

Syarofal Anam의 교육적 생태계*: 남수마트라에서의 예술 실천을 통한 인성 교육 The Pedagogical Ecosystem of Syarofal Anam: Character Education Through Artistic Practice in South Sumatra

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Abstract This qualitative-phenomenological study examines *Syarofal Anam*, a traditional art form from South Sumatra, as a character education ecosystem. Conducted at the *Insanul Kamil Syarofal Anam* Student Association (PPSA Insanul Kamil) in Palembang, the research engaged both student participants and expert practitioners. Data were collected through participatory observation, in-depth interviews, and document analysis to investigate how its two core components—*sholawat* recitation and *terbangan* ensemble performance—function as pedagogical mechanisms. The findings reveal that *sholawat* recitation develops moral cognition and narrative identity, while the synchronized practice of *terbangan* fosters shared intentionality and prosocial skills. Together, these elements create a holistic practice that internalizes values and forms a moral *habitus* within a community of practice. The study concludes that *Syarofal Anam* provides a robust framework for character education with significant potential for integration into modern educational curricula to simultaneously advance cultural sustainability and moral development.

Key words: *Syarofal Anam*, Character Education, Local Wisdom, Pedagogical Mechanism, Moral Internalization

초록 본 질적 현상학 연구는 남수마트라의 전통 예술 형식인 샤로팔 아남을 인성 교육 생태계로 고찰한다. 팔렘방에 위치한 인사눌 카밀 샤로팔 아남 학생회에서 수행된 본 연구는 학생 참여자와 전문가 참여자를 대상으로 진행되었다. 참여 관찰, 심층 인터뷰, 문헌 분석을 통해 샤로팔 아남의 두 가지 핵심 요소인 솔라왓(*sholawat*) 낭송과 테르방안 앙상블 공연이 교육적 메커니즘으로서 어떻게 기능하는지 조사하였다. 연구 결과, 솔라왓 낭송은 도덕적 인식과 서사적 정체성을 함양하는 반면, 테르방안의 동시적 수행은 공동의 의도와 친사회적 기술을 함양하는 것으로 나타났다. 이러한 요소들은 함께 작용하여 실천 공동체 안에서 가치의 내면화와 도덕적 실천 성향을 형성하는 과정으로 이어지는 것으로 나타났다. 본 연구는 샤로팔 아남이 인성 교육을 위한 견고한 틀을 제공하며, 문화적 지속가능성과 도덕적 발달을 동시에 증진시키는 데 있어 현대 교육과정에 통합될 수 있는 상당한 잠재력을 지니고 있음을 보여준다.

주제어: 샤로팔 아남, 인성 교육, 지역 지혜, 교육적 메커니즘, 도덕적 내면화

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I . Introduction

The culture of the Palembang people is a profound synthesis of local Malay traditions and Islamic values, a process that began flourishing in the 15th century (Reid, 2017). This acculturation has shaped not only religious beliefs but also social practices and unique cultural expressions, with Islam becoming deeply integrated into the daily life and cultural ethos of the people (Hasanah, 2020). A prominent manifestation of this synthesis is the traditional art of *Syarofal Anam*, which synergizes the chanting of *sholawat* (praises to the Prophet Muhammad) with the rhythmic accompaniment of *terbangan* (frame drums) and coordinated movements (Fadillah, 2020).

Historically rooted in the 18th-century Palembang Darussalam Sultanate, *Syarofal Anam* was significantly influenced by scholars like Kiai Abdussomad al-Palimbani, who advocated proselytization through *sholawat* (Lontoh & Firdiansyah, 2023). The tradition incorporated local musical instruments, evolving through a rich assimilation of Islamic and Malay aesthetics, further enriched by influences from Middle Eastern scholars (Feener, 2018). This historical journey has resulted in an artistic product firmly grounded in Islamic teachings while maintaining strong local roots, ensuring its intergenerational transmission.

In its contemporary practice, *Syarofal Anam* has diversified into distinct stylistic streams, such as the reflective *Seberang Ilir* style and the dynamic *Seberang Ulu* style, reflecting localized socio-cultural adaptations (Hamish, 2019). Its performance structure is complex, primarily involving *sholawat* vocals and *terbangan* music. The *sholawat*, often sourced from texts like the Kitab al-Barzanji, contain potent narratives of praise, prophetic biography, and moral teachings (Kisida & Bowen, 2019), while the *terbangan* ensembles follow specific, inherited rhythmic patterns that structure the performance (Anderson & Krathwohl, 2001).

