

Nasheed Identity Negotiation As Islamic Dialectics And Indonesian-Malaysian Culture

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ABSTRACT:- Nasheed plays an important role in the institutionalization of Islamic values in Indonesia and Malaysia. Nasheed songs often contain messages that invite listeners to emulate the morals of the Prophet Muhammad and follow the teachings of Islam in daily life. This helps to reinforce Islamic values in the local culture and form a strong religious identity among the community. In Malaysia, nasheed is often used as a tool to teach Islamic values, strengthen Islamic identity, and preserve Malay cultural heritage by blending traditional musical elements with religious messages. The method in this study is qualitative. The data collection technique used was the observation of praise and nasheed texts in Indonesia and Malaysia. It is further analyzed using content analysis. The results of this study are: Negotiations between Malaysian and Indonesian nasyid show a mutually beneficial relationship in strengthening and enriching the nasheed music tradition in both countries. Collaborations between musicians and producers from both countries have resulted in exciting musical innovations, as well as expanding the audience for the genre. By sharing experiences and resources, both Indonesia and Malaysia can overcome challenges in the music industry and find new ways to convey moral and spiritual messages through nasheed. Overall, the negotiations and collaborations between Malaysian and Indonesian nasheed show that music can be a strong cultural bridge, connecting communities and spreading positive messages.

Keywords: Culture, Islam, identity, Negotiation, and Nasheed.

I. INTRODUCTION

Nasheed is used as one of the identities of Muslim society, formed through common characteristics (Jamilah, 2021; Krumrei et al., 2013) such as language, traditions, beliefs, values, and norms that are inherited from generation to generation. The understanding of group cultural mastery is based on appearance, attitudes, behaviors, family, education, ethnicity, religious practices, health, locality history, nationality, political attitudes, religion, and social class. Some of these concepts are subjective representations of the individual's feelings or oneself as a member of a particular community (Krok & Zarzycka, 2021)

Nasheed and Pujian are a tradition of the Muslim community in Indonesia (Ahmad, 2017) especially in Java (Christine, 2024; Rofiq, 2022), which has taken root and lasted for generations ('Athiyyah & Mustofa, 2024). Songs such as *gundul-gundul pacul*, *tombo ati*, *lir-ilir*, and *sluku-sluku bathok* are not known exactly when, where they first appeared, and who started them, but experts generally associate these nasheeds with the presence of guardians in the archipelago, especially in Java (Aziz et al., 2023). This treasure is part of Javanese-Islamic literature, which was later developed and preserved in the world of Islamic boarding schools.

Javanese literature in *pesantren* (Islamic college) is generally in the form of *nadzaman* (*syair*), a type of *salawatan* or praise written in pegon letters and some written in Latin letters (Dewi, 2020) The editorial of the visit or praise is inseparable from the Islamic values contained in the Quran and Hadith (Rama et al., 2023) Therefore, in terms of content, *salawatan* or praise contains moral teachings, advice, and education. Usually, the visits or praises are given with an introduction to the Arabic *nadzam* related to the praise of the Prophet Muhammad Saw or *munajat* to Allah SWT.

However, the popularity of *sha'ir* can be seen from the emergence of various religious songs with various genres. This trend is understood as cultural negotiation and political economy. The involvement of external individuals and groups from different cultural backgrounds. The target is mutualistic gain with the appreciation of differences in beliefs, values, norms, and communication styles (Birindelli, 2019) In the current Indonesian context, one of them is the song "tombo ati" by Opick (Fitria & Aditia, 2019) If in the past it was

only heard faintly through the speakers of mosques and prayer rooms in villages and villages, then now, with the presence of digital media and social media, shalawatan songs and praises are back with a more modern touch and translated into various languages; sung, played, and listened to by netizens across countries and generations. Currently, artists or singers of religious and prayer songs, such as Maher Zein, Sami Yusuf, Opick, Nisa Sabyan, Hadad Alwi, Habib Syech, Santri Njoso, and others are so popular and familiar to the ears of netizens. In fact, with digital platforms such as *YouTube* and *Spotify*, everyone can upload all the content of their own composed shalawat (religious) songs or the results of covering other people's songs that have been popular in the past (Santoso & Habiburrahman, 2022)

