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## FROM *NASYID* TO *GAMBUS*: DISCOVERING SPIRITUAL DIMENSIONS IN CONTEMPORARY INDONESIAN MUSIC ART

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**Abstract:** *A lot of research has been conducted on the relationship between music and mysticism. However, most of the research focuses on the music and practices of Islamic mysticism in Turkey, South Asia, and Persia. There is some research on music in Indonesia, but the focus is more on youth preferences towards the genre of hadrah. This research aims to discuss aspects of spirituality, such as meaning, transcendence, to values in sufistic music in Indonesia. Using qualitative research methods with descriptive approaches, this study found that some of the Indonesian musical genres, ranging from nasyid, gambus, pop, and dangdut, have spiritual dimensions even though the music is not purely Islamic. The spiritual dimensions of such music vary, including meaning, values, transcendence, connectivity, and becoming, a manifestation of life that requires reflection and experience. These five spiritual dimensions are sometimes clearly written in lyrics, but sometimes obscurely contained in them. This research has theoretical implications that Sufistic music does not necessarily form music of the Islamic genre or music created by the Sufists; Sufistic music can be any genre of music to the extent it is judged to contain values or dimensions of the spirituality of Islamic Tasawuf itself.*

**Keywords:** *Sufistic Music; Spiritual Dimensions; Nasyid; Gambus.*

## INTRODUCTION

In ancient Greek mythology, Apollo, the god of music and health, said that music was endowed with the power to penetrate the depths of the soul. In Arabic and Greek mystic thought it is also mentioned that healing through voice is considered a sacred science. In ancient Arabs, the professions of priests, musicians, and physicians were combined into one (Salim, 2009), so the powerful influence of music on the soul, according to Kate and Richard Mucci, inspired and reinforced emotions, reinforcing feelings of love and fear. Much of the problems and diseases that afflict humans are caused by emotions, while music is a very powerful source of emotional healing to remove negative forces and enhance positive forces (Mucci & Mucci, 2000).

A lot of research on the influence of music on sufistic dimensions. In the last 3 years, most research has focused on the relationship between music and Islamic mysticism practices in Turkey (Khan, 2022), South Asia (India, Pakistan, Bangladesh, Afghanistan) (Bond, 2019; Kugle, 2022), and Persia (Bond, 2019; Hicks, 2019; Lewishon, 2002). There is some research on music in Indonesia, but it focuses more on youth tendencies towards the genre of hadrah (Jamil, 2020), the Ottoman Turkish music tradition (Sunarto & Abror, n.d.), or the spiritual dimensions in popular music (such as, Dust and Letto) (Fitria, 2023; LeVine & Otterbeck, 2021). There is no research specifically dealing with the spiritual dimension of sufistic music in Indonesia. This research aims to discuss aspects of spirituality, such as meaning, transcendence, to values in sufistic music in Indonesia. This research is not specifically dealing with a particular genre of music, but rather trying to trace the relationship between sufistic music and the dimension of spirituality.

Psychologically, music is a pattern of artistic expression that influences its listener without any conceptual or interpretative media. Through its unique influence, music can free human minds and feelings from inner stress, sadness, feelings of isolation, desolation, and all sorts of other mental disturbances. According to Barbara Crowe, former president of The National Association of Music Therapy, music and rhythm produce a healing effect (therapy) because it can soothe the excessive activity of the left hemisphere of the brain (Crowe, 2004). Repetitive sounds in music can send a constant signal to the cortex as well as shut down input from other senses such as vision, touch and vibration. If the sensory input decreases, the normal nervousness of the left hemisphere of the brain with internal talk, analysis, and logical decisions will be eroded, then stimulating the deepest part of the mind that is symbolic, visual, and emotional (Salim, 2009).

In a broader perspective, the Sufi tried to use music as a means to enrich the soul in order to find self-realization. For them, music serves to calm the mind from the burden of humanity and comfort human habits. Music can stimulate to see the secrets of hidden divinity. Music has been their means of cultivating souls in order to approach God accompanied by dances, among them the semantic dance taught by Maulana Jalaluddin Rumi (w. 1273).

Sufistic music itself encompasses a variety of musical styles, both traditional and more contemporary, reflecting the values and spiritual aspirations of the Sufi tradition. So, Sufi music is not always purely Sufi; it can come from any race, to the extent it is able to

create a meditative and transcendental atmosphere, allowing its listener and player to experience the spiritual journey. Therefore, this article will reveal the spiritual dimensions of sufistic music, thus beneficial to those who will use it as a medium to raise spiritual awareness.

