

**RECEPTION OF AL-QUR'AN IN THE MUSIC ALBUM KADO
MUHAMMAD KIAI KANJENG**



THESIS

**Submitted to fulfill one of the requirements of obtaining a Bachelor's Degree in
the Faculty of Ushuluddin and Humanities in the fields of Qur'anic Science and
Tafseer**

Submitted by:

HIKAM MAULA AZMI DAULA

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**FACULTY OF USHULUDDIN AND HUMANIORA
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SEMARANG

2024

DECLARATION

DECLARATION

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1804026123

ADVISOR PAGE

ADVISOR PAGE

RECEPTION OF AL-QUR'AN IN THE MUSIC ALBUM KADO MUHAMMAD
KIAI KANJENG



THESIS

Submitted to fulfill one of the requirements of obtaining a Bachelor's Degree in the
Faculty of Ushuluddin and Humanities in the fields of Qur'anic Science and Tafseer.

Submitted by:

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SUPERVISOR NOTES

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Dear,

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KADO MUHAMMAD KIAI KANJENG

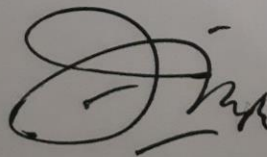
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Has been approved by the Thesis Examination Board of the Faculty of Ushuluddin and Humanities State Islamic University Walisongo Semarang on 28th of June 2024 and has been accepted as one of the requirements for obtaining a Bachelor of Religion in Ushuludin and Humanities Science.

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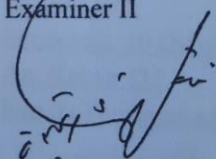
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MOTTO

إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا

***"Indeed, Allah and His angels invoke blessings upon the Prophet (peace be upon him).
O you who believe, invoke Allah's blessings upon the prophet and salute him with
respect."***

(QS. al-Ahzab 56)

*

"Music is an expression of spiritual longing and love"

(Jalaludin Rumi)

*

***"Art is part of the beauty created by God. Music, as an art form, has the potential to
move the human heart and soul"***

(M. Quraish Shihab)

*

Don't BE a Lazy

*

"Malas itu Dosa!"

(Cak Nun)

*

DEDICATION

I dedicate my work to:

My parents and My teachers,

*Asli Ma'rifatul Chasanah and Muthi' Ali, and Hanik Rachmawati and Mohammad Yasin
this academic word finished because of you both. I always pray for the best. I hope you in a
healthy and blessed life. You support behind of my life with every grace in prayer. The best
power of a parent's grace to their son. Thank you for all the support and grace you gave to
me.*

*

*All of my beloved lectures for giving me the best experience, knowledge, and inspiration for
my academic journey*

*

A big FUPK family and qur'anic sciences and interpretation department members

*

A big Metafisis Teather family

*

A big Jawara family

*

A big KAMI family

*

And everyone who accompanied me to finish this research work.

*

TRANSLITERATION

The transliteration of Arabic words used in writing this thesis is guided by the “Arabic-Latin transliteration guidelines” based on the joint decree of the minister of religion and religion and the minister of education and culture of the Republic of Indonesia number: 158/1987 and number 0543b/u/1987. The description is as follows:

I. Consonant

Arabic consonant phonemes in the Arabic writing system are denoted by letters, in this transliteration some are denoted by letters some are denoted by signs, and some by letters and signs at the same time. Below is a list of Arabic letters and their transliterations with Latin letters.

Arabic Words	Name	Latin Words	Information
ا	<i>Alif</i>	Note symbolized	Not symbolized
ب	<i>Ba'</i>	b	be
ت	<i>Ta'</i>	t	te
ث	<i>Sa'</i>	ṡ	es (With dot below)
ج	<i>Jim</i>	j	je
ح	<i>Ha'</i>	ḥ	ha (with dot below)
خ	<i>Kha'</i>	kh	Ka and ha
د	<i>Dal</i>	d	de
ذ	<i>Zal</i>	ẓ	zet (with dot above)
ر	<i>Ra'</i>	r	er
ز	<i>Za'</i>	z	zet
س	<i>Sin</i>	s	es
ش	<i>Syin</i>	sy	Es and ye
ص	<i>Sad</i>	ṣ	es (with dot below)
ض	<i>Dad</i>	ḍ	de (with dot below)

ط	<i>Ta'</i>	ṭ	te (with dot below)
ظ	<i>Za</i>	ẓ	zet (with dot below)
ع	<i>'ain</i>	‘	Interval comma on top
غ	<i>Gain</i>	g	ge
ف	<i>Fa'</i>	f	ef
ق	<i>Qaf</i>	q	qi
ك	<i>Kaf</i>	k	ka
ل	<i>Lam</i>	‘l	‘el
م	<i>Mim</i>	‘m	‘em
ن	<i>Nun</i>	‘n	‘en
و	<i>Waw</i>	w	w
هـ	<i>Ha'</i>	h	ha
ء	<i>Hamzah</i>	‘	apostrof
ي	<i>Ya</i>	y	y

II. Double consonants because syaddah is written in double

متعددة	Are written	<i>Mu'addidah</i>
عدّة	Are written	<i>'iddah</i>

III. Ta'marbutah at the end of the word

- a. When turned off, it is written h

حكمة	Are written	<i>Hikmah</i>
جزية	Are written	<i>jizyah</i>

- b. If it is followed by the suffix 'al' and the second reading is separate, then it is written h

كرامة الأولياء	Are written	<i>Karāmah al-auliya</i>
----------------	-------------	--------------------------

- c. When ta'marbutah lives or with harakat, fathah, kasrah and dhammah are written t

زكاة الفطر	Are written	<i>zakātul fiṭri</i>
------------	-------------	----------------------

IV. Short Vowels

— َ —	Fathah	Are written	<i>a</i>
— ِ —	Kasrah	Are written	<i>i</i>
— ُ —	Dammah	Are written	<i>u</i>

V. Long Vowels

1.	<i>Fathah + alif</i> جاهلية	Are written	<i>ā jāhiliyyah</i>
2.	<i>Fathah + ya' death</i> تنسى	Are written	<i>ā tansā</i>
3.	<i>Kasrah + ya' death</i> كريم	Are written	<i>ī karīm</i>
4.	<i>Dammah + wawu death</i> فروض	Are written	<i>ū furūd</i>

VI. Double Vowels

1.	<i>Fathah + ya death</i> بينكم	Are written Are written	<i>ai</i> <i>bainakum</i>
2.	<i>Fathah + wawu death</i> قول	Are written Are written	<i>au</i> <i>qaul</i>

VII. Short vowels that are sequential in a word separated by an apostrophe

الانتم	Are written	<i>a'antum</i>
أعدت	Are written	<i>'u'iddat</i>
لئن شكرتم	Are written	<i>la'in syakartum</i>

VIII. Adjective alif + lam

- a. When followed by qomariah, it is written L (el)

القرآن	Are written	<i>Al-Qur'ān</i>
القياس	Are written	<i>Al-Qiyās</i>

- b. When followed, the letter syamsiyah is written using the letter syamsiyah that follows it and omits the letter l (el).

السماء	Are written	<i>as-Samā'</i>
الشمس	Are written	<i>Asy-Syams</i>

IX. Writing sentence sequence words

ذوي الفروض	Are written	<i>Żawi al-furūd</i>
أهل السنة	Are written	<i>Ahl as-Sunnah</i>

X. Exception

This literacy system does not apply:

- Arabic vocabulary that is not common in Indonesian and is found in the general dictionary of the Indonesian language, for example Qur'an, hadith, madhhab, sharia, pronunciation.
- The title of the book uses Arabic words but has been patented by the publisher, such as the title of the book Al-Hijab.
- The author's name uses Arabic names but comes from countries that use Latin letters, for example, Quraish Shihab, and Ahmad Syukri Soleh.

- d. Nema publishers in Indonesia use Arabic words, for example, Toha Putra, Toko Hidayah, and Mizan.

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بسم الله الرحمن الرحيم

Thank God *Alhamdulillah* is always spoken for all the works of Allah the Most Creative, the process of creation from Your provisions always gives extraordinary wisdom. Thanks also always poured out to his lover the Prophet Muhammad SAW. who always gives mercy to the universe, so that finally the author can complete this thesis “*Reception of The Qur'an In The Music Album Kado Muhammad Kiai Kanjeng*” so that the requirements for applying for a Strata one (S1) degree at the Faculty of Ushuluddin and Humanities Walisongo State Islamic University Semarang.

The author also realizes that the preparation of this thesis will not be realized without the help, guidance, and encouragement from various parties. Therefore, with all humility, the author expresses his deepest gratitude to:

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In the end, the author is fully aware that the writing of this thesis has not reached perfection in the true sense, but the author hopes that this work can be useful for the author himself in particular and for readers in general.

Semarang, June 15th 2024

The Writer



Hikam Maula Azmi D

1804026123

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ABSTRACT

The study entitled "Reception of the Qur'an in the Music Album Kado Muhammad Kiai Kanjeng" looks at how the Qur'an is accepted and interpreted in the lyrics of songs from the Muhammad Gift Album, performed by the Kiai Kanjeng music group. The main purpose of this study is to find out how the messages of the Qur'an are portrayed in the songs of the album, as well as how people receive and interpret these messages, and what the values of Qur'anic verses contained in the music album "Kado Muhammad" from Kiai Kanjeng. Descriptive-explanatory methods are used to collect data through documentation, and literature review. The song lyrics from the Kado Muhammad Album are the primary data of this study, and the secondary data is obtained from various relevant literature. Each song on the album has a deep meaning and is related to the message of the Qur'an, according to the study. The reception theory of Robert Jauss and Wolfgang Iser is used as the main framework of analysis. Jauss's theory helps to understand the audience's "horizon of expectations" and how the values and norms they carry affect their interpretation of lyrics based on the teachings of the Qur'an. Meanwhile, Iser's theory provides insight into the active role of listeners in shaping the meaning of the text through the process of filling in the "space" in the lyrics of the song. The results of the study show that the lyrics in this album not only convey moral and spiritual messages but also function as a medium of reflection for listeners. The attitude is described in the song "Tak Sudah-Sudah" The song "Tak Sudah-Sudah" describes the arrogant attitude of human beings who often violate oaths even though they swear in the name of the holy book, which is associated with QS. Luqman: 18 about the prohibition of being arrogant and haughty. The Qur'anic elements presented in the lyrics of the song can invite the audience to reflect on their lives, evaluate their spiritual values, and deepen their understanding of Islamic teachings. The messages of the Qur'an are conveyed aesthetically and can be accepted by various communities through the album Kado Muhammad by Kiai Kanjeng. In addition, this research adds to research on the reception of the Qur'an in the context of culture and art and offers a new perspective on creative methods for spreading religious messages. This research is crucial to gaining a better understanding of how the art of music can be used as a communication tool to spread the values of the Qur'an. It will also help broaden cultural and artistic perspectives on Qur'anic interpretation

Keywords: Reception of the Qur'an, Music Album, Kiai Kanjeng, Kado Muhammad.

CHAPTER I

PRELIMINARY

A. Background

As a holy book, the Qur'an received an overwhelming reception from its admirers. The most obvious reception is the hermeneutical reception, in which the Qur'an has produced hundreds of books of exegesis throughout history, and the writing of this explanation will continue to flourish until the end of time. In addition, the Qur'an is also culturally and aesthetically receptional. That many Muslims do not fully understand how to read a tafsir, let alone understand it. But there is another solution to the offering, which is to apply through literary works and works of art, including in this case the art of music.

One of the roles of music art is as a mediator. Music is one branch of art used as a means of communication. Music is one of the most effective mediums for conveying messages and values to the community. In the Indonesian context, music has an important role in social and cultural life, including in the spread of religious teachings. The music itself can affect the emotions of its audience through all aspects of life. The purpose or moral message contained in the verse of a song is more communicative because music can simultaneously entertain the listener. The effectiveness of music as a means of communication is because the message conveyed in song verses is not only general messages such as romance and social society, but can also contain religious messages¹.

Kiai Kanjeng as it is known by the public today is a music group, played by a group of people with gamelan and conventional musical instruments. But in general, the history of Kiai Kanjeng itself is about the concept of scales on traditional musical instruments which are also familiarly called gamelan, and this is the concept of Novi Budianto.² Just like Javanese gamelan in general, the material and shape both depart from the concept and system of scales using

¹ Yusuf Al-Qardhawi, *Islam dan Seni*, (Bandung: Pustaka Hidayah, 2000), cet. 1, h. 12

² Novi Budianto adalah seorang seniman dari Yogyakarta, sebelumnya ia merupakan seorang yang menekuni kesenian dalam bidang teater di Gandrik. Ia bukan sekedar aktor saja namun ia juga sebagai penata musik dalam sebuah pementasan Teater Gandrik. (<http://archive.ivaa-online.org/pelakuseni/novi-budianto-1>) di kutip pada 3/11 (12.57 WIB) 2023.

pentatonic tones, which are divided into two types of tones, namely pelog and slendro.³

Kiai Kanjeng as a music group certainly releases a work in the form of a single or album. A single in music is an original work containing verse and instrumentals. An album is a collection of singles created that are collected in the album space⁴. An album has a matching subject, atmosphere, or sound, even a form of design to express a message or tell a story musically. Albums can also describe a grouping of recordings made by a place of recording that can be called the label of an audio recording. In this case, not all music can be combined in harmony, therefore the chords that exist in all musical instruments in the world have different chords.⁵

The album *Kado Muhammad* is a musical work of Kiai Kanjeng and Emha Ainun Najib who achieved a high level of religiosity and popularity in the New Order years, this has a deep message and impression of an interpretation of the holy verses of the Qur'an. The album has music hums and poems accompanied by gamelan - gamelan Kiai Kanjeng. This is the fact that chords played with pentatonic tones are collaborated with diatonic tones, verses and a combination of colorful arrangements, ranging from beats or beats, orchestrations, and dynamics that blend so that they harmonize with the verses of songs and poems in this case make ordinary people call "strange" but magical.⁶

In 1996 Kiai Kanjeng together with Emha Ainun Nadjib released his first album entitled "*Kado Muhammad*". The release of the album "*Kado Muhammad*" can be said to be successful in attracting attention from a wide

³ Mustofa, Helmy., *Album Kado Muhammad Untuk Secular Spheres*. Yogyakarta, (dikutip pada 10:20 WIB), 2018.Caknun.com

⁴ Kemendikbud, BPPB. *Kamus Besar Bahasa Indonesia*, 2017.

⁵ Yusran Surya Raming, *Implementasi Akor Substitusi Dalam Komposisi Musik "Dayu"*. Jurnal tugas akhir ISI Yogyakarta, 2020.