Not only in Indonesia, but the phenomenon of the proliferation of religious songs and prayers also occurs in Malaysia (Aziz et al., 2023) This is interesting to study because, according to Tan Sooi Beng, *nasheed* in Malaysia has become plural and global in the last two decades. Nasyid pop has attracted the interest of the younger generation who want to bring together their religious beliefs with nuanced displays of modernity and pop music (Aziz et al., 2023) This has an important role for the actualization of modern Muslims and their involvement in Islamic modernity in Malaysia (Santoso & Habiburrahman, 2022) Musicians try to project a moderate and modern Islam through pop nasheeds, while political parties like PAS use it to gain legitimacy among young voters and to show the public that the party is not as rigid and outdated as its critics ('Athiyyah & Mustofa, 2024).

Cultural identity is part of one's identity, shown by a sense of belonging and understanding of a certain culture (Chakim et al., 2021) Pop nasheed has adapted to modern global trends in popular music. As in Anglo-American youth bands, the entire musical structure of nasyid pop consists of solo voices, *choruses*, and alternating short instrumental parts (Idris et al., 2024) The choir part is sung in two or three harmony parts. *Nasheed groups* such as Cult, Firdaus, and Mestica experimented with the forms and rhythms of hip-hop, rock, and world music. Foreign musical instruments such as *conga drums*, *cowbells*, *shakers*, *keyboards*, or *synthesizers* are combined with local drums. Live performances are held in concert halls with state-of-the-art digital sound and lighting systems (Tan Sooi Beng, 2007).

In the 2000s, *nasheed pop* was commercialized and packaged for distribution through cross-country record companies such as Warner, EMI, and BMG, and sold in CD, video CD (VCD), and cassette formats. The marketing strategies of transnational corporations include live performances, video clips, websites, fan magazines, star signings, posters, t-shirts, and various other items. As a result of this strategy, Raihan *Puji-Pjang's* first album sold over 650,000 copies, making it the best-selling record in Malaysia at the time (Suheri et al., 2023) In 2000, Raihan completed his first film, *Syukur 21*, which was another effective way to market his nasyid songs and da'wah message (Tan Sooi Beng, 2007).

Nasheed pop video clips also follow the format of global world music videos. They compare the color and the black and white parts. The most dominant form of nasheed music video features singers lip-syncing against ever-changing backgrounds, including mountains, rivers, and deserts – all God's creations – as well as Muslims praying in mosques (Masnani et al., 2024) Like other types of global pop music, music videos appear regularly on national television, and VCDs are readily available for personal consumption at home. Following global pop trends, new technologies such as computers and the internet are used for production and marketing processes. The most popular nasheed groups have their websites; fans can listen to and download their favorite songs and lyrics, chat with other fans, view photos and video clips of singers, and read about the lives of the members of the music group (Tan Sooi Beng, 2007).

Amid modern life that is increasingly full of many stressors, for example in the form of job demands, online learning, pandemics, family problems, and others, the presence of religious music, especially prayer and praise, which is currently so easy to listen to by all circles, including the upper middle class in urban areas, seems to be an oasis (cooling) in the middle of the desert (Ifansyah et al., 2023). Music and religious nasyid that contain prayer and praise can be cathartic for anyone willing to listen and appreciate its content (Hairani & Fakihiuddin, 2023)

This is strengthened by research conducted by (Siti Rahayu Rahmayanti, 2016) related to the influence of religious music on human psychology. The influence of religious music with the nuances of prayer qasidah, whose lyrics contain love and longing for the Prophet PBUH is able to build a positive character. In addition, music can be used as psychological, spiritual, and psychosomatic therapy (Suryo Ediyono, 2019)

Research on music at the *University of Cambridge* concluded that music is able to help improve mental health (Wang & Agius(Wang & Agius, 2018) The effects of music therapy can be seen significantly on depressive disorders, anxiety, schizophrenia, sleep disorders, and dementia (Giordano et al., 2020) The power of music can also be used to help improve mental health (Y. Liu et al., 2010) Music is able to provide benefits for individuals, as well as for improving social cohesion. The nature of music is an art form that supports human interaction in society. Music is capable of influencing emotional life, psychological well-being, spiritual practices, and finally the physiological phases that exist in our body (Dukí & Jakovljević, 2021) Music also has a role in post-conflict therapy services by considering the religious aspect of a therapist, so important it is for a

therapist to have the same culture, beliefs, and musical background as his or her clients (Shrubsole, 2010) Martina de Witte et al also added that music therapy has positive powers related to physiological and psychological stress (Witte et al., 2022)

A writing on the spiritual aspect of music conducted by (Moss, 2019) explains that music can be a medium of expression of spiritual beliefs and can strengthen spiritual well-being in people living with complex health conditions. An International Survey (Tsisis, 2017) of therapists shows a significant influence of spiritual music on their therapeutic practices. This research is one of the largest international music therapy studies that discusses spirituality.