Beyond its aesthetic and ritual functions, *Syarofal Anam* holds significant potential as a medium for character education. It integrates the core educational domains of cognitive, affective, and psychomotor learning (Santrock, 2011). The emotional engagement in chanting *sholawat* cultivates love for the Prophet and Islamic values (Rohmadi, 2018), while the skilled playing of the *terbangan* and coordinated movements require rhythmic discipline and group cooperation (Vygotsky, 1978), naturally fostering values like perseverance, sincerity, and discipline (Lickona, 1991). The role of the teacher in facilitating this holistic development is paramount, a finding strongly supported by contemporary research in music education, which demonstrates that effective, inclusive pedagogy for diverse learners is fundamentally rooted in the principles of individualized instruction that respect student diversity (Jeong et al., 2023).

From a psychological perspective, this participatory and observational learning aligns with Bandura's (1986) social-cognitive theory, where individuals internalize moral and social behaviors through modeling within a social context. The holistic engagement in Syarofal Anam resonates with the character education model, which emphasizes “knowing the good, desiring the good, and doing the good” (Lickona, 1991, p. 51). The repetitive, communal practice helps instill virtuous dispositions, forming a moral *habitus* (Nucci, 2008).

Existing research affirms that involvement in traditional arts like *Syarofal Anam* positively impacts the personality development of youth, enhancing confidence, social skills, and emotional intelligence (Winner & Hetland, 2000). Ensemble participation, in particular, is known to foster pro-social skills and emotional regulation (Hallam, 2010), reinforcing the argument for preserving traditional arts within character education systems (Higgins, 2021).

However, a significant gap persists in the scholarly literature. Current research on *Syarofal Anam* remains limited (Davila, 2023), with existing studies predominantly focusing on its historical and musicological aspects (Dunbar-Hall, 2021). Consequently, there is a critical lack of understanding regarding the *pedagogical mechanisms* through which its artistic components facilitate the internalization of character values (Bamford & Wimmer, 2022). Furthermore, the global discourse on character education is still primarily dominated by Western paradigms, which often lack cultural and contextual relevance to local communities like those in South Sumatra (Santos & Meneses, 2023).

This study aims to address these gaps by systematically investigating how the artistic elements of *Syarofal Anam* serve as a vehicle for character education. It seeks to elucidate how *sholawat* poetry and *terbang* music facilitate participants' internalization of character values and to examine the alignment of this practice with established theories of moral development and experiential learning. Ultimately, the study aims to explore the potential for integrating this indigenous art form into contemporary educational frameworks, thereby contributing to a more culturally sustainable and holistic approach to character education in Indonesia (Wang & Bao, 2024).

II. Method

1. Research design

This study employed a qualitative phenomenological approach to investigate how *Syarofal*

Anam's artistic elements contribute to Palembang, South Sumatra's character education. The phenomenological design was explicitly chosen to understand the essence of participants' lived experiences and their meanings from engaging with this traditional art form (Van Manen, 2016). This approach enables deep exploration of how individuals internalize values through artistic practice, aligning with the study's focus on character development. An interdisciplinary framework drawing from ethnomusicology, arts education, and cultural anthropology was implemented to capture the multidimensional nature of the phenomenon, allowing for a comprehensive examination of both the artistic and pedagogical dimensions (Bresler, 2007).

2. Participants and selection criteria

The research was conducted at the Insanul Kamil Children's Art Education Center (PPSA Insanul Kamil) in 8 Ilir, Palembang, representing a significant community for preserving the *Syarofal Anam* tradition. Participants were selected through criterion-based purposive sampling to ensure they possessed substantial experience relevant to the research objectives (Palinkas et al., 2015). The participant group consisted of 22 individuals, divided into two cohorts. The first cohort included 15 students aged 8-18, strategically covering critical developmental stages where character formation is most malleable and responsive to cultural influences (Berkowitz & Grych, 1998). The second cohort consisted of 7 key informants, including the group leader, K. Ekaputra, senior artists, and community leaders such as M. Hamid and M. Rahman. These informants were selected based on their expertise in *Syarofal Anam* pedagogy and their recognized role as cultural transmitters within the community. This participant structure enabled triangulation of perspectives between learners and educators, providing comprehensive insights into the character education process.

3. Data collection procedures

Data was collected through intensive engagement from February to October 2024, employing three complementary methods to ensure methodological triangulation. Participatory observation constituted the primary method, with the researcher engaging in 45 regular learning sessions and 12 public performances. Following Spradley's (2016) In the developmental research sequence, observations progressed from descriptive to focused phases, documenting how values are modeled, practiced, and internalized through artistic engagement. The observation protocol specifically

tracked the learning progression in hadi recitation, sholawat poetry memorization, and mastery of the terbang instrument.

