

HARMONIZING EDUCATION AND SHARIA: TINGKILAN MUSIC AS A MEDIUM FOR INTERNALIZING KI HADJAR DEWANTARA'S EDUCATIONAL PHILOSOPHY AMONG URBAN MUSLIMS

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Abstract

This study examines *Tingkilan* music as a cultural medium that bridges Ki Hadjar Dewantara's educational philosophy with the principles of Islamic law in shaping the moral and cultural character of urban Muslim communities. Originating from the Kutai people of East Kalimantan, *Tingkilan* music has long functioned not merely as artistic expression but also as a vehicle for transmitting ethical, social, and spiritual values rooted in Islamic teachings and local wisdom. In contemporary urban contexts—where Muslims increasingly seek to balance religious commitment with cultural identity—*Tingkilan* offers a meaningful and culturally grounded alternative. Employing a descriptive qualitative approach, this research draws upon literature analysis and in-depth interviews with local artists and cultural figures engaged in the preservation and performance of *Tingkilan*. The data were analyzed by correlating the aesthetic and moral dimensions of *Tingkilan* music with the frameworks of *maqāṣid al-sharī'ah* and *fiqh al-ḥadārah*, both of which emphasize the adaptability of Islamic law within dynamic cultural and social contexts. The findings demonstrate a strong convergence between the values of creativity (*cipta*), sensibility (*rasa*), and intentionality (*karsa*) articulated by Ki Hadjar Dewantara and the objectives of Islamic law, particularly in promoting public welfare (*al-maṣlahah*), preserving human dignity (*ḥifẓ al-'ird*), and fostering social harmony. Through its poetic lyrics and musical form, *Tingkilan* functions as a form of cultural *da'wah*, conveying Islamic moral messages in a subtle yet aesthetic manner that enhances their accessibility among urban Muslim audiences. This study suggests that traditional Islamic arts such as *Tingkilan* can play a strategic role in character education, cultural preservation, and the promotion of moderate religious engagement. Accordingly, *Tingkilan* music represents a practical model for harmonizing education, sharia, and local culture within contemporary Indonesian Muslim society.

Keywords: Education; Module; Digital; Urban Muslim Students

A. Introduction

Traditional music functions not merely as entertainment, but also as a medium of cultural expression and a vehicle for internalizing the moral and spiritual values of society. (Fransiskus Rendy, 2024) One traditional musical form distinguished by its substantial philosophical depth and rich socio-religious values is *Tingkilan* music from East Kalimantan. (Setyawati, 2017a) This music, with lyrics conveying moral messages and harmonies from instruments such as the gambus and violin, reflects the Malay coastal community's view of life, deeply integrated with Islamic values. (Sofia et al., 2018) In this context, *Tingkilan* can be understood as a form of local wisdom that represents the teachings of ethics, politeness, and social responsibility (Sudiran, 2006), which align with the basic principles of Islamic law (*fiqh al-akhlāq* and *maqāṣid al-sharī'ah*). (Akmad et al., 2024)

Several previous studies have examined traditional music from anthropological and cultural perspectives. For example, research by Hadirman (2025) highlights the function of regional music in the formation of social Identity (Hadirman, 2025), while Desyandri (2014) examines the role of traditional music in maintaining harmony in a multicultural society. (Desyandri, 2014) However, there are very few studies that link the philosophical dimension of local music to the principles of Islamic law, especially in the context of the formation of Muslim characters based on *maqāṣid al-sharī'ah* values such as *hifẓ al-dīn* (religious observance), *hifẓ al-'aql* (the preservation of reason), and *hifẓ al-nafs* (the preservation of the soul). Thus, there is an important *research gap* in understanding how traditional music, such as *Tingkilan*, can function as a medium of Islamic cultural communication that maintains the authenticity of local values.

