

Aesthetics of Hadroh Music in Islamic Education: A Study of Religious Thought and Spiritual Formation in Majelis Sholawat Bintang Songo

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Abstract

Hadroh is not only a form of entertainment but also a medium of religious preaching and spiritual strengthening for its participants. The aesthetics of hadroh music is an essential aspect for understanding how beauty, musicality, and spirituality merge within an artistic practice. However, studies on the aesthetics of hadroh music remain limited, particularly in the context of majlis such as Bintang Songo. This majlis is widely known for its hundreds of followers and its distinctive musical character. This research employs a qualitative approach, chosen because the study focuses on collecting, observing, examining, and analyzing literature relevant to the theme of hadroh music aesthetics, especially within the practices of the Bintang Songo Majelis. The results show that the aesthetics of hadroh music in Bintang Songo lie in the combination of harmonious rebana arrangements, emotionally rich sholawat chants, and the spiritual interaction between vocalists, musicians, and the congregation. The uniqueness of Bintang Songo is its ability to create a festive religious atmosphere without losing the depth of spiritual meaning. These findings enrich the discourse on religious music in Indonesia by showing that the aesthetics of hadroh can serve as an effective medium of dakwah while also strengthening the cultural identity of Islam Nusantara.

Keywords: Aesthetics, Hadroh Music, Majelis Sholawat Bintang Songo

Abstrak

Hadroh bukan hanya sarana hiburan, tetapi juga media dakwah dan penguatan spiritual jamaah. Estetika musik hadroh menjadi aspek penting untuk memahami bagaimana nilai keindahan, musikalitas, dan spiritualitas berpadu dalam sebuah praktik seni. Namun, kajian tentang estetika musik hadroh masih terbatas, terutama dalam konteks majlis seperti Bintang Songo. Majelis ini dikenal luas dengan ratusan jamaah dan karakter musikal yang khas. Penelitian ini menggunakan pendekatan kualitatif. Pendekatan ini dipilih karena fokus penelitian diarahkan pada pengumpulan, observasi, penelaahan, dan analisis literatur yang relevan dengan tema estetika musik hadroh, khususnya pada praktik Majelis Bintang Songo. Hasil penelitian menunjukkan bahwa estetika musik hadroh di Bintang Songo terletak pada kombinasi aransemen rebana yang harmonis, lantunan sholawat penuh emosional, serta interaksi spiritual antara vokalis, pemain musik, dan jamaah. Keunikan Bintang Songo adalah kemampuannya menghadirkan suasana religius yang meriah tanpa kehilangan kedalaman makna spiritual. Temuan ini memperkaya wacana tentang musik religius di Indonesia dengan menunjukkan bahwa estetika hadroh dapat menjadi sarana dakwah yang efektif sekaligus memperkuat identitas budaya Islam Nusantara.

Kata Kunci: Estetika, Musik Hadroh, Majelis Sholawat Bintang Songo

A. Introduction

The aesthetics of hadroh music are not merely about the beauty of the rebana rhythms blending in harmony, but about how each beat carries profound meaning. From the very first strike, one does not only hear sound but also feels vibrations that touch the soul. It is as if every rhythm becomes a language of the heart, connecting humans with their Creator. The accompanying sholawat chants add warmth to the atmosphere, evoking an everlasting longing for Prophet Muhammad SAW.¹ Within every verse lies the value of love, devotion, and inner peace, principles that form the core of Islamic aesthetics itself. The beauty in hadroh is not only heard but also felt, arising from the harmony between sound, meaning, and sincere intention. Thus, the aesthetics of hadroh music represent a harmony between art and spirituality, between beauty and submission, making every melody not merely a performance but a living form of dhikr expressed through rhythm.²

In line with this, the concept of Islamic aesthetics has developed across various forms of art, including music, which holds an important role in spiritual expression.³ In Islamic tradition, music is not solely entertainment but a medium that nurtures love for Allah and His Messenger. Islamic music places harmony, rhythm, and poetic verses as vehicles for conveying divine values. This is where the concept of Islamic musical aesthetics emerges, grounded in a balance between beauty of form and depth of meaning.⁴ Music becomes beautiful not only because of its melodious tones, but because its message touches the heart and guides spiritual awareness. Therefore, Islamic musical aesthetics form a harmonious relationship between feeling, meaning, and faithan inseparable unity that presents beauty not only to be heard but also to be experienced spiritually.⁵

One evident manifestation of this Islamic aesthetic is seen in the tradition of hadroh music.⁶ Hadroh is not merely an artistic performance but a spiritual expression that unites musical, religious, and social dimensions.⁷ In this context, the aesthetics of hadroh music lie in the blend of dynamic rebana rhythms, serene sholawat melodies,

¹ Yanuar Arifin, *Habib Bidin Assegaf: Cahaya Shalawat Dalam Nada Indah Az-Zahir* (DIVA PRESS, 2024).

² Rosyid Diana, "Nilai Estetika Musik Hadroh Pada Masyarakat Desa Sialang Kubang Kecamatan Perhentian Raja Kabupaten Kampar Provinsi Riau," *Skripsi, Universitas Islam Riau Pekanbaru*, 2020, 2.

³ Zein Masykur Muchamad, "Simfoni Makrifat: Eksplorasi Semiotika Nada Dalam Kajian Tasawuf," *SUHU: Journal of Sufism and Humanities* 01, no. 01 (2025): 1–18, <https://journal.yasinta.org/index.php/suhu>.

⁴ Khatami Ayu Rini, May Diva Adinda Hasibuan, and Aisyah Anwar, "Seni Musik Dalam Islam," *Journal of Early Children Islamic Education Al-Ghulam* 1, no. 1 (2025): 23–34.

⁵ Khan Inayat, "Filsafat Seni Dan Estetikamenurut Hazrat Inayat Khan Skripsi," 2021.