The chord is the scale of a collection of musical instruments, and historically there were only three scales, but over time it was multiplied by music masters. Achord can also be interpreted as a combination of pitch intervals arranged in a certain format in a piece of music. (*pengertian, fungsi, rumus dan simbolisasi akor dalam musik. Kompas.com*)

⁶ Mustofa, Helmy., *Album Kado Muhammad Untuk Secular Spheres*. Yogyakarta, Caknun.com (dikutip pada 10:20 WIB), 2018.

audience. Proof that the album received extraordinary attention from the wider community was invited in various countries such as Malaysia and several cities on the European continent. In this album, Kiai Kanjeng wants to bring out religious nuanced music complete with a complex exploration of musicality, as well as deep lyrics that breathe Islam that are completely different from most other music groups that emerged at that time.⁷

One of the music groups that stands out in combining musical elements with Islamic da'wah is Kiai Kanjeng. Through the album "Kado Muhammad", Kiai Kanjeng tries to convey the messages of the Qur'an in a way that is more easily accepted by various groups of people. Kiai Kanjeng's "Kado Muhammad" album presents a combination of musical art and religious messages, which is designed to deepen people's understanding and appreciation of the teachings of the Qur'an. In this album, the lyrics taken from the Qur'an or inspired by the verses of the Qur'an are accompanied by melodious and touching music. However, how exactly does the public receive the message of the Qur'an conveyed through this musical medium? Are the lyrics in the album able to strengthen people's understanding and appreciation of Islamic teachings?

The description of the statement of Emha Ainun Nadjib and Kiai Kanjeng himself in the documentation of the cassette that circulates this album is a tape of greeting between human hearts. In the sentence is written "This is a type of greeting between human hearts. God willing, it is not a 'career' tape. Not an album's ambition. Not the music of my existence or Kiai Kanjeng. Nor are they numbers of performance. Because, what many of us 'have are the don'ts", from this statement that the author is motivated by how the music album is in the view of the reception of the Qur'an.⁸

In this context, research on the reception of the Qur'an in the album "Kado Muhammad" by Kiai Kanjeng is very relevant. Reception, according to the theory put forward by Robert Jauss and Wolfgang Iser, focuses on how the reader (or in this case, the listener) receives and interprets the text. This

⁷ Fatkhun Nur Roni, Ahmad. *Musik Kiai Kanjeng Dalam Acara Maiyah Mocopat Syafaat Di Tamantirto Kasihan Bantul*. (Yogyakarta, 2016).

⁸ Dokumentasi kaset pita Kado Muhammad "Emha Ainun Nadjib dan Kiai Kanjeng". 24 Juni 1998.

reception theory emphasizes the importance of the interaction between the text and the reader, as well as how the understanding and meaning of the text are shaped by the reader's experience and socio-cultural background (Jauss, 1982; Iser, 1978).⁹

This research will explore how listeners of the album "Kado Muhammad" receive and interpret the messages of the Qur'an conveyed through music. Content analysis will be carried out on the lyrics in the album to understand the theme and message conveyed. The content of the album has its connections, including; *Kado Muhammad, Tombo Ati, Parados, Rayap, Besi Dan Gelombang, Engkau Menjelang, Kemana Anak - Anak Itu, Jalan Sunyi, Tak Sudah - Sudah*. This is a series of songs in the album Kado Muhammad, where researchers capture the lyrics of the song containing meanings contained in the Qur'an and Hadith.

In compiling the theoretical foundation and methodology of this research, various academic and literature sources will be used to ensure the accuracy and relevance of the analysis. Key sources include the works of Robert Jauss and Wolfgang Iser on reception theory, as well as literature related to da'wah through music and the study of Kiai Kanjeng.

Thus, this research is expected to make a significant contribution to understanding the dynamics of the reception of the Qur'an through music, as well as developing a more effective da'wah approach that is to the needs of contemporary society.

B. Problem Statement

Related to the description of the background of the problem above, the author of this study formulated the following problem:

1. How is the reception of the Qur'an in the music album Kado Muhammad Kiai Kanjeng?
2. What is the Qur'anic value included in the music album Kado Muhammad Kiai Kanjeng?

⁹ Jauss, Hans Robert. *Toward an Aesthetic of Reception*. Minneapolis: University of Minnesota Press, 1982.

C. Research Objectives and Benefits

1. Research objectives

The purpose of writing this thesis is to find out:

- a. The form of Qur'anic reception of Kiai Kanjeng's Kado Muhammad Album.
- b. The qur'anic value is included in the music album Kado Muhammad Kiai Kanjeng.

2. Research Benefits

The benefits of this research include:

a. Theoretical Benefits

- 1) This research is expected to contribute information and thoughts to develop the Science of Al-Qur'an and Tafsir, especially regarding the reception of Al-Qur'an on Kiai Kanjeng's Kado Muhammad Album.
- 2) This research is also expected to be a consideration or comparison material for further research for students of Al-Qur'an Science and Tafsir UIN Walisongo Semarang.

b. Praxis Benefits

With this research, it is hoped that it can be a reference for researchers as well as listeners and connoisseurs of Kiai Kanjeng albums to know the process of creating these musical works through the interpretation of Qur'anic verses through the receptions they develop.

D. Literature Review

One of the requirements for the acceptance of research is the element of novelty, namely that the research has never been carried out by other parties. Therefore, to avoid similarities with other existing works, it would be better for this research to describe some previously existing scientific works related to (1) Reception of the Qur'an towards art and (2) music albums, as follows:

Some scientific works related to the reception of the Qur'an to works of art and literature include:

First, a thesis written by Sarah Afifah with the title Reception of the Qur'an in Larasmadya Art (Living Qur'an Study in Turgo Hamlet, Purwobinangun, Pakem, Sleman). Department of Al-Qur'an Science and Tafsir, Faculty of Ushuluddin and Islamic Thought, Sunan Kalijaga State Islamic University Yogyakarta 2017. The results of this study examine the Larasmadya Art, Larasmadya as a traditional Javanese musical performance art with Islamic nuances. The focus of the study in this research is to know the meaning of the Qur'an in the Larasmadya art group in Turgo Hamlet. The approach taken in this research is phenomenological. Different from previous research, what wants to be conveyed about this research is that the author reveals the reception of the Qur'an in the music album and that there is a tangent point in the music album Kado Muhammad against the Qur'an and tafsir.

Second, in the Journal of Qur'anic and Hadith Sciences Studies - ISSN, by Muchamad Khosim UIN Sunan Kalijaga Yogyakarta entitled Qur'anic Aesthetic Reception in Rock Sholawat Music Rofa Band in Bantul Yogyakarta, 2019. The research aims to explore the aesthetic reception carried out by a Kyai at the Roudotul Fatihah Islamic Boarding School towards music in a music community called Rofa Band. The results of this study show that the reason for the formation of the Rofa Band by Gus Fuad was motivated by first, Gus Fuad's anxiety about the rampant influence of Western music on society, second, the encouragement of one of his teachers, and third, Gus Fuad's desire to convey the Prophet's message of love through music. Therefore, the meaning of Rofa Band's songs is that Gus Fuad wants to convey the great love and affection of the Prophet to his people. Different from previous research, the author reveals the same thing about the reception of the Qur'an but with a different object. that object is the music album Kado Muhammad from Kiai Kanjeng.

Third, research on the reception of the Qur'an conducted by Fahrudin entitled Reception of the Qur'an in Social Media (Case Study of Ghibah Film in the Youtube Channel of Muslim Film Maker) UIN Sunan Kalijaga in Hermeneutics: Journal of Al-Qur'an Science and Tafsir ISSN 2354-6204 EISSN 2549-4546, 2020. This research intends

to conduct a study of the reception of the Qur'an on social media, especially regarding the Ghibah movie that airs on YouTube. The conclusions of this study are first, the group of scenes in the Ghibah movie perceives three pieces of verse 12 of Surah al-Hujarat, namely believers are prohibited from gossiping, eating the flesh of the corpse of the gossiped person, and the command to fear. Then this movie is perceived as hegemonic by the audience who agree and accept the contents of the message conveyed. Secondly, the idea of ghibah when contained in this movie underwent shrinkage and summarization from that found in the books of Tafsir. The scenes that appear and the text that appear in the movie become an important factor in the transformation. Different from previous research, in this case, the author reveals the reception of the Qur'an with different objects.

Fourth, Aliyatur Rofiah's thesis, Department of Al-Qur'an Science and Tafsir, Faculty of Ushuluddin and Islamic Thought UIN Sunan Kalijaga Yogyakarta 2017 entitled Al-Qur'an Reception in Ki Enthus Susmono's Wayang Kulit Performance (Case Study of Bima Ngaji Play). The focus of this research is the use of Qur'anic verses in Wayang Kulit performances and the meaning of the practice according to the puppeteer Ki Enthus Susmono and the studio members involved. This research uses a descriptive qualitative method by using a phenomenological approach. The data collection techniques used are free and involve observation, interviews, and documentation. Then the descriptive-explanatory method analyzes the data collected and the anthropological-interpretative theory offered by Clifford Geertz. Different from this research, in this work the author wants to reveal different objects from the same theory, namely the reception of the Qur'an.

Fifth, a thesis written by Kinanti Sekar Arum Prasetya Sejati entitled Reception of Alqur'an in the Metaphysical Theater Rumi World Poetry Musicalization Manuscript, majoring in al-Qur'an Science and Tafsir Faculty of Ushuluddin UIN Walisongo Semarang. The results of this study are to reveal the exegesis, aesthetic, and functional receptions in the script of the musicalization of the poetry of the world of Rumi

Eater metaphysical. And the meaning of the verse Qs. Al-mu'minun (40):78 and Qs. Yunus (40): 3-8 in the composition of a result of his research. From this research the author wants to reveal the same theory but with different objects that this research leads to the object of music albums whose forms also exist like poetry musicalization.

Sixth, Ahmad Fatkhun Nur Roni's thesis entitled *Kiai Kanjeng Music in the Maiyah Mocopat Syafaat Event in Tamantirto Kasihan Bantul*, in the final project of the s-1 program majoring in ethnomusicology at the performance art faculty of ISI Yogyakarta 2016. In this thesis, the reference taken from the author is how *kiai Kanjeng* which is a musical group whose initial idea was from Cak Nun created a set of instruments by Novi Budianto with instruments consisting of Bonang, Demung, Saron, Kendang, Suling, Drum Set, Tambourine, Violin, Electric Guitar, Electric Bass, and Keyboard. Through the arrangement of the songs, one of which is the song *Shohibul bait*, it can bring a wise, religious atmosphere and as a suggestion for prayer and reflection on the hearts and minds of the congregation and invites them to always remember Allah AWT, pray and expect Allah's Intercession through the help of the Prophet Muhammad SAW by praying and praying with these *Kiai Kanjeng* songs. The difference that exists from this research with what the author wants to convey is, how the music of *Kiai Kanjeng* with the *Muhammad Gift* album is analyzed with the theory of reception of the Qur'an.

Of all the works above about the study of both aspects of the reception of the Qur'an from aesthetic and artistic reception, and the music related to the *Muhammad Kiai Kanjeng* album that the author puts forward, in terms of material objects, the author has not found research on the reception of the Qur'an, especially on the *Muhammad Kiai Kanjeng Gift Music Album*.

E. Research Methods

By using a predetermined method, this aims as a guideline or research implementation instructions for researchers. Thus, the methods used in this study include:

1. Type of Research

This research uses the Descriptive Qualitative Method, that this research seeks to describe how the Qur'anic Reception of Kiai Kanjeng's Kado Muhammad Album is expressed from the Qur'an. The type of research is library research, which is research based on library data.

This research focuses on Kiai Kanjeng's Kado Muhammad Album by utilizing information media, music platforms, and documentation in the form of Kado Muhammad Album tapes. As well as related literature, and the lyrics of each song in the album which will be the main material in analyzing this research.

2. Data and Data Sources

The data used in this research includes primary data and secondary data. Primary data comes from the documentation of the lyrics of each song in the Kado Muhammad Albums, that I present in the attachment.

Secondary data comes from literature both from books, articles, theses, journals, and various references related to the Reception of the Qur'an Against Kiai Kanjeng's Kado Muhammad Album.

3. Data Collection Techniques

The stages of data collection are as follows:

- a. Documentation

This technique is done by utilizing written documents, images, photographs, or other objects related to Kiai Kanjeng's Muhammad Gift Music Album.

- b. Literature

That is, using various sources of information that discuss the analysis of the Qur'anic Reception of Kiai Kanjeng's Kado Muhammad Music Album. ranging from journal articles to previous and current research.

4. Data Analysis Technique

In analyzing the data, the process of tracking and systematically organizing library data will be described. The data analysis technique used in this research is descriptive-explanatory analysis.

Descriptive analysis is used to analyze the data from observations, documentation, and literature. By analyzing the lyric text in the album "Kado Muhammad" to identify the theme and message conveyed. In the context of this study, the lyrics of the album Kado Muhammad are described with the reception theory put forward by Robert Jauss and Wolfgang Iser, from this how the researcher receives and interprets the messages of the Qur'an in the album "Kado Muhammad". This reception theory provides a strong conceptual framework for understanding the dynamics of interaction between the text (in this case the lyrics of the song) and its receiver (the listener). Thus, this research will not only describe how the lyrics in the album are received by the public but will also explain the interpretation process that occurs in listeners when they listen to the songs in the album "Kado Muhammad". Meanwhile, the explanatory analysis aims to reveal the significance of the interpretation of the Quran and the values of the Quran in the Music Album Kado Muhammad Kiai Kanjeng.

F. Systematization of Writing

Chapter I is an introduction that explains the background of the problem formulation. In this chapter, the author limits the problem to be focused, after which it is also explained what the problem formulation is. Then it will be mentioned what the objectives and benefits of this research are, as well as a literature review of previous studies. In this chapter it is also explained what is the subject and object of research, in this chapter, it is also explained about the methodology used along with the explanation and reasons. Then the last one includes a writing systematic as an overview of this thesis.

Chapter II contains the theoretical foundation. This chapter explains the overview of reception theory, including the definition, description of reception figures, and the scope of reception theory itself. As well as the view of the

Qur'an towards music with the definition of music, and the scope of music itself as a supporting theoretical basis.

Chapter III writes and explains the lyrics of the songs contained in the Kado Muhammad Album, in this chapter the author describes the profile of Kiai Kanjeng, starting from the history of the music group's journey, the history of the Kado Muhammad music album, then writes the discography of the songs in the Kado Muhammad Album. In this chapter, the author also explains Music Albums such as the definition of music albums, and instrumentals with their scope and limitations.

Chapter IV is a data analysis that contains answers to the formulation of the problem, in this chapter, will be presented how the form of Quranic reception of the Kado Muhammad Kiai Kanjeng Album and how the significance of the interpretation of the Quranic verse in the Kado Muhammad Kiai Kanjeng Album.

Chapter V is a conclusion and provides academic and practical suggestions for research based on the research process.

CHAPTER II

DIMENSIONS OF RECEPTION AND MUSIC OF THE QUR'AN

A. Qur'anic Reception

1. Definition of Reception

Reception can be interpreted as a response, acceptance, or response. While literary reception is defined as the reader's response or acceptance of literary works. Literary value or literary work is impossible without the active participation of its recipient. Through the process of mediation, literary works enter into a horizon of experience that changes from simple recipients to critical receivers, from passive recipients to active receivers. The relationship between literary works and readers has aesthetic value as well as historical understanding, it is the result of a reciprocal process between literary works and readers.¹⁰

Explicitly the reader's discourse has not been a big concern in modern literary discourse. This fact occurs due to the tradition of strict interpretation and inheritance of the meaning of the text. This is due to a lack of attention to the fate of readers. Readers continue to experience bad luck without any appreciation for reading. That bad luck deserves to be questioned again in the crowd of modern literary discourse and in the decades that followed emerged serious figures in prosecuting the fate of readers.¹¹

Umar Junus expressed the opinion, that reception is part of the theory of post-structuralism¹², The reception of a literary text requires the

¹⁰ Niken, <http://eunikeyoanita.blogspot.com/2013/09/estetika-resepsi.html>, diakses tanggal 15 maret 2023.