In-depth semi-structured interviews were conducted with all participants using an interview guide developed through preliminary fieldwork. The interviews followed a phenomenologically oriented approach, as described by Seidman (2019), focusing on participants' lived experiences of value internalization through artistic practice. To ensure data saturation and triangulation, comparative interviews were conducted with leaders from three additional PPSA groups in Palembang, including Y. Mukhlis (PPSA Al-Mahmudiyah) and M. Soleh (PPSA Nurul Huda). All interviews were audio-recorded and transcribed verbatim, with member checking employed to enhance credibility.

Document analysis provided crucial contextual and textual data. The study employed systematic content analysis of two primary textual sources: the Book of *Hadi* and the Book of *Syarofal Anam* Poetry, examining these through structural and hermeneutic approaches (Krippendorff, 2018). Organizational documents, including historical records, performance programs, and photographic archives from 2015 to 2024, were analyzed to trace pedagogical evolution and cultural sustainability efforts. Visual documentation of performances and learning sessions provided additional data for understanding embodied knowledge transmission.

4. Data analysis techniques

Data analysis followed an adapted interpretive phenomenological analysis framework, incorporating the interactive model of (Miles et al., 2014), with specific enhancements for arts-based educational research. The analysis process began with phenomenological reduction, where researchers bracketed preconceptions through reflective journaling. Data reduction then proceeded through the systematic coding of all transcripts, field notes, and documents using NVivo software. Codes were developed inductively from the data and deductively from character education theory.

The analysis employed multiple coding cycles, beginning with holistic coding of significant statements, followed by pattern coding to identify emerging themes about character development processes. Visual data analysis techniques, including performance sequence mapping and interaction pattern analysis, were used to examine non-verbal aspects of learning (Pink, 2015). Data display utilized multiple formats, including thematic matrices, concept maps, and sequential models, to visualize relationships between artistic elements and character outcomes.

Conclusion drawing incorporates inductive and abductive reasoning processes, particularly for

negative cases and alternative explanations. Verification was ensured through multiple triangulation strategies: data source triangulation across participant groups, methodological triangulation across data collection methods, and theoretical triangulation using various conceptual frameworks. Peer debriefing with cultural experts and member checking with participants enhanced trustworthiness, while thick description of contexts and processes facilitated transferability judgments.

5. Ethical considerations

This study was conducted in accordance with a comprehensive ethical protocol approved by the Institutional Review Board (IRB) of the University of PGRI Palembang¹⁾. Special ethical considerations were particularly important given the research context involving minors, religious content, and indigenous cultural knowledge.

The informed consent procedures followed Miller et al., (2020) guidelines for research with children in cultural settings, utilizing age-appropriate assent forms and parental consent documents translated into the local language. For adult participants, detailed informed consent covered specific permissions for audio recording, photography, and use of cultural materials.

Confidentiality was maintained through data anonymization and secure storage, with special protection for participants' cultural and religious identities. The research design incorporated community-based participatory principles, engaging local cultural advisors throughout the research process to ensure cultural sensitivity and appropriateness (Chilisa, 2019). All research activities respected religious protocols and traditional knowledge systems, with prior consent obtained for documenting and analyzing sacred texts and ritual performances.

The research agreement included provisions for the principle of beneficence, ensuring that research findings would be shared with and benefit the participant community through accessible reports and educational materials, consistent with the principles of ethical engagement in indigenous research contexts (Chilisa, 2019).

1) Approval Letter No. 464/E.16/LPPKM/Univ-PGRI/2024

III. Results

1. The educational ecosystem of Syarofal Anam at PPSA Insanul Kamil

PPSA Insanul Kamil is a community-based educational ecosystem that preserves and transmits *Syarofal Anam* through informal pedagogical approaches. According to the group's leader, K. Ekaputra, the institution employs a traditional mentorship model with flexible scheduling and no formal registration. This organic structure facilitates authentic cultural transmission while accommodating participants' diverse commitments. Training intensity escalates preceding performance commitments, reflecting the practical application of skills in authentic cultural contexts.