## RESEARCH METHOD

This research uses qualitative methods with a descriptive approach. This approach aims to describe data from words or images in relation to sufistic music. The source of the data comes from some type of sufistic music in Indonesia, and some of it comes from sophic music from some other countries. Data collection techniques are done using documentation procedures, which are applied by tracking sources from some kind of Indonesian music and some literature about spirituality (Afrizal, 2014). This research analyzes data with cycle models: collection, reduction, presentation, and verification (Cresswell, 2011). Data from the type of sufistic music as well as literature about spirituality was first collected for the latter to trace the corpus important corpus relevant to the research, then these corpus are presented and analyzed to obtain a hypothetical conclusion that there is a dimension of spirituality in some of the sophisticated music.

This research assumes that sufistic music contains several dimensions of spirituality, such as meaningfulness, self-transcendence, connectivity, and feelings of love. Although not everything always has to appear in sufistic music, some of the above dimensions of spirituality are believed to be present in sophytic music to the extent that this music is analyzed with a descriptive approach, focusing on the content and meaningfulness contained therein. However, this research is not specifically dealing with a specific genre of suffistic music, but rather trying to trace the epistemological idea of the subtle relationship between sufistic music and the dimension of spirituality. This study is not intended to analyze a particular type of suffistic music but to try to place it as something related to the dimensions of Islamic spirituality, so that what is derived from this research isn't an analysis of the genre of music but an epistemologic offer of the relationship of that music with the spiritual dimension.

## RESULT AND DISCUSSION

The essence of sufistic music is spirituality. In order to reveal the elements of spirituality in this kind of music, the author refers to the theory of spirituality presented by Peter Gilbert (2007) which quotes John Swinton (2001) that spirituality is an aspect of human existence that relates to a meaningful structure that gives meaning and direction to human life, and helps them to things that relate to existence. It is then associated with the human question of meaning, purpose, self-transcending, meaningful relationship, love and a sense of the holy (Gilbert, 2007).

From this definition, Swinton then simplifies the spiritual elements in five things, namely: (a) meaning meaning, the right of life, obtained from the existence of purpose. Value (value-value) in other dimensions, (transcendence) in the power, (concentration) and

in the environment, that is to say, in a transcendent and self-related relationship. (e) Becoming, a revelation of life that requires reflection and experience (Gilbert, 2007). Below are outlined the dimensions of the spirituality of sufistic music as follows:

### Meaning

The meaning of human life can be attained if it has felt the presence of a God who has perfection. Every human being has a tendency to find his Lord because in him there are elements of divinity, in which every human heart longs for His presence.

One of the most famous songs of 2003, created by a television evangelist and charismatic neomodernist leader, Abdullah Gymnastian, better known as the A'A Gymn, titled "Jagalah Hati":

*Jagalah hati jangan kau kotori  
 Jagalah hati lentera hidup ini  
 Jagalah hati jangan kau nodai  
 Jagalah hati cahaya Ilahi.  
 Bila hati kian bersih pikiranpun akan jernih  
 Semangat hidup nan gigih prestasi muda diraih  
 Namun bila hati keruh batin selalu gemuruh  
 Seakan dikejar musuh dengan Allah kian jauh.*

Take care of your heart, don't you be dirty,  
 Take care of your heart, since it is life's lantern,  
 Take care of your heart, don't be tarnished  
 Take care of your heart, since it is divine light.  
 When the heart is clean, the mind is clear,  
 The spirit of life is constant, the youth is achieved,  
 But when the inner heart is shaken,  
 it is as if the enemy is chased with God in the distance.

The music above is sung in several scenes, in a studio group, moving with some style of careography, then occasionally cut with scenes of Jakarta's street life, bus conductors, batsmen, and some of the people who performed there. Aa Gym, by Time Asia reporter Elegand and Tedjasukamana (2002), is described as "a 40-year-old flamboyant man who tries to spread a message of morality, tolerance, and belief in a television-angelist theatrical style" to urban Muslims (Howell, 2013).

The lyrics above reflect how music tries to give meaning to its listener. The music above wasn't written by the Sufi. More precisely, it's a *senandung*, a musical performance that's been sung for *dakwah* (a term aimed at bringing people closer to beliefs, strengthening faiths, etc). The lyrics above try to bring the listener closer to God. A'gym in this case chose the path of spirituality through this musical medium.

A lot of media to get closer to God. Every human being has different inclinations to each other with different levels of quality as well. One of the soulmate media to convey the inner atmosphere towards the presence of God is sufistic music. Through the sensory experience of his hearing, sufistic music enters the brain and heart that can influence the mood towards love and longing for God (Salim, 2009).