¹¹ The development of reception theory began with Mukarovsky, an adherent of Prague Structuralism. Mukarovsky's greatest contribution was when he was able to summarize the concept of art as a system of dynamic signs. The function of literature is an active relationship between a literary work and the intended literary work, namely the reader. As a consequence of this thought, the reader gains the role of an important subject in the symbolic function of the literary work rather than its structure and then Jauss observes Mukaravsky's pioneering work and the theory is called *rezeptionaestetisch* (reception aesthetics) see, Timothy Bahti, "Translator/s Preface" dalam, *Toward an Aesthetic of Reception*, (Minneapolis: University of Minnessota Press. 1982), hlm.XXVII

¹² Post-structuralism is a paradigm that proposes objects that prioritize quality over quantity and do not exist with reality, but have been mixed with the reader's perception. This theory emphasizes that language creates a communicative world of relationships between some words and others, without depending on connections with "the outside"Post-structuralism is a paradigm that proposes objects that prioritize quality over quantity and do not exist with reality, but have been mixed with the reader's perception. This theory emphasizes that language creates a communicative world of relationships

influence and study of the influence of a literary text on the theory of reception itself and must include the reader.¹³ Where the reader gives meaning to the text so that it can give a response or reaction to it. The reaction can be passive, which is how a reader has an understanding of the text, or active, which is how the reader or listener can realize it.

Nyoman Kutha Ratna argued the word reception comes from the Latin *recipere* which means acceptance or reading.¹⁴ Meanwhile, according to Rachmat Djoko Pradopo, reception is a science of beauty (aesthetics) based on readers' responses to literary works.¹⁵

Reception that functions by default as a theory of literary studies appeared specifically around 1960. Some of the figures who represent him such as Norman Holland, Stanley Fish, Wolfgang Iser, and Hans Robert Jauss, these figures were influenced by Mukarovsky's phenomenological research and Gadamer's hermeneutics research, but in this study, the author focuses on the reception theory formulated by Hans Robert Jauss and Wolfgang Iser.¹⁶

The thought of the reader's reception boils down to the thoughts of Jauss and Iser. Both figures were early thinkers about reader reception. Jauss is recognized as the first influential figure in the transfer of the literary critic's gaze from the role of literary works to the role of the reader.¹⁷ Early in *Toward an Aesthetic of Reception*, Jauss hints that the reader's acceptance of a text is determined by the reader's horizon of expectation that develops in a historical event.¹⁸

between some words and others, without depending on connections with "the outside world. (di kutip pada 10:16 WIB, 4/11) 2023.

¹³Umar Junus, *Resepsi Sastra: Sebuah Pengantar*, (Jakarta: PT. Gramedia Pustaka Utama, 1985), hlm.104

¹⁴ He explained that it is the reader who plays a more important role in interpreting a text. See Nyoman Kutha Ratna, *Literary and Cultural Aesthetics*, (Yogyakarta: Pustaka Pelajar, 2007), h.277

¹⁵Rachmat Djoko Pradopo, *Beberapa Teori Sastra; Metode Kritik dan Penerapannya*, (Yogyakarta: Pustaka Pelajar, 2007), h. 7

¹⁶ Yoseph Yapitaum, *Pengantar Teori Sastra. Cet. I* (Indonesia: Nusa Indah, 1997), hlm.57

¹⁷ His full name is Hans Robert Jauss. He is one of the most influential figures of German literary criticism, especially after his work entitled *Literaturgeschichte als Provokation*. Later he wrote a book on aesthetic reception with the title *Toward an Aesthetic of Reception* which later placed him as a pioneer in the study of literary reception. See Paul de Man, "Introduction" in Hans Robert Jauss, *Toward an Aesthetic of Reception* Terj. Timothy Bahti (Minneapolis: University of Minnesota Press, 1983), hlm.vii

¹⁸ Hans Robert Jauss. *Toward an Aesthetic of Reception*, (Minneapolis: University of Minnesota Press, 1982), hlm.4

This is in contrast to Isser in his book *The Act of Reading: A Theory of Aesthetic Response*, he prefaced his statement with a phenomenological framework. According to him, in phenomenological art theory, one must consider not only the real text but also the act of involving responses to the text, it is the result of the concept of *Wirkung* (the effect or influence of literary texts, that is, how the text can direct the reader's reactions to it).¹⁹

In literature, "reception" is a theory that is concerned with the reader's response to a literary work. In the study of the Qur'an, reception theory deals with how the Qur'an is received by Muslim societies, and how they react to the Qur'an.²⁰

The reception of the Qur'an is a description of how people receive and react to the Qur'an by receiving, responding, utilizing, or using it either as a text containing syntactic arrangements or as a recorded mushaf that has its meaning or a loose set of words that have a specific meaning.²¹

So with this, the reception of the Qur'an in the music album Kado Muhammad Kiai Kanjeng is the acceptance of listeners from the wider community, especially music connoisseurs of the text of the Qur'an by receiving, reposting, utilizing, or interpreting it. So that it produces a passive reaction, where the author elaborates and explores the meaning of each music album's lyrics and interpretations from the listeners of the Muhammad Kiai Kanjeng Gift Album.

2. Reception Scope

The Qur'an as a literary work has a very strong aesthetic and emotional influence on readers and listeners of its poetic prose. Many conversions into Islam occur because of the aesthetic power of reading the Qur'an and not even a few people shed tears in their eyes. The text of the Qur'an in its applicative form invited psychological interest to the early generation of listeners and readers. The Qur'an can invite reactions and

¹⁹ Wolfgang Isser. *The Act of Reading: a Theory of Aesthetic Response*, (Baltimore and London: The Jhon Hopkins University Press. 1987), hlm.107

²⁰ [File:///E:/sabrini-damai Tradisi-Al-Qur'an-di-Indonesia.html](File:///E:/sabrini-damai%20Tradisi-Al-Qur'an-di-Indonesia.html), diakses pada 1 Maret 2023

²¹ Ahmad Rofiq, dkk, Isam, *Tradisi dan Peradaban*, (Yogyakarta: Bina Mulia Pres, 2012) h. 73.

arouse the psychological energy of readers and listeners to give very diverse responses.²²

The reception of the Qur'an is an interaction between listeners and the reading text which in this study is the text of the Qur'an. The reception of the text of the Qur'an is not a monological understanding, but rather a process of dynamically reproducing meaning between the reader and the text of the Qur'an. In literary criticism, the reception process is the embodiment of intellectual consciousness. The awareness arises from the contemplation, interaction, and process of the translator by the reader. Whatever is received by the reader, is then localized or concretized in the mind.²³

Ahmad Rafiq revealed that five Qur'anic language systems are used as the object of reception;

- a. *First*, the sound or font, for example like a phenomenon that occurs in an area. When a woman is pregnant, she is traditionally encouraged to read the first verse of Surah al-Takatsur, even though in terms of its meaning it is not at all related to the history between the letter and pregnancy. After being traced, it turns out that the reason for the tradition is so that the process of baby birth can take place by 'lugging', which is a smooth exit. So it can be understood that the phenomenon negotiates between birth by 'sluggish' and the rhyme of the sound of Surah at-Takatsur in the first verse.
- b. *Second*, judging from the word (morpheme), because it is considered a noble part of the holy book, the words in the Qur'an are used as a person's name. This is something that happens most often in the lives of Muslims.
- c. *Third*, sentences (syntak), for example, certain verses in the Qur'an that are used as mantras or talismans. There is a case in an area where celebrations, by reading the verse 'Walyatalattaf wala yushi'ironna bikum ahadaa' when a penalty kicks, then the ball will be a goal and will not be missed.

²² *Ibid*, Ahmad Rofiq, dkk, op.cit,h. 6

²³ Nur Kholis Setiawan, *Al-Qur'an Kitab Sastra Terbesar*, (Yogyakarta: elSAQ Press, 2005), h.

- d. *Fourth*, namely looking in terms of meaning (semantics) the use of verses in the Qur'an when certain conditions match their meaning.
- e. *Fifth*, function (pragmatics).²⁴

The various receptions are divided into three styles, including:

- a. Exegesis Reception, i.e. the text of the Qur'an is positioned as an Arabic text and linguistically meaningful. Examples of exegetical receptions manifest themselves in the form of Qur'anic interpretation practices and Tafseer's works. In terms of this research, the lyrics of the written and unwritten Kado Muhammad music album (which is sung by the vocalist) become the text that is received.
- b. Aesthetic Reception, The reception of the Qur'an is the acceptance of a text of the Qur'an and its effect. The study of the effect of a text in reception theory must include the role of the reader. The role of readers in the Kado Muhammad music album is the vocalist of the group, Emha. While aesthetics is the process of acceptance with eyes or ears, art experience, and taste of an object or appearance. Thus, in the aesthetic reception of the Qur'an, its implementation is inseparable from aesthetic aspects (beauty).²⁵

In this style of reception, the Qur'an is positioned as a text of aesthetic value (beauty) or received aesthetically. In other words, this reception seeks to show the inherent beauty of the Qur'an, among others, in the form of poetic and melodic studies contained in the language of the Qur'an. The Qur'an is received aesthetically, meaning that it can be written, read, voiced, or displayed aesthetically.

- c. Functional Reception, in this reception, the Qur'an is positioned as a book addressed to man to be used for a specific purpose. That is, the book of the Qur'an is man, either because he responds to an

²⁴ [File:///E:/sabrini-damai Tradisi-Al-Qur'an-di-Indonesia.html](File:///E:/sabrini-damai%20Tradisi-Al-Qur'an-di-Indonesia.html), diakses pada(01.00 WIB) 1 maret 2023.

²⁵ 2 Miftahul Jannah, Jurnal Ilmu Ushuluddin, Musabaqah Tilawah Al-Qur'an Di Indonesia (Festifalisasi Al-Qur'an Sebagai Bentuk Resepsi Estetis), Vol. 15, no. 2 Juli 2016 h. 88

event or wants to direct man (humanistic hermeneutics). Or used for certain purposes, both normative and practical purposes that encourage the birth of attitudes or behaviors.

Functional reception can manifest in the socio-cultural phenomenon of the Qur'an in society by reading, voicing, hearing, writing, using, or placing. The appearance can be from individual communal practices, regular or routine practices, incidental or temporary, material attitudes or knowledge, to social, customary, legal, and political systems. Thus became traditions of reception peculiar to the Qur'an. There are two lines of understanding in the Qur'anic tradition, namely transmission and transformation. Transmission means the transfer of knowledge and practice from generation to generation, while transformation is the change in the form of knowledge and practice according to the conditions of each generation.

B. Semiotics of The Al-Qur'an

1. Semiotics

The word semiotic comes from the Greek word Semeion, which means sign. Semiotics, or semiology, is the science that studies signs and sign systems. Signs can be anything that can be used to convey information, such as words, images, sounds, and objects. Semiotics seeks to understand how meaning is generated from signs, and how signs are used to communicate and interact with the world around us.²⁶

Key Elements in Semiotics;

- According to Ferdinand de Saussure, signs consist of two main components; Signifier, “The physical form of the sign, such as a sound in a word or an image in a visual representation”. And Signified, “The concept or meaning that the signifier represents”.

²⁶ Eco, Umberto. *The Role of the Reader: Explorations in the Semiotics of Texts*. Bloomington: Indiana University Press, 1979.

- Code is a system of rules that governs how signs are combined and interpreted. For example, grammar in verbal language or visual conventions in graphic design.
- Referents (Referents); “Referents are real objects or concepts that a sign refers to”. Some semiotic theories emphasize the importance of referents in the marking process.
- Denotation and Connotation; “Denotation is the literal or direct meaning of a sign” and “Connotation is an additional meaning or association brought by signs, often influenced by cultural and social contexts”.

Important Figures in Semiotics :

- a. Ferdinand de Saussure: The father of modern semiology who introduced the concepts of signifier and signified (Saussure, 1986).
- b. Charles Sanders Peirce: Developed a pragmatic theory of meaning that states that the meaning of a sign is determined by how it is used (Peirce, 1900).
- c. Umberto Eco: Italian semiologist best known for his work on popular culture and mass media (Eco, 1979).
- d. Roland Barthes: French semiologist best known for his work on mythology and fashion (Barthes, 1967).
- e. Yuri Lotman: A Russian semiosphere who developed the semiosphere theory which states that culture is a complex and interconnected system of signs (Lotman, 1970).

The application semiotics is used in a variety of disciplines to analyze meaning in a variety of contexts, including, Linguistics: Analyzing the structure and function of language, Literature: Analyzing literary texts and how meaning is generated, Media and Communication: Analyzing images, films, advertisements, and other forms of visual communication, Anthropology and Sociology: Studying symbolism and meaning in cultures

and societies, and Design and Visual Arts: Analyze how visual elements serve as signs to convey a message.²⁷

2. Literary Reception

The theory of reception was developed by Hans Robert Jauss and Wolfgang Iser as part of the aesthetics of reception. This theory focuses on how a literary work or text is received by the reader. This approach assumes that the meaning of a text lies not only in the text itself but also in the reader.

Hans Robert Jauss stated that literary works should be viewed from the point of view of the history of reception or how readers of different periods received the work. Jauss proposed the concept of "horizon of expectations" which describes the reader's expectations and understanding of the text at a certain time.²⁸

Wolfgang Iser Developed the concept of the "reader effect" which emphasizes the active role of the reader in shaping the meaning of the text. According to Iser, readers fill in the "blank spaces" in the text, and the reader's interpretation is influenced by their personal background, knowledge, and experience.²⁹

Research on the reception of the Qur'an in music looks at how Qur'anic texts or messages inspired by the Qur'an are received and interpreted by music listeners. Music has a unique ability to convey religious messages and values through a more emotional and artistic medium.

The Music Album "Kado Muhammad" by Kiai Kanjeng is an example of how music and art can be used as a medium to convey the messages of the Qur'an. Through lyrics taken from or inspired by verses of the Qur'an

²⁷ Eco, Umberto. *The Role of the Reader: Explorations in the Semiotics of Texts*. Bloomington: Indiana University Press, 1979.

²⁸ Jauss, Hans Robert. *Toward an Aesthetic of Reception*. Minneapolis: University of Minnesota Press, 1982.

²⁹ Iser, Wolfgang. *The Act of Reading: A Theory of Aesthetic Response*. Baltimore: Johns Hopkins University Press, 1978.

and accompanied by beautiful music, the album seeks to touch the hearts of its listeners and deepen their understanding of the teachings of Islam.

Using a semiotics approach, researchers can analyze how the lyrics in this album function as signs that convey religious messages. It involves identifying markers and signs in lyrics, understanding the cultural and musical context in which the signs are used, and interpreting the meaning generated by the combination of lyrics and music.