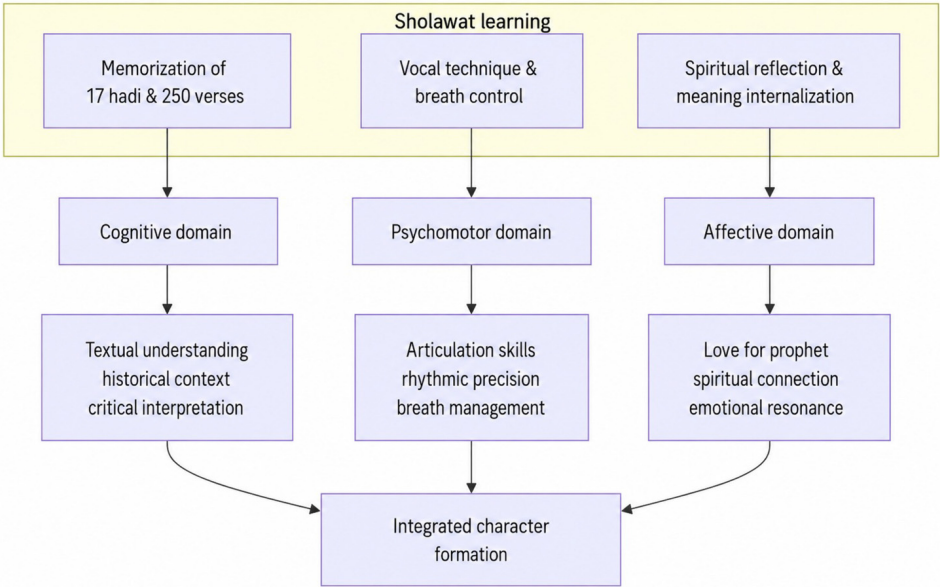
The pedagogical framework follows a sequential mastery approach, beginning with vocal elements of *hadi* (introductory chants) and *sholawat* poetry before progressing to instrumental *terbangan* competence. This scaffolded methodology ensures foundational literacy in the art form's spiritual and narrative dimensions before introducing technical instrumental components. The performance frequency remains substantial, with monthly engagements embedded within Palembang's socio-religious ceremonies, including weddings, circumcisions, and Islamic holidays, reinforcing the tradition's cultural relevance and educational potential.



[Figure 1] *Syarofal Anam's* performance in the community context demonstrates collective artistic practice and social cohesion, where vocal and instrumental elements synergize to create a spiritual ambiance and cultural continuity

2. Tripartite learning integration in sholawat education

The learning process of *sholawat Syarafal Anam* exemplifies the systematic integration across cognitive, psychomotor, and affective domains, operationalizing Bloom's revised taxonomy (Anderson & Krathwohl, 2001) through culturally grounded pedagogical practices. The diagram below illustrates the interconnected learning mechanisms and their character education outcomes. The diagram explicitly visualizes how memorization and textual analysis (cognitive) provide the foundational content on which vocal technique and rhythmic discipline (psychomotor) shape expression, while collective spiritual practices (affective) provide the motivational and emotional context for learning. Furthermore, the diagram demonstrates a reinforcing cycle between domains, where technical mastery deepens cognitive understanding, strengthening emotional connections and moral internalization, creating an upward spiral of character development through artistic engagement.



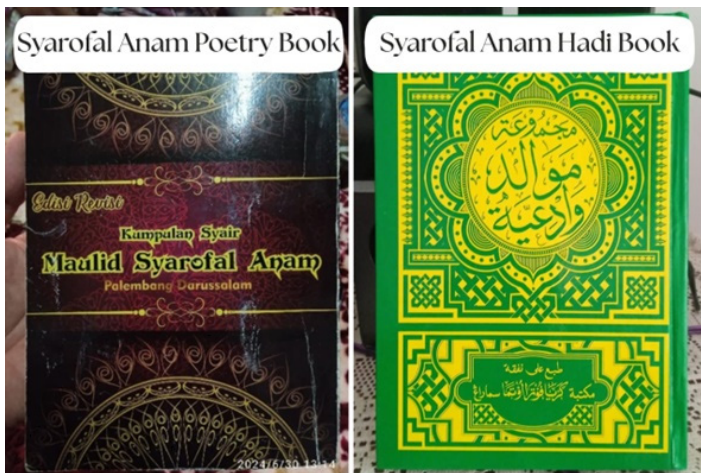
[Figure 2] Theoretical framework diagram of *sholawat* learning: visualizing Bloom’s taxonomy integration and artistic elements supporting holistic development

The cognitive domain engages through extensive memorization and comprehension of textual materials, including 17 core *hadi* and approximately 250 verses of *sholawat* poetry. This process

requires mastery of *Hijaiyah* script and understanding historical, moral, and theological contexts, fostering what Hashim and Langgulang identify as ‘critical Islamic cognition’ (Hashim & Langgulang, 2008, p. 128) to interpret religious teachings within contemporary contexts.

