



## ABSTRACT

This dissertation discusses a religious Islamic musical genre known as the *selawatan*, that normally performed in some imperative cultural religious events of the *pesantren* (traditional Islamic boarding school) in the entire province of Yogyakarta (DIY). Whether as the tradition either as a musical activity, the practice of *selawatan* has been critically debated. While it has been considered an excessive action of worship, the practice of music among Muslim societies is in fact controversial due to its different religious legal interpretation concerning it.

Problems of this study are formulated into five main questions: (1) How is the place of the *selawatan* in the history of Islamic music as well as the taxonomy of Islamic musical genres? (2) How is the structure of the *selawatan* genres subsistence within the *pesantren* cultural societies and their subcultures? (3) Why the “selawatan pesantren” can be considered as a genre of Islamic religious music? (4) Why most Islamic performing arts genres in Yogyakarta possess some characteristics that are referred to the “selawatan pesantren”? (5) Why the existence of the *selawatan* as a musical genre, especially the *pesantren* type, cannot be disconnected from the phenomena of Islamic law interpretation concerning the practice of music in Muslim life? In order to come across these problems, the theoretical methodology of musical ethnography has been reconstructed by utilizing multidisciplinary approaches of historical, musical anthropology, analytical musicology, and speculative Islamic studies methods.

The placement comprehension of the *selawatan* within Islamic sound arts taxonomy is advantageous for further inquiry of the genre. To verify the musical dimension, some *selawatan* melodies of the *pesantren* types have been transcribed and analytically studied. It is not only aimed at understanding its musical style but also the application of text extracts from Arabic poems as well as classical works, to the song lyric of its melodic composition. This study also examines the structural connection between the *selawatan pesantren* and all Islamic performing art genres spread in the entire of DIY province. In addition, it also looks at the positive side of conceptual implication between the *selawatan* as a musical art and both the negative as well as positive interpretations phenomenon of the Islamic ruling on music.

In conclusion, the “selawatan pesantren” is an Indonesian representation of an Islamic musical genre, the *mawlid*. It has inspired almost all Islamic performing art genres in the entire of DIY. Although genre variants of the *selawatan* comprise theatrical movements and dances, they tend to be considered as musical arts rather than others. Due to some similarities implied in some aspects such as repertoire sources and the application of Islamic supplications as well as contents, those genres can be considered as the subcultures of “selawatan pesantren”. Finally, as the representation of the *mawlid* music as well as Indonesian Islamic religious music that contains Islamic and Arabic idioms, the “selawatan pesantren” as well as its genre variants, exists as the musical reflection of the interpretation phenomenon of the Islamic law.

**Keywords:** *Selawatan*; Islamic Music; *Pesantren*