The semiotic approach offers a robust framework for analyzing meaning and communication in religious texts such as the Qur'an. By understanding how the signs in the Qur'an function to convey religious messages, this research can make a meaningful contribution to the study of the Qur'an and enrich our understanding of how religious messages can be conveyed through a variety of mediums, including music.

CHAPTER III

THE MUSIC ALBUM KADO MUHAMMAD KIAI KANJENG

A. Kiai Kanjeng and The Music Albums

1. Profile and History of Kiai Kanjeng

Kiai Kanjeng is the name of a gamelan created by Novi Budianto. Kiai Kanjeng was founded after a Dynasty Theater performance with Emha Ainun Nadjib in 1993 with the play "Pak Kanjeng". The concept of Kiai Kanjeng gamelan music arose from Novi Budianto's creative idea to make a musical instrument that was not like gamelan in general. Starting from Novi Budianto's creative idea, the musical instrument was finally called gamelan Kiai Kanjeng.³⁰

As it developed, some members of the public assumed that Kiai Kanjeng was the name of a music group. But the truth is, Kiai Kanjeng is not the name of a music group, and Kiai Kanjeng is also not like gamelan with a pentatonic tone system in general which is divided into slendro and pelog tunings. However, Kiai Kanjeng is a separate tone concept created by Novi Budianto, and the Kiai Kanjeng gamelan itself uses pure diatonic tones as adopted by Western music. therefore the Kiai Kanjeng gamelan is not the same as the Javanese gamelan in general, because it uses a different tone concept.

Gamelan Kiai Kanjeng uses one device that is unlike any other gamelan, it only uses saron, demung, bonang, kendang, and flute from Java and Sunda, and other supporting musical instruments such as; keyboard, violin, guitar, bass, drum, and tambourine. Various forms of genre can be included in Kiai Kanjeng because the gamelan used has a wide range of tones.³¹

Kiai Kanjeng's gamelan tone is distinctive in that it uses tones from Western, traditional Javanese, and Arabian music. Kiai Kanjeng's gamelan

³⁰ Susanti, Vivi Euis. *Musik Gamelan Kiai Kanjeng Analisis Genetik Dan Objektif*. Yogyakarta, Institut Seni Indonesia. 2022, hal.II

³¹ Ahmad Fatkhun Nur Roni, *Musik Kiai Kanjeng Dalam Acara Maiyah Mocopat Syafaat Di Tamantirto Kasihan Bantul* (Tugas Akhir Jurusan Etnomusikologi Isi Yogyakarta). Yogyakarta : ISI Yogyakarta, hlm. 5

tone uses a sorogan system, examples can be found in saron and demung and in bonang which is used by superimposing 16 pencon consisting of 8 pencons on the top side and 8 pencon's on the bottom side, it has a complex tone with major and minor tones and can be reached so that it can enter into various music genres such as pop, dangdut, Arabic, keroncong, and jazz.³²

Physically, the shape of the Kiai Kanjeng gamelan is similar to Javanese gamelan in general, except that the Kiai Kanjeng gamelan is made of iron and is solid black. Gamelan Kiai Kanjeng does not use one gamelan set like Javanese gamelan in general, because Novi Budianto uses the gamelan not for musical purposes alone. Kiai Kanjeng is not only played with gamelan but also supported by several Western musical instruments whose purpose is for the musicality of the performance and not just in terms of the interests of creativity alone.

What characterizes Kiai Kanjeng is that it combines gamelan with Western musical instruments, but in terms of the musical structure that Kiai Kanjeng builds is very different from musical groups in general. The concept of Kiai Kanjeng's music is not like Western music with diatonic tones in general, nor is it like Javanese gamelan with pentatonic tones. Kiai Kanjeng combines the concepts of both to create its tonal concept.

Kiai Kanjeng always performs Javanese songs at every opportunity in his performances. The term Javanese in this context includes territorial boundaries in the Central and East Java regions. Kiai Kanjeng often raises Javanese songs that are not widely known to the general public then the Javanese song is rearranged into something new so that it makes a new nuance to the Javanese song performed.

Lir-ilir and Gundul-gundul Pacul are examples of several Javanese songs rearranged and often played by Kiai Kanjeng. Lir-ilir and Gundul-gundul Pacul are phenomenal songs among Javanese people. Not only some Javanese songs, but there are also arrangements of sholawat songs, ancient syi'ir, qosidah, sholawat badar, syi'ir abu nawas, syi'ir Gusdur, and qosidah-

³² Mustofa, Helmy., *Album Kado Muhammad Untuk Secular Spheres*. Yogyakarta,.Caknun.com. 2018.

qosidah nasyid Indonesia and Arabic which are arranged by Kiai Kanjeng and Cak Nun.

Kiai Kanjeng the development of traditional music in Indonesia is unique because it uses a new concept of tone, this can be seen from how the musical concept that Kiai Kanjeng builds. Kiai Kanjeng can accommodate several types of music that are unusual and different from others in the midst of the development of Western music that dominates the music era in Indonesia, where people making traditional music are still based on Western music, but Kiai Kanjeng has its concept. When playing songs with pop, Arabic, keroncong, and so on.³³

Along the way, many music scholars have theorized about Kiai Kanjeng and Emha from how he became a phenomenon that occurred in the world of music. Kiai Kanjeng became a unique and interesting musical phenomenon. This opinion is based on the musical compositions made in many of the group's works, which musically contain elements of unification between modern musical instruments such as drums, guitars, electric bass, violins, and keyboards, with traditional musical instruments such as saron, demung, and bonang. This seems to attract many listeners to an extraordinary musical experience from listeners who come from various identities, professions, and generations. So that it also enters the frequency of the music presented by Kiai Kanjeng when on stage.

On Kiai Kanjeng's album journey, he has produced several albums, namely; Tombo Ati (1995), Raja Diraja (1996), Wirid Padang mBulan (1996), Kado Muhammad (1999), Jaman Wis Akhir (1999), Menyorong Rembulan (1999), Perahu Nuh (2000), Allah Merasa Heran (2000), Cinta Sepanjang Jaman (2000), Dangdut Kesejukan (2000), Konser Kenduri Cinta Volume 1 (2001), Maiyah Nusantara (2002), KepadaMu Kekasihku (2004), KiaiKanjeng Compilation (2004), KiaiKanjeng Umi Kultsum (2005), Sayang Padaku (2006), Bangbang Wetan (2006), Shalawat KiaiKanjeng Compilation (2007), Shalawat Live KiaiKanjeng (2007), Taurus Berjalan (2009), Sohibu Baiti (2010) This Kado Muhammad album initiated by

³³ Susanti, Vivi Euis. *Musik gamelan kiai kanjeng analisis genetik da objektif*. Yogyakarta, Institut Seni Indonesia. 2022, Hal.IV

Emha Ainun Najib with Kiai Kanjeng launched in 1996. The album became the first album from Kiai Kanjeng, where Cak Nun and Kiai Kanjeng immersed and presented something that could be said to be new in the world of culture and music.³⁴

Kiai Kanjeng in the development of traditional music in Indonesia is a unique thing seen from the concept of performance, this can be seen from how the musical concept that Kiai Kanjeng builds. Kiai Kanjeng can create a musical concept that is unusual and different from others in the midst of the development of Western music that dominates the music era in Indonesia, where people making traditional music are still based on Western music, but Kiai Kanjeng forms its concept with the background it creates. So that concept makes researchers want to examine more deeply the problem of what is a phenomenon in the album and Kiai Kanjeng.³⁵

2. Music Album

Music is a branch of art that involves creatively organizing sounds and tones, to produce compositions or musical works that have structure, rhythm, melody, and harmony.³⁶ Music can be produced using instruments or musical instruments, vocal sounds, and digital technology. Music itself has various forms of genres and styles, such as pop, rock, jazz, classical, and so on.³⁷ Music also has various functions, such as entertainment, communication, self-expression, or even as a form of worship in certain religions.

An album is a collection of songs or music recordings produced by an artist or music group in one unit that contains similar themes, styles, or genres.³⁸ Usually, an album consists of around 8-12 songs released at a time and presented in the form of physical or digital media.³⁹

³⁴ Indrawan, Bagus. Totok Sumaryanto F, Sunarto. *Bentuk Komposisi Dan Pesan Moral Dalam Pertunjukan Musik Kiaikanjeng*. Chatarsis 5 (2): Journal Of Arts Education, 2016. Hlm. 118

³⁵ Arfian Bayu Bekt. *Pendidikan Multi Kultral: Menelisik Komunikasi Kultural Dalam Maiyah Mocopat Syafaat, dalam Jabal Hikmah Jurnal Studi Pendidikan Dan Hukum*, Vol. 4, No 1/Januari 2015,42, STAIN Al Fatah Jayapura.

³⁶ Cook, N. *Analysing Musical Multimedia*. Oxford University Press. 1998.

³⁷ Middleton, R. *Studying Popular Music*. Open University Press.1990.

³⁸ Negus, K. *Music Genres and Corporate Cultures*. Routledge. 1999.

³⁹ Wall, T. *Studying Popular Music Culture*. Arnold. 2003.

One way to look at a music album is as a complete work of art, which consists of several songs that are interrelated and convey a certain message or story. In a music album, there are several theoretical statements, namely:

The theme or concept of a music album, (Kivy, P. 2018) states that the concept of a music album should have a strong theme or idea in summarizing the entire content of the music album.⁴⁰ This concept consists of several elements such as themes, stories, or even visual concepts, and can allow to create unity and coherence in the music album.

The arrangement or order of songs, (Middleton, R 1990) states that the order of songs from a music album can affect the way the album is received by the listener.⁴¹ In the right placement of songs, it can help build the right atmosphere or feel in an album, it is believed that the effectiveness of additional messages or stories is more conveyed from the album itself.⁴²

Genre consistency stated (Erith, S. 1996), that genre consistency in a music album can help create unity and coherence to the album. When all the songs in the album have the same genre or style or are interrelated, the album will feel more complete and have a stronger identity.

A Continuous Song (Brackett, D. 2016) that music albums consisting of continuous songs, such as concept albums, can add wholeness and coherence to the album.⁴³ Related songs can convey a better story or message when listened to as a whole.⁴⁴

The whole experience: This theory states (Tagg, P. 2019) that a music album should be considered as a whole experience, not just a collection of songs. When a music album is enjoyed as a whole, the listener will be able to feel more deeply the message or story that the artist or songwriter wants to convey.⁴⁵

⁴⁰ Kivy, P. *Authenticities: Philosophical Reflections on Musical Performance*. Routledge. 2018.

⁴¹ Middleton, R. *Studying Popular Music*. Open University Press. 1990.

⁴² Moore, A. F. *Song Means: Analysing and Interpreting Recorded Popular Song*. Routledge. 2016.

⁴³ Mitchell, T. *Popular Music and Local Identity: Rock, Pop and Rap in Europe and Oceania*. Routledge. 1998.

⁴⁴ Moore, A. F. *Song Means: Analysing and Interpreting Recorded Popular Song*. Routledge. 2016.

⁴⁵ DeNora, T. *Music in Everyday Life*. Cambridge University Press. 2000.

B. Kado Muhammad Album's

1. History of Kado Muhammad Album's

The album Kado Muhammad was launched in 1996, during the New Order period, and throughout the New Order years that spanned 32 years, Islamic political aspirations in Indonesia were suppressed by power. Islamic political parties functioned as one PPP, as well as other aspirations of course.⁴⁶

Some people talk about Kado Muhammad as a music album phenomenon, but in its history when traced more thoroughly, there is a phenomenon of secularism. Secularism itself is a concept that separates the state (politics) and religion (state and religion). Namely, the state is an institution that takes care of the worldly order of life and has nothing to do with the afterlife, while religion is an institution that only regulates human relations with things that are metaphysical and spiritual, such as human relations with God.⁴⁷

From the understanding of the phenomenon above, the history of Muhammad's Kado album, on the one hand, is a result of the authoritarian politics and political orientation of the New Order itself, and on the other hand as a result of the global wave of modernization, many spaces in our national public life - such as television, mass media, stages, the recording world - are actually "secular". There are not many religious overtones, not to say none at all.

In other words, the national music culture is more dominated by pop music, dangdut, western songs, or other music that is far from identifying religious labels or colors.⁴⁸ And this secularization, as some experts believe, will demand the return of religiosity. Therein lies the history of Kiai Kanjeng and Cak Nun's Kado Muhammad album.

Emha and Kiai Kanjeng surprised the audience of the world of music and culture, that the Kado Muhammad album received wide attention and

⁴⁶ Ibnu raharjo. *27 Tahun Kado Muhammad: Cahaya yang Menyelusup ke Mana Saja* • CakNun.com (dikutip pada 20,11,2023. 04.00 wib)

⁴⁷ Kasmuri, *Fenomena Sekularisme* (Al-a'raf, Jurnal pemikiran islam dan filsafat. Vol. XI, No. 2, Juli – Desember 2014. Hlm. 90

⁴⁸ Mustofa, helmy. *Album Kado Muhammad Untuk Secular Spheres* • CakNun.com 2018.

acceptance from the public as a new phenomenon in the music and recording industry, not only in Indonesia but also in Malaysia. Why, because of the color of music that is not usually heard and worked on by the industry and the lyrics of songs and poems in the album that fill the space of spirituality, universal, humanist, and inner values.⁴⁹

2. The Discography of Kado Muhammad Music Album

A process of cataloging sound recordings that have been published is a discography that basically takes the form of singles and albums.⁵⁰ Here are the lyrics of the song in the Kado Muhammad album created by Emha and Kiai Kanjeng

a. Tombo Ati

*Kepada Engkau yang menyimpan kesengasaraan dalam kebisuan
Kepada engkau yang menagis dalam batin
karena dikalahkan*

*karena disingkirkan
diusir ditinggalkan*

Atau sangat-sangat susah untuk ketemu dengan namanya keadilan

*aku ingin bertamu ke lubuk hatimu saudara-saudaraku
untuk mengajakmu istirahat sejenak
mengendapkan hati dan bernyanyi
mengendapkan hati dan bernyanyi*

*Saudara-Saudara ku sesama orang kecil di pinggir jalan
sedulur-sedulurku di dusun-dusun di kampung-kampung perkotaan
karib-karibku di gang-gang kotor di gubug-gubug tepi sungai yang
darurat*

⁴⁹ Ibid,... 32

⁵⁰ Foreman, Lewis - *Systematic Discography*. London, C. Bingley, 1974. 144 p. N.B. This is an instructional and style manual to aid its user in mastering or improving a researcher's discographical skills.

