

Cultural Resonance and the Diffusion of *Ngaji Lagu* as Qur'anic Da'wah Practice: Socio-Cultural Transformation in South Sumatra

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Abstract

This study examines the diffusion of *Ngaji Lagu* (*nagham*), a locally rooted Qur'anic recitation practice employing melodic patterns, and its cultural resonance within the Muslim community of Ogan Ilir, South Sumatra. Cultural resonance in this study is defined as the capacity of a religious-cultural practice to be meaningfully received, reproduced, and institutionalized across social groups, thereby shaping cultural continuity and transformation. Grounded in diffusion of innovation theory and cultural anthropology, the research aims to analyze the diffusion process of *Ngaji Lagu*, identify its supporting and inhibiting factors, and examine its socio-cultural and religious impacts. The study adopts a qualitative ethnographic approach conducted through prolonged fieldwork in Ogan Ilir. Data were collected through participant observation, in-depth interviews, and document analysis. Interviews involved 28 purposively selected informants, chosen based on their knowledge, mastery, understanding, and active involvement in the practice, transmission, and development of *Ngaji Lagu* within the Ogan Ilir community. The informants comprised *Ngaji Lagu* practitioners, religious scholars, educators, MTQ organizers, and community figures who play key roles in the diffusion process. Data analysis followed an interactive model of data reduction, categorization, interpretation, and verification, with trustworthiness ensured through triangulation, prolonged engagement, thick description, reflexive analysis, and peer debriefing. The findings reveal that the diffusion of *Ngaji Lagu* unfolded through three phases—initiation, early dissemination, and development—facilitated by pilgrimage networks (*haji nahun*), cultural amalgamation, and educational-competitive arenas. Diffusion occurred through informal, formal, non-formal, media, and MTQ channels, generating innovations in melodic patterns, functional orientation, and pedagogical methods. Supporting factors include the cultural authority of key diffusers, institutional support, media expansion, and strong community demand, while inhibiting factors involve uneven distribution of MTQ-standardized teachers, limited curricular integration, and declining youth engagement. Synthesizing these findings, the study proposes the *Cultural Resonance Theory of Nagham* (CRetoN) as an analytical framework that emphasizes resonance as a mediating mechanism between religious innovation and socio-cultural transformation.

Keywords

Diffusion, Ngaji Lagu, Naghdam, Qur'anic Da'wah Practice

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1. INTRODUCTION

The Quran is a comprehensive religious text that is functionally and adaptively adapted to human life, both orally and through practice and worship (Az-Zuhaili & Al-Kattani, 2010), and is integrated into the culture and traditions of Islamic society (Esack, 2002). In response to societal acceptance, the Quran is associated with functional-cultural reception as medicine (*ruqyah*, prayer, and the like), with



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hermeneutic reception through interpretation to uncover the purpose of the Quranic text, and with aesthetic reception as an art form such as *murattal*, *mujawwad* or *nagham*, and *khat* (the art of writing) (Masrurin, 2018). These receptions position the Quran as the most frequently read holy book, according to Smith (2001). This fact is reinforced by historical data relating to the correlation between the first verse of the Qur'an revealed, which emphasizes the command to recite the Quran (Al-Wahidi, 2014), both textually and in the universe (Shihab, 2009). This verse then had implications for the Prophet's companions in establishing a tradition of reciting and memorizing the Qur'an, which continues to this day.

The process of oral diffusion of the Qur'an was very dominant. This is partly due to the strong oral culture of pre-Islamic Arab society, and the popular expression "the beauty of a person is the eloquence of his tongue" (Hitti, 2001). This variable is supported by the proliferation of poets (*syair*), fortune-tellers (*kahin*), orators/preachers (*khatib*), and storytellers (*qasshas*). This oral culture became a powerful factor in the transmission of information through oral channels, which continued to develop until the Qur'an was revealed. The artistic element of Quranic recitation was slowly but surely introduced through tone and rhythm, and it developed into what is known as "*nagham al-Qur'an*" (Al-Faruqi & Al-Faruqi, 1998). The recited verses produce beautiful and harmonious melodies (Muhaya, 2004) without altering the *tajweed*, meaning, or pronunciation (Kurnaidi, 2013), and without equating them with music in general (Syamsyudin, 2012). This "*Ngaji Lagu*" (Qur'anic recitation) or "*nagham al-Qur'an*" (Qur'anic recitation) was inspired by pre-Prophetic Arabic culture, known as *handasah as-shaut* (voice technique), and later this art form became infused with Islamic values. Initially, this art form was solely for reciting poetry, but later attempts were made to incorporate Quranic verses (Toma, 2003). Mecca and Medina became the initial centers for the development of this Qur'anic recitation art, which then spread throughout the Hijaz, reaching its peak in Egypt. The art eventually made its way to Indonesia and Ogan Ilir, South Sumatra, specifically under the name "*Ngaji Lagu*."

The diffusion process of the *Ngaji Lagu* innovation in Ogan Ilir has received little attention from researchers, even though its spread and development involved many aspects, leading to its acceptance by the Ogan Ilir community and becoming a key factor in building the regency's image as a city of *Santri*. Among the elements supporting the spread and development of *Ngaji Lagu* are *kiai* (Islamic scholars), *ustadz/ustadzah* (Islamic teachers), *Ngaji Lagu* teachers, families, educational institutions, religious organizations, the local government, and the general public. The discourse on the diffusion of innovation in Ogan Ilir is urgently needed for discussion because this historical-cultural review, based on the researcher's initial observations and interviews, will reveal the connections of Ogan Ilir's *kiai* and Hajj pilgrims with learning centers in the Middle East, the existence of scholarly circles known locally as *cawisan* (Kher, 2020) and the emergence of several Islamic madrasas, such as the Madrasah Islamiyah in Tanjung Raja (Rochmiatun, 2017), Madrasah al-Falah (Wafa', 2021), and Madrasah Ash-Shibyan in Sakatiga, as well as the Nurul Islam Islamic Boarding School in Seri Bandung village. These are considered sufficient to legitimize Ogan Ilir's title as a city of *Santri*. Specifically, Sakatiga village (Sja'roni, 1945) is known as *Mekkah kecil* (small Mecca).

