that: nasyid is not concerned with music, because musical instruments are not the dominant factor, but this nasyid relies on lyrics. The lyrics are not just any lyrics. The lyrics in the nasyid prioritize love for Allah and the Messenger (Suseno, 2005, p. 87).

Therefore Dr. Yusuf al-Qardlawi is of the opinion that not all songs are permissible according to Islamic law, songs that are permitted are songs whose lyrics do not conflict with Islamic teachings, aqidah, sharia and morals. For example, there is a song that says: “The world is cigarettes and wine.” This is certainly contrary to Islamic teachings which make khamr unclean from the actions of Satan, and curse drinkers of wine, both the maker and the seller, the carrier, and all those who associate it. And smoking also causes damage to the body, soul and property, and is included in the bad things that are forbidden (Al-Qardlawi, 2001, p. 21-22).

Al-Ghazali conveyed how many categories of a song can be said as a religious song, including:

- Arouse the spirit to fight in order to defend the faith and the country.
- Depicts the fierceness of battle, valor in a duel and the fortitude of the brave in important moments.
- Remembering the services of those who have died.
- Describes moments of joy and contentment.
- Describes pure love, expresses the feelings of lovers and hopes to meet again after parting.
- Describes the greatness of the Divine by mentioning His attributes with all His majesty.
- Arousing the desire to make pilgrimages to holy places, and invite Muslims from all over the world to hurry to al-Haramain ash-syarifain (Mecca and Medina).

Meanwhile, Yusuf Qardhawi provides the following characteristics of religious songs:

- Songs that mention the majesty of Allah SWT. and glorify Allah SWT.
- Songs that contain praise for our role model, namely the Prophet Muhammad and his family and friends.
- The song raises the heroic spirit of jihad on the battlefield, hopes for and encourages martyrdom and at the same time encourages young people to always hold fast to Islamic values and remain istiqomah in facing the enemies of Islam.

So, religious songs can be defined as songs in which the lyrics contain religious teachings in order to bring us closer to Allah SWT. and increase our faith and taqwa to Him (Suseno, 2005, pp. 82-83). The material contained in religious songs is very diverse, such as confession of sins and begging for forgiveness, the longing to meet the Khaliq, peace, love, and many other themes which all lead to one estuary, namely Allah SWT. (Suseno, 2005, p. 83).

Rhythm of the Nasyid Song

Apart from the importance of the contents of the lyrics in a nasyid song, the rhythm and music also have their own role because the rhythm will help convey the contents of the message contained in the lyrics. Based on the results of interviews with the munsyid, they are of the opinion that the rhythm in the nasyid song itself is not limited by certain genres or genres, in fact it must be able to fit into all genres. Because whatever the genre of music, the main goal is to convey the message and advice in the song.

So that the identity of Islamic music is music that has a soul and a spirit of surrender to Allah SWT. This attitude is not only carried out when creating, but also when presenting it, because Allah SWT does not like anything excessive but likes moderation (Poetra, 2004, p. 12).

Regardless of whether it uses the western diatonic or Islamic pentatonic tone scale, if a piece of music is presented with complete humility or remains in awareness of remembering the Creator and is accompanied by the intention and content of da'wah, then it would be appropriate if we call this type of musical presentation Islamic music (Poetra, 2004, p. 48).

KH Achmad Syahid, a Qira'ati International figure and leader of the al-Falah Islamic Boarding School in Cicalengka, Bandung, has also said. "Islam is the guidance of the Divine Rabbi," any art can be called Islamic or accompanied by an Islamic identity as long as it does not violate the guidelines prescribed by the Divine Rabbi and His Messenger." (Poetra, 2004, p. 48).

The strains of the notes, both in the form of music and vocals, can be considered magic because they can bring human emotions into an atmosphere where the meaning is contained in the song. Likewise, the verses of the Qur'an can affect our emotions and behavior when recited with a melodious voice that is collaborated with beautiful readings. Chanting in such a way is indeed recommended as the word of Allah SWT in QS. al-Muzammil verse 4 which means: "*And read the Qur'an with tartil* (regularly, slowly and with good reading) or *your voice*." Another hadith also narrated by Muslim from Abu Musa (Suseno, 2005, p. 22).