The sense of listening through the sufistic music media is a consciousness that arises from within of what has been sought in his life. A person's concept of God and himself, meaningfulness will always be associated with a change of attitude and mindset. Meaning can be acquired through interrogation (introspection, retrospection) and spiritual experience. Reflection can be done with a variety of meditation, relaxation, and reading or listening to something that is introspective, such as motivational books and tapes, soothing music, or music/poetry that reminds of God. Likewise, spiritual experience can be done through a series of formal worship (Madjid, 1995), such as Hajj travel, umrah, prayer, fasting, zikir, even through dreams (Mahmud, 2012) or in comma experience.

Sufistic music can be used as a medium to make a speech, or as a spiritual experience for its listeners. In terms of composition, Sufi music directs to the meditative atmosphere of remembrance of God. From the poem, which is generally in the form of zikir and shalawat, Suffi music conveys to a spiritual experience that is difficult to describe. Through the composition of the sounds and poems, the listeners of Sufi music are invited to contemplate and know God, His Apostle, as well as themselves. They are asked to experience a spiritual experience while doing introspection and retrospective. From here, the listeners or sufi music lovers find meaning, both as mortal beings (Nasution, 2008) and small, as caliphs on the earth who have the responsibility to do good to God, fellow human beings, and their surroundings.

Sufi music can be used as a medium of soul-breathing, its listeners are brought or sent to seek and obtain the meaning of life (Zohar, 2012; Zohar & Marshall, 2004), including its significance and the significance of God to him, as the initial way to transform himself into a new or better person. This process always involves three components of the soul that exists in each human being, namely the heart (*al-qalb*), the mind (*al-aql*), and the appetite (*al-nafs*).

The process of *sama'* (listening) to the sufistic music as part of spirituality is one of the attempts to balance the soul's needs, starting from the human soul level, where the poetry of *zikir* and *shalawat* will provide the intake that the soul needs. If this need is met, then the process of deeper recognition and warning of God will be better. In the next stage rises to the souls above it higher. These processes will lead the listener to the summit of consciousness to understand the meaning of life through the mind to find the point of self-improvement (*fana'*) and union (*taubid*) with God.

## Values

The values excavated by the listeners of sufistic music are the emergence of beliefs and standards relating to truth, beauty, and value in a thought or behavior after following and listening to sophytic music. The values acquired by the listener of Sufi music are closely related to the feelings (heart) and the ability to control the mind (brain) and to turn negative

thoughts into positive. There is a process of transformation in the soul for listeners of Suffi music where the heart (*al-qalb*) as the center of human spirituality plays a more important role capturing the values contained in the harmony of the Sufi musical.

In his song entitled "My Pray", Snada uses quartet formations by applying the cappella singing style. The solo singer of the song brings "My Pray" with rhythm-blues, with the harmonies of African-American quartets such as the Persuasions of Philadelphia, Pennsylvania, or the Paschall Brothers of Hampton, Virginia.

Allah, I can't begin to tell You  
Allah, All the thing I love You for  
Allah, I only know that everyday  
I love You more and more  
Allah, all the thing I've seen with my eyes  
All the sounds I've heard in my life  
Allah, would You forgive all my faults  
Will You lead me to your way

(Original English text by Asma Nadia, sung by Snada)

Snada appropriated the musical style and technique of the above songs with *nasyid* movements, reminiscent of what Steven Feld called "schizophonic mimesis" (Feld, 1996: 263). In some ways, this *nasyid* style of music adopted the Italian style of cappella, or the style of coral music that was sung without a pair of instruments. The technique is also based on the American and African quartet tradition, with the appearance of the Middle East.

However, the most important of the music above is not merely the technique, but the values contained in it. The song "My Pray" invites the listener to return to the heart, to the deepest love of God. The music on the same calls to man about the importance of total submission to God. By repeating the words of *Allah, Allah, Allah*, in addition to the emphasis on the conditions in which he feels sin and guilt, this music seeks to give orders to the brain of his listener about a belief in God. He was instilled in a silent style without instruments to knock the heart of his listeners to do good, to love God, while at the same time realizing his weakness in the presence of God.

Scientific belief states that the brain gives one-way commands to the heart to obey occurred until the 1970s. However, in the same year there was a new belief that between the heart and the brain there was mutual communication. When the brain sends orders to the heart through the nervous system, the heart does not always obey immediately, but the heart uses its own logical form. Besides, recent research found that the liver also sends messages back to the brain, and the brain not only understands, but also follows (Mushtaq, 2006). The results of this study show that the liver is actually the center of human behavior, although it is not always followed by the brain.

