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AL – BANJARI HADRAH MUSIC LEARNING IN THE SUKAROL MUNSYID GROUP AT AL – FALAH ISLAMIC BOARDING SCHOOL MOJOKERTO CITY

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Abstract: The Al-Banjari Hadrah learning conducted by the Sukarol Munsyid Group aims to understand the forms of learning, including methods and outcomes in Al-Banjari Hadrah music education. Qualitative approach methods in research were employed to comprehend the learning process through observation, interviews, literature review, and documentation. The research results indicate that the learning objectives of Al-Banjari Hadrah in the Sukarol Munsyid Group are to preserve the art of Al-Banjari Hadrah and maintain the existence of the Sukarol Munsyid Group. The methods employed include training, peer tutoring, demonstration, and imitation. The learning materials consist of popular Islamic hymns, including "Nurul Mustofa," presented as a final work uploaded to the "Suka Sukarol Munsyid" YouTube channel. Learning components include flying instruments, bass drums, and vocals. Evaluation is conducted on a micro and macro scale, with evaluation indicators covering cognitive, affective, and psychomotor domains. The learning process is well-executed to achieve optimal learning outcomes, thereby proving the current level of achievement and existence.

Keywords: Learning, Hadrah Al-banjari, Sukarol Munsyid

1. INTRODUCTION

Indonesia, as a country with a majority Muslim population, has produced a variety of Islamic-themed cultures and arts, such as calligraphy, qosidah, gambus, hadrah, and many others (Utomo & Sumiyati, 2017). One of the famous Islamic arts is Hadrah Al-Banjari, which involves the recitation of religious poetry, such as the Prophet's prayers, as well as praise to Allah SWT and the Messenger of Allah SAW (Solikha, 2018). This art is often performed at important events such as walimatul ursy, walimatul khitan, thanksgiving for the pilgrimage, and Islamic holidays (Utomo & Sumiyati, 2017). Hadrah Al-Banjari art has become an inseparable part of Muslim culture in Indonesia, with many Hadrah Al-Banjari groups developing throughout the country. East Java, as one of the provinces in Indonesia, has also maintained and preserved Hadrah Al-Banjari art with many groups active there. In an effort to preserve this art, schools and Islamic boarding schools in East Java often hold Banjari Festivals (Fesban) throughout East Java. Some of the leading Hadrah Al-Banjari groups in East Java include Faroidul Bahiyah (Malang), Anwarul Qomar (Pasuruan), As-Su'aro (Mojokerto), Miftahul Jannah (Banyuwangi), Al-Khozini (Sidoarjo), Sukarol Munsyid (Mojokerto), Nur Muhammad (Mlandingan), Al Jabbar (Lumajang), and many more.

One of the Hadrah Al-Banjari groups that is currently popular in East Java is Sukarol Munsyid. This group comes from the Al-Falah Islamic Boarding School in Mojokerto City. The name "Sukarol Munsyid" comes from Arabic which means "chanter of prayers with an intoxicating melodious voice". This group has won various awards in competitions



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and continues to innovate in presenting Hadrah Al-Banjari. Initially, Sukarol Munsyid was formed in 2018 by several students studying at the Al-Falah Islamic Boarding School. The aim is to maintain the Hadrah Al-Banjari arts and allow their abilities to develop, especially among young people.

The Sukarol Munsyid group was able to make their group continue to exist in the East Java area even though they carried out many other activities at the Islamic boarding school. This is proven by several achievements that the group has achieved, including: 2nd place in FESBAN SMAN 1 Glagah in East Java and Bali (2019), 1st place in FESBAN BBS TV in East Java (2020), 1st place in FESBAN 4th Anniversary KUBAHIRENG in East Java (2020), 1st place in FESBAN Pondok Pesantren Nurul Jadid in East Java (2020 and 2021), 1st place at FESBAN Griya Sholawat Gotak in East Java (2021), 1st place at 7th National FESBAN Milad As Shufyani (2021), 1st place at National FESBAN Najwa Fest UPGRIS (2021), 1st place at National FESBAN Dies Maulidyah UKM UKI IAIN Ponorogo (2021), and 1st place in FESBAN MA Matholi'ul Anwar in East Java (2022).