According to (Giordano et al., 2020) receptive music can reduce stress and improve well-being in COVID-19 patients who are being treated in clinics. Another study stated the influence of the prophet's prayer therapy on the level of depression in the elderly (Sikwandi et al., 2016) Another study stated that the application of religious music therapy was able to reduce the level of anxiety in pre-operative patients (Ainnur Rahmanti et al., 2021) Music can also be used as an acceptable and non-medical coping strategy for women who experience anxiety in the early stages of peer pressure, and even applied to reduce pain. The use of music in this case serves as an empirically-based intervention (Y. Liu et al., 2010)

This shows that music is not only about performing arts, but can also be used for medical purposes in hospitals (Li et al., 2021) According to the Ministry of Health Malaysia, music therapy can be utilized professionally and its elements as an intervention in a medical, educational, and everyday environment with individuals, groups, families, or communities seeking to optimize their quality of life and improve physical, social, communicative, emotional, intellectual, and spiritual health and well-being (Mayer-Benarous et al., 2021) Music is an excellent therapy, especially for mentally ill people (Witte et al., 2022) Endang Caturini Sulistyowati said that there was a decrease in violent behavior in patients with mental disorders at the Surakarta Regional Mental Hospital after receiving music therapy in the process of treating clients (Sulistyowati, 2009) In addition, music is an alternative treatment using drugs that can cause side effects (Altenmüller & Schlaug, 2015) Music therapy is an instrument for professional use, both in the fields of medicine, education, and even the environment (Suryo Ediyono, 2019) Human life requires balance, and the basis for learning and training of music therapy itself is to stabilize physical, social, communicative, intellectual, and overall health (Rogenmoser et al., 2018)

Historically, music has actually been used as a therapeutic medium in various ancient civilizations, including Egyptian, Greek, Roman, and Chinese civilizations, before being developed in Islamic civilization (Siti Rahayu Rahmayanti, 2016) Its development in Islamic civilization is based on the epistemological knowledge brought by al-Kindi, Ikhwan al-Safa, al-Farabi, and Ibn Sina (Massuhartono & Mulyanti, 2018) They conducted a lot of research in the field of music therapy to form their epistemology (Rachmawati, 2022) A solid and solid foundation for the epistemology of music therapy allows the affirmation of the status of music therapy in medical medicine in the era of Islamic civilization (Sulistyowati, 2009) The use of music as a medical therapy in Islamic civilization was greatly influenced by Greek civilization.

Music therapy began to develop in the Middle Ages. Some scholars in the history of Islamic civilization who used music therapy in medicine include al-Kindi, Ikhwan al-Safa', al-Razi, al-Farabi and Ibn Sina (Suryo Ediyono, 2019). A pioneering figure who developed the doctrine of music therapy through the production of original works was al-Kindi. He was the first scholar to realize that music had therapeutic value when he tried to treat a paralyzed child using music.

It was followed by a group of philosophers from Basrah known as the Ikhwan al-Safa', al-Farabi, and Ibn Sina. With the authority possessed by medieval Islamic scholars, the doctrine was systematically corrected and reorganized by Islamic principles and paradigms, namely the rejection of superstitious and divine elements, such as the cause of diseases caused by evil spirits and the healing power possessed by God (Khoirunnisa, 2020). Shehadi and al-Kindi, for example, are considered to be prominent Islamic scholars who wrote about music in the context of philosophy (al-musiqah). He also explored the philosophy of music therapy thoroughly in his work entitled al-Risalah fi Ajza 'Khabariyyah fi al-Musiqah. Meanwhile, al-Farabi's work, which has a large number in music science, namely Kitab al-musiqah al-Kabir, has been considered by the public as the most important musical work in music theory in the Middle Ages (Schneible et al., 2021) He produced about one hundred and sixty works. Eight of his total books explore music, the power of letters, and sound. It also provides a detailed description of musical instruments, such as harp (*gambus*) ('ud), pandore (*burunbur*), ute or bamboo pipe (*mizmar*), oboe (*sornay*), *rebec* (*rababa*), lute (*i*), *zafa* and harp (*Sanj*), and performance. In the era of Islamic civilization, hospitals have used musical instruments as a medium of music therapy (Sanyata, 2012)