The novelty of this research lies in its attempt to integrate Ki Hadjar Dewantara's educational philosophy – emphasizing the balance of *cipta* (creativity), *rasa* (sensitivity), and *karsa* (intentionality) – with the principles of Islamic law within the context of *Tingkilan* music. Through this integrative approach, the study demonstrates how the aesthetic and ethical values embedded in traditional music may be conceptualized within the framework of *fiqh al-ḥadārah* (the jurisprudence of civilization), which underscores the application of sharia principles in dynamic, contextual, and culturally grounded settings rooted in local wisdom. In this sense, *Tingkilan* is interpreted not merely as a form of regional artistic heritage, but as a medium for cultivating a moral, cultured, and civilized Muslim character. Theoretically, this research contributes to a more expansive and dialogical understanding of Islamic law in relation to local cultural expressions as manifestations of the values embodied in *maqāṣid al-sharī'ah*. Practically, the findings are expected to provide a normative and cultural foundation for preserving *Tingkilan* music in harmony with Islamic values, while also reinforcing the role of social *fiqh* in addressing the challenges of cultural modernity. The integration of Ki Hadjar Dewantara's thought with the principles of Islamic law, as reflected in *Tingkilan* music, offers a relevant model of harmonization that bridges local traditions and Islamic teachings in shaping the humanistic and civilized character of Indonesian Muslims. Accordingly, this study seeks to address the central research question: How can *Tingkilan* music function as an integrative medium between Ki Hadjar Dewantara's philosophy and the principles of Islamic law in shaping a moral and civilized Muslim character?

B. Methods

This study employs a qualitative research approach with a normative-cultural orientation. (Helaluddin & Wijaya, 2019) This approach was selected because the study seeks to understand *Tingkilan* music as a cultural expression that embodies moral, social, and spiritual values closely associated with the principles of Islamic law. The normative dimension is employed to examine relevant Islamic legal concepts—such as *maqāṣid al-sharī'ah*, *fiqh al-ḥadārah* (jurisprudence of civilization), and social fiqh—in interpreting the ethical and religious values embedded in *Tingkilan*. Meanwhile, the cultural dimension is utilized to analyze the social context and symbolic meanings of *Tingkilan* performances within the communities of East Kalimantan. Data were collected through three primary techniques: in-depth interviews with artists, religious leaders, and cultural figures knowledgeable about *Tingkilan*; participatory observation of live performances; and documentation analysis, including lyrical texts, musical recordings, and relevant literature drawn from both primary and secondary sources.

The collected data were analyzed using a descriptive-interpretive approach, with hermeneutic and thematic analyses. (Miles & Huberman, 2014) Hermeneutic analysis is used to interpret the meaning behind the symbols, lyrics, and musical forms of *Tingkilan* in relation to Islamic values and the philosophy of Ki Hadjar Dewantara. Thematic analysis is used to group the values that emerge into moral, aesthetic, and spiritual categories relevant to *maqāṣid al-sharī'ah*. To maintain data validity, this study employs triangulation of sources and methods, which involves comparing the results of interviews, observations, and documentation to ensure a more objective and in-depth interpretation. Additionally, member checking is conducted with key informants to ensure that the researcher's interpretation aligns with the intended meaning of the cultural actors. This research was conducted in East Kalimantan, specifically in the Samarinda and Kutai Kartanegara regions, for 6 months.

C. Findings and Discussion

1. Findings

a. The Existence of *Tangkilan* Music in the Context of Local Culture and Religiosity

The existence of *Tingkilan* music in East Kalimantan represents not only an expression of local art and culture but also reflects the close relationship between tradition, identity, and religiosity among the Kutai people. This musical form originates from the cultural roots of coastal communities characterized by rich spiritual and social values. (Fahrurazi et al., 2023) In its history, *Tingkilan* has developed within the community of Kutai Kartanegara, which has long been known for its strong interactions between customs and Islamic teachings. (Irawati, 2013) Its distinctive musical elements—utilizing instruments such as the gambus, violin, ketipung, and small gongs—reveal the influence of Malay and Arabic culture, which was then adapted to the local context. *Tingkilan* is an important medium for conveying moral messages, advice, and religious expressions in a beautiful, transparent, and communicative way. (Suprayedno, 2024)

The primary function of *Tingkilan* music extends beyond entertainment to fostering the social and spiritual character of the community. Its lyrics frequently convey ethical and religious messages, including exhortations to express gratitude, honor one's parents, cultivate patience, and uphold bonds of brotherhood. (Dewi, 2023) In the context of the Islamic community in East Kalimantan, these messages align with the principle of *akhlaq al-karimah*, which is at the core of Islamic teachings. Thus,

Tingkilan music not only enriches the region's cultural heritage but also strengthens the spiritual dimension of people living amid modernization.