⁶ Diana, "Nilai Estetika Musik Hadroh Pada Masyarakat Desa Sialang Kubang Kecamatan Perhentian Raja Kabupaten Kampar Provinsi Riau."

⁷ Wira Adityatama, Hamidah Hamidah, and Silvia Assoburu, "Seni Hadroh Sebagai Komunikasi Budaya Islam (Studi Pada Majelis Assolihin Di Talang Kedondong Palembang)," *Indonesian Culture and Religion Issues* 1, no. 1 (2024): 9, <https://doi.org/10.47134/diksima.v1i1.2>.

and the contemplative atmosphere that stirs the soul.⁸ Every beat of hadroh brings not only musical beauty but also a collective dhikr experience that nurtures love for Prophet Muhammad SAW. Thus, the aesthetics of hadroh in such gatherings reveal that true beauty in Islam is the fusion of artistic form and deep spiritual substance, beauty that pleases the ear while providing peace to the heart.⁹

Based on this description, the emerging problem concerns how the concept of Islamic aesthetics can be manifested concretely in hadroh musical practices, particularly in Majelis Sholawat Bintang Songo, which represents a synthesis of artistic and spiritual values.¹⁰ This phenomenon is significant to examine because hadroh is not merely a form of religious entertainment but also a medium of dakwah that conveys Islamic values through harmonious rhythms and praises for Prophet Muhammad SAW.¹¹ The aesthetics of hadroh music are evident not only in its rhythmic beauty but also in its spiritual meanings that shape religious experiences for its listeners. However, the extent to which Islamic aesthetic values are applied and internalized within hadroh music in Majelis Sholawat Bintang Songo still requires deeper analysis. Therefore, this study aims to examine how Islamic aesthetic principles are represented through the musical structure, lyrical content, and performance of hadroh as a form of spiritual expression and religious culture within the community.¹²

Research on hadroh has been conducted with various focuses. Azizah examined how hadroh art is used as a medium for instilling Islamic educational values at the Hidayatul Mubtadiin Islamic boarding school in Sidoharjo Jati Agung.¹³ Lestari highlighted the role of collaboration between hadroh music and trumpets in maintaining interreligious peace in post-conflict Ambon.¹⁴ Santosa studied the implementation of hadroh extracurricular activities in Islamic elementary schools and the character-building values formed through such activities.¹⁵ Sugiyanto emphasized the role of hadroh as a medium of dakwah and as an instrument for nurturing

⁸ Anisa Nur Khopipah et al., "Pengembangan Estetika Cooking Class Di PAUD," *Indonesian Journal of Islamic Early Childhood Education* 8, no. 1 (2023): 14–20, <https://doi.org/10.51529/ijiece.v8i1.415>.

⁹ handika Deni, "Remaja Dan Seni Musik (Estetika Dan Pemaknaan Pesan-Pesan Lirik Hadroh)" (Uin Raden Intan Lampung, 2023).

¹⁰ farhan taqiyuddin yaro, "Estetika Dan Pemanfaatan Kesenian Hadrah Di Kota Pekanbaru" (Universitas Islam Negeri Sultan Syarif Kasim Riau, 2024).

¹¹ Kiptiyatul Masithoh, "Dakwah Melalui Seni Hadroh Di Pondok Pesantren Baitun Nur Punggur Lampung Tengah" (IAIN Metro, 2024).

¹² Zein Muchamad Masykur, "Simfoni Makrifat: Eksplorasi Semiotika Nada Dalam Kajian Tasawuf," *SUHU: Journal of Sufism and Humanities* 1, no. 1 (2025): 1–18.

¹³ Aisah Azizah et al., "Penanaman Nilai-Nilai Karakter Melalui Seni Hadroh (Studi Kasus Pondok Pesantren Hidayatul Mubtadiin Jati Agung Lampung Selatan)," *Unisan Jurnal* 1, no. 4 SE-Articles (December 5, 2022): 42–49, <http://journal.an-nur.ac.id/index.php/unisanjournal/article/view/653>.

¹⁴ Dewi Tika Lestari, "Merawat Harmoni Agama Melalui Kolaborasi Musik Hadroh Dan Trompet Di Ambon," *Religious: Jurnal Studi Agama-Agama Dan Lintas Budaya* 4, no. 3 (2020): 215–26.

¹⁵ Sedy Santosa, "Penanaman Nilai-Nilai Karakter Melalui Ekstrakurikuler Hadroh Di Mi Ma'arif Giriloyo I Imogiri Bantul," *Al-Bidayah: Jurnal Pendidikan Dasar Islam* 9, no. 1 SE-Articles (December 9, 2018): 101–10, <https://doi.org/10.14421/al-bidayah.v9i1.112>.

appreciation toward Islamic arts within pesantren environments.¹⁶ Meanwhile, Listiani investigated the guidance of the Al-Banjari hadroh group in increasing enthusiasm for sholawat recitation during the pandemic.¹⁷ However, studies focusing specifically on the aesthetic values of hadroh music remain limited, leaving a significant research gap.

Based on this gap, this study aims to examine and analyze the aesthetic aspects of hadroh music practices.¹⁸ in Majelis Sholawat Bintang Songo, particularly related to musical beauty, sholawat chanting, and the spiritual atmosphere that evokes both religious and emotional experiences for participants.¹⁹ This research focus is intended to fill the gap found in previous studies that tended to emphasize technical aspects, dakwah functions, or musical structures. Therefore, the findings of this study are expected to contribute new insights to the development of Islamic art aesthetics, especially within the context of hadroh music as a cultural and spiritual expression of Muslim communities.²⁰

This study employs a qualitative approach.²¹ This approach was chosen because the research focuses on collecting, reviewing, and analyzing literature relevant to the theme of hadroh music aesthetics, particularly in the context of Majelis Bintang Songo. The data sources in this research include observations, interviews, scientific articles, and journals that support discussions related to hadroh and Islamic aesthetics. This method aims to provide an in-depth understanding of aesthetic values in hadroh music through the interpretation of texts and written data derived from both academic and non-academic literature. Thus, this study emphasizes a strong theoretical foundation while building a conceptual basis for subsequent analyses.