*atau mungkin saudara-saudaraku di rumah-rumah besar di kantor-kantor mewah
namun memendam semacam keperihan diam-diam*

*aku ajak engkau semua sahabat-sahabatku saudara-saudaraku
untuk menarik nafas sejenak
duduk bersandar atau membaringkan badan,
aku ajak engkau menjernihkan pikiran
untuk menata hati
menemukan kesalahan2 kita semua untuk tidak kita ulangi lagi
atau meneguhkan kebenaran-kebenaran untuk kita perjuangkan kembali.
Ayolah saudara-saudara rileks*

*Ilaahii lastulil firdausi ahlaa
Wa laa aqwaa 'alaa naaril jahiimi*

Tombo ati iku ono limang perkoro

*Kaping pisan moco Qur'an sakmahnane
Kaping pindo Sholat wengi lakonono
Kaping telu wong kang sholeh kumpulono
Kaping papat weteng iro engkang luwe
Kaping limo dzikir wengi ingkang suwe*

*Salah sakwijine sopo biso ngelakoni
Insya Allah Gusti Pangeran ngijabahi*

b. Kado Muhammad

*Muhammadku Sayyidku
Engkau selalu dan terus menerus lahir
Dalam jiwaku*

*Muhammad pengasuhku
yang mengajarkan hidup yanga halal dan toyib
terimalah nyanyian syukur dan hutang budiku*

*Terimakasih ya Muhammad
guru kami semua
Karena telah Engkau perkenalkan kami
kepada Allah penghuni utama kalbu kami
kepada keabadian
yakni negri kami yang akan datang
Kepada malaikat
yang paling sejati dari segala sahabat
serta kepada akhirat
yang selalu terasa sangat dekat*

*Muhammad kekasih kami
Terima kasih karena Engkau selalu mensyukuri
kegembiraan kami
Terima kasih
bahwa Engkau senantiasa pulang
menangisi derita hati kami*

*Ya rasul
Kupanggul cintamu
berkeliling semesta
Kutaburkan di hutan
di sungai
di kota - kota*

*Ya rasul
Kudengarkan Qur'an
amanatmu itu ke segala penjuru
aku mengendari angin*

*aku bergerak melalui cahaya
aku mengalir gelombang
bagi - bagikan makanan keabadian
kutuangkan bergelas - gelas minuman kesejahteraan
kutaburkan cahaya
ke lubuk - lubuk tersembunyi
hati manusia*

c. *Kemana Anak-Anak itu*

*Ke Mana Anak-anak Itu
Ke mana anak-anak kita itu
Anak-anak yang dilahirkan oleh seluruh bangsa ini.
Dengan keringat, dengan luka, dengan darah dan
kematian
Anak-anak yang dilahirkan oleh sejarah dengan air mata
tiga setengah abad
kemana
Ke mana anak-anak itu
Siapa yang berani² menyembunyikan mereka
Siapa yang menculik mereka
Siapa yang mencuri dan membuang mereka
Anak-anak yang bernama kemerdekaan
yang bernama hak makhluk hidup dan harkat kemanusiaan
yang bernama cinta kasih sesama
yang bernama adilnyakesejahteraan
yang bernama keterbukaan dan kelapangan
kemana....
Aku melihat Anak-anak itu lari tunggang langgang
Anak-anak itu diserbu oleh rasa takut yang mencekam
aku melihat Anak-anak itu bertiarap ke bawah
semak-semak zaman
Anak-anak itu ngumpet di balik kegelapan*

*Kematian bukanlah tragedi kecuali jika kita culik hak
dari Tuhan untuk menentukannya
Kematian tidak urituk ditangisi tetapi apa yang
menyebabkan kematian itulah yang harus diteliti
Nyawa badan
Nyawa rohani
Nyawa kesadaran
Nyawa pikiran
Nyawa hak untuk tentram
Nyawa kewajiban untuk berbagi kesejahteraan
Nyawa amanat untuk merawat keadilan
Nyawa, nyawa, nyawa, nyawa itu dihembuskan oleh Tuhan
dielus-elus dan disayang-sayang bahkan nyawa setiap
ekor coro
bahkan nyawa cacing yang menggeliat-geliat dijaga oleh
Tuhan dalam tata kosmos keseimbangan
Tuhan sangat bersungguh-sungguh dalam mengurus setiap
tetes embun yang ia tampung di setiap daun
Tuhan menyayangi dengan sepenuh hati setiap titik debu
yang menempati persemayamannya di setiap ruang
Tapi kita iseng sesama manusia
Kita tidak serius terhadap nilai-nilai
Bahkan terhadap Tuhan pun kita bersikap setengah hati*

*Duh, apa sih yang menancap
di atas ubun-ubun kesadaran kita ini
Di akal kepala kita ini Di dada kita ini
Sehingga sedemikian rajin
kita tanam dendam dan kekerasan Bukannya kelembutan
atau kasih sayang*

d. Jalan sunyi

Akhirnya kutempuh jalan yang sunyi

*Mendengarkan lagu bisu
Sendiri di lubuk hati
Puisi yang kusembunyikan dari kata-kata
Cinta yang takkan kutemukan bentuknya*

*Kalau memang tak bisa engkau temukan wilayahku
Biarlah aku yang terus berusaha mengetuk pintu rumahmu
Kalau memang tak sedia engkau menatap wajahku
Biarlah para kekasih rahasia Allah yang mengusap-usap kepalaku*

*Akhirnya kutempuh jalan yang sunyi
Mendengarkan lagu bisu
Sendiri di lubuk hati
Puisi yang kusembunyikan dari kata-kata
Cinta yang takkan kutemukan bentuknya*

*Mungkin engkau memerlukan darahku untuk melepas dahagamu
Mungkin engkau butuh kematianku untuk menegakkan hidupmu
Ambilah, ambilah, akan kumintakan izin kepada Allah yang
memiliki-Nya
Sebab toh bukan diriku ini yang kuinginkan dan kurindukan*

*Akhirnya kutempuh jalan yang sunyi
Mendengarkan lagu bisu
Sendiri di lubuk hati
Puisi yang kusembunyikan dari kata-kata
Cinta yang takkan kutemukan bentuknya*

e. Parados

(Instrumental)

f. Rayap

*Lho gimana sih kok jadinya kayak begini
Berantakan, serabutan, ruwet, buntu, absurd
Susah dirumuskan, apalagi dibereskan*

*Aduh rek-rek, ini salah awalnya atau gimana
Atau karena badan kita ini terlalu besar
Sementara jiwa kita agak kerdil
Suka amat kita ini omong kosong
Besar kepala, ilmu kita tidak seberapa
Tapi hati kita takabur, takabur, takabur
Kita rajin sekali bersumpah di bawah kitab suci
Tapi diam-diam hati kita tahu
bahwa itu semua akan kita langgar sendiri*

*Jadi sekarang bangunan rumah kita megah
Tapi keropos
Tiang-tiang dan kayu-kayunya digerogoti rayap-rayap
Dan rayap-rayap itu tidak lain adalah diri kita sendiri
Temboknya bocor-bocor
Kita tambal, sambil membuat bocoran di tempat lain (heh wes
embuh rek)
Ndak yang tahu bagaimana mengatasi
Soal-soal yang bikin sendiri ini?
Kayaknya kita harus menunggu
Irama pembusukan ini selesai*

g. Tak sudah-sudah

*ketika keluh kepingin sudah
ketika sudah kepingin tambah
sesudah ditambahi kepingin lagi kepingin lagi, lagi, lagi dan lagi
engkau berlari memperbudak diri
Tuhan mengajarkan yang pas-pasan saja*

*tapi kita tak pernah merasa
karena kekurangan pengennya berlebihan*

*masa kekurangan tak berpenghabisan
kepada dunia tak pernah kenyang
itulah api yang menghanguskan
itulah nafsu lambang kebodohan
hanya kepada Tuhan kita selalu kurang
hati belingsatan kangen tak karuan
kepada cinta-Mu aku kelaparan
berapapun ongkosnya kubayar sukarela*

*sudah-sudah kau belum sadar
kau terus saja kau terus saja
Stop stop wes wes tau diri, tau diri STOP.*

h. Besi dan gelombang

*duh, aduh, aduh. kena sampeyan sekarang
Semua jadi susah sekarang
Sampeyan sih kenceng melulu
Tegang, nabrak-nabrak
Membentur-benturkan kepala
Duh aduh, semua jadi berantakan
Sampeyan berlaku sebagai besi
Jadi gampang dipatahkan
Sampeyan batu sih, jadi gampang dipecah
Mestinya sampeyan lentur, pegas
Meskipun tetap bisa dibakar
Maka menjelmalah air
Air tak bisa dilukai
Air tak bisa ditusuk
Air menghibur api, ia menguap
Tetapi kemudian cair kembali*

*Tapi kalau kemudian air dibendung
Cobalah menjelma udara
Kalau udara dijaring
Maka jadilah gelombang
Dan kalau gelombang disadap
Maka jadilah ruh
Ruh ke sana ke mari menjadi cahaya
Cahaya menelusup ke mana saja
Untuk mengubah kegelapan
Sampeyan kadang-kadang sudah benar
Tapi belum baik
Dan di saat lain, sampeyan sebenarnya sudah baik
Tapi belum benar*

*Kalau kebenaran telah datang
sebagaimana malam digantikan oleh siang
Kalau kebenaran telah datang
maka yang bathil akan sirna akan tumbang akan hilang*

*Allah Allah
kalau saudara-saudaraku
Pada suatu saat bisa menentramkan jiwanya
Merendakan nafsu dunianya
Memadamkan api ambisinya
Serta merohanikan kepribadiannya
Maka engkau ya Allah memanggil mereka
Menawarkan kepada mereka
Untuk kembali kepada-Mu
Dan bergabung ke dalam
Kemesraan surga-Mu.*

i. Engkau menjelang

Kapan datang, Engkau menjelang

*Menguakkan kerinduan
Wajah samar dalam bayangan
Mengurungku di kesunyian
Jiwaku terbaring
Luruh dan kelaparan*

*Dunia sudah habis bagiku
Tak ada yang melezatkanku
Ruang dan waktu, hanya penipu
Hidup mati menjebakku*

*Sekarang aku tahu
Engkaulah yang Sejati itu*

*Kekasih,
Oh Kekasih..
Bukakanlah pintu itu bagiku*

*Allah ku,
Oh Allah ku...
Dunia ini tak lagi memikat hatiku*

The discography above is a collection of song lyrics contained in the Kado Muhammad Album, written on the physical album and written on music platforms.

CHAPTER IV

ANALYSIS

A. The Reception of the Qur'an in Kiai Kanjeng's Kado Muhammad Music Album

From the results of collecting library data through documentation and several journals and articles from a Kado Muhammad Kiai Kanjeng music album, the author presents an analysis based on the reception theory in chapter II of this study. The case of quoting verses of the Qur'an in the Kado Muhammad Kiai Kanjeng music album which is a form of expression of the process of use, acceptance, utilization, or meaning, carried out by Emha and Kiai Kanjeng against the verses of the Qur'an, in other words, the reception of the Qur'an.

When viewed based on the language system of the Qur'an which is used as the object of reception from Ahmad Rafiq, the author uses a semantic system, namely conditioning the use of verses in the Qur'an under their meaning in certain conditions. Meanwhile, in terms of its reception style, the reception of al-Qur'an in the Kado Muhammad music album carried out by Kiai Kanjeng includes three reception styles, namely exegesis reception, aesthetic reception, and functional reception.

1. Exegesis Reception

The exegesis reception referred to here, the author positions the Qur'anic text as an Arabic text and has meaning when clashed with social phenomena in the form of literary works, in this case in the form of lyrics and poetry. The meaning of the Qur'anic verse contained in the Kado Muhammad album is an analysis of the lyrics contained in the music album from a dynamic life issue.

The Qur'an guides us about issues. According to Prof. Dr. Mahmud Syaltut in *al-Islam wa ash-Syari'ah*, the Qur'an contains various issues as follows: First is the creed that must be believed. Second, it contains ethical issues that can cleanse the soul, form a good person and society, and keep away evil manners that can undermine human values and cause misery in life. Third, it gives instructions and guidance to investigate and contemplate the secrets of the malakut (nature) of heaven and earth. Fourth, it contains

warnings and threats, or al-wa'du wa al-wa'id. Fifth, it gives instructions regarding the laws relating to daily life (al-ahkam al-amaliyah).⁵¹

We can see the album number Kado Muhammad through the side where the lyrics are at the reception as a whole with the accompaniment through the theory of Jauss and Isser :

Robert Jauss proposed the concept of "horizon of hope" which refers to the expectations of readers who are influenced by social and cultural norms at a given moment. The lyrics above are aimed at those who experience misery and injustice, both in poor areas and in rich neighborhoods but still feel depressed. It creates resonance with readers or listeners who are in similar situations, or who have empathy for the suffering.

The lyrics invite readers to identify and share in the emotional experiences expressed, modifying their "horizon of hope". They may come in the hope of listening to a regular song but then are confronted with an invitation for deep reflection and social solidarity. Jauss will see this change as an expansion of the reader's "horizon of hope," which now includes a deeper understanding of social suffering and injustice.

Wolfgang Iser emphasizes the role of the reader in filling in the "gaps" that exist in the text. In these lyrics, several gaps require the active participation of the reader to be filled. For example, when a poet calls "misery in silence" or "very, very difficult to find in the name of justice," the reader or listener must use their own imagination and personal experience to fully understand the suffering in question.

Further, the invitation to "settle the heart and sing" as well as "clear the mind" and "organize the heart" requires the reader to be emotionally and cognitively engaged. Iser argues that literary texts always contain gaps that trigger reader participation, and through this process, the meaning of the text is formed. In this regard, the lyrics ask the reader to reflect on their own experiences of injustice and suffering, as well as to find new meaning in the acts of reflection and solidarity proposed by the poet.

⁵¹ Muhammad Nor Ichwan, *Memasuki Dunia Al-Qur'an*, (Semarang: Penerbit Lubuk Raya Semarang, 2001), h. 51-52

Using Robert Jauss's theory of reception, we can see how these lyrics change the reader's "horizon of hope", taking them from a passive understanding to an active and reflective understanding of social injustice. Through the lens of Wolfgang Iser, these lyrics are understood as texts that require the active participation of the reader to fill in the gaps and create meaning. The reader not only receives the message conveyed but also contributes to forming a deeper understanding of the experience of suffering and a call for shared reflection.

2. Aesthetic Reception

Aesthetic reception of the Qur'an is an effort to understand the text of the Qur'an and then realize it aesthetically or contain aspects of beauty which in this case can be expressed in various forms. Aesthetic reception in the music album Kado Muhammad is a representative form of the verses of the Qur'an through lyrics and tones that make unity an instrument for the music album. Which can also be called the collaboration of a lyric as a literary work and musical instruments as a form of art and artistry.⁵²

Wolfgang Iser's concept of aesthetic reception known as "Leerstellen" or "space" explains that the act of reading a literary text in this study, namely the text of the Qur'an, is characterized by the fact that it contains space that must be filled by the reader. In this theory, Iser presents the concept of a reader called the Implied Reader, which is one type of text reader who already has his character, knowledge, and historical situation.⁵³

In this case, the Kado Muhammad Music Album aesthetically can be said to fulfill the characteristics of a reception. From a reader's or writer's view, the Kado Muhammad Album is viewed from its history of many social phenomena at a certain time, with the background and problems of a certain year.