Psychomotor development is evident through refinement of vocal technique, encompassing breath control, articulation, intonation, and rhythmic precision. These skills demand repeated practice and fine motor coordination, aligning with Vygotsky (1978) Emphasis on physical enactment as a conduit for cognitive and emotional internalization.

Affective engagement emerges through collective recitation and spiritual reflection on poetic content, cultivating emotional dispositions such as empathy, reverence, and a sense of communal solidarity. This dimension resonates with Lickona (1991) the character education model emphasizes the alignment of moral cognition, emotion, and behavior.



[Figure 3] (Left) The book of poetry containing moral narratives and praises; (Right) The book of *hadi* with introductory chants. These texts serve as foundational resources for cognitive development and spiritual immersion

Furthermore, this integrated learning process tangibly manifests character values within the students, as empirically documented through observations and in-depth interviews. Mastery of the primary textual sources (the book of *Hadi* and the book of poetry) establishes a robust cognitive foundation and catalyzes affective and psychomotor development. The synergy of memorization discipline, vocal precision, and spiritual reflection within a community of practice creates a pedagogical *habitus* where character values are not taught didactically but are lived

and experienced directly. <Table 1> below delineates how each learning domain and its specific pedagogical activities contribute to cultivating distinct character traits while demonstrating their underlying theoretical alignment.

<Table 1> Character development through *sholawat* pedagogical practice

Character trait	Learning domain	Pedagogical activities	Theoretical alignment
Religious spirituality	Affective	Chanting praises, internalizing prophetic values	Lickona (1991) - moral feeling
Discipline & responsibility	Psychomotor/affective	Text-free performance, consistent rehearsal	Bandura (1986) - self-regulation
Perseverance	Cognitive/psychomotor	Mastering an extensive verse repertoire	Boyle (2004) - memorization ethics
Cultural appreciation	Affective	Respect for textual heritage, oral tradition	Gade (2004) - tradition preservation
Critical Islamic cognition	Cognitive	Interpreting historical context, moral messages	Hashim and Langgulung (2008)
Collaboration	Affective/psychomotor	Group performance, rhythmic synchronization	Wenger (1998) - communities of practice
Aesthetic sensitivity	Psychomotor	Articulation, intonation, breath control	Eisner (2002) - arts cognition
Empathy	Affective	Collective reflection, shared emotional experience	Turino (2008) - musical sociality

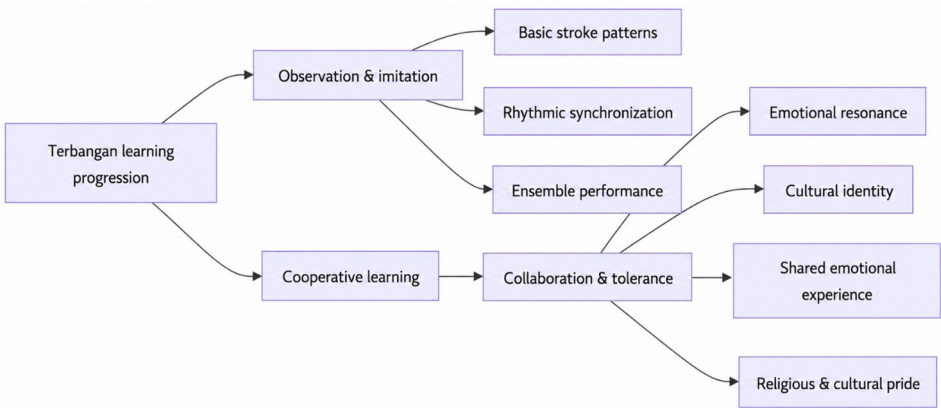
The theoretical framework outlined in <Table 1> finds its practical enactment in the direct, mentor-apprentice relationships central to *Syarofal Anam's* transmission. The pedagogical dynamics captured in the table, such as observation, imitation, and the affective domain's engagement, are not abstract concepts but are actively embodied in the daily interactions between teachers and students. This mentorship, which seamlessly integrates vocal technique with character modeling, provides the crucial social mechanism through which the values of discipline, religious spirituality, and aesthetic sensitivity are internalized. [Figure 4] visually encapsulates this process, offering a concrete illustration of social-cognitive learning and the intergenerational transfer of artistic skill and ethical disposition that underpin the entire educational ecosystem.



[Figure 4] Direct mentorship in vocal training exemplifies social-cognitive learning through observation, imitation, and corrective feedback

3. Character formation through terbangan instrument pedagogy

The educational approach to instrument training extends beyond technical proficiency to encompass collaborative skill development and character building. The following diagram visualizes the structured learning progression from basic technique to ensemble performance, mapping how the development of specific musical competencies directly fosters corresponding psychosocial and



[Figure 5] Diagram of *terbangan* learning progression and psychosocial outcomes: a framework illustrating how instrumental learning fosters musical and character development through social and cultural engagement

character outcomes throughout this educational journey.