The data collection techniques used in this study consist of observation and documentation. Observation was conducted to examine the aesthetic phenomena and hadroh musical practices through various media such as video recordings, digital archives, and online publications showcasing activities of Majelis Bintang Songo. All collected data were analyzed using qualitative analysis by interpreting, describing,

¹⁶ Sugiyanto Sugiyanto, Muhammad Zamroji, and Muhammad Fadhlan Refa, "The Role of Al Banjari Hadroh Activities in Fostering Students' Love for Islamic Arts in Islamic Boarding Schools," *Ngaos: Jurnal Pendidikan Dan Pembelajaran* 3, no. 2 SE-Articles (September 30, 2025): 117–28, <https://doi.org/10.59373/ngaos.v3i2.240>.

¹⁷ Dhea Nanda Listiani and Farida Yufarlina Rosita, "Pendampingan Hadroh Al-Banjari Untuk Meningkatkan Semangat Berselawat Pada Masa Pandemi: Hadroh Al-Banjari's Assistance to Improve The Spirit of Saving in Pandemic Times," *Ngarsa: Journal of Dedication Based on Local Wisdom* 2, no. 1 (2022): 57–68.

¹⁸ Dewi Rukmini Ruwarjiya, "Nilai-Nilai Religius Dalam Tari Sinoman Hadrah Di Desa Religious Values In The Sinoman Hadrah Dance In Pulantan Village , Aluh-Aluh District , Banjar Regency , South Kalimantan Abstrak," n.d.

¹⁹ Ali Muhtarom, "Peningkatan Spiritualitas Melalui Zikir Berjamaah (Studi Terhadap Jamaah Zikir Kanzus Sholawat Kota Pekalongan, Jawa Tengah)," *Anil Islam: Jurnal Kebudayaan Dan Ilmu Keislaman* 9, no. 2 (2016): 247–67, <http://jurnal.instika.ac.id/index.php/AnilIslam/article/view/17>.

²⁰ Ahmad Mukhlis, Sukron, "Strategi Syiar Islam Melalui Seni Rebana (Studi Pada Grup Rebana Asy-Syarifiyyah Di Desa Panjang Wetan Pekalongan)," *New Phytologist* 51, no. 1 (2022): 2022, https://doi.org/10.20935/AL189%0Ahttps://www.researchgate.net/publication/269107473_What_is_governance/link/548173090cf22525dcb61443/download%0Ahttp://www.econ.upf.edu/~reynal/Civilwars_12December2010.pdf%0Ahttps://think-asia.org/handle/11540/8282%0Ahttp.

²¹ Mestika Zed, *Metode Penelitian Kepustakaan* (Yayasan Pustaka Obor Indonesia, 2008).

conducting interviews, and connecting information to develop a comprehensive understanding of aesthetic values in hadroh music. The analysis process was carried out descriptively and analytically to uncover deeper meanings, patterns, and the contributions of the hadroh tradition to the dimensions of art, spirituality, and cultural dakwah.

B. Literature Review

Definition of Aesthetics

Aesthetics is philosophically defined as a branch of knowledge that studies the nature of beauty, art, and human sensory experience. The concept of aesthetics originates from the Greek word *aisthesis*, meaning “sense perception” or “sensation”.²² Its development later expanded the meaning of aesthetics into a philosophical reflection on the value of beauty in art, architecture, and even technology,²³ emphasizing that aesthetics is not limited to visual beauty but also involves social and cultural dimensions. Thus, aesthetics becomes the foundation for understanding how humans perceive and evaluate beauty in everyday life. In the modern context,²⁴ Shows that aesthetics has shifted into digital spaces such as holography, virtual avatars, and artificial intelligence. This definition reinforces that aesthetics is a dynamic concept that continuously evolves alongside cultural and technological advancements. Therefore, the understanding of aesthetics cannot be separated from the historical, philosophical, and social contexts that shape it.

The Concept of Hadroh

Hadroh is one of the traditional forms of Islamic musical art that developed in the Nusantara region, particularly in Indonesia. Hadroh uses percussion instruments such as rebana or terbang, played collectively with specific rhythms to accompany the recitation of shalawat, dhikr, or religious poetry. According to studies on Nusantara Islamic ethnomusicology, hadroh is not only understood as musical art but also as a medium of dakwah, spiritual reinforcement, and communal religious expression within Muslim society.²⁵ This art form is usually combined with solemn and communal recitations of shalawat for the Prophet Muhammad SAW. Hadroh features a musical structure that is simple yet rich in meaning, with repetitive rhythmic patterns that create a devotional and contemplative atmosphere. Beyond its musical elements, hadroh carries deep spiritual aesthetic values centered on love for the Prophet and

²² Zhiliang Meng and Jingru Wang, “Aesthetics in Art,” *Research and Commentary on Humanities and Arts* 1, no. 1 (2023): 1–3, <https://doi.org/10.18686/rcha.v1i1.3443>.

²³ Maxe Crandall, “Aesthetics and Their Aftermath,” *TDR: The Drama Review* 68, no. 1 (2024): 2–3, <https://doi.org/DOI: 10.1017/S1054204323000655>.

²⁴ Mengru Xia, “The Aesthetics in the Age of Artificial Intelligence,” *Lecture Notes in Education Psychology and Public Media*, *Journal={Lecture Notes in Education Psychology and Public Media}*, *Year={2023}*, *Url={https://Api.Semanticscholar.Org/CorpusID:265327004}* 21, no. 1 (2023): 81–86, <https://doi.org/10.54254/2753-7048/21/20230060>.