We know together how the aesthetic response process of the Kado Muhammad music album in the Qur'an. In the interaction of the Qur'anic text, the author's role is as a reader as well as a responder to the music

⁵² Yasir S. Ibrahim, *Continuity and Change in Qur'anic Readings: A study of the Qur'anic Ms. Garret 38*), Journal of Islamic Studies, 2008, h.380

⁵³ [Wolfgang Iser: Pembaca Implisit - TEORI RESEPSI SASTRA \(123dok.com\)](https://doi.org/10.24054/123dok.v1i1.12345) (18/01. 2024)
03.51 wib

contained in the album. From here, the author's role as an implied reader re-structures the verse in the Qur'anic text and the music album as a textual structure, while at the same time performing a structured action (structure act), namely the author's action response to the initial text (music album) with the text of the Qur'anic verses as the next text to produce meaning again.

That the first text has not produced meaning before we reconstruct the text itself with the knowledge of a reader. So along with Wolfgang Iser's concept, there is also the opinion of Edwin Wolff, where he proposes an intended reader, namely the model of the reader who is in the author's mind when he reconstructs his ideas.⁵⁴

3. Functional Reception

In the findings of the verses contained in the Kado Muhammad Kiai Kanjeng album, from the form of interpretative significance, there are intentions and objectives that Emha and Kiai Kanjeng want to convey through their work. Among them ;

a. Getting to know the Creator and His Beloved

Social phenomena in the practice of life in each person take different forms. Especially about spiritual practice and understanding. The spiritual dimension of a person is different, especially how they begin to discover it.

When the text of the Qur'an is read carefully, the understanding can give birth to a reader's reaction or response that will affect behavior.⁵⁵ For a listener and reader as well as a writer, this music album is not familiar with its form, but the meaning of each lyric and tone makes the mind and heart respond to an introduction that has never been heard and felt before.

The song number entitled Kado Muhammad is an introduction to the lover of the creator through music and verses that exist from a prophetic sirah in the verses of the Qur'an. They also do this to the verses

⁵⁴Nathaniel, Axcell & Amelia Wisda. *Analisis Semiotika Makna Kesendirian Pada Lirik Lagu "Ruang Sendiri" Karya Tulus*, Semiotika. V.19, 2018. E-ISSN: 2599-3429 P-ISSN: 1411-5948. hlm.110

⁵⁵ M. Ulil Absor, *Resepsi Al-Qur'an Gemawang Mlati Yogyakarta*, Pascasarjana UIN Sunan Kalijaga, QOF, Volume 3 Nomor 1 Januari 2019, h. 44

of the Qur'an, by diving into the signs or verses contained in the Qur'an or outside of it to be understood, lived, felt, and practiced, they can recognize and feel the greatness of the creator of the Qur'an.⁵⁶

b. Spiritual Practice in the Qur'an's Call to Rhythm

The tone of Kiai Kanjeng's work in playing music, produces an extraordinarily neat harmonizing sound, because the composition of the instruments used is a musical instrument from several places, as for the character of the tones created, ranging from Arabic, and Javanese, to Western scales played nicely and lues so that listening is like a call in the Qur'an, which is a variety of stories that Allah tells through Gabriel and reaches the Prophet, many meanings of words and tones with similar endings.

In the congregational dialogue of his spiritual experience (Amin ungsaka 5/9 2023) at the Bangbang Wetan Maiyah congregation,⁵⁷ Seto Aji as a congregation has a unique thing in the spirituality he got through the Kado Muhammad music album, that the Jalan Sunyilah number he often listens to and what he gets is that he used to be angry and like to beat other people. And according to Seto, the number Jalan Sunyi slapped him on the lyrics, " *mungkin engkau memerlukan darahku untuk melepas dahagamu. Mungkin engkau butuh kematianku untuk menegakkan hidupmu. Ambillah..! Ambillah..! akan kumintakan izin kepada Allah yang memilikinya. Sebab toh bukan siriku ini yang kuinginkan dan kurindukan* ".⁵⁸

Through religious chants that contain the invocation of the Qur'an, and coupled with the prophet's series of prayers towards us and vice versa, it can be said that through the inner dimension, Islam makes music a ladder to the presence of Allah SWT. Islam gives the music a

⁵⁶ Seyyed Hossein Nasr, *Spiritualitas dan Seni Islam*, (Bandung: Penerbit Mizan, 1993), h.175

⁵⁷ Amin Ungsaka. *Dialogis Pengalaman Jamaah Dan Kiai Kanjeng Terhadap Album Kado Muhammad*, Surabaya. 2023. Di kutip pada 22/01/24 01.22 WIB. [dialogis Pengalaman Jamaah Dan Kiaikanjeng Terhadap Album Kado Muhammad – MyMaiyah.id](https://www.mymaiyah.id/dialogis-pengalaman-jamaah-dan-kiaikanjeng-terhadap-album-kado-muhammad)

⁵⁸ Amin Ungsaka. *Dialogis Pengalaman Jamaah Dan Kiai Kanjeng Terhadap Album Kado Muhammad*, Surabaya. 2023. Di kutip pada 22/01/24 01.22 WIB. [Dialogis Pengalaman Jamaah Dan Kiaikanjeng Terhadap Album Kado Muhammad – Mymaiyah.Id](https://www.mymaiyah.id/dialogis-pengalaman-jamaah-dan-kiaikanjeng-terhadap-album-kado-muhammad)

contemplative quality, one that echoes heaven and unites sensory pleasure with asceticism.⁵⁹

c. Spiritual Music Therapy in the Qur'an

As explained by Yusuf Al-Qardhawi art is a medium that has an important role in carrying out religious activities, because the media has an attraction that can validate the hearts of every listener and audience.⁶⁰

Psychologically, the rhythm and tempo produced by reading the Qur'an can affect the soul of the listener, Abdul Muhaya said that the sound arranged through a certain rhythm has two effects. First, in terms of the distinctive composition it has (the content of the contents of the Qur'an). Second, in terms of the song, namely the spiritual content that matches it. He further said that when the sound is mixed with a composition that is harmonious with the content and interconnected with each other, it will inflame the human soul. As a result, the feeling of the human soul becomes bound to the song. When changes occur in the song, the listener's mental state also changes simultaneously.⁶¹

The reception of some segments of society to music is a contemporary phenomenon, where verses accompanied by pounding rhythms can anesthetize the listener and can vibrate the psychic and physiological gendering of those who live it. This fact has proven how the power of words can move the soul, and direct and determine one's behavior.⁶²

B. Kado Muhammad Music Album as a Representative of Divine Words

A narrative of how someone interprets or reinterprets any form of work is a form of representation. The haq meaning cannot be known other than the meaning itself. Meaning stands on its meaning, which means that it cannot be

⁵⁹ Seyyed Hossein Nasr, *Spiritualitas dan Seni Islam*, (Bandung: Penerbit Mizan, 1993), h.175

⁶⁰ Yusuf Al-Qardhawi, *Nasyid Versus Musik Jahiliyyah, Alih Bahasa, Tim Penerjemah LESPI*, (Bandung: Mujahid, 2001), h. 10

⁶¹ Abdul Muhaya, *Bersufi Melalui Musik: Sebuah Pendekatan Musik Sufi oleh Ahmad AlGhazali*, (Yogyakarta: Gama Media, 2002), h. 57

⁶² Fahmi Riyadi, *Jurnal studi islamika, Resepsi Umat Atas Al-Qur'an: Membaca Pemikiran Navid Kermani Tentang Teori Resepsi Al-Qur'an*, IAIN Antasari Jl. Jend. Ahmad Yani Km. 4,5 Banjarmasin Kalimantan Selatan. Bab Pendahuluan

known by anyone as absolute in meaning itself. But as a viewer of a work, he also has the right to interpret and represent the meaning of a work itself. And the understanding of the meaning of the text achieved by the reader causes actualization which is called the reader's reaction or response to the text.

interpretation of Kiai Kanjeng's Kado Muhammad album in the Qur'an is one of the main questions in the focus of this research. The relevance of Kado Muhammad's music album in al-Qur'an can be known through the significance of semiotic theory. The author tries to reveal the significance of Roland Barthes' semiotics, where the author explores the meaning of the Kado Muhammad album with the theory of signifiers and signs, which produces meaning, then combines the relevance of the Qur'anic verses contained in the album.

Through the interpretation of the verses of the Qur'an contained in an album Kado Muhammad. Located in the discography of the Kado Muhammad album, when viewed in terms of lyrics all nuanced Qur'an, and seen from the form of composition of each song, it can be said to be a culture created on the goodness of the Qur'an. So, this needs to be proven carefully through the following discography;

1. Tombo Ati

Tombo Ati, or in Indonesian, medicine of the heart, is a gentle touch to the human soul that is stifled by power and the fate of life in modern times. Tombo Ati itself is taken from the treasures of praise in surau and villages that might not have been thought of before to be presented as a national and honorable "something" presented by Cak Nun as an antidote to the possibility of a diseased and sick heart.

Kepada Engkau yang menyimpan kesengasaraan dalam kebisuan

Kepada engkau yang menagis dalam batin

karena dikalahkan

karena disingkirkan

dusir ditinggalkan

Atau sangat-sangat susah untuk ketemu dengan namanya keadilan

aku ingin bertamu ke lubuk hatimu saudara-saudaraku

*untuk mengajakmu istirahat sejenak
mengendapkan hati dan bernyanyi
mengendapkan hati dan bernyanyi*

The piece of lyrics in the title Tombo Ati above is a depiction of someone who is sick at heart, from his confusion in his social life to his fate with his struggle. This is a form of the reality of life that is not always about the mind but also the heart. Every human being has fluctuations in their life problems.

Robert Jauss with Horizon Expectations: Listeners of the lyrics of "Tombo Ati" may come from a variety of social and cultural backgrounds. Those who listen to this song likely have hopes of finding spiritual comfort and enlightenment. These lyrics meet these expectations by providing religious advice and guidance. Historical Acceptance: The lyrics also resonate with those who feel social injustice and suffering. Jauss stated that a text that can resonate with the real experience of its audience tends to be well-received and considered relevant.

From Wolfgang Iser with Empty Space: The lyrics of "Tombo Ati" provide space for listeners to fill in the meaning according to their personal experiences. For example, the phrase "To you who keep misery in silence" may be interpreted differently by each listener, depending on their experience of suffering and sorrow. Reader Participation: Listeners of this song are invited to actively participate in the process of self-reflection and enlightenment. The invitation to "clear the mind" and "organize the heart" invites listeners to reflect on their own conditions and seek solutions in religious teachings.

Tombo ati iku ono limang perkoro

*Kaping pisan moco Qur'an sakmaknane
Kaping pindo Sholat wengi lakonono
Kaping telu wong kang sholeh kumpulono
Kaping papat weteng iro engkang luwe
Kaping limo dzikir wengi ingkang suwe*

From the lyrics above there are five things for the medicine of the heart. First, reading the Qur'an with its meaning. This means that we as humans, especially Muslims, have at least read the Qur'an, especially with its meaning, that the Qur'an was revealed as a scientific treasure that we must understand a little more. In surah Al-Isra' verse 82 ;

وَنُذِرُ لِمَنَ الْقُرْآنَ مَا هُوَ شِفَاءٌ وَرَحْمَةٌ لِّلْمُؤْمِنِينَ ۚ وَلَا يَزِيدُ الظَّالِمِينَ إِلَّا خَسَارًا

"And we have sent down from the Qur'an a remedy and a mercy for those who believe, and it does not add to the wrongdoers anything but harm."

According to the interpretation of al-Misbah by M. Quraish Shihab how the truth will not be strong, while we have sent down the Qur'ân as an antidote to the doubts that are in the chest, and mercy for those who believe in it. The Qur'ân does not add anything to the wrongdoers other than loss, because of their disbelief.⁶³

Second, the night prayer. Basically the law of night prayer or what we know as tahajjud is sunnah. In the Qur'an surah al Isra'verse 79:

وَمِنَ اللَّيْلِ فَتَهَجَّدْ بِهِ نَافِلَةً لَّكَ عَسَىٰ أَن يَبْعَثَكَ رَبُّكَ مَقَامًا مَّحْمُودًا

"in some parts of the night offer tahajjud prayer as an additional act of worship for you, may your Lord elevate you to a praiseworthy place."

This verse is the first to command the Prophet to perform the night prayer in addition to the obligatory prayer. This night prayer is explained by the Prophet's hadith: The Prophet was asked, "Which is the best prayer after the obligatory prayers (five daily prayers)." The Prophet replied, "Tahajjud prayer." The Prophet replied, "The tahajjud prayer." (Narrated by a Muslim from Abu Hurairah) From the authentic traditions of the Prophet, narrated

⁶³ M. Quraish Shihab, *Wawasan al-Qur'an : Tafsir Atas Pelbagai Persoalan Umat*. (Bandung : Mizan) 2000. Hlm.4

by 'A'isyah and Ibn 'Abbas, it is understood that the Prophet woke up to perform the tahajud prayer after he had slept.⁶⁴

Third, gathering with the righteous. In surah at-Taubah verse 119 there is a call for guidance to the believers to remain in piety and pleasure from Him.

يَا أَيُّهَا الَّذِينَ آمَنُوا اتَّقُوا اللَّهَ وَكُونُوا مَعَ الصَّادِقِينَ

"O you who believe. Fear Allah and remain with the righteous."

That Allah SWT shows His call and provides guidance to those who believe in Him and His Messenger, so that they remain in piety and expect His pleasure, by fulfilling all the obligations that He has stipulated and avoiding all the prohibitions that He has determined, and should always be with those who are righteous and honest, following their piety, truthfulness and honesty.⁶⁵

Fourth, fasting. It is clear in the Qur'an about the verse that is the theme of fasting, its obligatory and sunnah already exist in the Qur'an and Hadith. In surah al-Baqoroh verse 183:

يَا أَيُّهَا الَّذِينَ آمَنُوا كُتِبَ عَلَيْكُمُ الصِّيَامُ كَمَا كُتِبَ عَلَى الَّذِينَ مِنْ قَبْلِكُمْ لَعَلَّكُمْ تَتَّقُونَ

"O you who believe, it is obligatory upon you to fast as it was obligatory upon those who were before you, that you may fear Allah."

This verse speaks of the obligation of fasting for those who believe. This pillar of Islam is one of the bases for the obligation itself, but there is a lot of wisdom behind the interpretation of this verse. Many scholars have elaborated on the wisdom of fasting, for example: to improve character, to raise awareness and compassion towards the poor and the weak who are

⁶⁴ *Tafsir Tahlili, Qur'an. Nu.Or.Id Nu Online* 07.45 03/02. 2024 <https://quran.nu.or.id/al-isra/79>

⁶⁵ *Ibid*

unable to fulfill their needs, to train the soul and body, to improve health, and so on.⁶⁶

Fifth, night dhikr with istiqomah. Dhikr is one way of remembering Allah with his name in a beauty. The backing in His verse is surah Ar-Ra'd verse 28:

الَّذِينَ آمَنُوا وَتَطْمَئِنُّ قُلُوبُهُمْ بِذِكْرِ اللَّهِ أَلَا بِذِكْرِ اللَّهِ تَطْمَئِنُّ الْقُلُوبُ

"Those who believe and their hearts are calmed by the remembrance of Allah. Remember, that only in the remembrance of Allah will the heart always be at ease."