Based on field findings, local community narratives indicate that the early diffusion of *Ngaji Lagu* in Ogan Ilir was closely linked to the return of several Mecca-trained Islamic scholars in the late twentieth century. These scholars introduced not only proper Qur'anic recitation and memorization in accordance with *tajwid*, but also melodic patterns (*maqamat*) commonly employed by Middle Eastern *qari* in Qur'anic recitation. Within Rogers' diffusion of innovation framework, they functioned as *innovators* who initiated a new aesthetic-religious practice in the local context. A defining feature of this

innovation was the strong influence of the Egyptian school of Qur'anic recitation, which became prominent in Ogan Ilir from the mid-twentieth century onward (Qori, 2020).

This Egyptian influence is evident in the dominance of *mishri* (Egyptian) melodic patterns with seven core *maqamat*—*Bayâtî*, *Hijâz*, *Shaba*, *Râst*, *Sîkah*, *Jîharkah*, and *Nahâwand*—while *Makkawi* melodies are more frequently used in marhabah traditions and specific ritual contexts. In Ogan Ilir, *Makkawi* melodies are also performed by imams during congregational prayers, particularly tarawih, as well as in Arabic marriage sermons prior to the *ijab qabul* (Qorie, 2019). The consolidation of the Egyptian style was further reinforced through the role of locally rooted *qari* with direct scholarly connections to Egyptian masters, and through the institutionalization of Egyptian melodies as formal standards in the *Musabaqah Tilawatil Qur'an* (MTQ) since 1968 (Syahid, 2006). This process significantly accelerated the acceptance and institutionalization of *Ngaji Lagu* as a stable aesthetic-religious tradition within the social and religious life of the Ogan Ilir community.

Furthermore, the spread of *Ngaji Lagu* in Ogan Ilir is carried out interpersonally and culturally (familiarily known as *cawisan*), door-to-door, and village-to-village. Furthermore, the diffusion of *Ngaji Lagu* is also carried out through social relations between the Ogan Ilir community and national and international *qari* (reciters). This diffusion is increasingly widespread due to the existence of social media, which makes it easier for people to learn to recite the Quran, and through mosque/mushalla loudspeakers before prayers or while waiting for the congregation to gather before major celebrations.

The significance of *cawisan* in relation to the spread of *Ngaji Lagu* is that it produces what are known as early adopters. This has implications for the emergence of subsequent *Ngaji Lagu* figures such as K.H. Subki Muntasib (d. 2014), K.H. Musaddad Khalil, K.H. Syafiq Ghani, Hj. Marwiyah (d. 2005), and K.H. Moersyid Qorie, as well as K.H. The last two names, Mudrik Qorie, have made a significant contribution to the spread of *Ngaji Lagu* in Ogan Ilir today. These names have subsequently produced a significant number of *qari* (the early majority). Researchers also found, based on preliminary research, that the diffusion of *Ngaji Lagu* has intensified with the presence of interpersonal-structural channels such as Islamic educational institutions, particularly the three oldest Islamic boarding schools (*pesantren*) in Ogan Ilir (al-Ittifaqiah, Raudhatul Ulum, and Nurul Islam). Al-Ittifaqiah Islamic boarding school has been the most focused on the diffusion of this *Ngaji Lagu* innovation, from the elementary school level to higher education, both face-to-face and via radio and YouTube, resulting in a massive regeneration of its male and female students (Qori, 2020).

The diffusion-innovation of *Ngaji Lagu* in Ogan Ilir, based on the researcher's observation, is increasingly intense due to the pioneer's struggle, acceptance from all levels of society, the community's passion for vocal arts, the consistency of MTQ (*Musabaqah Tilawatil al-Qur'an*), and the placement of ngaji in songs at all socio-religious events such as weddings, *yasinan/tahlilan* funerals (*nige ari*, *nujuh ari*, *empat puluh ari*, and *nemoni ari*), *akikah-marhabah*, *nyukur*, moving into a new house (*nganyari rumah*), commemoration of Islamic holidays (*maulid Nabi*, *nuzul*, and the new year of Hijri), memorizing the Al-Qur'an, *sedekah ruwah* (alms in the month of Sya'ban), child circumcision (*nyunatkan*), etc. In practice, all of the above activities begin with *ngaji belagu*, and the event will not begin if the *Ngaji Lagu* reciter is not present. In addition, the existence of *Ngaji Lagu* also has implications for messages that can touch the hearts of listeners, increase the love of learning the Qur'an for the next generation, and bring economic value to the *qari/qariah* (awards from invitations to events and MTQ).

However, to strengthen the academic position of this research, the practice of *Ngaji Lagu* in Ogan Ilir needs to be explicitly placed within a broader discourse on Indonesian Islamic culture, religious modernization, and the hybridization of Qur'anic traditions in Southeast Asia. Several studies have

shown that the tradition of Qur'anic recitation in Indonesia has never been static, but has always negotiated with local contexts, media, and religious authorities, as seen in the practice of tilawah, MTQ, and the art of Qur'anic reading in various regions (Azra, 2013). Research on tilawah in Java, Sumatra, and Malaysia also confirms the process of adaptation of Middle Eastern maqamat to local aesthetic tastes, which forms a hybrid and contextual expression of Islam (Rasmussen, 2010). Within this framework, *Ngaji Lagu* in Ogan Ilir does not stand as a completely separate or unprecedented phenomenon, but rather as part of a broader pattern of religious innovation, in which the transmission of Middle Eastern scholarship, the institutionalization of Islamic education, and local culture are intertwined (Bruinessen, 1995). By positioning these findings within the literature on Islamic modernization and religious innovation in Southeast Asia, this study not only fills an empirical mantle at the local level but also contributes to theoretical understanding of how Qur'anic aesthetic practices function as a medium of negotiation between global traditions and local Islamic identities.