However, in choosing the rhythm, according to the opinion of the munsyid, it must be adjusted to the atmosphere and meaning of the content in the song so that it can help the listener to receive the message that the song wants to convey. And between the rhythm or music and the lyrics in a nasyid song, there must be a balance, so that the music does not neglect the meaning and message to be conveyed in the song. Even Muiz was of the view that the rhythm of rock music was not suitable for rendition of nasyid songs because it was too loud and excessive.

Evaluation of music is indeed different, depending on the subjective attitude and psychological factors of each person. But through studying the reaction of plants to music, we believe the color of the sound will objectively directly affect the cells and growth of the plant itself. A report from the Denver Daily in Colorado reports on an assessment Dorothy conducted with similar plants grown in 5 tightly closed boxes given the same fertilizer, light and temperature humidity. This was done under a fairly careful supervision. Every day, at a certain time, the 5 boxes are played with different music.

After 4 weeks later, the results of plants that were heard by music from KIMN (rock music) radio broadcasts were obtained. In the 2nd week, the growth direction was away from the speakers and they were irregular and did not even flower. After 1 month, the plant is dry and dead. But the plant that the worship music listens to is classical and calm, growing 2 inches taller than the 2nd plant and getting closer to the speaker (Suseno, 2005, pp. 76-77).

In this case for Kyai Kanjeng, playing music does not stop at entertainment. Music even though it has three elements; fun, enthusiasm, and knowledge. Entertaining while creating solemnity and at the same time a means of seeking knowledge is not an easy thing. Kyai Kanjeng does not only use local musical instruments, the saron, bonang and gong. Kyai Kanjeng also brought in Western musical instruments. We do not consider modern music a symbol of disbelief. The understanding of Islam is not the type of musical instrument, but how far we use the instrument to create an Islamic spirit. In our principles, there is no term that this instrument may be used, but that it is not permissible (Suseno, 2005, p. 81).

Nasyid has been developed as a medium of da'wah which is expected to be accepted by the general public. This is intended so that nasyid can balance or if possible compete with the flow of pop music in general. As a note that in Islamic teachings the requirements for performing arts or music that are permissible are:

1. Not accompanied by evil, such as drinking alcohol or drugs.
2. Do not cause slander, such as causing lust for the opposite sex.
3. Do not cause neglect of obligations such as prayer etc.

Indeed so far the sound art media with nasyid has proven effective in conveying moral and da'wah messages that are thick with Islamic nuances. At least the reality shows that in every performance, a nasyid audience will not sway their hips while dancing when the nasyid is

delivered, it is very likely that they will adjust to the meaning of the song being sung (Suseno, 2005, p. 90).

Besides that, Yusuf Al-Qardlawi revealed that singing, like other things that are permissible, must be limited in the absence of excessive elements, as the words of the Prophet pbuh: "Eat, drink, dress and give alms to all of you without being excessive and arrogant". Likewise with singing, to enjoy something lawful requires two limitations: regarding the substance and not exaggerating its meaning/essence, namely how to avoid delusion and arrogance, because Allah does not like people who are arrogant and arrogant (Al-Qardlawi, 2001, p. 25-26).

Al-Ghazali expressed a very good string of words, mentioned in his book *Ihya 'Ulum al-Din* about the causes that change legal status:

"Imam Al-Ghazali mentioned the fifth reason, saying: How can ordinary people and do not have a sense of love for Allah, then with this song grow their love and not be defeated by lust, why is it prohibited?! The song is permissible for him as other types of enjoyment are permissible, except if the song is made the priority of everything, so it wastes his time, then this is an idiot whose testimony is rejected, then continuing in vain is a crime, just like a small sin that is committed continuously then he will become big, and so will some of what is permissible if done continuously will become a small sin, and he is like continuing to follow the zunuj dance (dance of war) and the Habsyah people, and watching his game continuously, then it is prohibited. Although basically it is not prohibited, because the Prophet had done it. This is like a game of chess, which is permissible, but if you do it continuously it will become very harmful, even if the intention is just to play and have fun. Even though it was originally permissible, because it contains elements that can calm the heart (relax), because refreshing is a medicine for him to arouse passion, enthusiasm in worldly life, such as business and trade or in religious matters such as praying and reading the Qur'an . So it is considered good in increasing its sincerity. Just like the use of facial cleansing cosmetics, if you use too much on your face it will damage it. How bad it will be! Then the good will turn into bad because there is too much. Not everything that is good will be good if it is excessive, and not everything that is permissible will still be permissible if it is excessive, even if bread is permissible, if it is excessive it will become unlawful. So this permissible thing is like other permissible things." (Al-Qardlawi, 2001, p. 28-29).

Munsyid's appearance when singing nasyid songs

From the results of research and interviews with the munsyid regarding the appearance of a munsyid when singing a nasyid song, it is known that when performing a nasyid song one must pay attention to clothing that is in accordance with Islamic recommendations and must also show an ethic or behave politely while on stage.

In response to this, the researcher strongly agrees with the opinions of the informants regarding the appearance of the munsyid when performing nasyid songs because the task of a munsyid is not just to sing but also to call, convey messages and advice, preach, and even educate with the songs he brings. This means that researchers have the view that when this nasyid becomes a medium of da'wah, a munsyid must appear like a preacher. Likewise when this nasyid becomes an educational medium, a munsyid must be able to appear like a teacher. Not only in terms of clothing that must be maintained, covering the nakedness and in accordance with Islamic recommendations, but the speech and demeanor of a munsyid must also be an example for his listeners.

Being a munsyid is not only a musician, but also a preacher. Or it may be reversed, being a munsyid is not only a preacher but also a musician. This means that it is not enough for a munsyid to only have musical talent but also to have good piety. Not only piety on stage, but also below the stage. Professional munsyid is basically a public figure who will not only be a spectacle when he appears on stage, he will also become a spectacle when he is in the midst of

society. There are many examples that can be used as valuable lessons. One of them is what happened to Krisdayanti, whose popularity suddenly declined because the wife of pop singer Anang was rumored to be having an affair with another man. That's just gossip though. Another example is what happened to Rhoma Irama in 2003. The Dangdut King's criticism of Inul Daratista was suddenly ignored by people just because he visited alone at the house of the woman he starred in. Even though there is no evidence that he did anything reprehensible (Poetra, 2004, p. 111).

The moral signs needed by a munsyid will certainly be more than a pop singer, bearing in mind that his image has already shone as a pious musical artist and caller of Divine truth (Poetra, 2004, p. 112).

Furthermore, Adji Esa Poetra, who is the author of the book *Revolusi Nasyid*, also shared his experience in 1999, when I first became acquainted with nasyid, I had an extraordinary impression of nasyid, because the first Mupla I coached was a nasyid group whose personnel always filled in the gaps. time by reciting the Qur'an or reading various kinds of books including religious books. It was the image of the munsyid that grew in my mind, especially when my younger siblings informed me that the phenomenon of filling in free time was actually a common phenomenon among munsyid (Poetra, 2004, p. 112).

Such a phenomenon turned out to be different from in the 2000s when I hung out more with the munsyid, both when directing nasyid concerts and as an organizer of nasyid competitions, including when I was a judge for nasyid competitions. The lifestyle of filling in the gaps in time with divine awareness as informed by the Mupla nasyid group in 1999 was not easy for me when I entered the 2000s. Especially in the nasyid competition events where most of the new munsyid took part, who perhaps, in terms of religious awareness, was not as thick as most of the 1999 and earlier munsyid. In fact, a lifestyle that is thick with religious awareness is an important requirement for a munsyid because without it all munsyid will grow without a clear identity (Poetra, 2004, pp. 112-113).