Farmer, a medieval Islamic scientist like al-Kindi, considered this principle of elements and humor to be very important because it provides a useful formula for producing good and effective medicinal compounds. He also believes that proper musical composition can be a solution to the humor imbalance in the human body. In addition, these four types of oud/*gambus* strings have elements and humor that are closely related (Sanyata, 2012).

Departing from the history and development of nasheed or Islamic music, the research aims to uncover the dynamics of the development of praises in Indonesian and Malaysian society, from the beginning of its emergence to the present day, and then explore the negotiation of social and religious practices of the community.

II. METODE PENELITIAN

The method in this study is qualitative. The analysis uses content *analysis*. The procedure of content analysis according to Krippendorff, K. (2013), about nasheed texts and praises, can be done with the following steps:

Step 1: Determining the Purpose and Object of Analysis: Determining the purpose of the analysis, such as understanding the theme, structure, or meaning of the nasheed text and the praise. Determine the object of analysis, such as the text of the nasheed and certain praises.

Step 2: Data Collection: Collect the text of the nasheed and the praises to be analyzed. Make notes about the context and background of the text.

Step 3: Content Analysis: Read and understand the text of the nasyid and praise. Identify the theme, structure, and meaning of the text. Analyze the use of language, symbols, and metaphors.

Step 4: Categorization and Coding: Categorize the theme, structure, and meaning of the text. Develop codes to analyze text.

Step 5: Analysis and Interpretation: Analyze the data that has been collected and categorized. Interpret the results of the analysis to understand the meaning and significance of the text.

Step 6: Drawing Conclusions: Conclude the theme, structure, and meaning of the nasheed text and the praises. Make recommendations for further research.

III. RESULTS AND DISCUSSION

Dynamics of the development of the Praise Tradition (Nasheed) in Indonesia and Malaysia

Tabel1. Similarities of Indonesian and Malaysian nasheed

Equation	Indonesia	Malaysia
Purpose	Increase spiritual awareness and strengthen faith.	Increase spiritual awareness and strengthen faith.
Theme specific	Love for Allah, the Prophet, and the homeland	Love for Allah, the Prophet, and the homeland
Use of Language & symbols	Symbols of Islam and Arabic	Symbols of Islam and Arabic

Table 1. Showing the similarity in the theme of the message conveyed by Indonesian and Malaysian nasheed. The results of these findings are in terms of the goal of increasing the strength of spirituality and faith in religious social life in the direction and orientation of nasyid development. The specific theme is a distinct strength in Indonesian and Malaysian society. In addition, the use of language and symbols used is in accordance with Islamic symbols and tends to have Arabic nuances.

Table 2. The difference between Indonesian and Malaysian nasheed

Difference	Indonesia	Malaysia
Musik & rhythm	Indonesian nasheed has a more varied rhythm	Malaysian nasheed has a more traditional rhythm.
Theme specific	Indonesian nasheed discusses more about love for the homeland and nationalism	Malaysian nasheed discusses more about love for Allah and the Prophet
Use of Language & Symbols	Indonesian nasheed uses more Indonesian	Indonesian nasheed uses more Malay language

Table 2. It shows that the difference in Indonesian nasheed is more varied in rhythm compared to the rhythm of Malaysia. Meanwhile, Malaysian rhythms prefer traditional rhythms. Another difference, in terms of the specificity of the theme. Nasheed Indonesia's message orientation is love for the homeland and nationalism. Furthermore, in terms of the use of language and symbols, nasheed has Indonesian nuances, while Malaysian nasheed is more Malay.