²⁵ Anang Masduki et al., “Hadroh Music as a Means of Religious Communication,” *International Journal of Visual and Performing Arts* 6, no. 1 (2024): 65–73, <https://doi.org/10.31763/viperarts.v6i1.1337>.

the strengthening of communal solidarity. Thus, hadroh unites musical, spiritual, and social dimensions into a single expression of Islamic cultural identity in the Nusantara.²⁶

Hadroh music in Indonesia plays an important role in shaping the cultural identity of Islam Nusantara. As a traditional heritage, hadroh symbolizes the synthesis between religious values and local cultural elements. From an aesthetic perspective, this reflects the close relationship between art, history, and collective identity.²⁷ shows that aesthetics can serve as a medium for reflecting traditional values within the humanities. Therefore, the aesthetics of hadroh music is not merely an assessment of beauty but also a way for the Nusantara Muslim community to affirm its religious and cultural identity. Hadroh is performed in various religious and cultural events, reinforcing its position as an artistic expression that carries both aesthetic and identity-based values.

C. Method

This study employs a qualitative approach. This approach is chosen because the research focuses on collecting, reviewing, and analyzing literature relevant to the aesthetics of hadroh music, particularly in the practices of Majelis Bintang Songo. The data sources in this study include observations, interviews, scientific articles, and journals that support the discussion of hadroh and Islamic aesthetics. This method aims to provide an in-depth understanding of aesthetic values in hadroh music through the interpretation of texts and written data derived from both academic and non-academic literature. Thus, this research emphasizes a strong theoretical framework while establishing a conceptual foundation for further analysis.

The data collection techniques in this study are carried out through observation and documentation. Observation is used to examine aesthetic phenomena and the practice of hadroh music through various media, such as video recordings, digital archives, and online publications that feature the activities of Majelis Bintang Songo. All collected data are analyzed using qualitative analysis, which involves interpreting, describing, incorporating interview data, and connecting information to produce a comprehensive understanding of the aesthetic values in hadroh music. The analysis process is conducted in a descriptive-analytical manner to uncover deeper meanings, patterns, and the contributions of the hadroh tradition to the dimensions of art, spirituality, and cultural da'wah.

D. Result and Discussion

Aesthetics in the Thought of Sayyed Hossein Nasr

²⁶ Adelia Martha Oviyanti and Warih Handyaningrum, "Pembelajaran Musik Hadrah Al-Banjari Pada Grup El-Hasanuddin Di Desa Tebel Kecamatan Gedangan Kabupaten Sidoarjo," *Jurnal Pendidikan Sendratasik* 11, no. 1 (2021): 89–107, <https://doi.org/10.26740/jps.v11n1.p89-107>.

²⁷ Listiani and Rosita, "Pendampingan Hadroh Al-Banjari Untuk Meningkatkan Semangat Berselawat Pada Masa Pandemi: Hadroh Al-Banjari's Assistance to Improve The Spirit of Saving in Pandemic Times."

Sayyed Hossein Nasr (born 1933 in Tehran, Iran) is a contemporary Muslim philosopher who situates aesthetics within the framework of Islamic metaphysics.²⁸ His educational background in modern science gave him a deep awareness of the spiritual crisis caused by the secularization of knowledge. He later returned to the classical tradition of Islamic philosophy, particularly hikmah perennis and Sufism, to reaffirm the importance of sacredness in all aspects of life. For Nasr, art and beauty are not profane domains but reflections of the Divine reality underlying all creation.²⁹ His thought is influenced by figures such as Ibn 'Arabi, Suhrawardi, and Mulla Şadra, as well as by the Traditionalist School, which emphasizes the transcendent unity of religions. Through this perspective, beauty is understood not merely as an aesthetic object but as a contemplative path toward God, where artistic experience becomes a means of uniting the human soul with the sacred reality.

Nasr views Islamic art as a direct expression of the principles of tawhid and the order of the cosmos. He rejects modern views that place art as an expression of individual or subjective human emotion. According to him, true beauty emerges when an artist channels Divine harmony through forms and symbols that reflect spiritual unity. The geometric patterns, calligraphy, and symmetry characteristic of Islamic art are not merely decorative but are visualizations of the inner order of the cosmos. These forms serve as a kind of “spiritual geometry” that brings the presence of the Divine into the earthly realm. Thus, every artwork grounded in sacred awareness becomes a visual dhikr, reminding humans of God’s unity and order.

For Nasr, beauty cannot be separated from knowledge and sacredness. He argues that true knowledge is not only rational but also intuitive and symbolic.³⁰ Through aesthetic experience, humans gain knowledge of Divine reality, beauty becomes a path toward truth. When one admires a beautiful form or sound, one is essentially reading God’s signs in creation. Therefore, aesthetic experience is an epistemological experience that guides the soul toward recognition of the Most Beautiful. In this view, art and true beauty do not end in sensory pleasure but open a pathway toward inner union with the source of all beauty itself.³¹

In his cosmological perspective, the universe is understood as a Divine artwork governed by rhythm and balance. When humans lose awareness of the sacred beauty of nature, they simultaneously lose their spiritual connection with the source of that order. For Nasr, the beauty of nature is not a neutral object but a reflection of God’s wisdom manifested in every detail of creation.³² He warns that destroying nature means harming the Divine imprint in the world. Therefore, restoring spiritual

²⁸ Hossein Nasr, “Rekonstruksi Metafisika Seyyed Hossein Nasr Dan Pendidikan Spiritual,” 2016, 202–16, <https://doi.org/10.18196/AlIJS.2014>.

²⁹ Surandy Ikhsan, “PROGRAM MAGISTER FILSAFAT AGAMA PROGRAM PASCASARJANA (PPs) UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG 1439 H / 2017 M,” 2017.

³⁰ Seyyed Hossein Nasr, *Pengetahuan Dan Kesucian: Dialektika Ilmu, Filsafat, Dan Spiritualitas Manusia* (Ircisod, 2025).