In the case of non-spiritual music, this can happen too. This leads to so many poems of songs that are not well contained that are read, lived, and understood freely by the

general public. The songs have a rhythm and a melody that is easy to follow and contain, so it becomes fast popular and popular with many people, especially if accompanied by a short poem and easy to read and understand. So it's not surprising that listeners often act negatively, because they're influenced by the poems of the song.

A musical composition not only affects the listener's mood, but it can also be a kind of generator of 'psychological and spiritual movement' within the hearing. For example, when America and Europe were hit by the flower generation in the '70s, many anti-sustainability songs were created that soon became popular, especially among the younger generation. Can be called the song "Imagine" created and sung by John Lennon. The lyrics are more or less the thoughts of the song's creator, how beautiful a world is without a country, a religion, and a paradise.

There's also a song entitled "Another Brick on the Wall" created by Roger Waters and sung with his band Pink Floyd, which inspires a rebellion against the importance of school values. These kinds of songs are capable of shaping the mindset and arousing spiritual energy for listeners and fans to adapt to the song. It can also be called "Sexual Healing" by singer Marvin Gaye, and was re-populated by several singers in the 1990s and 2000s.

In fact, the power of a poem is capable of being a propaganda tool of an ideology, which subtly and vaguely can influence the emergence of the mind, action, and even the spiritual power to make a move, for its listener. In the surroundings of the soldiers on the battlefield from time to time, to build morality and raise the spirit in the face of the enemy often listened to songs and poems that can encourage spirit and arouse strong courage. In the history of Islam, the verses of the Qur'an are often heard about the promises of the Lord of glory in the way of Allah, and the words of the glory of Allah are heard, like "*Allahu akbar*".

There was an Argentine band that consistently voiced the ideology of socialism in their songs, called the Conquistador. In the 1930s there was a song that was then considered one of the most patriotic songs of the Cuban people, entitled "Guantanamera", whose poem depicts the love of a movement fighter to always be close to his people. In 1969, the song was re-populated by the band The Sandpipers and featured more pop to fit the emerging era of hippies. The same thing was done by the Belgrade Radio in World War II, which made the romantic pop song "Lili Marlene", created since World War I, more rhythmic. His poem, which tells the love story between a nurse and a soldier, turns out to treat the soldiers' longing for their families at home while encouraging them to continue the war. This song is believed to give the soldiers spiritual strength to remain firm in defence of their country. That's why the song was popular with the Allied army, in various languages, along with the song "We'll Meet Again" performed by Dame Vera Lynn, which was considered a kind of "spiritual anthem" for allied soldiers who were away from their families while they were proud to defend their country.

What is affected by the poem is not only the psychological condition of the listeners and their followers, but also the spiritual condition. If the mental condition is sometimes only temporary (momentary) can be influenced by a poem, then the spiritual state is the

birth of values that are embedded in the brain and believed by the heart, which is sometimes also called ideology, which comes out in the form of attitudes. (cara menyikapi sebuah masalah atau kondisi).

The phenomena in the bag indicate that the influence of harmony and poetry in a musical composition is very real to the spiritual condition of the listener and his enthusiast. The rise of moral decline and a person's desire to change for the better is highly likely to be influenced by a poem, including a spiritual musical poem. It's relevant to what Aristotle once said, citing Plato's opinion, that it's essential for the young generation to be taught to know and play music in order to have good spiritual and emotional abilities to be a future leader (Blackwell, 1999).

### **Transcendence**

The element of transcendence pursued in this study is the experience and appreciation of the dimensions within and beyond self-limits. Transcendence can be experienced by anyone as long as he finds a way to his Lord. What distinguishes Sufism from all physical religious systems is its ability to transcend finite self-limits to the Infinite Self. Sufism, for example, avoids religious intolerance, racism, and excessive nationalism, because sufism has ways and means to build identity transcendence. Unlike the psychological and sociological concepts known as the "Personal Awakening Theory", Sufism does not reduce itself to a socially formed object, or something temporary, but sees itself as very important (central) as an inherent aspect (not being) of the Infinite, thus constituting Divine Creativity (Umam & Suryadi, 2019).

The concept of Sufism in constructing transcendence is actually the essence of the teachings of God, which is present in any religion. The truth of it all is to the Lord. For that purpose, man must first eliminate all his egos, so that his existence is lost and there is only one existence of God. He's just a form of God's creativity. In the concept of Sufism, in the human being there are elements of divinity (*lahut*) and humanity (*nasut*), where the two elements fight as the dynamics of personality, Lahut as the original element (*janbar*, substance), while nast as the new element (*'aradl*, accident).

