



Da'wah Communication Of Qasidah Group 'Nasida Ria' In The Digital Age

Zulfikar Ikrom*, Dindin Dimyati**

**Fakultas Komunikasi dan Ilmu Sosial, Telkom University, Bandung, Indonesia*

E-mail: zulfikar1655@gmail.com

***Corresponding author, Fakultas Komunikasi dan Ilmu Sosial,
Telkom University, Bandung, Indonesia*

E-mail: rakeanwastu@telkomuniversity.ac.id

Article Info

Article history:

Received: 18th November, 2024

Accepted: 26th May, 2025

Published: 1st July, 2025

DOI:

10.33102/jicicom.vol5no1.119

ABSTRACT

This study examines the role of Nasida Ria's qasidah music in conveying religious and moral messages to listeners, particularly in the digital age. It explores how the group leverages digital technology, social media platforms, and music streaming services to disseminate their teachings to a broader and more diverse audience. Employing the theoretical framework of social constructivism, the study highlights how social and cultural contexts shape listeners' comprehension and interpretation of the messages. This framework reveals that the interaction between Nasida Ria's music and its audience is dynamic and mediated by the listeners' social backgrounds. A qualitative methodology is utilized, incorporating primary and secondary data sources, including observations, in-depth interviews, literature reviews, and an analysis of social media activity. The findings emphasize the effectiveness of Nasida Ria's tone, style, and message in delivering religious and moral themes. Their songs address a variety of topics, such as economics, politics, art, and Islamic Sharia, employing innovative techniques like repetitive melodies paired with religiously themed lyrics to create evocative imagery. The study underscores the critical role of contemporary digital platforms in amplifying Nasida Ria's reach and influence. These platforms have not only expanded the group's audience but also reinforced their cultural and religious impact. By adapting to technological advancements, Nasida Ria demonstrates the enduring relevance of traditional qasidah music in modern society, solidifying their position as cultural and religious ambassadors in the digital era.

Keywords: *Digital Platforms, Social Media, Religious Message, Da'wah, Nasida Ria.*

INTRODUCTION

The growth of Islamic arts and culture in Indonesia is deeply rooted in the teachings of Walisongo, who introduced Islam to Java in the 14th century (Huda et al., 2022). Among these art forms, religious music has evolved significantly, serving as a prominent example of Islamic cultural expression (Lahpan, 2019). Qasidah, as defined by Mowlana (2021), is a distinct musical art form characterized by its profound messages conveyed through lyrics. Wartono and Farisi (2020) highlight that Qasidah songs are becoming increasingly recognized by Indonesians. This development is closely tied to the rise of Islamic boarding schools in Java, where traditional instruments like the Samroh, also known as Terbangun, played a key role in its propagation (Achfandhy, 2017).

The emergence of Nasida Ria, Indonesia's first contemporary Qasidah group, marked a pivotal moment in the genre's history. Established in 1975 by H. Mohammad Zain and Hj. Mudrikah Zain (Umam et al., 2022), the group's initial members included Quranic students and the wife of H. Mohammad Zain, a teacher of Ngaji or Tilawatil Qur'an (Hung, 2017). The original lineup featured Mutoharoh, Rien Jamain, Musyarofah, Nurain, Nunung Muchayatoen, Alfiyah, Qudriyah, Umi Kholifah, and Hj. Mudrikah Zain (Mandalia et al., 2022). Based at Kauman Mustaram No.58 in Semarang, Central Java, Nasida Ria not only trained its members in Quranic recitation and Qasidah performance but also equipped them with practical skills such as cooking and sewing, showcasing a holistic approach to women's empowerment at the time (Setiawan, 2022).

Nasida Ria's pioneering efforts in popularizing Qasidah set the stage for its growth as a cultural phenomenon. By blending traditional religious themes with modern musical elements, the group created a unique sound that resonated with diverse audiences. Over time, Nasida Ria's repertoire expanded to include songs addressing contemporary issues such as poverty, corruption, and social justice, reflecting the group's commitment to using music as a medium for social commentary. This evolution in content not only enhanced the relevance of Qasidah but also solidified Nasida Ria's role as a trailblazer in modern Islamic music.

In the digital era, Qasidah music reflects various aspects of contemporary social realities. Its messages resonate with current religious and cultural contexts, as illustrated in Nasida Ria's repertoire (Cholidi & Fadlulah, 2022). The song "Dunia Dalam Berita," for instance, addresses themes like war, famine, family planning, and election campaigns, providing a snapshot of societal issues. Through songs like this, Nasida Ria has expanded its reach internationally, performing in countries such as Malaysia, Hong Kong, and Germany (Faizun, 2022). These performances have helped to elevate the global perception of Qasidah, showcasing its ability to transcend cultural and linguistic barriers while preserving its Islamic roots.