In addition to competing, the Sukarol Munsyid group is active on their YouTube channel called "Suka Sukarol Munsyid," where they upload Hadrah Al-Banjari performances in their personal recording studio at the Al-Falah Islamic Boarding School in Mojokerto City. They use social media, such as Instagram, to introduce themselves to the public, especially young people. This group has built a large fan base, especially among sholawat lovers. Even though they have achieved popularity, they continue to practice, learn new songs, and create content for their YouTube. Sukarol Munsyid also often receives jobs for wedding events or Islamic celebrations, with their frequent flying hours to perform, they also become more trained.

Sukarol Munsyid did not achieve fame and success overnight. Initially, they did not always win 1st place in competitions. However, they continued to practice, evaluate their performance, and improve themselves to perform better in the next competition. After going through many processes, they won 1st place for the first time in Fesban BBS TV, which made them known to the public, especially young people, through television broadcasts.

Sukarol Munsyid has a player formation consisting of 13 members, divided into 7 vocalists and 6 flying instrument players. When participating in Fesban, they must perform with 10 members according to competition regulations. However, when performing at weddings or events outside the competition, the number of members can exceed 10 because there are often additional instruments. They undergo intensive learning sessions to ensure their best performance. Their learning is sometimes accompanied by Gus Husein, a mentor, but there are also times when they learn independently. Their learning process is carried out together, without separating the vocal and instrument groups. According to Cak Fandi, who is also a resource person from the Sukarol Munsyid group, this is done to allow for proper identification of parts that require improvement or additional learning, and to be able to adjust the harmony between vocals and instruments quickly.

Seeing the appearance and results of achievements obtained by Sukarol Munsyid, researchers can see that it is interesting to study. This study aims to describe how the Hadrah Al-Banjari learning process in the Sukarol Munsyid group at the Al-Falah Islamic Boarding School in

Mojokerto City, and to explain the learning outcomes. In the context of this study, the learning theory that includes learning methods, learning implementation and learning outcomes will be the main focus.

In this study, the theoretical study used is the learning theory according to Hamalik, (2002) which states that learning is a process and method to make individuals or living things able to learn. In this sense, learning is structured as a combination of human elements, materials, facilities, equipment, and procedures that interact with each other to achieve learning goals. In the context of this study, the learning theory is very relevant because the focus is on the learning efforts made by the Sukarol Munsyid group in maintaining its existence as one of the outstanding hadrah groups in Mojokerto. Thus, learning theory is very suitable for use in this study because it helps to understand how the form of learning carried out can contribute to improving the abilities and quality of the Sukarol Munsyid group in the art of Hadrah Al-Banjari. Several previous studies that are relevant to this study are research by Adelia Martha Oviyanti (2022) entitled "Learning Hadrah Al - Banjari in the El - Hasanuddin Group in Tebel Village, Gedangan District, Sidoarjo Regency" and Research by Amin Mahamboro (2016) entitled "Hadrah Learning Methods at the Sunan Panandaran Islamic Boarding School, Yogyakarta", where the core discussion of the two studies is the learning method applied to the hadrah group. The relevance to this study is that the method used in hadrah learning can be a reference for researchers to analyze data on Sukarol Munsyid's hadrah al - banjari learning activities. In another study conducted by Maireom and Maragani (2023) entitled "Entel Bamboo Music: Playing Techniques and Training Methods at the Traditional Music Studio of Taulud Regency" and a study conducted by Rani Sigara (2018) entitled "Music Training at the Tumabuttaya Bantayan Studio as a Form of Developing the Talents and Interests of Students at SMK Negeri 3 Banteng" has relevance to the study related to how the training method is one form of learning method carried out in a music group. The results of this study can be used as a form of reference in a similar study, namely the Sukarol Munsyid group learning.

2. METHOD

This In this study, a qualitative-descriptive method was used as an effort so that the results of the study can be described more freely systematically in the form of words, tables and pictures as stated by Moleong, (2002:3) that the descriptive qualitative method is a qualitative research procedure that will produce descriptive data in the form of written or spoken words from sources or people and observed behavior. The location of the study was carried out at the Al-Falah Islamic Boarding School located on Jl. Prajurit Kulon, Mergelo, Surodinawan, Kec. Prajurit Kulon, Mojokerto City, East Java 61328, Indonesia. The data sources used in this study consist of two types, namely primary data and secondary data. Primary data was obtained from the main sources, namely Gus Husein as manager and supervisor, Fandi as chairman, and members of the Sukarol Munsyid group, while secondary data was obtained from documents in the form of song

materials, awards, photos, videos of learning activities and other supporting sources that function as complements to primary data.