Historically, the development of *Tingkilan* was closely tied to the introduction of Islam into the Kutai region during the 16th to 17th centuries. The scholars and missionaries who came from Arabia and Malaysia used a cultural approach to spread the teachings of Islam, including through music and poetry. *Tingkilan* is an effective means of da'wah because it uses language and symbols that are familiar to the community. Religious values are subtly woven into his poems, allowing them to touch listeners' hearts without leaving a patronizing impression. From here, *Tingkilan* music gained an important position as a bridge between Islamic teachings and local culture. (Hikmah, 2024)

From the results of an interview with H. Mulyadi, a gambus artist in Tenggarong, it is known that *Tingkilan* music has strong roots in the Islamic tradition of the community. He said, "*Tingkilan cannot be separated from Islamic values, because this music has long developed in the pesantren and taklim council environment. Many of his songs contain da'wah and life advice.*" (Mulyadi, personal communication, 2024) This statement shows that, from the beginning, *Tingkilan* music was not merely a form of worldly entertainment, but also a forum for instilling moral and spiritual values in people's lives. Art has become a subtle medium of da'wah, rooted in Islamic aesthetics, and remains relevant today. Meanwhile, Mrs. Siti Rahma, a cultural figure in Samarinda, emphasized the importance of ethical values in *Tingkilan* music. He stated, "*Every performance of Tingkilan is usually inserted with a moral message, both about human relationships with God and relationships between others. These values are what keep Tingkilan alive until now.*" (S. Rahma, personal communication, 2024) This view reinforces the understanding that *Tingkilan's* sustainability is not only due to its musical richness but also to its ability to maintain a balance between the beauty of sound and the depth of meaning. Aesthetics and ethics are two dimensions that complement each other in their musical and spiritual structure.

In the context of Islamic law, the existence of *Tingkilan* music can be understood through the approach of *fiqh al-hadārah* or civilizational fiqh. This principle emphasizes the importance of interpreting Islamic law not only based on normative texts but also considering the social and cultural contexts in which Muslims live. *Tingkilan* music, with its moral values and da'wah, is a concrete example of how Sharia can be expressed in a beautiful, dignified form of art. He demonstrated that Islam is not a religion that rejects art, but rather one that encourages art to spread goodness and build an ethical civilization. Apart from being a cultural expression and da'wah, *Tingkilan* music also functions as a space for reconciliation between modernity and tradition. (Haryanto, 2015) Amid the onslaught of global popular music, *Tingkilan* survives because it has strong roots in people's Identity and spirituality. The younger generation, who began to be involved in the preservation of *Tingkilan*, saw this music not only as a legacy of the past but also as a symbol of moral values and togetherness relevant to the present. Thus, *Tingkilan* serves as a bridge between generations, maintaining social harmony and Islamic values.

2. Discussion

a. Ki Hadjar Dewantara's Philosophical Values in *Tangkilan* Music

The philosophical values of Ki Hadjar Dewantara are reflected in *Tingkilan* music through the Kutai people's expression of balance among *cipta* (creativity), *rasa* (sensibility), and *karsa* (intentionality). This musical tradition functions not merely as a form of folk entertainment, but as a manifestation of a rich worldview imbued with

moral and spiritual significance. For the Kutai community, performing or listening to *Tingkilan* serves as a means of preserving cultural heritage while cultivating harmony among thought, feeling, and action. (Akmad et al., 2024) This aligns with Ki Hadjar Dewantara's idea that culture is the result of human cultivation, incorporating human values and contributing to the growth of civilization. The element of creation in *Tingkilan* music is evident in the community's ability to integrate foreign cultural influences into distinctive works of local value. The use of musical instruments such as the gambus and violin, derived from Arabic and Malay traditions, is adapted to the Kutai style, producing a soft and religious sound. His poems often convey moral messages, such as an invitation to do good, maintain faithfulness, or reflect on God's greatness. This reflects the intelligence and wisdom of the community in treating art as a means of conveying noble values, not just as an empty form of entertainment.