Thus, this research on the diffusion of innovation in the *Ngaji Lagu* tradition in Ogan Ilir is highly urgent, not only because it has escaped the attention of previous researchers, but also for the following reasons: First, this study can provide an in-depth understanding of the process of innovation diffusion within the context of local religious and cultural practices. Second, this study can reveal how the diffusion of *Ngaji Lagu* impacts social change in the Ogan Ilir community, including religious practices, social structures, economics, social life, and education. Third, this study can provide theoretical contributions to the development of the sociology of religion and cultural anthropology, particularly regarding the dynamics of Islamic tradition in Indonesia.

Therefore, the researcher has a strong interest in examining in-depth the diffusion of innovation in the *Ngaji* tradition in Ogan Ilir, using the theory of diffusion of innovation and social change as an analytical framework. This is expected to produce findings that are not only descriptive but also able to explain the patterns of spread, adoption, and adaptation of *Ngaji Lagu* within the local community context. This is crucial given the complexity of the interaction between Islamic tradition, local culture, and the dynamics of social change occurring in the Ogan Ilir community. Furthermore, this research is expected to provide practical contributions to the development of policies for the preservation and development of the *Ngaji Lagu* tradition in the Ogan Ilir region in particular, and South Sumatra in general. A deeper understanding of the socio-cultural dynamics of *Ngaji Lagu* practice can form the basis for formulating more effective and contextual strategies for fostering and developing the art of Quranic recitation.

2. METHODS

This research uses a qualitative approach with an ethnographic approach. Qualitative research was chosen because it is relevant for uncovering socio-cultural phenomena in depth, particularly regarding the process of innovation diffusion, influencing factors, and the impact of *Ngaji Lagu* in Ogan Ilir. This ethnographic approach allows researchers to comprehensively explore the *Ngaji Lagu* culture through the collection of historical sources, community behavior, and interpretive analysis. Thus, this research aims to understand *Ngaji Lagu* not only as a religious practice but also as a socio-cultural phenomenon.

The research location focused on Ogan Ilir Regency, South Sumatra, specifically in four sub-districts: Inderalaya Induk, Inderalaya Utara, Inderalaya Selatan, and Tanjung Batu. These locations were chosen because they are considered centers of *Ngaji Lagu* dissemination, particularly the presence of large Islamic boarding schools (pesantren) such as Al-Ittifaqiyah, Raudhatul Ulum Sakatiga, and Nurul Islam Seri Bandung. The research subjects included *kiai* (Islamic scholars), *ustadz* (Islamic

teachers), *Ngaji Lagu* teachers, traditional leaders, community leaders, and the general public who are considered directly involved in the *Ngaji Lagu* tradition.

The research data was obtained from two sources: primary and secondary. Primary sources were obtained directly from participant observation and in-depth interviews with key informants, while secondary sources came from books, articles, photos, videos, and documents related to *Ngaji Lagu*. Data collection techniques included participant observation, in-depth interviews, and documentation of socio-religious activities that use *Ngaji Lagu*. The data were then analyzed using the Miles and Huberman model through the stages of condensation, presentation, and drawing and verifying conclusions. To ensure data validity, this study employed several strategies, such as source triangulation, rich and concise descriptions, bias clarification, and utilizing a long research period (2020–2025). Furthermore, discussions with the supervisor and fellow researchers were conducted to strengthen the accuracy of the analysis. With these steps, the research is expected to produce valid, credible, and coherent conclusions regarding the diffusion of innovation, supporting factors, and the sociocultural impact of *Ngaji Lagu* in Ogan Ilir.

3. FINDINGS AND DISCUSSION

1) The Process of Diffusion of Song Recitation Innovation in the Ogan Ilir Community

The diffusion of the *Ngaji Lagu* innovation in Ogan Ilir has a long history and has now become an integral part of the district's socio-cultural fabric. The fundamental question underlying this acceptance is certainly interesting to examine, regarding how *Ngaji Lagu* arrived in Ogan Ilir and was enthusiastically embraced by the local community. Research findings indicate that the diffusion process of the *Ngaji Lagu* innovation went through stages of initiation (general introduction and teaching of the Qur'an), initial dissemination (introduction to the basics of *Ngaji Lagu*), and growth (dissemination of innovative *Ngaji Lagu* components) supported by the expansion of the Hajj route, amalgamation, and education-competition.

History records that the introduction and learning of the Qur'an in Ogan Ilir, or what researchers call the initiation phase, existed long before the emergence of *Ngaji Lagu*. This hierarchical introduction of Islam and the Qur'an will ultimately stem from the initial contact of the local community with Middle Eastern traders during the Srivijaya era (Gadjahnata, 1986). This period of Islamization continued during the Palembang Darussalam Sultanate (17th century), which introduced the Quran and other Islamic teachings in greater depth (Putri & Hudaidah, 2024), reaching its peak in the 18th and 19th centuries, successfully establishing South Sumatra as a center of Islamic knowledge (Rochmiatun, 2017).

According to Koentjaraningrat (1980), the core of this cultural diffusion process is human contact, whether short-term or long-term. This contact resulted in the spread of cultural elements among individuals or communities. According to Putri and Hudaidah (2024), this community acceptance occurred due to the skill of Sultan Mahmud Badaruddin II and his ulama in combining Islamic teachings and customs without causing conflict. Another reason, according to Thamrin (2008), is the local culture that easily adapts to new things. The introduction and learning of the Qur'an in this community is the main basis for why when *Ngaji Lagu* entered the area, the community openly accepted it because, according to Annuri (2012), individuals who want to learn *Ngaji Lagu* must at least have the basic competency to read the Qur'an well and correctly according to *tajwid*, *makharijul huruf*, the right letters and their characteristics, as well as other variables that have been rigidly regulated.