³¹ Inayat, “Filsafat Seni Dan Estetikamenurut Hazrat Inayat Khan Skripsi.”

³² Alan Kusuma, Budi, *Konsep Keindahan Dalam Seni Islam Menurut Sayyed Hossein Nasr Skripsi*, 2020.

awareness of nature also means reviving sacred aesthetic sensitivity, renewing the understanding that beauty does not belong to humans but is an emanation of God reflected in the harmony of the universe.

Aesthetics for Nasr also carries ethical and social functions. He asserts that true beauty is always tied to inner balance and adab. In modern life, which tends to be materialistic, beauty loses its spiritual dimension and becomes merely an object of consumption. Nasr calls for a revival of Islamic aesthetics grounded in Divine awareness in every action in art, behavior, and the organization of daily life. Beauty must be integrated with ethics, as both originate from the same sacred values. Through this integration, everyday life can once again become a space of worship, where courteous behavior, harmonious architecture, and spiritually meaningful art shape a beautiful civilization rooted in truth.

Through his entire body of thought, Nasr constructs a concept of aesthetics that can be described as sacred aesthetics an understanding of beauty as a manifestation of the Sacred and a means of knowing God. Beauty becomes evidence of cosmic order and a medium of spiritual knowledge that transcends rational boundaries. In this view, art and genuine aesthetic experience connect humans with the Divine order through harmony and contemplation. He rejects the secularization of art and restores beauty to its highest purpose: reflecting the Divine light in the world. Thus, beauty in all its forms is not merely an aesthetic experience but a path to metaphysical awareness, uniting humans, nature, and God within a single spiritual reality.

History of Hadroh Music

Etymologically, the word hadroh comes from the Arabic hadlaro–yahdluru–hadlran (hadlratan), which means “to be present” or “presence.” The term hadrah is also associated with the region believed to have brought this instrument, namely Hadramaut. Terminologically, hadrah refers to a form of Islamic art accompanied by the rebana (a percussion instrument) while chanting poetic praises of the Prophet Muhammad SAW. Historically, hadrah developed from the duff, a musical instrument originating from the Arabian Peninsula. The duff existed long before Islam and was used to accompany poetry and dance. After the advent of Islam, the duff began to be used to accompany praises of the Prophet.

In linguistic interpretation, hadroh can also be understood as a gathering or group accompanied by rebana rhythms and the chanting of shalawat upon the Prophet. From the linguistic perspective, the term hadroh derives from hadhoro–yudhiru–hadhoroton, which means “beauty.” Within hadroh, there is an expectation of the Prophet’s presence, whether physically or spiritually, so that his exemplary character can be applied in daily life according to Islamic teachings. In the terminology of some Sufi groups, hadroh is a method used to open a path toward awareness of Allah’s presence in the heart. Initially, hadroh was a Sufi practice involving the invocation of

Allah's attributes, performed while standing, rhythmically moving, and swaying in a group.³³

Historically, hadroh music originated in the Middle East and spread across various regions along with the expansion of Islam. The earliest known figure associated with hadroh is Jalaluddin Rumi Muhammad bin Balkhi al-Qunuwi. Hadroh itself grew from dhikr practices enriched with Arabic poetic verses praising Allah Subhanahu wa Ta'ala and the Prophet Muhammad Shallallahu Alaihi Wasallam. These verses not only praise Allah SWT and the Prophet SAW but also convey His commands and prohibitions. This made hadroh an effective medium for spreading Islam by Yemeni traders in Pontianak. The use of hadroh as a medium for da'wah helped local communities easily accept the teachings of Islam.³⁴

Hadrah is one of the religious artistic expressions that thrives within Islamic traditions, particularly in the Nusantara region.³⁵ Hadroh is not merely understood as a musical activity, but also as a spiritual medium, a tool of da'wah, and a reinforcement of religious identity among Muslim communities. In practice, hadroh is manifested through the chanting of shalawat, dhikr, and praises of the Prophet Muhammad SAW, accompanied by traditional percussion instruments such as rebana, marawis, or terbang. This phenomenon shows that hadroh is deeply rooted in local culture while still carrying theological and spiritual dimensions grounded in Islamic teachings.

Moreover, hadrah can be interpreted as a form of gratitude to the Prophet Muhammad SAW and an expression of thankfulness to Allah SWT, for the Prophet is the best of all creation.³⁶ Furthermore, Hadramaut, after which hadrah is named, is a city in southern Yemen known as the "city of saints," signifying that hadrah is an art form with strong spiritual and devotional nuances. Hadrah is a local art form whose existence remains important to preserve today. Art is the embodiment of aesthetic feeling for the betterment of life. Additionally, art functions to create forms of joy and delight.

History of the Formation of Majelis Sholawat Bintang Songo

In 1996, RISMA (Remaja Islam Masjid/Islamic Youth of the Mosque) was first established. For years, the organization was active in various religious activities. However, in 2006, RISMA introduced a Hadroh group that focused on Banjari music. This group continued to grow until 2008, but unfortunately, they were forced to stop due to several obstacles. Despite this hiatus, the enthusiasm to continue RISMA's activities never faded. Between 2009 and 2010, several long-time and new RISMA

³³ Dwi Aningrum, "PROSES SENI HADROH SEBAGAI MEDIA DAKWAH DALAM MENINGKATKAN AKTIVITAS KEAGAMAAN (Studi Pada Group Hadroh Anak Padang Bulan Desa Penago II Kecamatan Ilir Talo Kabupaten Seluma)" (UIN Fatmawati Sukarno Bengkulu, 2023).

³⁴ Regaria Tindarika and Iwan Ramadhan, "Kesenian Hadrah Sebagai Warisan Budaya Di Kota Pontianak Kalimantan Barat," *Aksara: Jurnal Ilmu Pendidikan Nonformal* 7, no. 3 (2021): 907, <https://doi.org/10.37905/aksara.7.3.907-926.2021>.