Muhammad al-Ghazali (w. 1111 M) writes in *Mishkat al-Anwar* that "He who is conscious perceives directly from face to face that there is nothing except God, and everything except Him will perish forever and forever. However, the Conscious do not have to wait for the Resurrection to hear the Creator's call, they shout, 'Who owns the kingdom today? Who's gonna be in power today? The One Almighty, the Unquestionable, for this warning is forever in their ears. None of them knows that the saying, "God is the Greatest" means that He is greater than Him. God forbids, since there is nothing but Him in all existence, there is no equal to His Majesty (Frager, 1999).

There is nothing in the sensory world that is not a symbol of something that is outside of this world. That is, something in this world may symbolize some things in the higher nature; and also something in that nature may have some symbols in this apparent nature. Something called symbolic or typical when it resembles or matches in some way (Noer, 2002).



In this connection, Al-Ghazali (b. 1111 A.D.) divides the five forces of perception in the following order, sensory; imaginative (*khayali*); intellectual (cognitive); rational (logical/proportional); and transcendental. The Sufis prioritize this problem of transcendence, and indeed it is the transcendency that is the basis of all other lower perceptions. Thus, the Sufi teacher in his capacity as a perfect human being (*al-insan al-kamil*), remembers, or makes a memory (*zikirah*) on the potential transcendent student, presents both in him. Thus, Sufi methods, such as the mention of the names of God, the practice of idolatry (*riyadlah*), and the dance of whirling, are bridges or means to restore man to his original state (*fitrah*), the immanent transcendent, a status of Unity (*tauhid*) that exists only in the Source or Creator. It also explains the problem of self-destruction (*fana*) as a means of returning to the original state of affairs (Frager, 1999).

In the name of God, the practice of devotion, the use of music and the dance of *whirling* is contained in the mind which is of great value, because it is as if the Lord Himself is who mentions Himself. Thinking can be likened to the act of Creation and Breathing or Inhalation, which takes place through the breath of God (*hu*), who is the source of all minds. The greatest supporters of Sufism in its most traditional form wrote, "When one becomes accustomed to thinking, he separates himself (from inner action) from other things. As in death, he is separated from all but God, so that in death it is only thought. If thinking has become a habit, then everything else that prevents him has been removed."

In Bandung, for example, there's one of the music communities that named its organization by the KOMUJI (Komunitas Muslim Mengaji). For the Bandung youths who join this community, music for them is the way of *hijrah* (spiritual migration), a term that was popular after Hanan Attaki founded *Gerakan Pemuda Hijrah* (Hijrah Youth Movement) in March 2015. One of the music played by this community at the Sufi Cafe in Geger Kalong, Bandung, is the following song.

“Longing becomes everlasting, calling your name over and over,  
Longing becomes everlasting, calling your name over and over  
Over and over... Over and over...”

The song was sung by playing the lights in the cafe. At the time the song was played, the lamps were turned on. Then, when they're done singing it, they turn off the lights thinking *Lailabaillallaaah...* (there is no God except for Allah). The audiences were following *dzikir*, while the instruments from the last song continued to play. It's getting higher and higher *Lailabaillallaaah... Lailabaillallaaah...* then it turns into *Allahu... Allahu...* the music stops, then it keeps going with *Huu... Huu...* the music ceases, the lights turn on, and the audiences knock hands.

The music performed by KOMUJI with a combination of instruments, performances, and lights, shows how this community wants to bring its audiences into that transcendent atmosphere. One of his musicians, Iqbal, said that "music can be combined with *dzikir*, and the effect is amazing" (Qomaruzzaman, 2021). Most of the musicians of KOMUJI are students of Dang Fathurrahman, a *mursyid* (spiritual mentor) of *Tarekat Tijaniyah*, who is also a musician. The music brought by KOMUJI is not only a means of connecting all the followers of this different Islamic class, but also a means to invite their

audience to experience transcendence and deep spiritual atmosphere. Mixing music and discourse is an effective and exciting way to invite others to always submit and unite with their Lord.

Thus, the mind is the best way to unite the person, because it reminds the man of the First (God), from whom he originates and to Whom he will return. All these things together are the basis and the pattern of all life (Frager, 1999). Ibn Sina (w. 1037 M) writes, "For the conscious Sufi, worship means training the mental powers of thought and imagination, so that they change from being busy with material things to divine things. So, by continuous practice, these powers are drawn into harmony with the true human fitrah -- that is obedience to God -- so that when the inner conditions will not prevent it."