After the initiation phase, the diffusion phase of the *Ngaji Lagu* innovation in Ogan Ilir experienced two crucial periods, each of which was initiated by ulama who had competence in the field of *Ngaji*

Lagu. For the initial dissemination period or that carried out by the initial innovators (1930-1990), refers to those who have performed the Hajj pilgrimage and settled in Haramain to deepen their religious knowledge, including *Ngaji Lagu*. Among the early innovators of *Ngaji Lagu* in Ogan Ilir are KH. Sayyidina Muhammad Harun Sakatiga (d. 1938), KH. A. Rasyid Shiddiq Palembang (d. 1992), KH. Abdul Ghani Bahri Sakatiga (d. 1975), KH. Ahmad Rifai Rozi Tebing Gerinting (d. 1976), KH. Khalil Hajib Sakatiga (d. 1985), KH. Dahlan Kandis, KH. Ahmad Qorie Nuri Sakatiga (d. 1996). Furthermore, the third phase is the growth phase (1990-2025) which is driven by the early adopter generation where they are the ones who continue the struggle of the early innovators in grounding *Ngaji Lagu* in Ogan Ilir. Among the quite popular names are KH. Subki Muntasib Sakatiga (d. 2014), KH. Musaddad Khalil Sakatiga, KH. Syafiq Ghani Sakatiga (d. 2005), Hj. Marwiyah Tebing Gerinting (d. 2005), Hj. Siti Masyithah Tanjung Batu, KH. Moersyid Qorie Sakatiga, KH. Mudrik Qorie Sakatiga, and others.

Another variable underlying the public's acceptance of *Ngaji Lagu* is the Hajj tradition, where local people familiar with Islam and the Quran embark on the Hajj and settle in the Haramain to deepen their religious knowledge. Upon their return, they teach this knowledge to the local community, including the *Ngaji Lagu* (*nagham*) method. This proposition aligns with Bruinessen (1995), which states that in addition to performing the Hajj, Indonesian people also pursued knowledge and sought political legitimacy. This trend, according to Rasmussen (2010), was carried out by Hajj pilgrims and Islamic scholars between the 16th and 19th centuries. Additionally, Zen and Mustafid (2006) also explain that, approaching the 20th century, these pilgrims and Islamic scholars often brought vinyl records with them upon their return to Indonesia. The penetration of the Nahdliyyah Hajj pilgrims was very effective in stimulating the diffusion of *Ngaji Lagu* through worship (Mulyana, 1998). Robert M. Jibou explained that when community groups travel to other regions, this greatly facilitates cultural exchange (Qorie, 2019), including the *Ngaji Lagu* culture of Middle Eastern communities, which was then brought back to the archipelago by Hajj pilgrims. This penetration proved to be very peaceful and very significant in introducing and teaching the local community *Ngaji Lagu*.

Furthermore, the point of acceptance of the diffusion of *Ngaji Lagu* innovations that researchers found was through amalgamation or inter-ethnic or racial marriage. This is a fairly effective way to spread and strengthen the continuity of *Ngaji Lagu* in society, while simultaneously maintaining the continuity of generations, as Suwito (2001) views. In addition to the amalgamation pathway, the diffusion of *Ngaji Lagu* was also supported by the education-competition pathway. This finding aligns with Ahmad Syahid's study, which stated that many Indonesian *qari'ah* (reciters) graduated from PTIQ (College of Qur'anic Sciences) and IIQ (Institute of Qur'anic Sciences) in the 1970s (Syahid, 2006). Masrurin (2018), in her study, indirectly supports this finding, stating that the *nagham* teaching pathway is indeed quite effective in producing competent cadres to compete in the MTQ competition.

Moreover, in the diffusion of *Ngaji Lagu* innovation, the *qari* network played a significant role both at the beginning of *Ngaji Lagu* and throughout its development. Based on this premise, the researcher believes that the diffusion of *Ngaji Lagu* is stronger when the *qari* network has a sanad connection with the *qurra'* of Mecca and Egypt. This finding aligns with the findings of Noorhidayati et al., (2021) who stated that the *Makkawi* style (*banjakah, hijaz, maya, rakbi, jiharka, sika, and dukkah*) is estimated to have entered Indonesia in the 20th century with the *mujawwad* style and was brought by Indonesian Hajj pilgrims and students in Mecca. According to Rohman (2016), these *Makkawi* songs are generally used in *murattal* form for memorizing the Qur'an, and many Indonesian *Qurra'* are famous for these songs, such as KH. Arwani and KH. Sya'rani (Kudus), KH. Munawwir and KH. Abdul Qadir (Krapyak), KH. Ma'mun (Banten), and KH. Abdur Rauf (Medan) (Masrurin, 2018).

Likewise, when the reciter's *sanad* (translation of Makkawi songs) is mastered, they will be more flexible in applying them to contexts outside of the *Ngaji Lagu*, such as in the recitation of *Al-Barzanji*, *wirid* (recitation of dhikr), *salawat* (prayer), *bilal* (prayer), and praise poems. According to Thamrin (2008) in his thesis, this can stimulate public interest in deepening their understanding of these songs, even though some consider them entertainment with religious overtones. In addition to building networks for mastering *Makkawi* songs, reciter's are also expected to master Mishri songs (*Bayāti*, *Hijāz*, *Ṣabā*, *Rāst*, *Sikah*, *Jihārkah*, and *Nahāwand*), because the Mishri style is essentially a development of the *Makkawi* style. This finding is very logical, according to Syahid (2006). In the Indonesian context, Egyptian influence is increasingly significant, as these songs have been standard songs in the MTQ (Quotes of the Quran) since 1968. Even today, according to a study by Maria Ulfah (2006), these seven core songs have evolved into several sub-songs, the most popular of which are *Bayati Syuri*, *Bayati Husaini*, *Ajam*, *Ajam Usyairan*, *Bustanikar*, *Hijaz Kar*, *Hijaz Kar Kurd*, *Nikriz*, *Usyaaq*, *Mahur*, *Zanjaran*, *Sabr*, *Salalim*, *Saika Turki*, *Sika Iraqi*, *Sika Raml*, and *Huzam*. The researcher's findings in this regard also align with research by Noorhidayati (2021), which states that the existence of *nagham* in Indonesia cannot be separated from the network of ulama (Islamic scholars) between the archipelago and the Middle East in the 20th century.