The element of taste becomes the soul of *Tingkilan* music. The melody and lyrics evoke feelings, creating a peaceful and shady atmosphere. In each of his performances, *Tingkilan* players not only focus on technique, but also on appreciating the meaning of the song. (Setyawati, 2017b) Like the teachings of Ki Hadjar Dewantara, which place taste as the core of humanity, *Tingkilan* music serves as a forum for people to express the subtlety of conscience and social empathy. *Rasa Dalam Tingkilan* teaches its listeners about the importance of balancing beauty, politeness, and sincerity.

Meanwhile, the *karsa* element is evident in the people of Kutai's determination to continue preserving this music amid modernization. Local artists demonstrate a great passion and dedication to preserving *Tingkilan*, not just as a memory of the past, but as an integral part of a meaningful cultural identity. As emphasized by Ki Hadjar Dewantara, *karsa* is an inner force that encourages humans to act and work. In this context, the spirit of preserving *Tingkilan* is a form of collective *karsa* of the community to maintain its Identity and moral values.

The principle "*Ing Ngarso Sung Tulodo, Ing Madyo Mangun Karso, Tut Wuri Handayani*" is also part of the *Tingkilan* musical tradition. The senior artists act as role models who maintain the purity of the game's values and techniques (*Ing Ngarso Sung Tulodo*). The young generation who learn *Tingkilan* is in a position to build enthusiasm and creativity (*Ing Madyo Mangun Karso*), while the community provides moral support and space for expression (*Tut Wuri Handayani*). This pattern of relationship makes *Tingkilan* music not only a musical tradition but also a means of passing down social and ethical values across generations. The values of nationality and universal humanity emphasized by Ki Hadjar Dewantara are also very felt in the *Tingkilan* poems. Many songs convey messages about brotherhood, justice, and the importance of living in harmony despite differences. These values align with Islamic teachings that emphasize noble morals and social justice. In the context of Islamic law, these messages align with the *maqāsid al-syari'ah*, which aim to maintain human dignity, strengthen morals, and foster social harmony. Thus, *Tingkilan* music becomes a forum where Islamic and humanitarian values combine in a beautiful and contextual form. In addition, the spirit of cultural independence taught by Ki Hadjar Dewantara is also evident in the existence of *Tingkilan* music. The people of Kutai have successfully cultivated external influences while retaining their local characteristics. This demonstrates the ability of local culture to adapt and evolve without being overwhelmed by the forces of globalization. *Tingkilan* is a symbol of cultural independence that demonstrates how traditional values can coexist with modernity, provided people are aware of and maintain their cultural essence. To make it easier to see the value of Ki Hadjar Dewantara's philosophy in *Tingkilan* music, you can see the

| Aspects of Ki Hadjar Dewantara's Philosophy | Manifestations in <i>Tingkilan</i> Music | Philosophical Meaning and Value of Education |
|--|---|---|
| Creation (Mind and Intelligence) | The creativity of the Kutai people in adapting musical instruments, such as the gambus and violin, became typical of the local culture; the poems contained moral and religious messages. | Reflecting the ability to think critically and creatively, art is used to convey noble values, not just for entertainment. |
| Taste (Feelings and Subtlety of Mind) | <i>Tingkilan's</i> melody and lyrics are evocative, evoking a peaceful, shady atmosphere; the player highlights the appreciation of the song's meaning. | Cultivate empathy, subtlety, and moral awareness, emphasizing the importance of a balance between beauty, modesty, and sincerity. |
| Karsa (Willingness and Spirit to Work) | The determination of the people and artists of Kutai to preserve <i>Tingkilan</i> in the midst of modernization. | It symbolizes the fighting power and collective spirit in maintaining cultural identity, in accordance with the concept of karsa as an inner energy that drives action. |
| In Ngarso Sung Tulodo (in front of the example) | Senior artists maintain the purity of the game's values and techniques. | Shows the importance of moral leadership and exemplary behavior in cultural inheritance. |
| On the other side of the Atlantic, São Paulo (in the middle of the city) | The younger generation learns and innovates in <i>Tingkilan</i> music. | Describe the participatory education process. The younger generation is the driving force of cultural creativity. |
| Tut Wuri Handayani (behind encouraging) | The community provides moral support and space for expression for art actors. | Reflecting the principles of education that foster independence and social responsibility. |
| National and Humanitarian Values | Syair <i>Tingkilan</i> contains the message of brotherhood, justice, and living in harmony with differences. | Internalize universal human values and Islamic teachings, in line with <i>maqāṣid al-syarī'ah</i> , to maintain honor and social harmony. |
| Cultural Independence | The ability of the Kutai people to absorb external influences without compromising their local characteristics. | Showing the spirit of nationalism and cultural autonomy; Maintaining Identity in the Midst of Globalization. |