The interpretation contained is that Allah SWT in his word explains those who get His guidance, namely believers and their hearts become calm because they always remember Allah SWT. By remembering Allah, the heart becomes peaceful and the soul becomes calm, not feeling restless, afraid, or worried. They do good things and feel happy with the virtues they do.⁶⁷

Using the reception theory of Robert Jauss and Wolfgang Iser, we can see how the lyrics of "Tombo Ati" function as a dynamic text, whose meaning is shaped by the interaction between the text and the listener. These lyrics not only provide spiritual comfort and guidance, but also invite listeners to actively participate in the process of self-reflection and enlightenment. The lyrics contained in this tombo ati song are an expression that is implied from the Qur'an through the lyrics of the song, with extraordinary wisdom and virtues.

2. Kado Muhammad

The expression of gratitude is one of the keys to this song. Gratitude is a conscious expression of gratitude for receiving something. Every human being has the right and obligation to thank his God for his life. For what he

⁶⁶ Ibid

⁶⁷ ibid

received in his life journey even if it was brief. And the way of how to express gratitude or gratitude is different for every human being.

The song Kado Muhammad begins with the reading of the lyrics which are read in Emha's typical poetic way, then continues with the reading of them which Emha dubbed with the sound of piano strings. That tarhim is a shalawat created by Sheikh Mahmud Khalil Al-Husshari from Egypt, and tarhim sholawat arrived in Indonesia in the 1960s.⁶⁸

Then the Javanese saron and bonang played with the rhythm accompanied by modern musical instruments. And so on, Emha poems again with song lyrics that mention thanks to the Prophet Muhammad SAW. And continued with the rhythm of the tone of the typical Sundanese with its flute. Then the albarzanji is read on the sholawat ya nabi salam alaika the tambourine strains drumming followed by sholawat badar which is sung in unison like bersholawat in congregation.

The lyrics of "Kado Muhammad" by Kiai Kanjeng are a work full of respect and love for the Prophet Muhammad SAW. Using the reception theory of Hans Robert Jauss and Wolfgang Iser, we can understand how these lyrics are received and interpreted by the listener, as well as how the meaning and message in these lyrics are generated through the interaction between the text and the audience.

Robert Jauss with Horizon Expectations: Listeners of the lyrics of "Kado Muhammad" may be made up of a variety of backgrounds that have love and respect for the Prophet Muhammad. Historical Acceptance: This lyric resonates with an audience who has an emotional and spiritual connection with the Prophet Muhammad SAW. In the historical context of the reception, this lyric is considered relevant because it depicts an intimate and reverent relationship with the Prophet.

From Isser theory Empty Space: The lyrics of "Muhammad's Gift" provide space for listeners to fill in the meaning according to their personal experiences. Phrases such as "Muhammad Sayyidku" and "my caregiver who teaches a halal and toyib life" can be interpreted differently by each

⁶⁸ Fatha Annisa, *Sejarah Dan Bacaan Sholawat Tarhim: Bahasa Arab, Latin, Dan Artinya*. Medcom.id 2023. Dikutip pada 20:33 02/02.2024 [Sejarah dan Bacaan Sholawat Tarhim: Bahasa Arab, Latin, dan Artinya \(medcom.id\)](#)

listener, depending on their spiritual relationship with the Prophet Muhammad.

Reader Participation: Listeners are invited to actively participate in reflection and surrender to the teachings of the Prophet Muhammad. The invitation to give thanks and spread the teachings of the Prophet provides an opportunity for listeners to internalize these lyrical messages in their daily lives.

The dialogical experience of the congregation and Kiai Kanjeng towards the album *Kado Muhammad* in Bang-Bang Wetan written by Amin Ungsaka (5/09/23) revealed the question "Is *Kado Muhammad* a song that is a gift for the Prophet or from the Prophet for the ummah?" and the answer to that question is that this song is from mbah Nun for the Prophet.⁶⁹ It is written in a lyric:

Muhammadku Sayyidku

Engkau selalu dan terus menerus lahir

Dalam jiwaku

Muhammad pengasuhku

yang mengajarkan hidup yanga halal dan toyib

terimalah nyanyian syukur dan hutang budiku

Terimakasih ya Muhammad

guru kami semua

Karena telah Engkau perkenalkan kami

kepada Allah penghuni utama kalbu kami

Rasulullah SAW, became a role model for every human being, who taught everything in life, until the end of his life he still thought of his people.

In Qs. Al-Ahzab (56)

⁶⁹ Amin Ungsaka. *Dialogis Pengalaman Jamaah Dan Kiai Kanjeng Terhadap Album Kado Muhammad*, Surabaya. 2023. Di kutip pada 22/01/24 01.22 WIB. [dialogis Pengalaman Jamaah Dan Kiaikanjeng Terhadap Album Kado Muhammad – MyMaiyah.id](https://www.dialogis-pengalaman-jamaah-dan-kiaikanjeng-terhadap-album-kado-muhammad-my-maiyah.id)

إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا

"Indeed, Allah and His angels invoke blessings upon the Prophet (peace be upon him). O you who believe, invoke Allah's blessings upon the prophet and salute him with respect."

When Allah also blesses him, how do we as his servants respond to him? The ease of living life is when we find the key to the answer to life's problems. And the Prophet Muhammad SAW is the key to life.

Quraish Shihab in his interpretation, al-Misbah volume xi (316) the surah above saves its uniqueness, especially in the command of Allah SWT related to saluting the prophet Muhammad. This is because there is no command of Allah accompanied by a statement that has been done by Himself. and its uniqueness is indirectly how high the position and great love of Allah SWT to the prophet Muhammad SAW.

3. Kemana Anak-Anak Itu

This song questions the story of a country that gives birth to the nation's children who are coveted from time to time but are lost in an instant during state disputes. And questioning again where the loss of those children that he gave birth to.

The impression in the song is that of defending the homeland and nation, then he feels betrayed for what they are fighting for through the state officials whose trust has been fully bestowed by the people of the nation. And it is only right that he demands the right to the obligation to defend their homeland with full struggle.

An exploration of the question of the existence of children, a symbol of the future of a nation. In the context of a nation's history full of struggles and sacrifices, children are seen as hope. But in this song, the lyrics highlight how children are often victims of violence, injustice, and ignorance.

Ke Mana Anak-anak Itu

Ke mana anak-anak kita itu

Anak-anak yang dilahirkan oleh seluruh bangsa ini.

Dengan keringat, dengan luka, dengan darah dan

kematian

*Anak-anak yang dilahirkan oleh sejarah dengan air mata
tiga setengah abad*

kemana

*Anak-anak yang bernama kemerdekaan
yang bernama hak makhluk hidup dan harkat kemanusiaan
yang bernama cinta kasih sesama
yang bernama adilnyakesejahteraan
yang bernama keterbukaan dan kelapangan
kemana....*

The lyrics of "Where Are the Children" from Kiai Kanjeng are a profound work and full of social criticism. Using the reception theory of Hans Robert Jauss and Wolfgang Iser, we can understand how these lyrics are received and interpreted by the listener, as well as how the meaning and message in these lyrics are generated through the interaction between the text and the audience.

From Robert Jauss with Horizon Expectations: Listeners of the lyrics of "Kemana Anak-Anak Itu" may be made up of people from all walks of life who have concerns about social and humanitarian conditions. This lyric meets these expectations by describing anxiety about the loss of human values and justice. Historical Acceptance: These lyrics resonate with audiences who feel injustice and violence in society. In the historical context of the reception, this lyric is considered relevant because it depicts the social reality faced by many people.

Wolfgang Iser in Empty Space: Lyrics "Kemana Anak-Anak Itu" provide space for listeners to fill in meaning according to their personal experience. Phrases like "Anak-anak yang bernama kemerdekaan" and "Anak-anak yang bernama hak makhluk hidup dan harkat kemanusiaan" can be interpreted differently by each listener, depending on their views on human values.

Reader Participation: Listeners are invited to actively participate in reflection on social and humanitarian values. The invitation to reflect on

what led to death and the loss of human values provides an opportunity for listeners to internalize these lyrical messages in their daily lives.

The lyrics "Kemana Anak-Anak Itu" have a structure that describes concerns and criticisms of social conditions, starting with questions about the existence of human values, followed by descriptions of loss and fear, and closing with reflections on human responsibility.

The point contained in this song is children. In the Qur'an there are verses that explain about children, namely:

Qs. al-Furqan, 74;

رَبَّنَا هَبْ لَنَا مِنْ أَزْوَاجِنَا وَذُرِّيَّاتِنَا قُرَّةَ أَعْيُنٍ وَاجْعَلْنَا لِلْمُتَّقِينَ إِمَامًا

O our Lord, bestow upon us wives and children to please us, and make us imams for the righteous."

The meaning of "Qurrata a'yun" in the verse is children who are pious, obedient to Allah devoted to parents, and beneficial to others. The role of children themselves is also as the next generation of the nation and state. However, children are not born by themselves but require a hard struggle by their parents, especially to foster, nurture, educate, and finance them. And the most important thing is the prayer from parents and pious people.⁷⁰

4. Jalan Sunyi

The lyrics "Jalan Sunyi" by Kiai Kanjeng is a work full of deep contemplation and sadness. The method is how one seeks determination. Whether it ends in a period or a comma. The song depicts the journey of life, with a lot of consideration and deep thought. The lyrics highlight the feelings of loneliness, and emptiness, but also show the spiritual strength and faith that guide to the right path.

From Robert Jauss with Horizon Expectations: Listeners to the lyrics of "The Silent Road" may consist of individuals who are experiencing solitude, searching for meaning in life, or who are on a spiritual path. The lyrics meet these expectations by featuring themes of loneliness, search, and

⁷⁰ Ibnu Sulaiman. *Tafsir Lil Muqatil Ibn Sulaiman, Beirut: Daru Ihya At Turats*. 1424 H, jilid 3. Hal 242.

contemplation. Historical Acceptance: These lyrics resonate with audiences who feel emotional and spiritual isolation. In the historical context of the reception, this lyric is considered relevant because it describes a deep and universal inner experience.

Through Isser with Empty Space: The lyrics of "Jalan Sunyi" provide space for listeners to fill in the meaning according to their personal experiences. Phrases like "Mendengarkan lagu bisu" and "Puisi yang kusembunyikan dari kata-kata" It can be interpreted differently by each listener, depending on their emotional and spiritual state. Reader Participation: Listeners are invited to actively participate in reflection on solitude and the search for meaning in life. The invitation to understand loneliness and inner search provides an opportunity for listeners to internalize these lyrical messages in their daily lives.

The lyrics "Jalan Sunyi" It has a flowing structure with expressions of sadness and deep inner search. This lyric begins with an expression of loneliness and deep search in the writer's heart. This sense of loneliness is followed by a description of poetry and hidden love. The middle of the lyrics describes the possibility of self-sacrifice for others. It reflects the author's sincerity and willingness to give everything for the sake of others, even if it means sacrificing his own life. The final part of the lyrics repeats the theme of loneliness and inner search, reaffirming that the path taken is a lonely and contemplative path.

Akhirnya kutempuh jalan yang sunyi

Mendengarkan lagu bisu

Sendiri di lubuk hati

Puisi yang kusembunyikan dari kata-kata

Cinta yang takkan kutemukan bentuknya

In addition, this song contains a meaning about accepting destiny for His will, as well as an attitude of tawakal in facing problems in life.

سَبِّحْ اسْمَ رَبِّكَ الْأَعْلَى , الَّذِي خَلَقَ فَسُوِّىْ , وَالَّذِي قَدَّرَ فَهَدَىْ

"Sanctify the name of your Lord, the Most High, who created (all creatures) and perfected them, who gives destiny and then directs (it)" (Qs. Al-A'la (1-3)).

About destiny in the language of the Qur'an, that all creatures have been destined by Allah SWT. And they cannot go beyond the limits of that decree, and Allah SWT also guides and shows them the direction they should go.⁷¹

5. Parados

From this song number, it is the music is instrumental without lyrics from the album Kado Muhammad. This song only contains a musical instrument, in terms of tone, it has a variety of tones, ranging from the scale of the origin of the tone area and the type of a chord that has various forms, as well as the type and instrument played.

In terms of terms in KBBI, parados has the meaning of the first; the two left and right parts of the Greek theater which are the entrance of the audience and players, second; the first song sung by the choir while walking towards the orchestra. In general, it can refer to the initial part of a work that features the entry or introduction of certain elements or characters.⁷²

In the context of the Kado Muhammad album, parados has an opening role in every performance. So what stands out in this song is the instrumental music, which also describes how the music contained in the Kado Muhammad album is like what is described through the song Parados. Starting in terms of emotion, notes, harmonization and so on it is in the description of the song. And this number can be called symbolic music to open the performance of poetry music while performing with Kiai Kanjeng.

6. Rayap

The lyrics of "Termite" by Kiai Kanjeng contain strong social criticism, describing the condition of society full of falsehoods and moral decay. We know that termites are animals of the ant clan, which includes a social insect

⁷¹ M. Quraish Shihab. *Wawasan Al-Quran : Tafsir Tematik Atas Pelbagai Persoalan Umat*. Bandung ; Mizan. 2007, Hlm. 98

⁷² <https://kbbi.kemdikbud.go.id/entri/parados>

member of the infrared isoptera, part of the order Blattodea (cockroaches) which is widely recognized as an important pest of human life.⁷³ Termite life nests in the soil attached to a wall or wooden object. And it is an animal that does a lot of harm in a house.

From here we see the life of termites, which is nothing but a big loss-maker in life. In the context of the song entitled Termites in the Kado Muhammad music album, human life is described as termites if they have caused a lot of great harm to their home

In this song, human socio-political criticism is conveyed through lyrics that are read poetically about a country that has been harmed by humans in the country itself, who always betray their words, lie in every conversation, arrogant and haughty towards other humans.

*Aduh rek-rek, ini salah awalnya atau gimana
Atau karena badan kita ini terlalu besar
Sementara jiwa kita agak kerdil
Suka amat kita ini omong kosong
Besar kepala, ilmu kita tidak seberapa
Tapi hati kita takabur, takabur, takabur
Kita rajin sekali bersumpah di bawah kitab suci
Tapi diam-diam hati kita tahu
bahwa itu semua akan kita langgar sendiri*

The point of this song is to discuss how the despicable nature of humans who are controlled by lust. That is the song describes the attitude and nature of arrogance and pride. When they often swear in the name of the holy book, but they often break the oath and act according to their desires. In the end, the lyrics indicate that humans must wait and face the consequences of their actions until they find a way to overcome the difficulties and chaos they create.

QS. Luqman : 18;

وَلَا تُصَعِّرْ خَدَّكَ لِلنَّاسِ وَلَا تَمْشِ فِي الْأَرْضِ مَرَحًا إِنَّ اللَّهَ لَا يُحِبُّ كُلَّ مُخْتَالٍ فَخُورٍ ﴿١٨﴾

⁷³ Kamus Besar Bahasa Indonesia

"And do not turn your faces away from people (out of pride) and do not walk on the earth arrogantly. Verily, Allah loves not those who are proud and boast."