More specifically, the main figures who diffused *Ngaji Lagu* in Ogan Ilir, especially in its early and growing phase, were predominantly from the village of Sakatiga. This is one of the reasons that the title "Mekkah Kecil" for the village of Sakatiga (formerly) is not merely an empty claim, but can be proven, among other things, through the role of the *kiai/ustadz* (Islamic scholars) in spreading the *Ngaji Lagu* system, which connects their Qur'an recitation chain with the Qur'anists of Mecca. Despite this, it is unfortunate that the Sakatiga community itself is currently experiencing a crisis of reciter (Qur'an reciters). Whenever local residents give alms, it is no longer easy to find someone to recite the Quran with song. Even if they can, it's usually the same people. This is despite the fact that Sakatiga village is flanked by two large and legendary Islamic boarding schools in South Sumatra, which are also centers of *Ngaji Lagu* diffusion. This is a common anomaly faced by *ustadz/kiai*, who sometimes face the reality that their own children are not easily trained to become *kiai*. Yet, for the past 2-3 decades, the ability to recite the Quran with song was a basic skill generally possessed by the people of Sakatiga and its surrounding areas. It is equivalent to the ability to lead *tahlil*, read *nazham-marhaba*, and lead group prayers which are included in the category of tool knowledge.

Researchers further found that the diffusion of the *Ngaji Lagu* innovation proceeded well, applying both direct and indirect approaches, maximizing various channels (formal, informal, non-formal, MTQ, media), and periodically innovating aspects of song/tone, functionality, teacher-student, method/curriculum, time-place, consumption, and funding. Through this ongoing process, *Ngaji Lagu* continues to exist to this day. These findings provide a more comprehensive overview than Ulfah's (2021) dissertation, which focused more on the effectiveness of the *nagham* curriculum at IIQ Jakarta. Furthermore, these findings also offer a more technical approach than Ulya (2019) dissertation, which focused more on epistemology, the similarities between Indonesian *nagham* and the Middle East, and the reception and cultural connections between *nagham* and local culture.

Furthermore, these findings also provide a contextual review of Rogers' (1983) theory, which states that the diffusion process depends on how the innovation is introduced, the optimal communication channels, the timeframe, and social system considerations. While Rogers's theory remains general, the findings provide a more contextual paradigm for the effectiveness of the *Ngaji Lagu* innovation diffusion process by maximizing approaches, channels, and periodic innovations, including aspects of song/tone,

functionality, teacher-student, method/curriculum, time-place, consumption, and funding. However, regarding innovation channels, particularly in optimizing digital channels, diffusors do not appear to be serious. Based on the *Ngaji Lagu* periodization mapped by the researchers, this should be the most appropriate time to grow and develop *Ngaji Lagu* so that it reaches all levels of society, even beyond Ogan Ilir, very quickly. This is certainly not easy, so the concept of collaboration with IT experts is deemed urgent, in addition to the support of donors, which is certainly needed because innovations like this require sufficient funding.

Moreover, in terms of song innovation, the novelty lies only in the *makkawi-mishri* song component and a few additional variations created by the speakers, in this case the *qurra'*. There are no other innovations, such as the inclusion of background music when reciting Quranic verses, or the recitation of Quranic verses accompanied by percussion, etc. This is based on what the researcher observed solely for theological reasons, namely that the speakers understand *Ngaji Lagu* to be different from playing music. The distinction of *Ngaji Lagu* lies in the beauty of a single voice without being bound by musical notes and without musical instrument accompaniment. The object of singing is Quranic verses, so there is a fear of sin if Quranic verses are positioned the same as verses of poetry or songs that are usually accompanied by musical accompaniment (guitar, drums, flutes, etc.).

In fact, there is a tendency among the distributors to isolate themselves from the spread of local styles, in this case Javanese styles, which have begun to spread outside of Ogan Ilir. Consistency with the Arabic style of *maqamat* is considered the final choice, primarily because the Quran is in Arabic. However, some young Ogan Ilir reciters (Quran reciters) do not appear to be particularly committed to a purely Arabic style. Occasionally, some attempt to imitate the Koran by imitating variations they call "sinden" variations. However, this practice is merely experimental; to date, researchers have not found any *qari'ah* in Ogan Ilir performing this type of variation in public. In fact, even if this were to occur, researchers believe that *Ngaji Lagu* should be more open to new innovations, including the inclusion of local styles, provided they do not violate established tajwid boundaries.

Additionally, the distributors also maintain the composition of the recitation package, which consists of several songs. This is purely an imitation of the concept used in the MTQ (Moslem Quran Recitation). This practice makes *Ngaji Lagu* seem more difficult than it actually is. As someone who has also studied *Ngaji Lagu*, the researcher considers why not try a more fundamental innovation, namely by teaching only one song in one reading package. For example, teaching the Sika song in Surah an-Nashr (al-Fath), teaching the *Nahawand* song in Surah al-Quraysh, and so on. Besides increasing convenience, another advantage is that this one-song-one-reading package makes it easier for people to apply it to socio-cultural events. Moreover, this reading model, when applied to various community events, does not require a long duration, making it more efficient.