The initial learning phase of *terbangan* introduces two fundamental stroke techniques: the edge strike, producing a ‘bing’ sound, and the center strike, creating a ‘pak’ sound. Students progress through four rhythmic patterns (*Yahoom*, *Kincat*, *Selang*, *Joss*), each serving specific liturgical and musical functions within performances.

Cognitive development occurs through pattern recognition, rhythmic analysis, and imitative learning. The prevalence of observational learning aligns with Piaget (1962) conceptualization of imitation as a fundamental cognitive process, while also reflecting Bandura (1986) Social-cognitive theory regarding learning through modeling.

Psychomotor development involves fine motor coordination, hand-eye coordination, and rhythmic precision. The physical demands of instrument mastery require repeated practice and gradual technical refinement, fostering discipline and perseverance.

Affective development emerges through collective music-making, where synchronized performance creates emotional resonance and spiritual connection. This aligns with Turino concept of ‘musical sociality’ (Turino, 2008, p. 93), where shared musical experiences strengthen community bonds and emotional empathy.

<Table 2> Character traits cultivated through *terbangan* education

Character trait	Learning domain	Pedagogical activities	Theoretical alignment
Cooperation & tolerance	Affective/psychomotor	Rhythmic synchronization, group dynamics	Wenger (1998) - communities of practice
Religious awareness	Affective	Accompanying <i>sholawat</i> , understanding the liturgical context	Al-Hassan & Aboulela (2023)
Discipline & responsibility	Affective/psychomotor	Role-specific performance, regular practice	Berkowitz & Bier (2005)
Creativity	Cognitive/psychomotor	Rhythmic variation, contextual improvisation	Dewi (2023) - traditional music innovation
Resilience	Affective	Overcoming technical challenges, repetitive practice	Fahmi and Nurhadi (2021)
Cultural identity	Cognitive/affective	Understanding the Islamic-Palembang heritage	Ibrahim and Santoso (2025)

The pedagogical framework for *terbangan* education, as systematically delineated in <Table 2>, demonstrates a sophisticated alignment between musical skill acquisition and psychosocial

development. This is not merely about learning rhythmic patterns; it is a disciplined practice in which the physical mastery of the ‘bing’ and ‘pak’ strokes serves as a medium for instilling core ethical values. The requirement for rhythmic synchronization within the ensemble inherently cultivates cooperation and tolerance, while the repetitive practice necessary for technical proficiency builds resilience and discipline. This process exemplifies how a traditional artistic practice can serve as a powerful, non-didactic vehicle for character formation, in which abstract values are transformed into lived, embodied experience through collaborative musical engagement. The *terbangan* itself, as depicted in [Figure 6], is thus not only a cultural artifact but the central tangible instrument through which this character-building pedagogy is physically enacted and transmitted.



[Figure 6] *Terbangan* is a musical instrument and a cultural artifact representing the acculturation of Arabic musical traditions within Palembang's Islamic practices

[Figure 6] establishes the *terbangan* as a material cultural artifact, embodying Palembang's historical acculturation of Islamic and Malay aesthetics. [Figure 7] dynamically captures the subsequent, vital stage of its pedagogical transmission. This image illustrates the transition from the instrument as a static object of study to its role within a living, interactive learning process. The hands-on, apprentice-style guidance depicted here is crucial for translating theoretical knowledge of rhythmic patterns into embodied physical skill, demonstrating the practical application of social-cognitive learning where observation, imitation, and collaborative practice converge to

simultaneously cultivate technical proficiency and social values, such as cooperation and discipline.



[Figure 7] Hands-on *terbangan* instruction showcasing the integration of psychomotor skills and collaborative learning, where musical technique and social values are transmitted concurrently

4. Synthesis of artistic and educational frameworks

The findings demonstrate that *Syarofal Anam* operates as an integrated character education system where artistic elements serve specific pedagogical functions. The *sholawat* component primarily engages cognitive and affective domains through textual study and spiritual reflection, while *terbangan* training emphasizes psychomotor and social development through rhythmic coordination and ensemble performance. Together, these elements create a comprehensive learning environment that addresses all dimensions of Bloom's taxonomy while embodying the principles of social-cognitive theory (Bandura, 1986) and communities of practice (Wenger, 1998).