Despite its cultural significance, Qasidah music has struggled to achieve widespread recognition in the digital age. The rapid growth of digital platforms has transformed the music industry, creating opportunities for artists to reach broader audiences. However, traditional genres like Qasidah often face challenges in adapting to these changes. The dominance of mainstream popular music on platforms such as YouTube and Spotify has made it difficult for niche genres to gain visibility. Additionally, the shift toward digital consumption has disrupted traditional methods of music dissemination, further complicating efforts to promote Qasidah to younger audiences.

This study aims to explore the tonal and da'wah messages within Nasida Ria's songs, which cover diverse topics including economics, politics, art, and Islamic Sharia (Abdul Qadir, 2022). Social constructivism serves as the theoretical framework, examining how these messages are constructed and perceived. By analyzing Nasida Ria's 48-year legacy, the researchers aim to highlight its enduring relevance and the urgency of its cultural and social messages (Sopar, 2022). This theoretical approach emphasizes the role of social interaction in shaping perceptions and interpretations of cultural artifacts, providing valuable insights into the ways in which Nasida Ria's music has influenced its listeners.

One of the key aspects of Nasida Ria's success lies in its ability to balance tradition and innovation. By incorporating modern musical techniques and instruments into their compositions, the group has managed to maintain the authenticity of Qasidah while appealing to contemporary tastes. This approach has not only broadened the group's appeal but also ensured the continued relevance of Qasidah in a rapidly changing cultural landscape. Furthermore, Nasida Ria's emphasis on meaningful lyrics has allowed the group to address pressing social issues in a way that resonates with audiences across generations.

The role of digital platforms in shaping the dissemination and reception of Qasidah music cannot be understated. Social media and streaming services have provided new avenues for Nasida Ria to connect with audiences, enabling the group to share its music with listeners around the world. These platforms have also facilitated the creation of online communities where fans can engage with the group's music and share their interpretations of its messages. However, the transition to digital media has also presented challenges, particularly in terms of visibility and competition with other genres. To overcome these obstacles, Nasida Ria has adopted innovative strategies such as leveraging social media marketing and collaborating with influencers to expand its reach.

Another important factor contributing to Nasida Ria's enduring appeal is its commitment to preserving the cultural heritage of Qasidah. By staying true to the genre's

Islamic roots and emphasizing its spiritual and moral dimensions, the group has managed to retain its authenticity while adapting to modern trends. This dedication to cultural preservation is evident in the group's efforts to incorporate traditional elements into its music, such as the use of classic instruments and the inclusion of Quranic verses in its lyrics. These elements not only reinforce the group's identity but also serve as a reminder of the rich history and cultural significance of Qasidah.

The impact of Nasida Ria's music extends beyond its artistic achievements. By addressing a wide range of topics in its songs, the group has contributed to important conversations about social, political, and economic issues in Indonesia and beyond. For example, songs like "Perdamaian" provide a powerful commentary on global events, highlighting the interconnectedness of contemporary society and the need for collective action to address shared challenges. Similarly, the group's emphasis on themes such as family planning and gender equality underscores its commitment to promoting social progress and empowering marginalized communities.

Nasida Ria's international performances have also played a crucial role in shaping the perception of Qasidah on the global stage. By showcasing the genre's versatility and universal appeal, the group has demonstrated the potential of Qasidah to transcend cultural and linguistic boundaries. These performances have not only introduced international audiences to the richness of Indonesian Islamic culture but also fostered greater appreciation for the genre's artistic and spiritual dimensions. Furthermore, the group's success in gaining recognition abroad serves as a testament to the power of music as a tool for cultural diplomacy and mutual understanding.

The theoretical framework of social constructivism provides valuable insights into the ways in which Nasida Ria's music has shaped and been shaped by its social and cultural context. By examining the group's lyrics and performances through this lens, researchers can gain a deeper understanding of how its messages resonate with listeners and contribute to broader conversations about identity, faith, and social change. This approach also highlights the role of social interaction in shaping the meanings and interpretations of cultural artifacts, emphasizing the dynamic relationship between artists and their audiences.

In conclusion, Nasida Ria's 48-year journey exemplifies the enduring power of Qasidah as a cultural and artistic expression. By blending tradition and innovation, the group has managed to preserve the authenticity of Qasidah while adapting to the demands of a rapidly changing world. Its emphasis on meaningful lyrics and social commentary has not only enhanced the relevance of its music but also contributed to important conversations about social, political, and economic issues. Furthermore, its efforts to promote Qasidah on the global stage have demonstrated the genre's potential to foster mutual understanding and appreciation across cultures. Through its commitment

to preserving the cultural heritage of Qasidah and leveraging the opportunities provided by digital platforms, Nasida Ria continues to inspire audiences and uphold the legacy of Islamic music in Indonesia and beyond (Faizun, 2022).