To such a transcendence, there are procedures that must be strictly followed. If the code of ethics is not enforced, there will be no process of preparation and learning. Some of the means of achieving such transcendence are, for example, stories, humor, repetition, poetry and oral emphasis, continuous reformulation or reconstruction, dance, use of music, visual images, use and cultivation of rhythms, retreat, devotion, fasting, and wiring, with humility, acknowledgement, imagination of dreams, and empathy (Frager, 1999).

According to Ali Uthman Al-Hujwiri (w. 1077 M), the *sama'* (listening to music) should not be done too often so that it can reduce the intolerance of the seeker. Some conditions must be met, among others, the presence of an expert Sheikh, no outside presence, freedom from worldly thoughts, and a clean intention without an attitude made (*takalluf*). Hujwiri affirmed that as far as possible Darwis remained in control. When the *sama'* begins to occupy those who are present, they must be very careful to avoid non-spontaneous behavior, until equal' show his power, then it is very important not to force it, but if he gains power, one should not let him reject it. One has to follow the "moment" according to what it signals. If he raises you up, then rise up. If he comforts you, then calm down.

Those who follow the *sama'* must have sufficient wisdom to accept the divine influence and recognize its true value. If it shows itself in his heart, he will not reject it; and when it is exhausted, he won't keep it. When he is in such a situation, he does not expect any help from anyone, nor does he refuse any help offered by anyone. He shall not disturb one another, neither shall he conspire in the words of the poem (Lewishon, 2002).

Thus, the meaning of transcendence acquired by sufistic music listeners is not engineering or artificial, but purely based on what they experience in Sufi activities, that is, listening to music and performing *whirling* dances. It is closely related to the preparation that has been done, namely to present a pure heart and intention, as well as to the process of dissolving itself and understanding the poem of the Sufi music, which consists solely of thought and *wirid*.

## Connecting

This study refers connectivity to a relationship with the self, other people, God or higher forces and the environment. Relationship is closely related to relationships between people, both Muslims and non-Muslims. Connecting with others and the environment can be concluded in four basic things: (a) be more prejudiced towards others (*busn-džan*); (b)

be good to parents (*birr al-wa lidain*); (c) be nice to the environment; (d) be tolerant to others. The attitudes that relate to other people and the surroundings are in line with the increasing intensity of their follow-up to Sufi music and *whirling* dances.

Based on neurological facts, positive thinking can be demonstrated by paying attention to positive experiences and using words to express thoughts that generate positive images in visual memory and positive feelings in kinesthetic memory (Timbal-Duclaux, 1988). This is in accordance with the concept of Islam that it is recommended for good (*husn al-dzann*), because bad (*su'u al-z'ann*) tends to sin that will affect the attitude and behavior of others and the environment (QS. Al-Hujurat (49: 12).

Good prejudice (*husn al-dzann*) is an attitude and behavior of good thinking and positive thinking to every human and environment. This character is very closely related to avoiding ridicule, slander, mocking, humiliating, and doing evil to others. *Husn-z'han* can improve the mental health of the perpetrator because in his heart is embedded the idea that everyone will do good to him. When you get bad treatment from someone else, then immediately do introspection. To others, this *husn-z'han* character will be able to change one's bad attitude toward the perpetrator, because the attitude of others toward us is more determined by how we behave toward others (Nafis, 2006).

This is a logical consequence of the Islamic principle that all human beings were created in good condition (*fitrah* or holy), so that all humans are essentially inclined to the truth and good (*hanif*). In the Qur'an, the word *fitrah* is counted quite a lot, that is, 20 times that it is in 17 letters (Mahmud, 2012). There is no change in the will of God. It is a righteous religion, but most people do not know. This verse shows that the human *fitrah* is fixed, where there is a tendency to good things. Especially in connection with the existence of the primordial covenant between man and his Lord at the time in the womb, in which man testifies about God.

In Sufi terminology, prejudice to anyone is part of the core of the teaching of *tasawuf* (al-Sarrāj, 1963). Prejudice is part of the emerging personality dynamics associated with the strong attraction of the human ego that is inclined to sin or maximization. The two of them are in a struggle between the mind (*al-'aql*), the heart (*al-qalb*), and the ego (*al-nafs*). The Sufi strongly insist that man always keep his feelings and minds to keep his *fitrah*, although the majority of man does not understand the nature of his soul, which has a place of good and evil. Only a few are able to understand this, for the soul in the body is like an unborn child.