Table 1: Values of Ki Hadjar Dewantara's Philosophy in *Tingkilan* Music

Source: Author's Interpretation

The table above illustrates that Ki Hadjar Dewantara's philosophical values are reflected in real life through the *Tingkilan* musical tradition of the Kutai people. Through the elements of creation, taste, and *karsa*, this music is not only an aesthetic expression, but also a means of moral and social education that fosters intelligence, sensitivity, and the spirit of work. The principle of "Ing Ngarso Sung Tulodo, Ing Madyo Mangun Karso, Tut Wuri Handayani" is reflected in the intergenerational relationships among artists, which maintain the continuity of cultural values and creativity. *Tingkilan* poems that convey messages of humanity and spirituality reinforce national values and align with the goal of *maqāsid al-syarī'ah*, which is to uphold honor, morality, and social harmony. In addition, the spirit of cultural independence demonstrates local communities' ability to adapt to external influences without losing their Identity, in line with Ki Hadjar Dewantara's idea that culture is the result of cultivating a culture that fosters civilization and humanity.

b. Integration of Islamic Law Principles in Tangkilan Music Practice

The integration of Islamic legal principles into the practice of Tangkilan music is evident in how the people of Kutai interpret it, not only as entertainment but also as a means of spiritual and moral expression. In each performance, Tangkilan is often performed in an atmosphere rich in religious values, such as at Maulid events, thanksgiving, or other religious commemorations. (A. Shobari, personal communication, 2024) This demonstrates an understanding that music can serve as a medium of cultural da'wah – that is, conveying messages of goodness and Islamic values in a gentle, down-to-earth manner. The sharia principle that emphasizes the balance between *maṣlahah* (benefit) and *adab* (ethics) serves as the basis for maintaining Tangkilan without crossing the moral boundaries outlined by Islam.

In the context of Islamic law, the practice of Tangkilan reflects the spirit of *al-wasāṭiyyah* (moderation), which aims to avoid the extremes of a total ban on art and unlimited freedom. Tangkilan musicians understand that art must be in harmony with Islamic values, both in its lyrics, goals, and the performance's context. A local artist, Mr. H. Jamaluddin, explained in an interview that, "We never bring lyrics that are contrary to religion. Precisely through Tangkilan songs, we want to remind people to remain grateful and not arrogant." (Jamalluddin, personal communication, 2024) Pernyataan ini memperlihatkan bagaimana prinsip *ḥifẓ ad-dīn* (menjaga agama) dan *ḥifẓ al-'aql* (menjaga akal) dijaga dalam praktik seni tradisional.

Lebih jauh, musik Tangkilan juga mencerminkan penerapan *maqāsid al-syarī'ah* dalam bentuknya yang kontekstual. Melalui syair dan irama yang lembut, Tangkilan mengajarkan nilai-nilai kesederhanaan, kerja sama, dan rasa hormat terhadap sesama. Nilai-nilai ini selaras dengan prinsip *ḥifẓ an-nafs* (menjaga jiwa) dan *ḥifẓ al-'ird* (menjaga kehormatan). Misalnya, dalam lagu-lagu yang bertema kehidupan desa, terkandung pesan moral untuk hidup rukun dan tidak merendahkan orang lain. (Muhammad, 2024) Thus, Tangkilan music is a manifestation of social fiqh that lives in society, where Islamic law is applied not textually, but through cultural expressions that bring sharia values to life.