According to Soerjasih (2018), the process of innovation diffusion is closely linked to public recognition, institutional legitimacy, and support from formal and informal institutions. This argument clearly aligns with the researchers' findings, which reveal that to gain public recognition, the diffusion of *Ngaji Lagu* innovations requires a creative approach and maximizes multiple channels for diffusion, such as through formal, informal, and non-formal institutions, the Quran Recitation Competition (MTQ), and the media. This premise indicates that to ensure the success of the *Ngaji Lagu* innovation diffusion process, relevant institutions must provide maximum support and encouragement. This implies that with varied support and channels, *Ngaji Lagu* innovations in various aspects (songs/tones, functionality, teacher-student, method/curriculum, time-place, consumption, and funding) can continue to be implemented to meet the needs of the times.

The diffusion process of the *Ngaji Lagu* innovation, carried out using the right approach, maximizing multiple channels, and producing innovations without coercion and openly accepted by the community, can be categorized as passive penetration, namely the peaceful, deliberate, and non-coercive entry of foreign culture, as defined by Muntaha (2023). The effectiveness of the *Ngaji Lagu* diffusion process that has occurred thus far, seems to justify Ogan Ilir's new title as the "city of reciters." The existence of these diffusors deserves high appreciation for this significant achievement for Islamic civilization in the Malay land of Ogan Ilir. They are providers of the continuous diffusion of innovation across generations. For those aspiring to become *qari/ah* (reciters), or for parents who have a strong desire to have their children and grandchildren become experts in reciting the Quran with song, Ogan Ilir could be a good option for realizing these aspirations.

Then, regarding the process of adopting the *Ngaji Lagu* innovation, the researcher found that the process of adopting the *Ngaji Lagu* innovation went well through the stages of introduction, persuasion, decision making, implementation, and confirmation related to the innovation, benefits, suitability, and function of *Ngaji Lagu*. This fact is in line with the formulation of Rogers' theory (1983) which states that the process of adopting innovation can occur through the stages of knowledge, persuasion, decision, implementation, and confirmation. This also indirectly supports the findings of Dooley (1999) which states that the innovation decision process is the process of an individual or organization in adopting an innovation starting from knowledge moving to forming an attitude towards the innovation, to a decision to adopt or reject, to implementation of the new idea, and to confirmation of this decision. However, the facts presented by the research are very concerned with how the process of adopting the *Ngaji Lagu* innovation while the formulation offered by Rogers and Dooley is still very general and does not explicitly address the issue of *Ngaji Lagu*.

2) Factors Influencing the Diffusion of Song Recitation Innovation in the Ogan Ilir Community

The success or failure of the *Ngaji Lagu* innovation diffusion process is undoubtedly influenced by influencing factors, both supporting and inhibiting. In this context, researchers conclude that the diffusion of the *Ngaji Lagu* innovation proceeds successfully when inhibiting factors such as limited learning channels, lack of youth attention, equitable curriculum distribution and qualified MTQ teachers can be addressed and supported by formal educational institutions, technology and media, MTQ, *cawisan* assemblies, and high community demand.

These findings successfully provide a concrete portrait of Rogers' (1983) theory regarding the factors influencing innovation diffusion in general, when viewed from its elements (innovation, communication channels, timeframe, and social system), which the researchers then contextualize within the framework of the *Ngaji Lagu* problem. Nevertheless, these findings are able to more explicitly classify inhibiting and supporting factors in the context of the *Ngaji Lagu* innovation diffusion. Everett M. Rogers also explained that in adopting innovation, the most influential factors are its superiority, suitability, complexity, trialability, and appearance. Similar points were also expressed by Shea & Pickett (2005), Dibra (2015), Sasaki (2018), and Rusdiana (2014).

Innovations in various aspects of *Ngaji Lagu* continue to be carried out periodically, a process intended to highlight the excellence of *Ngaji Lagu* as a result of the encounter between religion and culture. It also emphasizes that, in the process of diffusion, various adjustments are continuously made to maintain relevance to current developments and sociocultural needs. The figures who play a role in supporting the existence of *Ngaji Lagu* continue to strive to make innovations such as in the aspect of songs which were initially only *makkawi* songs then shifted to *mishri*, learning channels which were

initially only conventional *cawisan* then formally included in the school and university curriculum, communication channels which were initially face-to-face then carried out via Youtube and social media, to the needs of the community which were initially only limited to opening/closing religious events then developed into almost all events and activities. The factors are clearly categorized by researchers into supporting factors for the success of the diffusion of *Ngaji Lagu* innovation.

The facts that the researcher found were slightly more complex compared to the findings of Salsabila and Nuha (2024) who stated that *nagham* had become part of the culture of the Pasar Semerap community because its learning was not only carried out at the TPQ but also became a routine agenda at the mosque. This finding also at least complements the findings of Thamrin's thesis (2008) which only stated that among the supporting factors for the existence of *nagham* was the expertise of early-era scholars in grounding *nagham* and also supported by the existence of MTQ which increasingly strengthened the public's interest in *Ngaji Lagu*. In addition, the findings presented by the researcher regarding the factors influencing the diffusion of *Ngaji Lagu* innovation also provide another perspective from the findings of Arafat's thesis (2013) which examined *nagham* from an artistic-Sufi perspective where the main factor of its success lies in the skill of the reciter making *nagham* more exotic, sacred, and mystical because reciting the Koran is considered the same as tarekat or performing art.

While there are many factors supporting the successful diffusion of the *Ngaji Lagu* innovation, this process also faces inhibiting factors, such as limited learning and communication channels in the early stages, challenges in attracting young people, and the even distribution of MTQ-qualified *Ngaji Lagu* teachers at least at the provincial level in each village in Ogan Ilir. These inhibiting factors presented by the researcher complement the findings of Ulfa's (2021) dissertation, which stated that the implementation of *nagham* learning at IIQ Jakarta was not very effective, with 87% of them categorized as inadequate. In this context, Ulfa did not explain more explicitly what these inhibiting factors were.