Data collection techniques using interviews, observation, and documentation. According to Sutrisno Hadi, (2015:138) Interviews can be structured or unstructured, and can be conducted face to face or by telephone. In this study, semi-structured interviews were conducted which are a combination of structured and unstructured interviews. The interviews were conducted face to face to obtain more in-depth and natural interview results. The informants were selected according to the desired data. Gus Husein was interviewed first as the manager and supervisor of the Sukarol Munsyid group to obtain data about the group's background, vision and mission, and profiles related to the object of research. Then, Fandi as the leader and members of the Sukarol Munsyid group were also interviewed to obtain data related to the organizational structure, achievements, selection of players, implementation of learning, and obstacles faced during the learning process.

Observations were conducted in a non-participant manner, where researchers only observed the phenomena that occurred (learning) to obtain natural data without disturbing the object of research. Observations were conducted for two months and were carried out routinely once a week at Al-Falah Islamic Boarding School. The purpose of this observation is to obtain data about the culture and personality of the surrounding community so that researchers can make an effective approach to the object of research. Observations were also conducted in the Sukarol Musyid group to obtain data related to the stages of learning, strategies, and methods used.

Documentation was conducted in the form of audio recordings during interviews and photos and videos during the training process. In this study, data analysis was carried out by following the three stages proposed by Miles and Huberman. Miles and Huberman, (in Sugiyono, 2006: 337) grouped the activities in data analysis into three stages, namely, data reduction, data display, and conclusion drawing/verification. The data reduction stage aims to summarize or focus on important things and eliminate unnecessary ones. These data include the results of observations and interviews. After that, the data that has been reduced is presented coherently in the form of descriptions that include profiles, learning implementation, learning methods, and learning outcomes of Hadrah Al-Banjari in the Skuarol Munsyid group. Finally, the conclusion drawing and data verification stages are carried out, which will be used to answer the phenomenon under study.

3. RESULTS AND DISCUSSION

The form of learning system carried out in Hadrah learning in the Sukarol Munsyid group is relevant to the understanding of learning stated by Hamalik, (2002) where the system approach in learning involves the following steps: (1) Identifying educational needs or formulating problems, (2) Analyzing needs to turn them into learning objectives or problem analysis, (3) Designing learning methods or materials as a solution development, (4) Implementing learning, and (5) Assessing and revising. In this sense, it can be said that learning consists of learning planning, learning methods, learning implementation and assessment in the form of learning outcomes.

A. Planning for Hadrah Al-Banjari Music Learning in Sukarol Munsyid Group

In planning the learning of Hadrah Al-Banjari music in the Munsyid Sukarol Group, group members will be grouped according to the part of the instrument they play. The group of flying instrument players, consisting of 7 people, will focus on practicing the technique of playing the terbang. They will be guided to understand the right rhythm, coordination of movements, as well as dynamic arrangements in the use of the instrument. The vocal group, with 6 members, will deepen their vocal quality through practicing articulation, expression, and appreciation of the meaning of the Islamic verses performed. The grouping of instrument assignments can be seen in the following table:

Table 1. Grouping of group members according to instrument section

Number	Member name of Sukarol Munsyid	Instrument
1	Fandi Irawan	Lead Vocal
2	M. Nur Azizi	Backing Vocal voice 1
3	M. Khoirudin	Backing Vocal voice 2
4	Misbahul Amin	Backing Vocal voice 3
5	M. Alin Hizbullah	Backing Vocal bass sound
6	M. Nur Faizin	Beater (<i>Inti Lanangan</i>)
7	M. Maulana Irfani	Beater (<i>Inti Wedokan</i>)
8	M. Anas Yusuf	Beater (<i>Nggolong Lanangan</i>)
9	Irfan Darmawan	Beater (<i>Nggolong Wedokan</i>)
10	M. Firdaus Agung	Beater Bass
11	M. Ismail Fanani	Backup Backing Vocal voice 2
12	M. Ulil Albab	Backup Backing Vocal voice 3
13	M. Firdaus Darul	Backup Backing Vocal voice bass

The time allocation for learning activities will be divided proportionally between technical exercises for playing instruments and vocals. The instrument section will have sufficient time to practice detailed instrument playing techniques, while the vocal section will involve intensive training to improve vocal quality. The total time allocation in learning hadrah in the Sukarol Munsyid group is around 2-3 hours.