The research illuminates the psychological mechanisms through which collective artistic practice facilitates character development. The synchronization of movement and sound creates what Turino calls 'social synchrony' fostering empathy and cooperation through shared emotional experience (Turino, 2008, p. 112). Meanwhile, the memorization and performance requirements cultivate discipline and perseverance, aligning with Lickona (1991) conception of character as the intersection of moral knowing, feeling, and action. This integrated model preserves cultural heritage and provides a theoretically grounded framework for understanding how traditional arts serve as effective vehicles for character education in non-Western contexts.

IV. Discussion

This study elucidates the intricate pedagogical mechanisms through which the artistic elements of *Syarofal Anam* facilitate character education. The triangulation of observational, interview, and documentary data reveals a complex interplay between textual, musical, and social dimensions, forming an integrated ecosystem for value internalization. The discussion is structured around the core themes emerging from the qualitative analysis, linking them to psychological mechanisms and the global discourse on character education.

1. Moral scaffolding through poetic internalization

The findings demonstrate that the *sholawat* poetry component is a primary scaffold for moral cognition. Memorizing and comprehending a vast repertoire of texts spanning 17 *hadi* and approximately 250 verses transcends rote learning. It constitutes a deep engagement with moral narratives that chronicle the Prophet's life, virtues, and teachings. This practice aligns with the formation of a narrative identity (McAdams, 2001) Where individuals construct their moral framework through the stories they internalize and perform, one participant articulated, “*When we chant the verses describing the Prophet's patience, it is not just words; we feel compelled to reflect that patience in our own lives*” (Hamid, 2024).

This cognitive and affective engagement directly operationalizes the ‘moral knowing’ and ‘moral feeling’ pillars of Lickona's model (1991). The discipline required for textual mastery inherently cultivates perseverance and intellectual rigor, while the reflective understanding of the content fosters empathy and spiritual reverence. The data further indicates that this process is not individualistic but is reinforced by collective recitation, which amplifies the emotional resonance and shared commitment to the embodied values.

2. The social crucible of rhythmic synchronization

Parallel to the textual engagement, the *terbangan* ensemble functions as a dynamic social crucible. The fundamental requirement for rhythmic synchronization demands the subordination of individual expression to a collective musical goal. This creates a powerful context for experiencing shared intentionality (Tomasello et al., 2005), a foundational mechanism for cooperation. Success is contingent upon mutual attunement, active listening, and non-verbal communication.

Observational data consistently documented how this musical collaboration translated into prosocial behaviors. Errors during ensemble practice were predominantly met with collective troubleshooting and supportive guidance rather than individual blame. A senior artist observed, “You cannot be selfish in playing the *terbangan*. If you are off-beat, the whole group sounds weak. They learn to listen to each other, to feel the rhythm as one body” (Ekaputra, 2024). This environment naturally cultivates tolerance, responsibility, and collective efficacy. This finding resonates with the OECD’s (2018) Emphasis on collaborative problem-solving as a crucial competency, aligning with Turino’s concept of ‘participatory performance’, where the act of making music together itself forges social bonds and reinforces communal identity (Turino, 2008, p. 87).

3. The embodiment of virtue through habitual practice

Beyond cognitive and social mechanisms, the study underscores the crucial role of embodied practice in shaping character. The repetitive, disciplined nature of vocal and instrumental training ingrains values not as abstract concepts but as physical dispositions. This process is conceptually aligned with Bourdieu (1977) Theory of habitus, where the structures of a practice (e.g., the precise strokes of the *terbangan*, the breath control for *sholawat*) become internalized as durable patterns of behavior, thought, and character.

The pedagogical model of *Syarofal Anam* exemplifies a community of practice (Lave & Wenger, 1991), where learning is authentically situated. Novices engage in legitimate peripheral participation, initially observing and performing simple tasks before gradually advancing to more complex roles. Through this scaffolded immersion, values like discipline, respect, and resilience are lived and experienced. This model often contrasts with didactic, cognitively-heavy approaches in formal character education (Sanger & Osguthorpe, 2021), demonstrating that lasting character development is achieved when moral education is embedded in meaningful, habitual, and socially-interactive practices.

4. Linking to global discourse and implicating practice

The mechanisms uncovered, narrative identity, shared intentionality, and habitus provide a theoretical language that connects this local practice to global pedagogical and psychological discourse. The efficacy of *Syarofal Anam* underscores a significant implication: effective character education need not be imported as a standalone program but can be cultivated by leveraging

existing cultural and artistic pedagogies. This aligns with a growing recognition of the need for culturally-sustaining and contextually-relevant educational approaches.