LITERATURE REVIEW

The evolution of da'wah messages in the Qasidah Nasida Ria Group has been the subject of investigation by numerous researchers, aiming to identify the specific aspects addressed in their work. Da'wah, defined as the appeal to adhere to the tenets of Islam in a responsible and conscious manner, is central to Qasidah Nasida Ria's musical expressions. This study explores the content, delivery, and impact of these messages while situating the group within the broader context of Islamic cultural arts in Indonesia. As posited by Huda et al. (2022), Huda et al. (2022) suggest that da'wah messages are undergoing a process of development to remain relevant in modern contexts. Da'wah sermons encourage practices like loving Allah, caring for one's neighbors, and avoiding sinful actions. These tenets of justice, peace, and simplicity are exemplified in da'wah content, delivered in a relatable and accessible manner to the general public.

Soraya and Wibowo (2021) argue that adherence to these principles fosters a society that is honorable, tolerant, and benevolent. Moreover, da'wah serves as a reminder of the transient nature of life and the paramount importance of the afterlife. Mandalia et al. (2022) emphasize the imperative of disseminating da'wah teachings to imbue the world with blessings and goodness. One unique aspect of Qasidah Nasida Ria's approach is the use of music to convey da'wah messages. This concept, known as "Nada," combines music with religious-themed lyrics to resonate at both the emotional and spiritual levels. Falah (2019) highlights that Nada allows for honest messages to be expressed in an engaging and motivating manner. Ashari (2022) further explains that the melody itself becomes a medium for da'wah, instilling tranquility, honesty, and a deep connection to the Creator. The inclusion of music in da'wah not only enhances its appeal but also encourages listeners to reflect on their faith and draw closer to God.

Nasida Ria, as a pioneer in modern Qasidah music, represents a unique integration of Islamic cultural arts within Indonesia. Their work reflects a blend of traditional and contemporary influences, positioning them distinctively within the broader Islamic arts scene. Compared to other religious and secular music traditions, Nasida Ria's approach emphasizes the balance between entertainment and spiritual enlightenment. This duality enables their music to transcend cultural and generational boundaries, contributing to its enduring relevance.

Previous research on Nasida Ria has illuminated the group's role in promoting Islamic values through music. However, certain gaps remain. For example, while many studies

praise the effectiveness of their da'wah messages, fewer explore the challenges they face in reaching younger audiences in the digital era. Additionally, controversies around the commercialization of religious music and its potential impact on authenticity warrant further exploration. By critically evaluating these strengths and limitations, future research can provide a more nuanced understanding of Nasida Ria's contributions.

The digital era has brought both opportunities and challenges for Qasidah music. Nasida Ria's ability to adapt to modern platforms has helped sustain their popularity, yet their messages often struggle to reach a wider audience amidst the overwhelming dominance of secular music. Faizun (2022) notes that music, as a universal language, has the power to evoke spirituality and strengthen faith. By leveraging digital tools, Nasida Ria can expand their reach and inspire a new generation to embrace Islamic teachings through music.

The Qasidah Nasida Ria Group exemplifies the dynamic interplay between tradition and modernity in Islamic cultural arts. Their use of music as a medium for da'wah highlights the potential of art to inspire spiritual growth and societal harmony. By addressing the limitations in existing research and leveraging digital platforms, Nasida Ria can continue to play a pivotal role in promoting Islamic values and enriching Indonesia's cultural landscape. Future studies should explore these themes in greater depth, providing a comprehensive view of the group's impact and legacy.

Theory Social Constructivism

Given that the sociocultural tradition is situated within the objective world, researchers employ qualitative techniques to ensure congruence between the theory and the methods applied (Karman, 2015). This approach allows for a deeper understanding of how Nasida Ria's music engages with societal values and constructs. By situating Nasida Ria's work within Berger's social constructivism framework, the analysis illuminates the interplay between their religious messaging and contemporary societal dynamics. Berger's (2012) social construction theory encompassing externalisation, objectification, and internalisation provides a robust framework for examining how societal structures shape perceptions and behaviors. Berger's theory has been applied to various contexts, such as religious moderation in educational institutions, legislative development, and the influence of social variables on human behavior and attitudes (Setiawan, 2022; Asmanidar, 2021; Manao, 2020). This framework is particularly relevant to understanding Nasida Ria's impact, as it reveals how their music not only reflects but also actively shapes societal values.

Nasida Ria's reputation is deeply rooted in their ability to merge the messages of Nada and Da'wah into a coherent and impactful narrative (Purbaya, 2018). By employing

repetitive melodies and religious lyrics, they evoke strong, visceral imagery that resonates with audiences (Masnuna, 2021). Through songs preaching love, righteousness, and generosity, Nasida Ria promotes Islamic peace and religious values (Hamali, 2018). Their music represents an honest and grounded expression of *Qasidah* art in Indonesia (Ashari, 2022).