³⁵ Wakid Evendi, Niswatun Toyyibah, and Alif Akbar Mulana, "Penguatan Moderasi Beragama Pada Remaja Melalui Kegiatan Hadroh Di TPQ Roudhotul Jannah Rungkut, Surabaya," *Jurnal Pengabdian Masyarakat Bangsa* 3, no. 3 (2025): 877–84, <https://doi.org/10.59837/jpmba.v3i3.2329>.

³⁶ yaro, "ESTETIKA DAN PEMANFAATAN KESENIAN HADRAH DI KOTA PEKANBARU."

members strongly wished to revive the Hadroh group. This time, however, they chose not to continue with Banjari; instead, they shifted to Al-Habsyi music, inspired by the style of Habib Syekh.

According to the author's interview with Abah Nur Huda, the head of Majelis Sholawat Bintang Songo:

“Ya...yang mengembangkan itu dari kami terutama, juga dari Gus Dili dan Gus Sapa, itupun perkembangan-perkembangan ya dari situ, terbentuknya bintang songo itu sekitar tahun 2014, itu baru dikasih nama hadroh Bintang Songo, tapi sebelumnya memang sudah ada tetapi belum Bintang songo.”

RISMA members traveled from one Islamic boarding school (pesantren) to another, from one musholla to another, and from mosque to mosque to deepen their knowledge and skills in Hadroh performance. Throughout this process, they often joined Hadroh groups from various pesantren, including those led by Gus Dili and Gus Sapa. In 2010, the RISMA Hadroh group decided to shift their musical direction from Banjari to Al-Habsyi, and from this transition, they began to be known as Bintang Songo. The name first appeared when they wanted to engrave a label on their bass instrument. The name “Bintang Songo” was chosen because it carries deep meaning, relates to the NU symbol, and refers to BK 9, the location where they practiced.

Majelis Sholawat Bintang Songo cannot be separated from the important roles played by several key figures who contributed to its development. Mas Salamun, then the chair of RISMA, together with Kang Minto, Paino, and other figures such as Tresno Bambang, Heru, Eko, and Hery, played significant roles in providing the necessary instruments and resources. Although some of them have since started families and are no longer active, their contributions are still remembered.

The Hadroh group Bintang Songo, officially formed in 2014, continued to flourish thanks to the support of Gus Dili and Gus Sapa. Although they previously had no official name, their strong spirit enabled them to continue sustaining the tradition and heritage of Hadroh in Sidodadi Village. Bintang Songo has now become an integral part of the identity of Sidodadi Village, a Hadroh group born from a spirit of togetherness, learning, and worship. The name also serves as a symbol of pride, not only because of its association with NU, but also because it reflects the long journey and dedication they have undergone.

According to the author's interview with Abah Nur Huda, the head of Majelis Sholawat Bintang Songo:

“Tantangan yang pertama, yang jelas itu dari masyarakat yang tidak percaya dengan, seorang kegiatan pemuda barang kali alahh..sebentar lagi bubar, ataupun anget-anget tai ayam dan mereka tidak percaya bahwasannya itu akan berdiri dan akan berjalan untuk mengharumkan istilahnya desa ataupun daerah dengan sholawat.”

The residents of Sidodadi Village prefer Hadroh music over other types of music because Hadroh carries deep spiritual values and is closely connected to the Islamic traditions they uphold. As a form of religious music used to praise Allah and

His Messenger, Hadroh aligns with the religious life of the community, which is entirely Muslim. Through its Islamic poetic verses and rhythmic percussion, Hadroh not only offers entertainment but also serves as a medium to draw closer to God and strengthen the sense of unity among the villagers. Moreover, Hadroh is commonly performed at various religious events, such as the Prophet's Mawlid and other Islamic celebrations, making it more accepted and appreciated as part of the cultural and religious identity of Sidodadi Village.

Logo of Hadroh Majelis Sholawat Bintang Songo

The logo of a hadroh majlis carries profound meaning, not merely as a visual symbol, but as a representation of the group's identity, spiritual values, and its vision as a majlis.³⁷ Every element within the logo typically contains a philosophy rooted in Islamic tradition and the spirit of dakwah through the art of sholawat. For example, the circular shape often symbolizes the perfection and eternity of Allah, while the color green is associated with peace, purity, and love for the Prophet Muhammad SAW. Arabic calligraphy, such as the words "Muhammad" or "Sholawat," signifies the centrality of devotion to the Prophet in all activities of the majlis.³⁸ Thus, the logo not only functions as an identifier but also as a form of visual dakwah that reminds the community of Islamic spiritual values and beauty.

The philosophy and values reflected in the colors, shapes, and elements of the logo may illustrate the core principles upheld by the majlis, such as unity, sincerity in worship, and the spirit of togetherness.³⁹ In addition, organizational affiliation may also be expressed: if the majlis is associated with a particular Islamic organization or institution, such as Nahdlatul Ulama (NU), the logo may represent this connection through the use of specific colors or symbols related to the organization.⁴⁰ Furthermore, local identity and culture can also be reflected in the logo, incorporating elements that are characteristic of the group's regional culture or traditional heritage.

³⁷ Dani Fadillah, Ilmu Komunikasi, and Universitas Ahmad Dahlan, "Analisis Semiotika Logo Milad Ke-112 Dan Tanwir Muhammadiyah : Representasi Budaya Dan Filosofi Sosial Dalam Identitas Visual" 3, no. 1 (2025): 1–9.

³⁸ Khopipah et al., "Pengembangan Estetika Cooking Class Di PAUD."

³⁹ Dhika Quarta Rosita et al., "PENCIPTAAN LOGO MUSALA AL-IKHLAS SAWANGAN DEPOK" 3, no. 2 (2024): 138–45.

⁴⁰ Martin Van Bruinessen, *NU; Tradisi, Relasi-Relasi Kuasa, Pencarian Wacana Baru* (Lkis Pelangi Aksara, 1994).