In addition, the process of inheriting Tangkilan music also shows the dimension of *ḥifẓ an-nasl* (safeguarding offspring). Islamic values are subtly integrated into the intergenerational learning process, where young people are encouraged to understand that traditional arts are not just a skill, but also a cultural mandate that must be preserved in its purity. In another interview, Mrs. Nurhayati, a Tangkilan coach, stated, "We teach children not only to play their musical instruments, but also their manners—how to respect their parents, be grateful, and not be arrogant about their

talents."(Nurhayati, personal communication, 2024) This statement demonstrates that Islamic principles are not limited to formal law but also encompass ethics and manners.

The integration of Islamic law in Tangkilan can also be seen in the moral boundaries the perpetrators maintained. They avoid the use of musical instruments or styles of appearance that could cause slander or violate norms of decency. This shows an awareness of the principle of *sad al-ẓarī'ah* (closing the path to harm). In practice, Tangkilan remains open to innovation, such as the use of modern musical instruments, while upholding the spirit of Islam and maintaining a polite appearance. On the other hand, Tangkilan also functions as a means of *amar ma'rūf nahi munkar* in a cultural context. Through his songs, moral and religious messages are conveyed subtly, without patronizing. This aligns with the da'wah method taught in Islam, which involves utilizing *hikmah* (wisdom) and *mau'izhah ḥasanah* (good advice). In this way, Tangkilan is not only entertainment but also a reminder for the community to remain within the corridor of Islamic values amid the rapid flow of cultural modernization. From the perspective of contemporary fiqh, the practice of Tangkilan reflects the dynamic, context-specific application of Islamic law. He demonstrated that Sharia is not rigid but can adapt to social and cultural developments without compromising its essence. Values such as justice, politeness, and balance form the moral foundation that keeps art functioning as a means of *taqarrub ilā Allāh* (getting closer to Allah). Thus, Tangkilan can be seen as a real example of how Islamic law can coexist harmoniously with local wisdom.

c. The Dimension of Islamic Law in the Preservation and Adaptation of *Tingkilan* Music

The role of Islamic law in the preservation and adaptation of *Tingkilan* music reflects the Muslim community in East Kalimantan's efforts to maintain a balance between sharia values and the need to preserve local culture. *Tingkilan* music, as part of Kutai's ethnic Identity, is not only preserved as a traditional art but also reinterpreted within the framework of Islamic ethics and norms.(Irawati, 2013) In this case, Islamic law serves as a moral guide, ensuring that the preservation of art does not conflict with religious principles, particularly in matters of manners, politeness, and the pursuit of benefit. (Muddin, 2022) The principle of *al-maṣlaḥah al-mursalah* (the common good) became a significant foundation, in which the preservation of art was considered legitimate and even recommended, provided it brought social and spiritual benefits.

The preservation of *Tingkilan* also shows the application of the *principle of 'urf* (customary customs) in Islamic law, which is recognized as one of the sources of law as long as it does not contradict the *nash shar'i*. (Wandi, 2018) In this context, the *Tingkilan* musical tradition, which has endured for centuries, is maintained because it embodies the values of togetherness, respect, and gratitude to Allah. Local religious leaders and cultural figures strive to keep their practices within the sharia corridor, for example, by arranging performance timing, lyrics, and procedures so that they remain respectful and do not violate the principle of *ḥifẓ al-'ird* (maintaining honor). Thus, Islamic law does not reject tradition but instead guides the process of adaptation to align with the values of monotheism and Islamic morality.

In the process of adaptation, Islamic law provides room for flexibility through the principles of *taysīr* (ease) and *raf' al-ḥaraj* (avoidance of difficulties). (Irfandi, 2025) This dynamic is evident in the ways *Tingkilan* practitioners adapt their performances to contemporary contexts without abandoning their foundational values. On various occasions, *Tingkilan* has been integrated into religious commemorations such as *Isrā'*

Mi'rāj and the celebration of the Prophet's Birthday (*Mawlid al-Nabī*), reflecting creative efforts to revitalize *da'wah* through artistic expression. Such developments align with the spirit of *maqāṣid al-sharī'ah*, particularly in promoting the preservation of religion (*hiḏz al-dīn*) and the safeguarding of social well-being (*hiḏz al-naḑs*).