According to Abdullah and Osman (2018), Nasida Ria's ability to adapt rhythm and lyrics to contemporary societal conditions demonstrates the application of social constructivism. Their music reflects social realities while shaping the collective consciousness of their audience. Personnel who were initially fans of Nasida Ria evolved into active contributors, co-constructing the group's legendary identity through engagement and collaboration (Hung, 2017).

Nasida Ria's religious messaging integrates traditional Islamic values with contemporary societal themes. Their songs address universal themes like love and justice while situating these values within specific cultural contexts. Putri et al. (2021) argue that Nasida Ria's music produces meanings that are both profound and socially acceptable. Through the lens of social constructivism, Rohmah (2021) highlights how public perception and community consensus shape Nasida Ria's identity as a prominent *Qasidah* art icon. Their work exemplifies how religious messaging can evolve to remain relevant in changing societal landscapes.

Specific songs such as "Tahun 2000" showcase Nasida Ria's ability to weave religious teachings into narratives that resonate with contemporary issues. By addressing themes like war, famine, and social responsibility, they create a bridge between spiritual values and modern challenges. Berger's framework helps explain how these songs externalize societal issues, objectify them through shared cultural symbols, and internalize them as part of the audience's worldview.

Masnuna (2021) emphasizes that Nasida Ria's use of melody not only enhances the appeal of their messages but also fosters a deep emotional connection with their audience. By incorporating the principles of social constructivism, Nasida Ria effectively engages listeners on both cognitive and emotional levels, encouraging them to reflect on their faith and societal roles.

Nasida Ria's integration of social constructivism into their music demonstrates how art can simultaneously reflect and influence societal values. Their ability to adapt traditional religious messages to contemporary contexts ensures their continued relevance and impact. By leveraging the theoretical lens of social constructivism, future studies can further explore the dynamic interplay between Nasida Ria's music, identity, and audience engagement, enriching the understanding of *Qasidah* as a cultural phenomenon.

RESEARCH METHODOLOGY

Qualitative research methods are employed to gain a deeper understanding of a phenomenon or occurrence, with particular attention paid to the social and cultural context in which the phenomenon occurs (Murdiyanto, 2020). Furthermore, the researchers were able to ascertain how Nasida Ria utilises social media as a platform for disseminating its da'wah messages, employing qualitative research methodologies. Subsequently, the researchers examined the community's responses and perceptions of Nasida Ria's qasidah music in the present era, which is a crucial aspect of this investigation. The qualitative data collection technique employed in this study encompasses both primary and secondary data sources. Secondary data sources include literature and social media, with social media data analyzed through methods such as keyword analysis, comment analysis, and content trend identification to uncover relevant patterns and insights, whereas primary data sources encompass firsthand observation and in-depth interviews with informants. After data collection, this study used NVivo 12 Pro software to facilitate the analysis process. However, the special features of NVivo used, such as thematic coding, word frequency, or network analysis, in it use techniques such as coding the relationship between one source and another that are continuous, namely regarding the keywords "Pesan", "Dakwah", "Nasida Ria".

The results of the data analysis are presented as a conclusion at the end of the research project. This study applies the methodology of transcript analysis and data reduction techniques, data presentation, and conclusions/verification as stated by Murdiyanto (2020). Abdussamad (2021) also discusses these techniques, emphasizing the processes of transcription, data reduction, data presentation, and compilation and verification of conclusions.

To prepare for the analysis, data from interviews, literature reviews, documents, and photographs were transcribed into text form. Data reduction involves summarizing, categorizing, identifying themes, and organizing data to ensure clarity and focus during analysis. The data presentation process then involves an organized evaluation of the data and presentation of the results of the field interviews and other findings. Finally, conclusions are drawn or data verification is carried out as the final step in analyzing the collected data.

FINDINGS

Nasida Ria's Digital Da'wah Message

The results of the study indicate that the messages, tones, and preaching contained in Nasida Ria's works have distinctive characteristics and play an important role in conveying religious and moral messages to its listeners. Nasida Ria effectively depicts the

principles of Islam, togetherness, and compassion through meaningful lyrics and melodies. However, this finding is very useful because the resonance of the message is indeed very deep through what is conveyed by Nasida Ria, such as Messages of Kindness, Tolerance, Things that teach goodness as conveyed by 5 sources that researchers have interviewed.