Second, a good relationship with others, either parents, relatives, neighborhoods, without being restricted by religion. A very open view of the presence of the other party despite a very striking degree of differences in social, economic, political, ethnic, tribal, language, including beliefs and religions. Psychologically, the change in attitude and behavior of the subject of the study is a manifestation of the Sufi spirituality that teaches about "love" as taught by Jalaluddin Rumi (604-672 AD), where the universe was created by God for love. It is impossible for nature to exist and move according to its laws without love.

One of the important characteristics of the spirituality character of a sufistic listener of music in this dimension is a high spirit in the formation of silaturahmi ropes. Silaturahmi is a form of love association between human beings and of man to his environment. Love the people of the earth, and He who is in the heavens will love you. Distance isn't the main cause of communication cracks, but an unwrapped silhouette can be the cause. The owner of the character will immediately exercise the rights of others with full conscience, sincerity, and compassion. This not only does he do to his brother who is one religion, but also applies to other religious embrace. It has been explained by the Prophet, and is recorded in the Qur'an, that despite being firm against other religious believers, the Messenger remains socially friendly with them (QS. Al-Fath (48: 29).

In 2003, there was one of the best-known music bands, Debu, which had become one of their favourite bands at the time. His musician, Mustafaa, was an American at the time producing a lot of Islamic music. One of his famous songs is "Mazhab Cinta":

*Kalau kumenjadi abu,  
Di dalam api asmara,  
Dari daftar wujud itu,  
Hilangkanlah nama saya.*

*Mutu kabla an tamutu,  
Dalam api cinta mati,  
Itulah maksudnya jitu,  
Waktu bersabdanya Nabi.*

If I become ashes,  
in the fire of love,  
out of the list of creatures,  
remove my name.

Mutu kabla an tamutu, I  
n the fire of death love,  
That's what jitu means,  
the time of the Prophet.

The lyrics above reflect three things: (1) substantially, Debu adopts the Arabic term with Indonesia, (2) musically, Mustafa is a reflection of a religious diaspora, an American who lives with music in Indonesia, and (3) valuefully, the above lyrics tell about music as a medium connecting between one person with another, even between man and God. As you can see, the lyrics above adopt the Hadith of the Prophet, *Mutu qabla antamutu*, which means "Dead before you die." The lyrics describe the unity of the soul with God, as if he had been in the heavenly world before he actually was in it. The bond between the Lord

and the servant is gone, because they are joined together in love. An American musician sings sufistic music with modern melodies in the midst of middle-class and rural Muslims in the post-colonial country of Indonesia.

The facts above describe how a song can create modern social imaginaries (Taylor, 2004). This fact is also reinforced by the values of connection in the song. The words that I became dust, demonstrated the bond between slave and God, and was a reminder that human beings must have positive energy to make peace with others. The word *dust* here wipes out the social hierarchy between humans that is often a source of division and conflict. All humans come from dust, and everything will eventually become dust. This collective understanding of self as dust will create a social connection between one human being and another human without a certain level of social hierarchy. "When a person can express his feelings and decisions courageously and accompanied by consideration of other people's emotions and decisions, he belongs to a mature person. (matur). If he does not have maturity and emotional strength, he may seek to borrow power from his position, his power, his mandates, his seniority, or his affiliation" (Covey, 1991).

There is also a mental mental mentality of abundance within the nature of this world, that there are so many things, abundant, for everyone. It makes a person who has a *silaturahmi* character not a kidding and *bakhil*. He loves sharing and serving one another. By sharing don't feel bankrupt, poor, even feel richer and more blessed. Thus, the person with this character will be able to guard his heart and his mouth, so as not to terminate his love, and enjoy sharing with his surroundings with full sincerity and compassion. In addition, it can also maintain good relationships with others, including with other creatures around it.

### **Becoming**

Those who listen to a sufistic music desire to be better in organizing their hearts, that is, to have better patience, to be able to hold on to the ego, and to be more loved and loved by God and His Messenger. In other words, they want to be a person who has better personal and social integrity after becoming more active in this activity. Individuals who have both kinds of integrity are individuals who have a high level of emotional, social, and spiritual intelligence, who want not only good for themselves, but also good for their surroundings (see QS: al-Baqarah (2: 183).