Furthermore, according to Yusuf Al-Qardlawi, singing ara plays an important role in determining the legal status of the song itself. Sometimes the theme of the poetry does not matter but the way and style of the singers, both men and women, who indulge in sensual remarks and invite lust or evil in those with dirty hearts. Then the song changed, which previously could have been forbidden, doubtful or makruh. For example, we see a lot on radio and television broadcasting sensual and lustful channels and sexy appearances that can arouse the passions of teenagers. Sexual instinct is a trait and tendency of adolescents, even according to psychologists, all human beings have sexual potential. His honor should be maintained, not exaggerated or stimulated and shown.

Allah said in Al-Ahzab verse 32 to the wives of the Prophet pbuh. That means: *"Do not be submissive in speaking (speaking in an attitude that invites immorality) so that the person who has a disease in his heart desires."*

In speaking, one should be humble, not inviting the lust of the audience or listeners (Al-Qardlawi, 2001, p. 23-24).

Apart from that, the singing should not be accompanied by anything illegitimate such as alcohol or drugs, music that is sexual and arousing lust, accompanied by sexy background singers, such as the singing of Al-Haebiyin and so on. Likewise, singing with a singer who is a

drug addict or propagates it, or which can lead to obscenity, tabarruj (showing off her genitals) and the mixing of two types that are not her mahrom (ikhtilath). Indeed, it is difficult to separate music clubs from singing, there must be alcohol, sex trade and exploitation of women. The Hadith of Ibn Majah and others suggests: Rasulullah pbuh. said: “Surely some people from my people will drink khamr, they call it not by its name, they sing using women’s music and songs,

This needs attention, as in ancient times, if someone wants to enjoy songs, then he must come to places where singing is difficult to separate from things that are forbidden. But now, someone who wants to enjoy music and songs just sits in their own house far from the club or cafe, so some tend to allow it, even though all of that still includes elements that support and propagate evil (Al-Qardlawi, 2001, p. 24-25).

Until Sheikh Ali Mahfudz (Haq, 2011, pp. 95-96) states, if you want to follow the example of the Prophet, da’wah must be built on four basic foundations, namely:

- a. *Al Huluh Balaghab*(the right reason).
- b. *Al Asalibul Hakimah*(the arrangement of words filled with wisdom).
- c. *Al Adabus Samiyah*(good and noble manners or manners).
- d. *As Siyasatul Hakimah*(wise strategy).

Internalization of Islamic education values through nasyid songs

Nasyid songs are a good medium for internalizing Islamic educational values because these nasyid songs can reach various groups across ethnicities, races, countries, ages and can even pierce someone's heart (Zulkifli, 2022).

According to researchers, music and songs are easily accepted by people from all walks of life. The simple fact is that almost all regions in Indonesia or even in the world have their own regional songs, and many of them even have traditional musical instruments that are characteristic of each region. In addition, each country also has a national anthem which is always sung as a form of nationalism and as the identity of each country. This is proof that in the art of music and song there is an extraordinary potential and power, especially when the song contains good advice and messages, it will have a good impact on the listeners as well.

In this regard, Setyoadi Purwanto in his book *Pendidikan Karakter melalui Seni* (Purwanto, 2016, pp. 27-29) says that music is the language of nature. It is said so because music has very basic elements that are directly related to human innate potential, including:

1. Tone element

It produces beautiful melodies when arranged in harmony is human nature. Humans naturally prefer tones (beautiful voices) over sighs (chaotic sounds). Look at the hard workers who often strengthen their bodies and spirits by humming or whistling. What kind of sound do you choose in humming or whistling? Of course not sigh! Also pay attention to the way the peddlers choose a certain tone in peddling their wares. Remember how you called the keeper of the small shop near your house when you wanted to buy something and the guard wasn't there. Even our speech intonation and natural voice contain a rich and beautiful melodic content.