The use of modern technology, especially digital music platforms and social media, has had a tremendous impact on the spread and acceptance of Nasida Ria's works. Listeners in various regions in Indonesia and even abroad can easily access her music. While acknowledging fan involvement on social media, this study has specific examples of how fans interact with Nasida Ria's content, such as comments, sharing, or expressing sentiments, which will provide a richer understanding of their influence. For example, when Nasida Ria's concert event in Germany in 2022. In this case, providing insight into the themes and sentiments associated with these codes would add significant depth to the analysis. For example, the code "Dakwah" could reflect themes of spiritual guidance, community support, or moral education, and the sentiments associated with it could range from respect and gratitude to inspiration and hope. By exploring these dimensions, the analysis can reveal how Nasida Ria's messages resonate emotionally and socially with their audiences, providing a more comprehensive understanding of their cultural impact.

Here are the coding results in NVivo 12 Pro :



Figure 3.1 : Word cloud of the most frequently used terms in Nasida Ria
Source: Researchers' Processed Data (2023)

This word cloud depicts the frequency of the most frequently occurring words in the data set under consideration. This word cloud illustrates that out of 1000 words (with a minimum of 7 letters each word), some terms have a higher frequency in this word cloud, which reflects the theme and focus of the research. The most common words in

ensemble. The NVivo 12 Pro codes employed facilitate a more nuanced understanding of the issues researched, including the digital era, da'wah, Nasida Ria, group dynamics, qasidah genre, and Islamic principles. The influence of the codes is evident in the informants' responses, as exemplified by Nasida Ria's personnel code, Hj. Rien Jamain, who stated, "Indeed, I was a member of the Nasida Ria ensemble prior to its official establishment. Previously, it was known as Al Yaqin Mas, founded in 1970 by Mr. Haji Mohammad Zain, and subsequently underwent a transformation into Nasida Ria, founded in 1975." Moreover, the second informant, Hj. Afuwah stated that she joined Nasida Ria when she learned that the ensemble had issued a call for personnel. This announcement was broadcast at the time when Mrs. Hj. Hidayah acted as the MC, and I eventually undertook the examination at Kauman Mustaram with Mr H. Mohammad Zain. I was gratified to be accepted as a second-generation member (*Ya, saya... bergabung menjadi Personel Nasida Ria itu sebelum adanya Nasida Ria itu berdiri, kalo dulu tuh namanya Al Yaqin mas tahun 1970 sama bapak haji mohammad zain, nah terus berkembang menjadi Nasida Ria yang awal berdiri tuh 1975*". Furthermore, the second informant, Hj. Afuwah, also stated that *"Saya itu bergabung ke Nasida Ria tadinya saya tau kalo Nasida Ria buka pengumuman rekrut personel Nasida Ria waktu itu masih disiarkan saat Bu Hj. Hidayah menjadi MC, dan akhirnya saya coba tes di Kauman Mustaram sama Bapak H. Mohammad Zain dan alhamdulillah diterima sebagai generasi kedua*).

Table 3.1: Visualised model of comparison diagram Nasida Ria
Source: Researchers' Processed Data (2023)

CODES	NUMBER OF CODING REFERENCES	PERCENTAGE
Codes\\Dakwah	3	5%
Codes\\Dakwah\Era Digital	6	9%
Codes\\Dakwah\Era Digital\Dakwah	3	5%
Codes\\Dakwah\Era Digital\Dakwah\Era Digital	6	9%
Codes\\Dakwah\Era Digital\Dakwah\Era Digi- tal\Nasida Ria	3	5%

Codes\\Dakwah\Era	7	11%
Digital\Dakwah\Era Digi-		
tal\Nasida Ria\Personel		
Nasida Ria		
Codes\\Dakwah\Era	3	5%
Digital\Dakwah\Era Digi-		
tal\Qasidah		
Codes\\Dakwah\Era	3	5%
Digital\Dakwah\Era Digi-		
tal\Qasidah\Islam		
Codes\\Dakwah\Era	3	5%
Digital\Nasida Ria		
Codes\\Dakwah\Era	7	11%
Digital\Nasida Ria\Perso-		
nel Nasida Ria		
Codes\\Dakwah\Era	3	5%
Digital\Qasidah		
Codes\\Dakwah\Era	3	5%
Digital\Qasidah\Islam		
Codes\\Nasida Ria	3	5%
Codes\\Nasida Ria\Per-	7	11%
sonel Nasida Ria		
Codes\\Qasidah	3	5%
Codes\\Qasidah\Islam	3	5%
TOTAL	66	100%

Based on the NVivo 12 Pro data results, it is possible to determine that the "Dakwah" code appears three times, or 5% of the entire data. This code denotes the presence of da'wah-related content in Nasida Ria's works. The code "DakwahEra Digital" appears six times in the data, accounting for 9% of the total. This mark denotes the presence of da'wah-related content in the digital era. The code "DakwahDigital EraDakwah" appears three times in the data, accounting for 5% of the total. This shows a concentration on da'wah in the digital era. "DakwahDigital EraDakwahDigital Era" appears six times, accounting for 9% of the total data. This code depicts a more specific classification of da'wah in the digital age. The study results show that this research focuses on assessing messaging, tone, and da'wah in the context of the digital era in relation to

Nasida Ria's works as a famed Indonesian *qasidah* art ensemble. The NVivo 12 Pro codes employed provide a more particular understanding of the issues researched, such as the digital era, da'wah, Nasida Ria, group persons, *qasidah* genre, and Islamic principles.