The 1970s marked how Islamic nuance music (both sung with *gambus* rhythms as well as *dangdut*) has become a commercial business in Indonesia. The art of Islamic music is no longer illegal, it has even been considered a medium for worship. On the outskirts of the street, every Ramadan, many VCDs contain Islamic music with various genres sold free, marking a period of religious conversion, pop culture, and many capitalism. One of Cic Faramida's famous songs, for example, is titled "Jilbab":

*Ingatlah-ingatlah*

*Wahai kaum muslimah*

*Jangan jadikan jilbabmu itu*

*Hanya sebagai hiasan*

*Pakailah jilbab  
Tuk menutupi aurat  
Wajib bukannya  
Seperti wajibnya sholat  
Yang lima kali  
Di dalam sehari-semalam*

Remember well  
Oh, you Muslim women  
Let not your veil become  
Just an ornament  
Use the (long robe with a) veil  
For covering your nakedness (aurat).  
That is compulsory, it is the law,  
Like the daily prayers  
Five times  
During one whole day

In the 1970s, many Indonesian women weren't wearing a veil. *Jilbab* was only fashionable in the 1980s, and now most of them are already wearing it. Even if the veil itself is godly, the image built from Cic Faramida's music above shows that the veil is best used to avoid unwanted things. The music above has a *gambus* nuance, a genre of music sung in the Middle East style, the musicians usually use a kind of wooden short guitar.

However, behind this *gambus* style, the music teaches its listeners how to enhance emotional intelligence by abstaining from cravings, anger, and other liver diseases. The music above is not purely tasawufish, but the values it teaches correlate with the dimensions of spirituality, especially emotional intelligence. Through the song "Jilbab", Cic Faramida made it a celebrity about the importance of controlling sexual motives. Of course, there are many questions behind gambus music today that are wrapped in various erotic ornaments, but the most important of that is how that music plays its part in raising one's emotional intelligence.

The effects of listening to sufistic music can enhance emotional intelligence, which is the ability to control the emotional motives within him so that he can become an emotionally mature person. Some of the characteristics of people with high emotional intelligence are: (a) the ability to control anger; (b) the capacity to control sexual motives, one of which is by keeping a view; (c) the capability to control greed for wealth and position; (d) the power to control heart disease, such as fear, jealousy, hatred, and envy; (e) the abilities to control hostile nafs; (f) ability to suppress arrogance and self-confidence; (g) have shame, and not humiliation.

The emotional intelligence of the person above is also complemented by the social intelligence characterized by how he establishes social relationships, with the people closest to him, even with all beings in this universe. A person who has the emotional Intelligence based on his spiritual experience in the search for the love of God and His Apostle, will transmit his love and affection to all creatures in the world. He will establish a very good social relationship because it is based on genuine love and a clean heart. It encompasses all positive behaviors that come from the heart and come out in the form of simple things that can bind the heart of others, for example by spreading greetings, respecting older ones, loving younger ones, appreciating differences and attaching importance to goodness and benefit.

Modern psychotherapists are also aware of the importance of establishing good interpersonal relationships in mental health. Some important actions in their psychotherapy are: (a) bringing patients with mental illnesses together with the community; (b) strengthening the love and affection between patients with psychiatric disorders and the people around them; (c) inviting people with mental disorder to do a useful job in the midst of society; (d) Alfred Adler (w. 1937 M) providing therapy by advising patients to observe, nurture, and help others. According to him, if it was done by the patient, then he was healed (Hall et al., 1998).

These two kinds of intelligence are clearly rooted in the spiritual intelligence generated by a special closeness to God. This loving closeness to God and His Apostle is stimulated by the activities taught in *Zawiyah*, including listening to Sufi music and doing *whirling*. From that closeness and affection, emerged a kind of desire to make themselves better than ever before.

So, becoming here is an ideal or purpose to be a new self after experiencing spiritual experiences in *sufistic* music and *whirling* dance activities, to get closer to God and His Apostle. Only music with a profound poem of meaning and a special composition of harmony can bring a person to a better and more useful new personality.

## CONCLUSION

Based on the results of analysis of literature and previous research that some genres of music in Indonesia have a spiritual dimension even though the music is not purely Islamic music. This spiritual-dimensional music can be described as *sufistic* music, because it contains spiritual values that are relevant to the teachings of Sufism and Islamic *tasawuf*.

The spiritual dimensions of such music vary, among other things: first, the meaning, the reality of life, the acquisition of the purpose of existence. Second, the values, beliefs and standards relating to truth, beauty, and the value of a thought or behavior or "ultimate values". Third, transcendence, experience and appreciation of the dimensions within and beyond self-limits. Fourth, connectivity, relationship with self, other people, God or higher forces and environment. Fifth, becoming, a revelation of life that demands reflection and experience.

These five spiritual dimensions are sometimes clearly written in lyrics, but sometimes obscurely contained in them. This research has theoretical implications that Sufistic music does not necessarily form music of the Islamic genre or music created by the Sufists; Sufistic music can be any genre of music to the extent it is judged to contain values or dimensions of the spirituality of Islamic Tasawuf itself.

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