2. Elements of Rhythm

It is an element that unites in human beings. The pattern of our body movements when walking, jumping, running, lifting objects, are examples of our natural rhythm patterns. In this regard, we are more comfortable and easy to do regular gymnastic movements when accompanied by music. Rhythm is also capable of sending signals and emotional energy through sound or without sound. Indeed, in the creation of the heavens and the earth and the alternation of day and night there are signs for 'ulil albab'. Listen and feel your heartbeat, you will get a very regular rhythm pattern both at rest and in the most difficult situations. Also pay attention to the rotation of the earth around the sun, the moon around the earth, the change of day and night, the rotation of the heavenly bodies in their respective orbits. All use very beautiful rhythm patterns.

3. With harmony

The divine universe becomes beautiful and coherent, with divine harmony human beings will be able to live a beautiful and coherent life, and with divine harmony every creature has compassion. Once upon a time you need to see a real music concert. In an orchestral concert, you will see how each player takes on a different role, but they play in an extraordinary harmony. Beautiful and solid. The difference in tools actually produces a magnificent and full of majesty sound. The element of harmony makes difference a big asset in creating beauty and meaning. The element of harmony makes the power of sound multiplied in touching, vibrating, pushing and moving the human heart. Have you ever seen a movie without musical accompaniment? If not, try to imagine a movie like that. According to you,

In this case even Al-Ghazali wrote in his *ihya* "Whoever does not impress his heart in the spring with its flowers, or by the music and vibrations of his tone, then his nature has suffered from a severe disease that is difficult to treat." (Purwanto, 2016, p. 31).

Meanwhile, nasyid as a musical art has a very strong influence on listeners, even Plato and Aristotle have long ago argued that music can affect the human soul. In other words, if someone listens to music that is not good, then his soul is also not good. Likewise if someone hears good music, then his soul will be good too. This statement is in line with the philosophy of Islamic music experts, one of whom is Imam al-Ghazali, who stated that music and singing are important factors for obtaining the "passion" of Allah The Exalted (Poetra, 2004, pp. 21-22).

After we know that nasyid as an art of music and songs has enormous potential to be used as a medium to internalize the values of Islamic education. So in its implementation in the field requires the right strategy so that these nasyid calls can be accepted in wide circles across tribes, cultures and regions. In this case, we can see how the successful da'wah strategy of the walisongo who succeeded in introducing Islam through art media, including this nasyid art.

If we look back, when Islamic values began to enter the cultural area of Javanese society, it was recorded that the saints played a large role in these creative efforts. Like Sunan Bonang and Sunan Kalijaga. Because it has been proven that preaching through arts and culture was a powerful weapon to attract the people of Java Island to embrace Islam at that time. The foresight of these saints is often expressed in the form of works of folk art such as songs, songs and puppets (Suseno, 2005, p. 109).

According to Teguh, in Islamic Moral in the Bima Suci play, the preaching of Sunan Bonang and most of Walisanga is cultural preaching. Their motto is “*tut wuri hangisen?*” which means that when preaching, they always make use of Javanese culture. They used the opportunities they had as well as possible so that a combination of Javanese and Islam was created. For example, Sunan Bonang makes use of Javanese music, Javanese customs or preferences, mysticism or tamsil songs, wayang, and so on. In other words, conceptually, Sunan Bonang’s own da’wah method as well as other Walisanga is commonly referred to as “*Mau’idzatul hasanah wa mujJadi billati hiya absan?*”. This method is usually used for special figures, for example kings, nobles, rich people, landlords (Haq, 2011, pp. 85-86).

At that time he cleverly changed Javanese music which was full of Hindu aesthetics with new nuances, including adding the ‘Bonang’ instrument, which according to him was closer to Islamic nuances. So that gending becomes a medium to accompany dhikr, praise, or songs that contain glorification of Allah and blessings on the Messenger of Allah. This is to encourage the love of the Javanese people for Allah without coercion. The new nuance that he created has the aim of creating a Javanese people’s love for transcendental life. The song Tombo Ati is also full of this meaning. This indicates that Sunan Bonang has several main missions, namely to foster a sense of love for the Javanese people for Allah and at the same time foster a sense of fear of Him (Haq, 2011, pp. 87-88).