IV. DISCUSSION

Tabel1. Nasheed in Indonesia has long historical roots, with the influence of strong Islamic traditions in the archipelago. Initially, nasheed in Indonesia was present in the form of *qasidah* and verses that were sung at religious events such as the celebration of the Prophet's Birthday, *tahlilan*, and other religious ceremonies. These songs are usually song without musical instruments or only accompanied by traditional musical instruments such as *tambourine* and *hadroh* (Al-Asyhar, 2023) The introduction of modern nasheed in Indonesia began to develop in the late 1980s and early 1990s, along with the increasing awareness of the importance of art as a medium of *da'wah*. Nasheed groups such as *Snada* became pioneers in bringing nasheed to a more modern level and were accepted by the wider community. They introduced more complex musical arrangements with the use of modern musical instruments such as keyboards and guitars, as well as lyrics that are relevant to everyday life. In the late 1990s and early 2000s, nasheed began to gain a greater place in the hearts of the public, especially among the younger generation. Groups such as *Snada*, *Justice Voice*, and *Gradasi* emerged and brought a breath of fresh air to the nasheed music industry in Indonesia (Suheri et al., 2023). Initially, nasheed in Indonesia was very thick with religious messages and *da'wah* conveyed in Arabic and Indonesian (Rama et al., 2023) However, with time, nasheed began to adopt broader social themes such as peace, love, the spirit of togetherness, and concern for the environment. Nasheed groups are beginning to realize that music can be an effective means of conveying positive messages to the community. This change in meaning reflects the adaptation and negotiation to the social and cultural dynamics that occur in Indonesia. Nasheed is no longer only seen as religious music, but also as part of popular culture that can educate and inspire the wider community (Fauzi, 2023).

Nasheed has played an important role in shaping popular culture in Indonesia. The success of nasheed groups in achieving popularity shows that music with moral and spiritual messages can compete with other more secular music genres. Nasheed is a positive alternative choice for society, especially among the younger generation who are looking for entertainment that is in accordance with Islamic values (Al-Asyhar, 2023) In addition, nasheed also has an important role in Islamic education.

Table 2. Tracing the history and development of nasheed seriously in Malaysia, it can be seen through the emergence of several nasheed groups around the 70-80s. Among the nasheed groups that were successfully formed and had the opportunity to record albums at that time were Al-Mizan, Hidayah, and Al-Jawahir. In addition, there are also artists who record nasyid songs solo such as Ahmadi Hassan. At the same time, the desert rhythmic nasheed entertainment in Malaysia was also enlivened by the emergence of nasheed groups from Indonesia, such as the Nur El-Suraya Orchestra and the *Sinar Murni* Orchestra. (Al-Asyhar, 2023) According to Shaipuddin Muhammad, the public's fairly good acceptance of the development of nasheed in Malaysia can be seen from the organization of various nasheed matches around the 1980s, such as the National Ranking Nasheed matches controlled by RTM. Meanwhile, in 1991 the National Nasheed Festival was also held which was conducted by the Islamic Affairs Division (BHEAIS) of the Prime Minister's Department which is now known as the Department of Islamic Development Malaysia (JAKIM). JAKIM has held this festival 17 times from 1991 to 2006. In addition, JAKIM also held a MABIMS (ASEAN) level nasheed festival held in Kuala Lumpur in 1996. The nasheed songs that were played through the IKIM radio channel also enlivened the development of nasheed until the emergence of the IKIM Nasheed Award competition, the culmination of the IKIM Nasheed Chart program which started in 2004 (Halid, 2022).

The crowd of the development of the nasheed genre in Malaysia is getting stronger with the emergence of several nasheed groups that enliven the local art world. In 1997, the emergence of the Raihan group, which is considered as the pioneer of contemporary nasheed, brought the phenomenon of the glory era of nasheed songs in Malaysia. The excellent public acceptance of the nasheed brought by the Raihan group can be seen through the sales of their first album, *Puji-Pujian*, which reached 600,000 units. This phenomenon gave impetus to the emergence of several other nasheed groups such as Rabbani, Hijjaz, Brothers, Saujana, Jauhari, Diwani, In-Team, Nowseeheart, The Zikr, Solehah, Qatrunnada, UNIC. This indirectly makes the rhythm of nasheed songs more popular and very well received among people who want entertainment with the concept of divinity (Idris et al., 2024).