3) The Impact of the Diffusion of Song Recitation Innovation on the Ogan Ilir Community

Furthermore, the researchers also found the impact of the diffusion of the *Ngaji Lagu* innovation on individuals. From the perspective of teachers, *Ngaji Lagu* serves as a means of preaching and practicing knowledge. The individual benefits for *Ngaji Lagu* teachers, who believe that their dedication to teaching *Ngaji Lagu* will be a source of reward for them, are likely based on several principles, including "Adorn the Quran with your voices." (Narrated by Abu Daud, an-Nasai, Ibn Majah). This principle is quite indicative of the individual motives of *Ngaji Lagu* teachers in teaching, as they attribute their efforts to practicing knowledge and a path of preaching, seeking reward and God's approval by following the example and recommendations of the Prophet Muhammad.

From a student perspective, researchers found that the diffusion of the *Ngaji Lagu* innovation improved student competency (including song, tajweed, and memorization), opportunities to participate in the Quran Recitation (MTQ), relationships, and confidence in participating in socio-religious events. This finding contrasts sharply with Ulfa's (2021) dissertation, which stated that the implementation of *nagham* learning at IIQ Jakarta was ineffective, with only 4% of students achieving good grades. However, an interesting finding emerged: this 4% of students achieving good grades was often supported by talent, interest, learning tajweed and *nagham*, and frequent public performances before entering IIQ Jakarta. This fact indicates that informal education (family, *talaqqi*, and *cawisan*) sometimes plays a key role in honing the talents of students who have vocal potential. This then leads to them being taught how to recite the Quran according to tajweed and accustomed to performing in public before entering high school or college, which focuses on *nagham*.

These findings, in several respects, align with the findings of Thamrin's (2008) thesis, which stated that the MTQ media also plays a key role in stimulating interest in those wishing to deepen their study of *Ngaji Lagu*. Research by Masrurin (2018) also demonstrates this reality, where the specific purpose of *nagham* learning is to develop competent individuals so they can perform at MTQ and simultaneously maintain the tradition of beautiful Quranic recitation. However, these previous studies do not explicitly state that the impact of the diffusion of the *Ngaji Lagu* innovation on individual students can actually be a means of building relationships and networks. Therefore, the findings presented by the researchers appear quite complex compared to some previous studies.

In addition to the individual impact of the diffusion of the *Ngaji Lagu* innovation, the researchers also present findings related to its sociocultural impact. They found that the diffusion of the *Ngaji Lagu* innovation has an evolutionary impact on sociocultural structures, culture, and religious practices. The impact of the diffusion of the *Ngaji Lagu* innovation on social structures is evident in:

- a. Gender equality occurs in the learning process, as both men and women have the same rights and opportunities to learn *Ngaji Lagu*. They also have the same right to perform Quran recitations in public at socio-religious events in the community.
- b. Social solidarity during the learning process, where teachers and students can interact and foster relationships during lessons that typically take months to years to complete each *maqra'* (religious study material).
- c. Economic benefits, as during the learning process, they typically provide food purchased from local stalls, provide wages to *Ngaji Lagu* teachers, although they do not charge a specific fee. During MTQ events, transportation, accommodation, and local vendors are supported.
- d. A source of inspiration for parents in guiding their children, as the majority of events in Ogan Ilir feature *Ngaji Lagu*, which sometimes inspires parents to guide their children to become *qari'ah* themselves.

Furthermore, the impact of the diffusion of the *Ngaji Lagu* innovation on culture can be seen from the following points:

- a. *Ngaji Lagu* can be a positive alternative to the increasingly acute culture of moral decadence occurring in all communities.
- b. *Ngaji Lagu* is also quite significant and evolutionary in strengthening the identity of Ogan Ilir Regency as a city of *Santri*.

Finally, the impact of the diffusion of the *Ngaji Lagu* innovation on religious practice can be seen from the following points:

- c. Successfully maintaining and enhancing the tradition of the Quran. In the Ogan Ilir community, the tradition of learning the Quran is not only limited to being able to recite it well and correctly (according to *tajwid*), but also expected to be able to recite it in a more beautiful style with the component of Quranic songs.
- d. Successfully regenerating *qari'ah* (religious scholars) and promoting them to become *qari'ah* who can perform at MTQ and socio-religious events.
- e. Successfully integrating *Ngaji Lagu* into the majority of socio-religious events.

This finding is similar to the study by Salsabila and Nuha (2024), which stated that in Pasar Sumerep Village, Quranic recitations are considered an integral part of the socio-cultural landscape, taught not only in the TPQ (Islamic boarding school) but also as a regular agenda in the prayer room (*mushallah*) and mosque. The people of Pasar Sumerep also consider Quranic recitations to be highly functional and aesthetically pleasing, a tradition passed down through generations and performed at

almost every socio-religious event, including flag-raising ceremonies. Arafat (2013) also suggested through his research that Quranic recitations, with all their aesthetic value, can be considered sacred, thus indirectly promoting the preservation of Quranic traditions within the community. A similar argument was made by Ulya (2019) in her dissertation, stating that the reception of recitations is closely linked to practice, performance, experience, and appreciation, thus interpreting them as a form of unification of recitations at socio-religious events.

Moreover, the diffusion of the *Ngaji Lagu* innovation has also strengthened community ties because the presence of *cawisan* (religious group) allows people to interact directly. Besides learning *Ngaji Lagu*, they can also socialize and strengthen their brotherhood. This argument aligns with the findings of Abdul Kher's (2020) dissertation, which states that *cawisan*, in addition to serving as a cultural medium for transmitting religious knowledge, has also successfully established its hegemony as a new force within society after transforming into a structural institution. These findings indicate the significant influence of *cawisan* in the socio-cultural context of Ogan Ilir. Fitriah (2019) also emphasized the characteristic of the Ogan Ilir community, who are known to enjoy preserving traditions, especially those that uphold the values of togetherness and mutual cooperation.