Within the framework of Islamic social jurisprudence, the preservation of *Tingkilan* exemplifies social fiqh (*fiqh al-ijtimā'ī*), which conceptualizes sharia not merely as a set of formal legal rules but as an ethical system governing communal life. The sustainability of this musical tradition is grounded in the awareness that culture can function as a medium of *ta'āruf* (mutual recognition) and *ta'āwun* (cooperation), as articulated in QS. al-Ḥujurāt [49]:13. Through *Tingkilan*, the Kutai community not only preserves its artistic heritage but also affirms Islamic values in a culturally inclusive and accessible form. In this sense, art becomes a spiritual bridge connecting local traditions with universal Islamic teachings. From the perspective of contemporary Islamic legal thought, the preservation and adaptation of *Tingkilan* may be understood as a form of cultural *ijtihād* (*ijtihād tsaqāfi*). Local artists and scholars actively reinterpret Islamic teachings within their cultural milieu, ensuring that artistic expression serves not as a vehicle of stagnation but as a means of advancing an Islamic civilization rooted in local identity. The principles of *tajdīd* (renewal) and *iṣlāḥ* (reform) are thus applied to sustain these cultural practices, maintaining their relevance while affirming their spiritual and devotional value.

D. Conclusion

This study confirms that *Tingkilan* music occupies a significant position not only as a cultural heritage of the Kutai people in East Kalimantan, but also as a medium of religious expression that reflects Islamic values in everyday life. *Tingkilan* represents an artistic tradition that conveys moral teachings, social ethics, and spiritual insights, while simultaneously providing a space for the community to express its Islamic identity in a natural and authentic manner. From the perspective of Islamic law, the existence of *Tingkilan* illustrates the application of *fiqh al-ḥadārah*—an understanding of Islamic jurisprudence that engages constructively with culture without compromising sharia principles. The integration of Ki Hadjar Dewantara's philosophy with the principles of Islamic law in the practice of *Tingkilan* music demonstrates a clear alignment between the values of *cipta* (creativity), *rasa* (sensibility), and *karsa* (intentionality) and the spirit of *maqāṣid al-sharī'ah*. Through this harmony, *Tingkilan* is understood not merely as entertainment, but as a medium for cultivating moral, cultural, and civilized character. Its aesthetic dimensions consistently coexist with ethical values, rendering it an art form that promotes virtue and respect for human dignity.

From a jurisprudential perspective, the preservation and adaptation of *Tingkilan* reflect the application of the principles of *'urf* (custom recognized by sharia), *al-maṣlahah al-mursalah* (public interest), and *taysīr* (facilitation). These principles provide a normative foundation for sustaining cultural traditions such as *Tingkilan*, if they remain aligned with Islamic moral values and contribute positively to society. Accordingly, Islamic law is not intended to restrict cultural creativity, but rather to guide and imbue it with ethical meaning so that culture becomes a vehicle for goodness and spiritual enrichment. Theoretically, this research contributes to the development of a contextual and responsive discourse on Islamic law that is attentive to local cultural expressions, particularly through the lenses of social fiqh and *maqāṣid al-sharī'ah*. Practically, the findings demonstrate that traditional music such as *Tingkilan*

can serve as an effective strategy of cultural *da'wah*, conveying Islamic values in a gentle, aesthetic, and relatable manner that resonates with the lived experiences of the community. Therefore, the preservation of *Tingkilan* is essential not only for safeguarding regional cultural identity but also for strengthening the character of Indonesian Muslims as moderate, open, and civilized.

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F. Author Contributions Statement

Meita Setyawati contributed to the conceptualization of the study, research design, data collection, and manuscript drafting. Indar Sabri was responsible for data analysis, interpretation of findings, and methodological refinement. Setyo Yanuartuti contributed to the literature review, the development of the theoretical framework, and the manuscript revision. Arif Hidajad assisted in data validation, field coordination, and critical review of the manuscript. Syaiful Arifin supervised the research process, provided academic guidance, and reviewed the manuscript for intellectual content. All authors have read and approved the final manuscript.

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