The learning material will include the song used in this Hadrah Al-Banjari game, namely "Nurul Musthofa". This learning plan includes grouping members according to the role of the instrument, a balanced time allocation between technical instrument and vocal training, and learning material through one of the songs in the Hadrah Al-Banjari tradition. This plan was made to provide a comprehensive and in-depth learning experience for the Munsyid Sukarol Group in mastering the art of Hadrah Al-Banjari music, especially in the presentation of the song "Nurul Musthofa". The results of the planned learning are in the form of a performance video that will be uploaded on the Youtube channel on the "Suka Sukarol Munsyid" channel.

B. Implementation of Hadrah Al-Banjari Music Learning in the Munsyid Sukarol Group

Learning implementation is the process by which knowledge, skills and understanding are conveyed and acquired by students. It involves a series of activities and methods to support the teaching-learning process. According to Santoso Sastropoetro (1982: 183) implementation is defined as a certain effort or activity carried out to realize the plan or program in reality. According to Triwiyanto (2015: 178) The implementation of learning is the implementation of the learning plan, including preliminary, core and closing activities. From this understanding, it can be said that the implementation of learning has 3 stages which are useful as a form of implementation of the learning plan that has been made. The three stages include the Introduction Stage, the Core Stage and the Closing Stage.

a) Introduction Phase

The preliminary phase in planning Hadrah Al-Banjari learning in the Sukarol Munsyid Group begins with the creation of initial conditions that inspire and arouse students' interest. The approach taken aims to create an attractive atmosphere, introduce learning objectives and instill high motivation in the learning process. In creating an interesting atmosphere, the introduction to the learning objectives is clearly conveyed to the participants. These objectives include developing technical skills in playing musical instruments, improving vocal quality, and deep understanding of the Islamic verses in the song "Nurul Musthofa". Motivation in this learning was shaped as an opportunity to create a complete work, a concept of Hadrah Al-Banjari playing that would be an asset for online performances (YouTube).

Therefore, participants' readiness is built from the start to create a piece that not only meets the quality standards of Hadrah Al-Banjari music, but also becomes a representation of their ability and dedication in this art. After creating an inspiring atmosphere and introducing the learning objectives, the move to the core stage begins with a profound moment of prayer together. Praying together is not only a form of religion, but also a means to seek blessings in the creation of musical works that will be performed. This moment of prayer is a strong beginning to unite the spirit, desire, and dedication of Sukarol Munsyid members in learning, creating, and bringing solemnity in the development of Hadrah music that they will present.

b) Core Phase

In the core phase, the Hadrah Al-Banjari learning process for the Sukarol Munsyid Group focuses on achieving the desired competencies of technical skills in playing musical instruments, improving vocal quality, and deep

understanding of the Islamic verses presented. Learning strategies and methods are carefully selected to ensure deep understanding and development of the required skills. The learning strategy used in this lesson involves learning in a group context, divided into a flying group and a vocal group. This is done with the aim that learning can run effectively.

a. Learning Methods

After grouping based on their respective roles, the trainer provides direction in the Al-banjari hadrah learning process by utilizing various learning methods. The main purpose of using these methods is to facilitate the educational process between trainers and members of the Sukarol Munsyid group, so that hadrah material can be delivered more easily understood by students. Based on the results of the research, the learning methods used in this lesson include:

1) Exercise Method

This method is consistently applied by the Munsyid Sukarol Group, both when they have a performance schedule and when there is no performance schedule. They hold rehearsals once every two weeks. The purpose of these rehearsals is to work on new songs, deliver new material and hone the potential of the group members so that they continue to grow. The training approach of the Munsyid Sukarol Group strongly emphasizes the stabilization of song composing, which in the context of this research learning is the Nurul Musthofa song. This is done repeatedly in order to be presented well. In addition, there are other factors that determine the progress of the Munsyid Sukarol Group, namely the application of strict rules of discipline during rehearsals and performances. One of the rules enforced is time discipline, by imposing fines on members who are late for rehearsals where these fines will be included in the group's specialty to be used in the procurement of costumes, purchase of snacks during rehearsals, and other needs that support group activities. This discipline policy is binding on all members. This training method aims to ensure that the group's performances are always interesting, of higher quality, and to continue to increase knowledge in presenting the latest Hadrah Al-Banjari works, so that they remain relevant and dynamic in the times.