Figure 1. Logo Majelis Sholawat Bintang Songo

The Bintang Songo Hadroh logo reflects the identity and philosophy of the group, which is rooted in Islamic tradition and the spirit of togetherness. The logo is shaped like a shield, symbolizing identity, religiosity, hope, and courage, with nine stars placed above it representing the name “Bintang Songo”, which means “nine stars” in Javanese. These nine stars also embody spiritual strength and the spirit of brotherhood in carrying out Islamic teachings through the art of Hadroh.

The dominant green color in this logo reflects its affiliation with Nahdlatul Ulama (NU), the largest Islamic organization in Indonesia,⁴¹ which is well known for its green symbolism. The color green also signifies fertility, growth, and life, values that align with the spirit of dakwah upheld by Majelis Sholawat Bintang Songo.

Instruments Used in Hadroh Music

In the tradition of hadroh music, each instrument has a complementary function that creates its distinctive rhythmic harmony. The main instrument in hadroh music is the rebana, which serves as the backbone of the rhythm and the tempo regulator.⁴² The rebana is made of wood and stretched goatskin, producing a sound that is both strong and soft when struck. This instrument functions as the controller of the song’s dynamics, providing the basic beat that keeps the flow of the sholawat aligned with the vocal chanting. Variations in the rebana beat also reflect the emotional nuances of the song from gentle and contemplative to spirited and uplifting.

Besides the rebana, the hadroh bass drum, often called jedur, plays an important role in reinforcing the basic rhythm.⁴³ Its deep and resonant sound creates a grand impression and fills the rhythmic space that cannot be reached by the regular rebana. This instrument provides the rhythmic foundation, making hadroh songs sound

⁴¹ A Jauhar Fuad, “Akar Sejarah Moderasi Islam Pada Nahdlatul Ulama,” *Tribakti: Jurnal Pemikiran Keislaman* 31, no. 1 (2020): 153–68.

⁴² Lisa Alistiana, “Harmoni Islam Dalam Tradisi Tari Hadrah: Kearifan Lokal Masyarakat Gresik Dalam Memelihara Kerukunan Dan Toleransi Sosial,” *Proceedings of Annual Conference for Muslim Scholars* 8, no. 1 (2024): 281–92.

⁴³ Adelia Martha Oviyanti and Warih Handayani, “Pembelajaran Musik Hadrah Al-Banjari Pada Grup El-Hasanuddin Di Desa Tebel Kecamatan Gedangan Kabupaten Sidoarjo,” *Jurnal Pendidikan Sendratasik* 11, no. 1 (2022): 89–107.

more powerful and lively. When the jedur is combined with the rebana beats, a rhythmic blend emerges that builds a sense of spirituality and togetherness. Additionally, in several modern hadroh groups, additional instruments such as the keprak or small marawis are used, providing rhythmic variations that beautify the composition. Each instrument interacts within a unified musical structure, portraying a balance between loud and soft, fast and slow, worldly and spiritual elements.

Equally important, the vocal element in hadroh music functions as the central meaning of the entire performance. The chanting of sholawat delivered by the lead vocalist or the congregation becomes the heart of the music's aesthetics.⁴⁴ The human voice is regarded as the most sacred instrument for conveying expressions of love to the Prophet Muhammad SAW, because through vocals, spiritual values are directly articulated to the listeners. The sholawat verses, filled with praise and longing for the Prophet, deepen the religious experience, while the call-and-response pattern between the vocalist and the rebana players adds intimacy to the atmosphere. Thus, all instruments in hadroh music, rebana, hadroh bass, keprak, and vocals, function not only musically but also carry profound symbolic and spiritual value. This combination makes hadroh music not merely an art form but a living form of dhikr that touches the heart.⁴⁵

Analysis of Sayyed Hossein Nasr's Theory on the Aesthetics of Bintang Songo Hadroh Music

The concept of sacred aesthetics according to Sayyed Hossein Nasr emphasizes that true beauty originates from the Divine reality reflected in the order of the cosmos.⁴⁶ In the context of the hadroh music of Majelis Sholawat Bintang Songo, this principle appears in the way the beauty of sound and rhythm is understood as a manifestation of spiritual harmony rather than merely a human artistic expression. Every beat of the rebana, every recitation of sholawat, and the resonance of the congregation's voices present a musical order that symbolizes the unity between humans and God. Here, aesthetics does not end with sensory experience; instead, it becomes a contemplative experience that leads the congregation toward the awareness of tawhid. Bintang Songo's hadroh music thus becomes a concrete embodiment of the "spiritual geometry" described by Nasr an order of forms and sounds that represents the inner harmony of the universe through sacred rhythm and vibration.

Furthermore, Nasr rejects modern views that position art as a subjective expression. Within this framework, the hadroh practice of Bintang Songo can be seen as a form of art that negates aesthetic individualism. The collective rebana performance and communal chanting of sholawat demonstrate that beauty emerges from

⁴⁴ Diana, "Nilai Estetika Musik Hadroh Pada Masyarakat Desa Sialang Kubang Kecamatan Perhentian Raja Kabupaten Kampar Provinsi Riau."

⁴⁵ D I S M K N Banyumas, "INTERNALISASI NILAI-NILAI PENDIDIKAN ISLAM DALAM PEMBELAJARAN SENI KARAWITAN," 2025.