The data suggest that the synergy of its artistic components creates a holistic learning environment that addresses the full spectrum of learning domains (cognitive, affective, and psychomotor), offering a more robust framework for character development than approaches that prioritize only one dimension. The tradition serves as a compelling case study of aesthetic experience, as discussed by Eisner (2002) It is fundamentally linked to the creation of mind and character.

V. Conclusion

This study has illuminated *Syarofal Anam* not merely as a performance art but as a vibrant, living pedagogical ecosystem, deeply woven into Palembang's urban and social fabric. It functions as a powerful, culturally-grounded vehicle for holistic character education, where the rhythmic cadence of the *terbangan* and the poetic resonance of the *sholawat* converge to create a transformative learning environment. Our findings reveal the precise mechanisms of this alchemy: the lyrical narratives serve as a scaffold for moral cognition and the formation of a narrative identity, while the percussive ensemble acts as a social crucible, forging cooperation, discipline, and shared intentionality. Through immersive, community-based practice, abstract ethical values are embodied, crystallizing into durable character traits and becoming a process that cultivates a distinct moral *habitus*. This model is a compelling, theoretically robust alternative to often decontextualized, Western-centric approaches, showcasing the profound efficacy of experiential, arts-based learning rooted in a living tradition.

To translate these scholarly insights into tangible action and ensure that this cultural pedagogy thrives for future generations, we propose a strategic implementation framework. This framework moves beyond theoretical endorsement to provide a concrete roadmap for educators, cultural policymakers, and community leaders.

First, we envision the systematic integration of *Syarofal Anam* into the formal educational tapestry. This entails moving beyond extracurricular exposure to the development of a dedicated, cross-disciplinary module within the national curriculum, perhaps titled 'Local Arts and Character Building'. Imagine classrooms where students not only learn about the history of the Palembang Sultanate but also feel the collective rhythm of the *terbangan*, their hands mastering the 'bing' and 'pak' strokes. In these spaces, the recitation of *sholawat* verses becomes a springboard for

discussions on empathy, patience, and social harmony, explicitly linking the aesthetic experience to developing core moral and civic virtues. This is not about adding a new subject, but about enriching existing ones like history, civic education, and art with local practice's profound, contextual wisdom.

Second, the success of this integration hinges on a transformative investment in human capital: our teachers. We advocate for establishing certified professional development programs in 'Ethno-pedagogy and Character Education', conceived as dynamic partnerships between universities, school districts, and revered certification program artists (*maestros*). These initiatives would be immersive workshops, not just theoretical seminars. Here, educators would learn to hold the *terbangan* correctly, understand the spiritual significance of the *hadi*, and, crucially, develop the facilitative skills to help students connect the physical discipline of the art to the internalization of values like resilience and collective responsibility. Empowering teachers as confident cultural transmitters is the essential bridge between a prescribed curriculum and an authentic, living learning experience.

Finally, we must architect formalized bridges between the school and the community to anchor this learning in reality and ensure its cultural sustainability. We propose the creation of a structured Artist-in-Residence Program, bringing masters from studios like PPSA Insanul Kamil directly into schools for sustained engagements. Beyond this, imagine school halls and community centers vibrant with joint cultural performances, where students share the stage with seasoned practitioners. These events are not mere showcases but powerful rituals of intergenerational dialogue, where cultural knowledge is validated, and youth are positioned not as passive recipients but as active custodians of their heritage. This strategy counters cultural disengagement by embedding learning within the authentic, socially-rich contexts where *Syarofal Anam* has always flourished.

Looking forward, this study opens several fertile avenues for scholarly inquiry. A logical next step involves mixed-methods investigations that employ validated psychometric scales in a longitudinal, control-group design to quantitatively measure the cultivation of traits like empathy and social cohesion, thereby strengthening the empirical evidence for its causal impact. Furthermore, comparative ethnomusicological studies could explore parallels with other Indonesian urban traditions (e.g., *Gambang Kromong* in Jakarta or *Gamelan* in Yogyakarta) or similar Islamic artistic practices across Southeast Asia, seeking universal principles of arts-based moral education. The field of digital humanities also offers promising tools, from computational analysis of *sholawat* poetry corpora to map their underlying moral architecture, to the development of educational technology applications that support scalable rhythm training and verse memorization.

By championing these concrete applications and scholarly explorations, we can collectively leverage the profound potential of *Syarofal Anam*. This concerted effort promises a double dividend: ensuring the vitality of a priceless cultural heritage while harnessing its proven pedagogical power to nurture future generations' ethical and social development. This research ultimately posits local artistic heritage not as a relic of the past, but as a dynamic and essential resource for addressing the complex characterological challenges of the 21st-century urban landscape.

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