DISCUSSION

Research findings show that message values are an important factor in Nasida Ria's da'wah efforts in the digital era (Ashari, 2022). The article "The Importance of Da'wah in Nasida Ria's Work" highlights how da'wah messages are at the center of Nasida Ria's musical creations, emphasizing the group's role in expressing the goals and essence of da'wah through their music in the digital era (Sopar, 2022). As an Indonesian *qasidah* art group, Nasida Ria continues to underline its contribution to Islamic art and culture (Mandalia et al., 2022). Despite the challenges posed by the generation gap since its founding in 1975 (Faizun, 2022), Nasida Ria has succeeded in conveying meaningful da'wah messages and leaving a significant impact on Indonesian society.

Nasida Ria's adaptation to digital platforms shows how they have preserved core Islamic values while embracing modern tools to strengthen their reach. Their ever-expanding online presence can be understood through the theoretical framework of social constructivism, where their engagement with digital media reflects the externalization and internalization of Islamic values in response to changing societal contexts. This integration of traditional principles with contemporary practices highlights their ability to navigate the digital landscape while remaining true to their mission (Faizun, 2022).

The historical foundation of Nasida Ria's work since 1975 provides a strong foundation for their current strategy in the digital space. Their ability to bridge the generational gap is evident in their efforts to modernize their approach while maintaining the authenticity of *qasidah* art. This balance between past tradition and present innovation is a testament to their resilience and adaptability in a rapidly evolving cultural and technological environment. Nasida Ria's success serves as a model for other Islamic arts groups seeking to effectively utilize digital technology. By utilizing social media platforms, they have expanded their audience reach and maintained cultural relevance, demonstrating the potential of digital strategies to amplify the message of da'wah. Their approach underscores the importance of utilizing digital tools to appeal to diverse audiences and ensure the continuity of Islamic cultural expression (Sopar, 2022 ; Mandalia et al., 2022) .

However, the transition to digital platforms also presents challenges. One important concern is the risk of diluting the values of traditional *qasidah* to cater to contemporary preferences. The delicate balance between maintaining authenticity and adapting to

modern trends is an important consideration for Nasida Ria as they continue their journey in the digital age. Overcoming this challenge requires careful planning and strategic decision-making to ensure the integrity of their mission of da'wah. Collaboration also plays a vital role in Nasida Ria's digital strategy. Partnering with Islamic influencers on platforms such as YouTube or TikTok can help amplify their message and attract a younger audience (Falah, 2019). Additionally, collaborations with digital music platforms and educational programs can further integrate their work into a contemporary context while maintaining their cultural authenticity. These partnerships can increase their reach and strengthen their relevance in the digital age. To achieve their mission of da'wah in the digital age, Nasida Ria must implement an effective digital content management strategy. This includes monitoring online user comments and reactions, managing their online reputation, and strengthening relationships with their audience. Evaluating digital performance and exploring innovative collaborations will further enable them to maintain their impact and achieve their mission of spreading Islamic values through music (Purbaya, 2018).

CONCLUSION AND IMPLICATIONS

The data presented in this study are limited to the coding results and frequencies of certain codes. While these findings provide valuable insights into the themes presented in Nasida Ria's da'wah messages, a more comprehensive understanding could be achieved through in-depth qualitative analysis, such as interviews or observations. Future research should incorporate these methods to explore the nuances of Nasida Ria's digital da'wah messages and their reception by audiences.

The current dataset does not include direct feedback from Nasida Ria's audiences or fans. Future research could adopt a more inclusive approach by soliciting such feedback, allowing for a deeper understanding of audience perceptions and enhancing the impact of Nasida Ria's digital da'wah strategies. For example, surveys or focus groups could shed light on how audiences interpret and engage with the group's digital content, providing actionable insights for better audience engagement. Further research is needed to ascertain the broader impact of digital technologies on the spread and influence of da'wah messages. This research could examine trends in the use of social media, music streaming platforms, and other digital devices to promote da'wah. In addition, this study could investigate the evolution of the qasidah art genre in the digital era, exploring changes in musical composition, lyrical content, and visual presentation. These insights would contribute to understanding how digital technology shapes the creation and reception of qasidah artworks. Nasida Ria and other Islamic art groups could benefit from implementing stronger digital strategies to effectively engage audiences. This includes leveraging analytics to understand audience

preferences, creating interactive content on social media, and collaborating with influencers to expand their reach. Policymakers and cultural organizations could support these efforts by funding digital initiatives that preserve and promote Islamic cultural heritage in the digital era.