Meanwhile, Sunan Kalijaga, who is known as an itinerant preacher, seems to be richer in expressing kesentan creativity that adopts the spirit of Islam. In addition to composing the song above, Sunan Kalijaga composed a quite well-known song, namely Ilir-ilir, created a fashion for taqwa clothes (koko), created carved motifs inspired by plant leaves, ordered Sunan Bayat to make a drum to call congregational prayers, created an arrangement room. an ideal city like those in cities along the islands of Java and Madura, creating a grebeg maulud event to commemorate the struggle of the Prophet Muhammad as well as socialization of Islamic teachings to the wider community. Creating gamelan sets, Kenong kempul, Gendang Genjur, each of which has a function and sound philosophy (Suseno, 2005, p. 110).

Sunan Bonang, along with Sunan Kalijaga and others, were clearly responsible for changing the aesthetic direction of gamelan. The music, which was originally Hindu in style, was immediately played based on Sufi aesthetic insights. It is not surprising then that the Javanese gamelan has become very contemplative and meditative, in contrast to the Balinese gamelan which is a legacy of Hindu music. This Javanese gamelan sufistic color then influenced the Sundanese and Madurese gamelan (Suseno, 2005, p. 110).

From the description above, it can be seen that the process of internalizing the values of Islamic education through this nasyid song has at least three stages as in theory in the internalization stages which include transformation, transaction, and transinternalization (Munif, 2017). The first stage is transformation, where through the lyrics of this nasyid song listeners can find out and get a message, advice or material about the values of Islamic education. so in this stage is the process of knowing. The second stage is the transaction, where at this stage the rhythm of the nasyid song is made in such a way that it is adjusted to the meaning of the lyrics so that it is able to bring the listener’s emotions into an atmosphere where the meaning is contained in the song. This stage is a phase of appreciation of the values of Islamic education contained in nasyid songs. The third stage is transinternalization. In this stage, communication between

munsyid and listeners is not just verbal, but also mental attitude and personality. A munsyid is not only a musician, but also a preacher. So a munsyid must always maintain his appearance, attitude and personality. More precisely, a munsyid must first practice the messages of the song he is singing, so that the performance of a munsyid will become an example and it will be easier for listeners to practice the messages and advice contained in the nasyid song.

The above is also in line with the steps to teach values in building character education according to Thomas Lickona, there are three components, namely moral knowing (knowledge about morals), moral feeling (feelings about morals) and moral action (moral actions). These three components can be used as implementative references in the process and stages of character education in schools (Munif, 2017).

Conclusion

The internalization of Islamic educational values through nasyid songs is influenced by several elements, namely: lyrics, rhythm, and the appearance of a munsyid when performing nasyid songs. The lyrics in a nasyid song are the main identity of a nasyid song which distinguishes it from other songs in which it always contains advice and good messages and contains the values of Islamic teachings both from the Qur'an and hadith, so the songs that are permissible are songs whose poetry does not conflict with Islamic teachings, aqidah, sharia and morals. Apart from the importance of the contents of the lyrics in a nasyid song, the rhythm and music also have their own role because the rhythm will help convey the contents of the message contained in the lyrics. The rhythm in the nasyid song itself is not limited by a certain style or genre, in fact, it must be able to fit into all genres. Because whatever the genre of music, the main goal is to convey the message and advice in the song.

The process of internalizing the values of Islamic education through this nasyid song has at least three stages as in theory in the stages of internalization which include transformation, transaction and transinternalization. The first stage is transformation, where through the lyrics of this nasyid song listeners can find out and get a message, advice or material about the values of Islamic education. The second stage is the transaction, this stage is the phase of appreciating the values of Islamic education contained in the nasyid songs. The third stage is trans internalization. In this stage, the appearance of a munsyid will become an example and it will be easier for listeners to be invited to practice the messages and advice contained in the nasyid song. This research has implications and contributes to the optimization of Islamic education through the internalization of values from nasyid songs, so that the process is more enjoyable and colorful. Exploring the poems of other Islamic figures is a very interesting future agenda so that the results can expand the limitations of this research.

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