In the 1990s, nasheed groups such as Raihan, Rabbani, and Hijjaz emerged and became very popular. They managed to take nasheed to a higher level with better production quality and lyrics that are relevant to everyday life. The Raihan group, for example, with their debut album *Puji-Pujian* managed to sell millions of copies and gain international recognition. Their simple but profound lyrics, combined with memorable melodies, make nasheed more acceptable to various circles (Ishmah et al., 2022) This change in the meaning of nasheed also reflects the response to the social and cultural dynamics that occurred in Malaysia. Nasheed is no longer only seen as religious music, but also as part of popular culture that can educate and inspire, and negotiate (Ahmad, 2017)

Nasheed negotiation in the context of the psychological dynamics of modern Muslim society in the context of Indonesia and Malaysia

Malaysian Nasheed Negotiations

Cultural studies in socio-religious practices through nasheed and praise in Indonesia are shown through tradition. Tradition has an important role in people's lives. In this context, cultural acculturation is the most important and dominant strategy (Zhao, 2021). Nasheed is a genre of music that has its roots in Islamic traditions, containing lyrics that are loaded with moral and spiritual values (Umar et al., 2023). In Malaysia, nasheed has grown rapidly and has become an important part of music culture. Indonesia, as the country with the largest Muslim population in the world, also has a long history in this genre. The study discusses the influence of Malaysian nasheed on the development of nasheed in Indonesia, looking at the historical, musical, and sociocultural aspects of this phenomenon. Modern Nasheed in Malaysia began to gain popularity in the 1980s with the emergence of groups such as Raihan and Rabbani. These groups brought nasheed to the international stage, adding modern elements such as electronic instruments and lighter pop arrangements, while still maintaining religious messages in their lyrics.

In Indonesia, nasheed has also been known for a long time, but it was only in the late 1990s and early 2000s that modern nasheed began to gain a place in the hearts of the public, especially among the younger generation. Groups such as Snada and Hijjaz became popular, and they often drew inspiration from Malaysian nasheed groups. This shows the transfer of musical culture and innovation from Malaysia to Indonesia. One of the biggest influences of Malaysian nasheed on nasheed in Indonesia is in terms of music and arrangements. Malaysian nasheed groups such as Raihan and Rabbani are known for their use of modern instruments such as keyboards and guitars, as well as more dynamic arrangements. Nasheed as a radiation, has an important role in people's lives (F. Liu, 2012). This approach was later adopted by Indonesian nasheed groups. For example, Indonesian nasheed groups such as Snada and Justice Voice adopted similar arrangement styles, combining traditional and modern elements. The use of modern instruments makes nasheed more acceptable to young people who are used to pop and rock music (Al-Asyhar, 2023). It also helps to expand the nasheed audience in Indonesia, not only limited to religious listeners but also those who are looking for positive and inspirational alternative music (Rogenmoser et al., 2018).

The lyrics in the Malaysian nasheed often contain universal messages of peace, love, and brotherhood, which are also found in the Indonesian nasheed. However, there are some differences in the lyrical approach between the two countries. Malaysian nasheeds tend to use a more formal and standard language, while Indonesian nasheeds often use simpler language that is easy to understand for a wide audience. (Idris et al., 2024). The influence of this lyric is clearly seen in the works of Indonesian nasheed who often adapt or translate Malaysian nasheed songs. For example, the song "*Satu Kata*" from Raihan was adapted by an Indonesian nasheed group with lyrics that are more local and relevant to the Indonesian people. In addition, the themes raised in Indonesian nasheed lyrics also often reflect more specific social and cultural issues, such as the spirit of nationality and togetherness in facing social challenges, such as national values applied in the world of health (Institute of Medicine of National Academies, 2012).

Nasheed in Malaysia does not only function as a means of entertainment but also as a tool of education and da'wah. This concept is also adopted by nasheed in Indonesia. Many Indonesian nasheed groups use their music to convey moral and religious messages, especially among teenagers. In addition, the phenomenon of nasheed festivals that are often held in Malaysia has also begun to be adopted in Indonesia. These festivals are not only a competition but also a means to strengthen friendship between Muslims. Events such as the National Nasheed Festival in Indonesia often invite groups of nasheed from Malaysia as guests of honor, further strengthening the cultural ties between the two countries. This nasheed concert activity is a form of negotiation and competition for other concerts such as *dangdut*, rocker, and the like (Aziz et al., 2023).

The influence of Malaysian nasheed in Indonesia cannot be ignored. Starting from the aspects of music and arrangement, lyrics and messages, to the sociocultural impact and music industry, Malaysian nasheed has contributed a lot to the development of nasheed in Indonesia. Although there are challenges to be faced, the opportunities for the growth and development of nasheed in Indonesia are huge. By continuing to maintain originality and local identity, as well as utilizing the positive influence of Malaysia, nasheed in Indonesia can continue to grow and have a positive impact on society.