2) Peer-to-peer method

In the context of learning Hadrah Al-Banjari in the Sukarol Munsyid Group, the peer tutor learning method is the approach used. This is due to the presence of alumni who have become foundations and experienced players in Hadrah competitions and

performances according to the results of the researcher's interview with cak Fandi who is one of the alumni and is the "head" of the Sukarol Munsyid group. "Sukarol Munsyid practices with the children. Seniors who are experienced in participating in competitions and events take care of younger siblings who are not proficient (Interview: Fandi, 2023)".

According to Abu Ahmadi and Joko Tri Prasetya, (2005:17) Peer Tutors are students of the same age who are appointed or assigned to help their friends who are having difficulty learning. Alumni, who have established experience in Hadrah competitions and performances, act as tutors. These peer tutors bring a strong experience and in-depth understanding of the flying and vocal techniques in Hadrah Al-Banjari.

a) Hadrah Percussion Instrument

The percussion instruments referred to in this study are divided into two, namely Rebana and Bedug Bass. According to Jaelani, (2007: 175) rebana comes from the word "rabbana", which means prayer and praise to God. Rebana is a type of percussion instrument used in Hadrah performances. According to Rima (in Adelia 2022) Rebana Hadrah is generally used as an accompaniment for songs that have Islamic religious nuances, including prayers, advice, and praise delivered in Malay, Arabic, or Indonesian. While the bass drum in Hadrah is a type of drum that acts as a percussion instrument that produces low or bass sounds. In hadrah playing, especially in the Sukarol Munsyid group, this instrument is used to provide a deep dimension of sound and provide a strong rhythmic foundation to the performance. Both instruments consist of a wooden frame covered with an animal skin membrane stretched over it. The technique of playing a Hadrah instrument involves tapping the rim using the fingertips and if you want to produce a louder sound, the technique is to play it using two or three fingers (Pewarta in Adelia, 2022). In playing the instrument terbang in learning the presentation of Nurul Musthofa songs in this study, the technique of playing the beat pattern can be seen in the following table:

Table 2. pattern of beat in Nurul Musthofa's song

Instrument	Pattern of beat
<i>Dasaran Lanangan</i>	DT DDD TDT DDD T...
<i>Nggolong Lanangan</i>	
<i>Dasaran Wedokan</i>	DTT DDDT T...
<i>Nggolong Wedokan</i>	D T DDT T...
<i>Bedug Bass</i>	DG DT DT.DT ...

Description Rebana Reading:

D : Duk

T : Tek

Bass Drum Reading Description:

DG: Dung

DT : Dut

The form of music presented in Nurul Musthofa songs has the same form of music as other songs where the form of dasaran lanangan and nggolong wedokan has the same musical pattern while for dasaran wedokan, nggolong wedokan and Bedug Bass also follows the basic rules. "The rules of playing banjari ngge are the same as other songs only dasaran, up and down (Interview: Alin, 2023)".

b) Vocal

Vocals in this study are an important element in the execution of Hadrah Al-Banjari music. The use of vocals is not only an introduction to the melody, but also carries the meaning of Islamic verses which are the core of the whole performance. Vocal techniques in Hadrah al-banjari are in line with vocal techniques in other musical genres. Vocals in Hadrah al-banjari are considered part of the choir. According to Listya, (2012) Choirs require technical mastery, unity, and cooperation built within the choir group itself. The learning material worked on in this study is the song "Nurul Musthofa" which can be seen in the following figure:

نُورُ الْمُصْطَفَى

حَبِيبِي مُحَمَّدٌ خَيْرُ الْمُرْسَلِينَ	نُورُ الْمُصْطَفَى مَلَأَ الْأَكْوَانَ
اللَّهُ الْجَلِيلُ أَعْطَاكَ الْكَمَالَ	اللَّهُ الْجَلِيلُ أَعْطَاكَ الْجَمَالَ
حَبِيبِي مُحَمَّدٌ خَيْرُ الْمُرْسَلِينَ	يَا شَمْسَ الْكَمَالِ يَا نُورَ الْعَيْنِ
كَمْ حُبِّ رَاحٍ إِلَى الْحَرَمَيْنِ	نُورُكَ الْوَضَّاحُ مَالِكُ الْأَرْوَاحِ
حَبِيبِي مُحَمَّدٌ	خَيْرُ الْمُرْسَلِينَ
كَذَاكَ فَضْلًا بِالْعَادِ الْأَعْلَى	دَنَا فَتَدَلَّى قَابَ قَوْسَيْنِ
حَبِيبِي مُحَمَّدٌ	خَيْرُ الْمُرْسَلِينَ
يَا اللَّهُ يَا بَدِيعَ بَلَدِنَا جَمِيعَ	حَضْرَةَ الشَّفِيعِ خَيْرِ الشَّقَائِينِ
حَبِيبِي مُحَمَّدٌ	خَيْرُ الْمُرْسَلِينَ

Nurul Musthofa Nurul Musthofa
Mala Al-Akwaan Mala Al-Akwaan
Habibi Muhammad Muhammad
Muhammad Khoiril Mursalin
Allahul Jalal Athokal Jamal
Allahul Jalal Athokal Jamal
Ya Syamsal Kamal Ya Nurol 'Aini
Nurul Musthofa Nurul Musthofa
Mala Al-Akwaan Mala Al-Akwaan
Habibi Muhammad Muhammad
Muhammad Khoiril Mursalin
Kafaka Fadhlana Fil 'Ulal A'laa
Kafaka Fadhlana Fil 'Ulal A'laa
Danafatadalla Khobal Khusain
Nurul Musthofa Nurul Musthofa
Mala Al-Akwaan Mala Al-Akwaan
Habibi Muhammad Muhammad
Muhammad Khoiril Mursalin

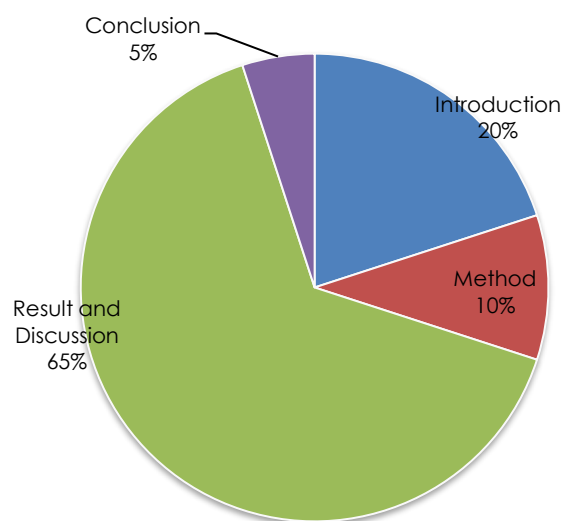


Chart 1. Weight of written parts

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Table 1. Style and Function

Not	Style	Function
1	Solah_Title	Title
2	Solah _Abstract Body	Abstract
3	Solah _Keyword	Keywords
4	Solah _Author	Author
5	Solah _Heading 1	Title (<i>Bold</i>)
6	Solah _Heading 2	Sub-heading (<i>bold</i>)
7	Solah _Heading 3	Sub-sub Title (<i>italic</i>)

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The discussion of research results must refer to the results of research conducted or the results of previous research that have been published in scientific journals. Solahs refer to credible sources, which are written by experts in the field and go through a review or editing process before being published.

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Images include graphs, photos, diagrams, charts, maps, plans, and other images. Illustrations in the form of photos, diagrams, charts, maps, or plans generally do not have much else that can be modified

to change the appearance of the illustration. Image sequence number: Arabic numerals with chapter/subject identity without chapter identity (scientific work) using insert captions in the word system. The caption is written below the picture. **Image resolution >300 dpi.**



Figure 1. Butoh and bolo kurowo scene

4. CONCLUSION

This section contains the conclusions of the results of the research conducted. In order for this template to be applied in an orderly manner, the author can download the template and save the file on a personal computer by changing the file name, then overlay the text in this template with the author's article, preferably gradually, without removing the subtitles, without changing the formatting.

AUTHOR CONTRIBUTIONS

Write down the contribution and description of each member's duties in the research conducted briefly and clearly. This does not apply if the study is single or there are no study members.

ACKNOWLEDGMENTS

You can write a thank you note to anyone who supports the research, individually or institutionally

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