This verse explains Luqman's will to his son, namely that his son should be of good character, in a way:

1. Never be haughty and arrogant, boast about yourself, and look down on others. The signs of someone who is haughty and arrogant are: - when walking and meeting others, he turns his face away, and does not want to rebuke or show a friendly attitude. - walking with a haughty attitude, as if he is the most powerful and the most honorable.
2. He should walk naturally and not be pretentious or arrogant, and he should be gentle in his speech so that those who see and hear him will be pleased and at ease.⁷⁴

7. Tak Sudah-Sudah

The song with this number is a gambusan that starts from the sitter. Where it starts with Emha's geguyonan inviting gambusan to the Kiai Kanjeng team which is with a lively narrative "Don't be too established, let's joke".

This is an instrumental piece with an Arabic scale, which uses pentatonic tones. The playing starts with the sitter then the tabla and other percussion instruments until the violin comes in, the flute, and is completed with the organ in the atmosphere. The lyrics use a tone like stating that humans are never satisfied with their circumstances. It ends with the lyric "Know yourself".

The meaning contained in the lyrics of the song tak sudah-sudah conveys how humans are often trapped in a circle of insatiable desires, so they are constantly trying to satisfy material and worldly desires that never run out.

And the emphasis of the solution, in this case, is in the lyrics "God teaches mediocrity", that sufficiency can be found in the simplicity and limitations that God has given to humans.

Qs. Qasas, 50;

⁷⁴ [Surat Luqman Ayat 18: Arab, Latin, Terjemah dan Tafsir Lengkap | Quran NU Online](#)

وَمَنْ أَضَلُّ مِمَّنِ اتَّبَعَ هَوَاهُ بِغَيْرِ هُدًى مِنَ اللَّهِ ۚ إِنَّ اللَّهَ لَا يَهْدِي الْقَوْمَ
الظَّالِمِينَ

"Who is more misguided than he who follows his desires without being guided by Allah? Indeed, Allah does not guide the wrongdoers".

This verse explains that if the polytheists could not meet the Prophet's challenge to bring a book from the side of Allah that guarantees more happiness than the Torah and the Qur'an, then it means that their defiance is a mere urge of lust, and following the unreasonable invitation of the devil. Those who only follow their lusts and obey the persuasion of the devil without any guidance from Allah are very misguided and even the most misguided people. Therefore, Allah SWT forbids following lust because it will lead astray from the right path.⁷⁵

8. Besi dan Gelombang

It begins with a poem read by Emha with musical effects on certain parts that contain emotions in the poem. Poems that show the nature of Iron Man, Stone Man, to fire and water man. After the poetry part is finished, it continues with the rhythm of musical instruments that are tense, and in the middle of the accompaniment, Emha recites the verse of the Qur'an letter al-Isra' verse 81.

وَقُلْ جَاءَ الْحَقُّ وَزَهَقَ الْبَاطِلُ ۚ إِنَّ الْبَاطِلَ كَانَ زَهُوقًا

" Say, "The true has come and the false has disappeared"; indeed, the false is bound to disappear."

Kiai Kanjeng's second instrument part with Javanese saron and demung, then continued with gambus strings to welcome the suluk. The suluk is read by Emha again with verses 27-30 of surah al-Fajr in the Qur'an:

يَا أَيُّهَا النَّفْسُ الْمُطْمَئِنَّةُ ۖ ٢٧ ارْجِعِي إِلَىٰ رَبِّكِ رَاضِيَةً مَّرْضِيَّةً ۖ ٢٨ فَادْخُلِي فِي عِبَادِي ۖ ٢٩
وَادْخُلِي جَنَّتِي ۖ ٣٠

"O, fabled soul! Return to your Lord with a heart that is pleased and blessed. Then, enter among my servants, and enter my paradise."

⁷⁵ <https://quran.nu.or.id/al-qashash/50>

In the book *Lubab al-Ta'wil fi Ma'ani al-Tanzil*, al-Baghdadi explains that the meaning of *al-nafs al-mutmainah* is a soul that remains in faith and belief, justifies the word of Allah SWT, believes that Allah SWT is his god, submits and obeys the commands of Allah SWT, is satisfied with the decree (*qadla*) and destiny (*qodar*) of Allah, who is safe from the punishment of Allah who is always calm and peaceful by continuing to remember Allah SWT.⁷⁶

It is this kind of soul that when returning to Him will be greeted lovingly by Allah swt. "O, calm soul. Return to your Lord with a heart that is satisfied again in his pleasure. Then enter into the company of My servants. Enter into my heaven

9. Engkau Menjelang

The song is greeted with a mellow piano, like a reminder of something we regret. The lyrics describe the feelings of longing and emptiness in a person who is looking for truth and peace in his life. The experience of silence and emptiness makes him feel trapped and hungry for meaning. However, he realized that Allah SWT is the true truth he is looking for. And it is in Him that we can find true peace and fulfillment.

Spiritual journeys cannot be separated from human life. They continue to seek truth and peace for the life they live. The lyrics depict a message that the world in its entirety cannot fulfill the heart that thirsts for true truth, and it can only be found in the creature's relationship with its creator.

*Dunia sudah habis bagiku
Tak ada yang melezatkanku
Ruang dan waktu, hanya penipu
Hidup mati menjebakku*

*Sekarang aku tahu
Engkaulah yang Sejati itu*

Kekasih,

⁷⁶ Al khazin. *Tafsir Lubab Al Ta'wil Fi Ma'ani Al Tanzil*. Baghdad 2014

Oh Kekasih..

Bukakanlah pintu itu bagiku

Allah ku,

Oh Allah ku...

Dunia ini tak lagi memikat hatiku

Qs. al-Ankabut. 69;

وَالَّذِينَ جَاهَدُوا فِينَا لَنَهْدِيَهُمْ سُبُلَنَا وَإِنَّ اللَّهَ لَمَعَ الْمُحْسِنِينَ

"And those who strive earnestly for Our pleasure. We will show them our paths. Indeed, Allah is truly with those who do good."

Allah SWT has made a promise to the believers. And those who strive and persevere in obeying Allah SWT and defending His religion solely to seek Our pleasure, We will show them Our ways that lead them to happiness and safety in this world and the Hereafter. And indeed, Allah is with those who do good. He gives a better reward to anyone who develops an attitude of virtue in anything and to anyone, certainly after all obligations are perfectly fulfilled.⁷⁷

⁷⁷ Ibnu Athiyyah, *Tafsir Al Wajiz (Muharrar Al Wajiz)*. Jakarta Timur : Lajnah Pentashihan Mushaf Al-Qur'an.2016, jilid 2. Hlm.230

CHAPTER V

CLOSING

A. Conclusion

Based on the data analyzed from the research, it can be concluded first, that the the Kado Muhammad Kiai Kanjeng album is the way the Kiai Kanjeng music group accepts the Qur'anic verse which is the basis for the creation of a music album entitled Kado Muhammad for listeners or connoisseurs of songs, especially the Kado Muhammad album which will become the concept of acceptance of what becomes the work.

The conclusion in Chapter V will answer the problem formulation in Chapter I, namely:

1. The reception of the Kado Muhammad Kiai Kanjeng album as the case of the quotation of the verses of the Qur'an in the Kado Muhammad Kiai Kanjeng music album which is a form of expression of the process of acceptance, meaning, utilization, or use carried out by Emha and Kiai Kanjeng against the Qur'anic verse, or what is called the reception of the Qur'an. The author uses a semantic system, namely the use of verses in the Qur'an when certain conditions are by their meaning. Meanwhile, the form of reception of the Qur'an in the Kado Muhammad Kiai Kanjeng music album is as follows:

- a. Exegesis Reception

The author positions the text of the Qur'an as an Arabic text and has meaning when clashes with social phenomena in the form of literary works, in this case in the form of lyrics and poetry. The meaning of the Qur'anic verse contained in the Kado Muhammad album is an analysis of the lyrics contained in the music album from a life problem.

- b. Aesthetic Reception

A representative form of the combination of song lyrics with various instrumentals that contain the beauty of unified music. Which can also be called the collaboration of a lyric as a literary work with musical instruments as a form of art and artistry.

- c. Functional Reception

Significance to the verses contained in the Kado Muhammad music album that has the intent and purpose of its creator.

1) Getting to know the Creator and His Beloved

Social phenomena in the practice of life in each person are in different forms. The song entitled Kado Muhammad is an introduction to the lover of the creator through music and verses that exist from a prophetic sirah in the verses of the Qur'an.

2) Spiritual Practice in the Qur'an Call to Rhythm

Through religious chants that contain the invocation of the Qur'an, and coupled with the prophet's series of prayers towards us and vice versa, it can be said that through the inner dimension, Islam makes music a ladder to the presence of Allah SWT. Islam gives the music a contemplative quality, one that echoes heaven and unites sensory pleasure with asceticism.

3) Spiritual Music Therapy in the Qur'an

The reception of some segments of society to music is a contemporary phenomenon, where verses accompanied by pounding rhythms can anesthetize the listener and can vibrate the psychic and physiological gendering of those who live it. This fact has proven how the power of words can move the soul, and direct and determine one's behavior.

2. About the interpretation of the interpretation of the Qur'anic verses contained in the Kado Muhammad Kiai Kanjeng music album, which consists of several Qur'anic verses that have become the composition of a Kado Muhammad music album, namely:

1. Tombo Ati

- Qs. al-Isra' ayat 79, 82.
- Qs. at-Taubah 119
- Qs. al-Baqoroh 183
- Qs. ar-Ra'd 28

2. Kado Muhammad

- Qs. al-Ahzab 56

3. Kemana Anak-anak Itu

- Qs. al-Furqan 74

4. Jalan Sunyi
 - Qs. al a'la 1-3
5. Rayap
 - Qs. Luqman 18
6. Tak Sudah-Sudah
 - Qs. al-Qashas 50
7. Besi dan Gelombang
 - Qs. al-Fajr 27-30
 - Qs. al-Hadid 22-25
8. Engkau Menjelang
 - Qs. Al-Ankabut 69.

In Chapter IV, the representation of the divine word can be realized through Kiai Kanjeng's Kado Muhammad album through several verses that are the basis and additions to the music through lyrics or Vulkan. The interpretation or interpretation of the meaning of the researcher explores the meaning of the Kado Muhammad album with the theory of signifiers and signs, which produces meaning, and then combines the relevance of the Qur'anic verses contained in the album. And through the interpretation of the verses of the Qur'an contained in a Kado Muhammad album. Located in the discography of the Kado Muhammad music album, when viewed in terms of lyrics all nuanced Qur'an, and seen from the form of composition of each song, it can be said to be a culture created on the goodness of the Qur'an.

B. Advice

To improve the quality of the learning and research process, improvement efforts are needed in the form of criticism and suggestions. From the results of this study, please allow the author to provide some suggestions and input:

1. For All

Music is a language of communication, and every music has its visual diversity. Less and more depends on who the music lover is.

Consuming music is not something that is not allowed, but what is consumed should be considered by the scientific capacity contained therein.

2. For Researchers

The results of this study only arrive in terms of the meaning of lyrics with the reception theory of Jauss and Isser and the findings of verses and one interpretation figure for the Kado Muhammad Kiai Kanjeng music album. So, for the next researcher, especially the research on the Kado Muhammad Kiai Kanjeng music album can be expanded through other perspectives or with a more unique scalpel from this research.

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ATTACHMENT

Attachment 1



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI WALISONGO
FAKULTAS USHULUDDIN DAN HUMANIORA

Kampus II Jl. Prof. Dr. Hamka Km.1, Ngaliyan-Semarang Telp. (024) 7601294
Website: www.fuhum.walisongo.ac.id; e-mail: fuhum@walisongo.ac.id

Nomor : /Un.10.2/J3/DA.08.05.e/6/2023 15 Juni 2023
Lamp. : Draft Proposal Penelitian
Hal : **Pembimbing Skripsi**

Kepada Yth.

Bpk. Muhtarom, M.Ag.

di Tempat

Assalamu'alaikum Wr.Wb.

Berkaitan dengan proses penyusunan skripsi mahasiswa di bawah ini:

Nama : Hikam Maula Azmi Daula
NIM : 1804026123
Prodi : Ilmu Al-Quran dan Tafsir Fakultas Ushuluddin dan Humaniora
Judul Skripsi : Resepsi Al-Qur'an dalam Album Musik Kado Muhammad Kiai Kanjeng

maka kami menunjuk Bapak/Ibu sebagai pembimbing skripsi mahasiswa tersebut. Untuk proses yang berkaitan dengan teknis bimbingan selanjutnya, sepenuhnya kami serahkan kepada Bapak/Ibu dan mahasiswa bersangkutan.

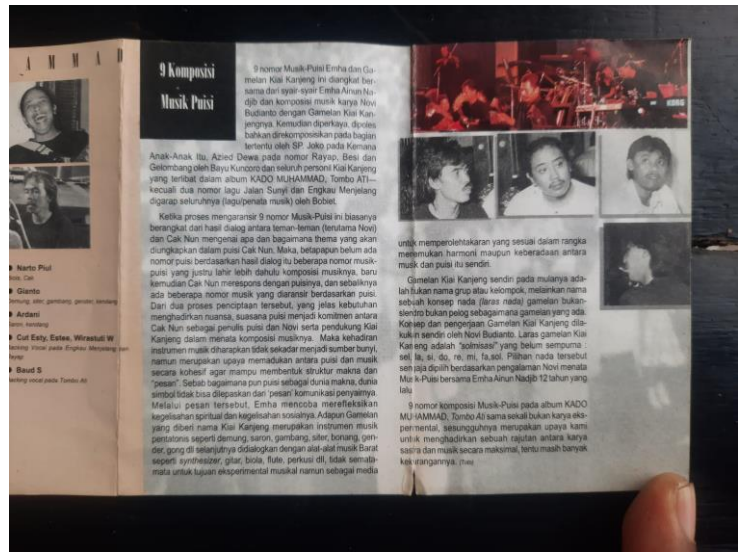
Demikian penunjukkan pembimbing ini kami sampaikan. Atas kesediaan dan kerja samanya diucapkan terima kasih.

Wassalamu'alaikum Wr.Wb.

an. Dekan
Ketua Jurusan/Prodi
Ilmu Al-Quran dan Tafsir

MUNDHIR,
NIP. 197105071995031001

Attachment 2



CURRICULUM VITAE

BIOGRAPHY

Name : Hikam Maula Azmi Daula
Student ID Number : 1804026123
Department : Qur'anic Science and Tafseer
Place, Date of Birth : Banjarnegara, November 20th, 1999
Address : Gedawang, Banyumanik, Kota Semarang
Gender : Laki – Laki
Citizenship : Indonesia
Contact : 085810524826
Email : vespagus91@gmail.com

FORMAL EDUCATION

2004 - 2006 : Playgroup, Tk Al-Azhar 14 Semarang
2006 – 2012 : Mi Nurul Qur'an Tegalwero Pucakwangi Pati
2012 – 2015 : MTs Nurul Qur'an Tegalwero Pucakwangi Pati
2015 – 2018 : MA Nurul Qur'an Tegalwero Pucakwangi Pati

ORGANIZATIONAL EXPERIENCE

Teater Metafisis

Student Executive Board of the Faculty of Ushuluddin and Humanities