Negotiation of Indonesian Nasheed against Nasheed in Malaysia

Nasheed groups from Indonesia such as "*Snada*" and "*Gradasi*" are known for their innovative approach in combining traditional elements with modern music. *Snada*, for example, combines traditional Indonesian musical instruments with modern musical arrangements (Halid, 2022). Their success inspired nasheed groups in Malaysia to explore similar combinations, creating works that balance authenticity and modernity. The ingenious marketing of Indonesian nasheed, including the use of social media and digital platforms, inspired Malaysian musicians to take advantage of similar strategies. For example, "*Raihan*" and "*Hijjaz*" utilize social

media and music videos to reach a wider audience, following in the footsteps of Indonesian groups in terms of promotion (Saat & Alatas, 2023)

Indonesian nasheed began to adopt modern music genres such as pop and rock, as well as the use of electronic musical instruments. This influence can be seen in Malaysian nasyid, where groups such as Raihan and "Inteam began to include elements of contemporary music in their work (Husin et al., 2022) This helps attract young audiences and makes nasyid more relevant to current music trends. The music production technologies used by Indonesian nasheed groups, such as the use of advanced music software and modern recording techniques, have been adopted by Malaysian musicians. This improves the quality of production and innovation in nasheed music in Malaysia (Halid, 2022)

Nasheed festivals and competitions in Indonesia, such as the Indonesian Nasheed Festival (FNI) and Anugerah Nasyid, are a model for similar events in Malaysia. These festivals not only provide a platform for nasheed musicians to showcase their talents but also promote the genre to a wider public. Nasheed festivals in Malaysia often adopt a format and event structure similar to those in Indonesia. Indonesian nasyid has made effective use of television and radio media to promote their music. This has influenced the way Malaysian nasheed musicians use similar media to disseminate their work, such as through television programs and radio channels that specialize in nasheed.

Collaborations between nasyid musicians from Indonesia and Malaysia have increased cultural exchange and enriched the nasheed genre. For example, musicians such as Malaysia's Raihan and Indonesia's Ustadz Jefri Al Buchori have collaborated on music projects that combine styles and approaches from both countries. Cultural exchanges through joint concerts, workshops, and other collaborative projects strengthen the relationship between nasheed in Indonesia and Malaysia. It helps introduce different musical elements and styles from both countries, enriching the experience of listeners and musicians alike.

Strong religious movements in Indonesia in the late 20th century influenced how nasyid was developed in Malaysia. The similarities in the drive to strengthen Islamic identity and raise religious awareness encourage musicians from both countries to share ideas and techniques that are effective in spreading religious messages. The global Muslim community, including in Indonesia and Malaysia, often interacts through various platforms, including conferences and cultural events. This interaction allows for the exchange of ideas and influence between nasheeds from both countries, fostering complementary development and enriching the genre.

V. CONCLUSION

Negotiations between Malaysian and Indonesian nasheeds show a mutually beneficial relationship in strengthening and enriching the music traditions of nasyid in both countries. Collaborations between musicians and producers from both countries have resulted in exciting musical innovations, as well as broadening audiences for the genre. By sharing experiences and resources, both Indonesia and Malaysia can overcome challenges in the music industry and find new ways to convey moral and spiritual messages through nasyid. This cooperation also strengthens cultural diplomacy between the two countries, strengthens bilateral relations, and increases understanding and tolerance between religious communities. International nasyid festivals and competitions such as Dai Voice Thailand are important platforms to showcase the talents of nasheed from both countries and introduce Islamic music to the wider public.

Overall, negotiations and collaborations between Malaysian and Indonesian nasheeds show that music can be a powerful cultural bridge, connecting communities and spreading positive messages. By continuing to strengthen this cooperation, as well as overcoming challenges and taking advantage of existing opportunities, nasheed will continue to grow as a relevant and inspiring music genre, making a positive contribution to both countries and the world as a whole.

ACKNOWLEDGMENTS

I would like to express my gratitude to the Institute for Research and Community Service of the State Islamic University, Prof. KH. Saifuddin Zuhri Purwokerto who has provided research funding, so that he can complete activities and publications.

Conflict of interest

The authors have no conflicts to disclose

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