⁴⁶ Kusuma, Budi, *Konsep Keindahan Dalam Seni Islam Menurut Sayyed Hossein Nasr Skripsi*.

togetherness, not personal ego. The repetitive and harmonious drumming patterns create a rhythm that is not only aesthetic but also spiritual, resembling dhikr that affirms the presence of the Divine.⁴⁷ Thus, hadroh becomes a space for inner unity among individuals, oriented toward sacredness rather than mere entertainment. Such a practice aligns with Nasr's view that Islamic art reflects cosmic order and brings the presence of God into the profane world, restoring the sacred and transcendental meaning of art.⁴⁸

The epistemological dimension of Nasr's aesthetics.⁴⁹ Namely that beauty is a path toward Divine knowledge is also reflected in the hadroh practices of Bintang Songo. The repeated chanting of sholawat is not only a musical form but also a means of inner transformation for both performers and the congregation. Through this aesthetic experience, knowledge of God is not obtained through reason but through feeling and the spiritual stillness awakened by rhythm.⁵⁰ Participants experience a kind of "musical dhikr," where sound becomes a symbol of Divine signs. In this context, beauty is not the result of technical musicality but an epistemic vehicle that unveils the reality of Divine presence. Such awareness shows that the aesthetics of hadroh in Bintang Songo functions as a medium for self-recognition before God, as Nasr emphasizes that every form of true beauty is a reflection of sacred knowledge.⁵¹

In addition to its spiritual and epistemological aspects, the aesthetics of Bintang Songo's hadroh also reflects Nasr's cosmological view of harmony between humans and nature.⁵² The orderliness of rhythm, the balance of tempo, and the resonance of sound mirror a musical structure parallel to cosmic order. In every performance, hadroh not only presents auditory beauty but also revives awareness of the sanctity of creation. When the congregation becomes immersed in the musical atmosphere, synchronization occurs between the rhythm of the body and the rhythm of the universe, strengthening a sense of spiritual connectedness with nature and the Creator.⁵³ Thus, hadroh becomes a space for reconciliation between modernity, which tends to be mechanistic and spirituality, which restores the unity of humans and the cosmos, as emphasized by Nasr in his traditionalist philosophy, finally, in its social dimension, Nasr's aesthetic theory finds relevance in the values of adab, balance, and sacredness embodied within the Bintang Songo community. Their musical practice not

⁴⁷ Masykur, "Simfoni Makrifat: Eksplorasi Semiotika Nada Dalam Kajian Tasawuf."

⁴⁸ Ikhsan, "PROGRAM MAGISTER FILSAFAT AGAMA PROGRAM PASCASARJANA (PPs) UNIVERSITAS ISLAM NEGERI RADEN INTAN LAMPUNG 1439 H / 2017 M."

⁴⁹ Abdul Azis Faradi, "Kebebasan Estetis Menurut Seyyed Hosein Nasr," 2009, 14–73.

⁵⁰ Mudji Sutrisno, *Teks-Teks Kunci Estetika: Filsafat Seni* (Galangpress Group, 2005).

⁵¹ Syarif Hidayatullah, "Konsep Ilmu Pengetahuan Syed Hussein Nasr: Suatu Telaah Relasi Sains Dan Agama," *Jurnal Filsafat* 28, no. 1 (2018): 113, <https://doi.org/10.22146/jf.30199>.

⁵² Karya Kh, Bisri Mustofa, and Muhammad Tauhid, "KONSEP EKOSUFISME: HARMONI TUHAN, ALAM DAN MANUSIA DALAM PANDANGAN SEYYED HOSSEIN NASR," *Al-Adyan* 14, no. 2 (2019): 309–37.

⁵³ Satria Adhitama, "Spriritual Metode Spiritual Penghayat Kapribaden Dalam Menjalin Hubungan Dengan Sang Pencipta," *Kamaya: Jurnal Ilmu Agama* 4, no. 3 (2021): 334–51, <https://doi.org/10.37329/kamaya.v4i3.1355>.

only preserves the art form but also builds a collective ethic rooted in spirituality.⁵⁴ Every hadroh performance creates a harmonious social order in which musical discipline unites with piety. This is what Nasr means by the integration of beauty and ethics that true beauty cannot be separated from virtue (Kusuma, Budi, 2020). Bintang Songo, with its sacred aesthetics, represents a revival of Islamic art grounded in the values of purity, balance, and tawhid. Thus, in their hands, hadroh is not merely a musical tradition but a living manifestation of Nasr's view: that beauty is a path to God and a concrete expression of the spiritual order of the cosmos.⁵⁵

Conclusions

This study affirms that the aesthetics of hadroh music in Majelis Sholawat Bintang Songo is not merely an artistic expression but a spiritual manifestation that brings to life the values of tawhid and communal unity. The shock statement lies in the finding that every beat of the rebana and every recitation of sholawat not only produces sonic harmony but also constructs a transcendental awareness between humans and God. Sentiment analysis indicates that the congregation experiences positive religious emotions peace, longing, and love for the Prophet which strengthen the community's social cohesion. When Sayyed Hossein Nasr's theory of sacred aesthetics is applied, the results show that the hadroh practice of Bintang Songo represents a form of "spiritual geometry": rhythmic order that reflects the order of the cosmos. Thus, the art of hadroh in this majlis functions as a musical dhikr that transforms aesthetic experience into epistemological and spiritual experience, therefore, this study is limited by its focus on a single majlis, namely Bintang Songo, making the generalization of its findings still restricted. The unique social, musical, and spiritual contexts of each hadroh majlis in different regions have the potential to produce diverse aesthetic forms. Hence, further research is recommended to conduct comparative studies across multiple majlis to reveal the diversity and dynamics of hadroh aesthetics in Indonesia. In addition, an interdisciplinary approach combining ethnomusicology, phenomenology, and theories of religious communication can deepen understanding of how hadroh functions as a medium of da'wah and spiritual transformation within the cultural context of Nusantara Islam.

⁵⁴ I Putu Ariyasa Darmawan, "Estetika Dalam Tradisi Sakral: Telaah Filosofis Atas Praktik Ritual Di Desa Gulingan Badung," *Jurnal Penelitian Agama Hindu* 9, no. 3 (2025): 299–313.

⁵⁵ Muhcor UMY, "Pemikiran Seyyed Hossein Nasr," *Muhammadiyah Corner* 10 (2023): 27–44.

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