The findings of this study underscore the centrality of digital technology in strengthening Nasida Ria's da'wah message. By identifying themes and codes prevalent in their work, this study highlights the interplay between tradition and modernity in their approach. These insights contribute to a broader understanding of how Islamic art groups can adapt to the digital era while maintaining their cultural authenticity. Nasida Ria's adaptation to digital platforms aligns with theoretical frameworks such as Berger's social constructivism. This perspective helps explain how the externalization of Islamic values through digital content reflects shifts in society and audience expectations. Future research could further explore these dynamics, offering theoretical advances in understanding the relationship between digital media and cultural expression in an Islamic context.

REFERENCES

- Abdul Qadir, F. (2022). Nilai-nilai Moderasi Beragama dalam Perspektif Sirah (Biografi) Nabi Muhammad Saw. *Jurnal Bimas Islam*, 15(2), 355–386. <https://doi.org/10.37302/jbi.v15i2.733>
- Abdullah, N., & Mohamed Osman, M. N. (2018). Islamisation in the Indonesian media spaces new sites for a conservative push. *Journal of Religious and Political Practice*, 4(3), 214–232. <https://doi.org/10.1080/20566093.2018.1525894>
- Abdussamad, Z.H. (2021). *Metode Penelitian Kualitatif*. CV. Syakir Media Press.
- Achfandhy, M. I. (2017). *Metode dakwah dalam Qasidah Burdah: Studi kasus majelis Sholawat Wat Ta'lim Qasidah Burdah di Agung RMAA. Tjokronegoro Ponorogo* [Skripsi, Institut Agama Islam Negeri Ponorogo]. <http://etheses.iaiponorogo.ac.id/2136/1/Mochammad Irfan Achfandhy.pdf>
- Ashari, A. (2022). *Pesan Dakwah Dan Kritik Sosial Pada Album Lagu Nasida Ria Volume 24* [Skripsi, Universitas Islam Negeri Salatiga]. <http://e-repository.perpus.iainsalatiga.ac.id/14992/>
- Asmanidar, A. (2021). Suluk dan Perubahan Perilaku Sosial Salik (Telaah Teori Konstruksi Sosial Peter L Berger dan Thomas Luckman). *Abrahamic Religions: Jurnal Studi Agama-Agama*, 1(1), 99-107.
- Berger, P. L. (2012). *The social construction of reality: A treatise in the sociology of knowledge*. Open Road Media.
- Cholidi, M. F., & Fadlulah, S. (2022). Pembacaan Rekontekstual Surah At-Taubah [9]: 123 dan Aplikasinya dalam Hubungan Beragama dalam Negara (Pendekatan Tafsir Maqāṣidi) Re-contextualized Reading At-Taubah [9]: 123 and Its Application in State Religious-Relation (Maqāṣidi's Tafsir Approach). *Jurnal Bimas Islam*, 15(2).
- Faizun, A. N. (2022, June 22). Gema Nasida Ria: dari Hajatan Desa hingga Panggung Asia dan Eropa. *NU Online*. <https://nu.or.id/opini/gema-nasida-ria-dari-hajatan-desa-hingga-panggung-asia-dan-eropa-7MFYF>
- Falah, A. F. (2019). A Study of Structural Functionalism on A Musical Group Named Nasida Ria. *Catharsis: Journal of Arts Education*, 8(12), 221-228. <http://journal.unnes.ac.id/sju/index.php/catharsis>
- Hamali, S. (2018). Agama dalam Perspektif Sosiologis. *Al-Adyan: Jurnal Studi Lintas Agama*, 12(2), 86–105. <https://doi.org/10.24042/ajsla.v12i2.2111>
- Huda, N., Amni, W., & Fitriah, F. (2022). Lembaga Seniman dan Budayawan Muslimin Indonesia: Perannya Dalam Pengembangan Budaya Islam di Indonesia Era 1962-1967 M. *Tanjak: Sejarah Dan Peradaban Islam*, 2(1), 97–107. <https://doi.org/10.19109/tanjak.v2i1.11979>
- Hung, N.-H. (2017). Transmission and Innovation of Kasidah (Lagu Islam) in Indonesian (1975~) Take a Case Study on Nasida Ria Kasidah Modern in Semarang. *International Journal of Creative and Arts Studies*, 4(1), 49. <https://doi.org/10.24821/ijcas.v4i1.1954>
- Intergovernmental Panel on Climate Change. (2013). Summary for policymakers. In T.

- F. Stocker, D. Qin, G.-K. Plattner, M. Tignor, S.K. Allen, J. Boschung, A. Nauels, Y. Xia, V. Bex, & P. M. Midgley (Eds.), *Climate Change 2013: The Physical Science Basis. Contribution of Working Group I to the Fifth Assessment Report of the Intergovernmental Panel on Climate Change* (pp.1–30). Cambridge University Press. <https://doi.org/10.1017/CBO9781107415324.004>
- Karman, N. (2015). Construction Of Social Reality As Thought Movement (Theoretical Review On Social Construction of Reality Peter L. Berger). *Jurnal Penelitian Dan Pengembangan Komunikasi Dan Informatika*, 5(3), 11-24.
- Kuswandi, I. ., & Yasid, A. . (2022). The Religion-Based Fun School Model Perspective of Peter L. Berger: (Studies at MIN 2 and SDK Sang Timur Sumenep). *EDUCARE: Journal of Primary Education*, 3(2), 175–196. <https://doi.org/10.35719/educare.v3i2.123>
- Lahpan, N. Y. K. (2019). Islamic Musical Forms and Local Identity in Post-Reform Indonesia. *Bijdragen Tot de Taal-, Land- En Volkenkunde*, 175(2–3), 284–308. <https://doi.org/10.1163/22134379-17502003>
- Manao, H. (2020). Political Reposition of Authority in South Nias DPRD Members in 2014 Election (A Study on Social Construction of Peter L. Berger). *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*, 3(1), 262-269.
- Mandalia, S. A., Muhammad, A., & Huriyani, Y. (2022). Nada dan Dakwah: Analisis Diskursus atas Lirik Lagu “Perdamaian” dari Nasida Ria sebagai Komunikasi Dakwah Lewat Musik. *Kalijaga Journal of Communication*, 4(1), 1–17. <https://doi.org/10.14421/kjc.41.01.2022>
- Masnuna (2021). Buku Biografi Visual Grup Kasidah Modern Nasida Ria. *Jurnal Ilmu Komputer Dan Desain Komunikasi Visual*, 6(1), 29-39.
- Mowlana, H. (2021). Abu Rayhan Biruni: the founder of anthropology and intercultural communication studies. *Journal of International Communication*, 27(1), 1–14. <https://doi.org/10.1080/13216597.2021.1891111>
- Murdiyanto, E. (2020). *Metode Penelitian Kualitatif (Sistematika Penelitian Kualitatif)*(1st ed.). UPN “Veteran” Yogyakarta Press.
- Peter L Berger, Luckman, T. (2012). *Tafsir Sosial Atas Kenyataan: Risalah tentang Sosiologi Pengetahuan*. LP3ES (Lembaga Penelitian, Pendidikan dan Penerangan Ekonomi dan Sosial).
- Purbaya, A. A. (2018). “Racun Transparan”, Lagu Terakhir KH Buchori untuk Nasida Ria. Detik.Com.
- Putri, F. Z., Utomo, A. B., & Sansoko, B. A. (2021). The Sounds of Grassroots: Peace Discourse in Nasida Ria’s International Relation Themed Songs. *Acir* 2018, 113–118. <https://doi.org/10.5220/0010273901130118>
- Rohmah, S. (2021). Komunikasi Dakwah Dalam Seni Musik Nasyid (Studi Seni Musik di Pondok Pesantren Sunan Drajat). *Dakwatuna: Jurnal Dakwah Dan Komunikasi Islam*, 7(1), 42. <https://doi.org/10.54471/dakwatuna.v7i1.551>
- Sopar, Z. (2022). The values of sufism in qasidah of Nasida Ria. *Fitrah*, 4(1), 2003–2005. <https://journal.ar-raniry.ac.id/fitrah/article/view/1750/921>

- Soraya, S. H., & Wibowo, W. T. (2021). Construction of public opinion about religious moderation on NU Online Instagram accounts (@nuonline_id). *KOMUNIKA: Jurnal Dakwah dan Komunikasi*, 15(1), 111–123. <https://doi.org/10.24090/komunika.v15i1.4572>
- Umam, K., Andri, L., & Martini, R. (2022). Disrupsi teknologi versus adaptasi: Geliat grup musik Nasida Ria di era kiwari (Kajian arkeologi media). *Jurnal Ilmiah Kajian Antropologi*, 5(2), 129–135.
- Wartono, M. N., & Farisi, L. A. (2020). Pesan dakwah dalam lirik lagu “Kebaikan Tanpa Sekat”. *Anida (Aktualisasi Nuansa Ilmu Dakwah)*, 20(2), 125–146. <https://doi.org/10.15575/anida.v20i2.10085>
- World Health Organization. (2023, November 15). *Autism spectrum disorders [Fact sheet]*. Retrieved July 28, 2025, from <https://www.who.int/news-room/fact-sheets/detail/autism-spectrum-disorders>