The researcher also highlighted how *Ngaji Lagu* has contributed to driving the economy, from providing food costs during lessons, wages for *Ngaji Lagu* teachers, appreciation for reciters invited to events, and the regular MTQ activities that attract local vendors to sell during the competition period. The findings of this study also align with the view of Farley and Sztompka (2004) who stated that in a cultural system, behavioral patterns, social relationships, institutions, and social structures over a certain period of time will influence each other. This argument also applies to *Ngaji Lagu* culture, which has a complex system ranging from artists, methods, rules, educational and training institutions, sociocultural rituals, relationships between individuals, time duration, and ties to social structures. When viewed from the perspective of acceptance of diffusion as formulated by Rogers (1983), the researcher's findings are quite relevant. By offering new knowledge about *Ngaji Lagu*, elaborated with an appropriate approach, the *Ngaji Lagu* culture has successfully established its hegemony in society. This is evident in the widespread implementation of *Ngaji Lagu* learning, as well as community confirmation of the importance of *Ngaji Lagu* in their socio-cultural context.

Overall, the deliberate diffusion of *Ngaji Lagu* innovations by scholars and related institutions has had a significant socio-cultural impact, although the change is still evolutionary in nature. This also aligns with Syawaludin's (2017) view that socio-cultural change can be viewed from four aspects: a) rapid impact (revolution), b) slow impact (evolution), c) significant or insignificant impact, and (d) intentional or unintentional impact. Thus, the researcher's findings complement and synthesize several previous studies related to Quranic recitations.

This research is at least theoretically contributive because it has enriched the body of knowledge regarding the diffusion of innovations in the Quranic recitation (*Ngaji Lagu*). The researchers developed a new theory called "Cultural Resonance Theory of *Nagham*" (CReToN), which expands and contextualizes Rogers's theory on the diffusion of innovations, which is still prevalent. Cultural Resonance Theory of *Nagham* (CReToN) illustrates how *Ngaji Lagu* or Quranic recitation as a complex system can grow, develop, and evolve through various communication channels, resonating with values and constructing new innovations within the social, cultural, and religious structures of society.

The characteristics of the "Cultural Resonance Theory of *Nagham*" (CReToN) lie in its realization phase which consists of the initiation phase (general introduction-teaching of the Qur'an), the initial dissemination phase (introduction of *nagham* with basic *makkawi* songs), and growth-development

(dissemination of innovations in advanced makkawi-mishri songs, functionality, methods, and curls) which are expanded through cultural and religious interaction, amalgamation, and education-competition. Mapping these phases and periodizations has not been explored by several researchers and historians, such as Gadajahnata and Swasono (a general overview of the arrival of Islam in South Sumatra), Putri and Hudaidah (the arrival of Islam in Tanjung Raja Ogan Ilir), Syahiron Syamsudin (the general spread of *nagham* from the Middle East to the Indonesian archipelago), M. Husni Tamrin (general *nagham* in Indonesia), Noorhidayati et al. (the general history of Arab *nagham* in Indonesia), and Moersjid Qori (about *nagham*).

The Cultural Resonance Theory of *Nagham* (CReToN) process can be implemented using a direct approach (teaching *nagham* directly) or an indirect approach (teaching similar arts that include *Makkawi* and *Mishri* songs). The Cultural Resonance Theory of *Nagham* (CReToN) process can also be done by maximizing communication channels through informal institutions (parents, teachers, *cawisan*), formal and non-formal institutions (Islamic boarding school-based or non-Islamic boarding school educational institutions, both implemented during formal and non-formal hours), MTQ, and media (radio, TV, cassettes, Youtube, Facebook, Tik-Tok, and Instagram). Technically, it can be done by: Internalizing the value of *Ngaji Lagu* from an early age through mainly informal and formal channels, increasing the expansion of *Ngaji Lagu* in rituals and social traditions in society in various circumstances, consciously inherited through teacher-student relationships, both informal, formal-non-formal, supported through social legitimacy and as a symbol of prestige, compatible with local aesthetics that enjoy singing, and carried out repeatedly in larger community events as well as through media channels.

The innovation diffusion process is a contextualization of Everett M. Rogers' theory, based on its approach, communication channels, and innovations. Rogers's general formulation was then elaborated by researchers on the dissemination of the *Ngaji Lagu* innovation in Ogan Ilir. Furthermore, this novelty successfully synthesized the findings of Ulfa and Ulya's dissertations, which did not explicitly address the process of *Ngaji Lagu* innovation diffusion, including its approach, communication channels, and innovations. The adoption process of the Cultural Resonance Theory of *Nagham* (CReToN) is highly dependent on how well the disseminators execute the following points: a) Knowledge: Initial disseminators introduce *nagham* or *Ngaji Lagu* directly and indirectly (through similar arts: poetry, shalawat, al-Barzanji, etc.), and subsequent disseminators introduce new innovations and benefits of *Ngaji Lagu*, b) Persuasion: Initial and advanced diffusers demonstrate the benefits of *nagham* or *Ngaji Lagu* and its suitability to local culture and the level of learning that can be achieved, c) Decision: Initial and advanced diffusers encourage the community to decide to adopt *Ngaji Lagu* into their culture due to its innovation, benefits, and suitability to the culture, d) Implementation: Initial and advanced diffusers encourage the implementation of *Ngaji Lagu* learning, and the application of *nagham* or *Ngaji Lagu* in various socio-religious events, e) Confirmation: Initial and advanced diffusers encourage the community to voluntarily recognize the benefits, suitability, and functionality of *Ngaji Lagu*. The stages of innovation adoption are a development of Rogers' theory regarding the adoption process, which is still common, and researchers contextualize it to the aspect of *Ngaji Lagu* dissemination.

The success of the implementation of the Cultural Resonance Theory of *Nagham* (CReToN) will be greatly influenced by various supporting and inhibiting factors. Among the supporting factors are early exposure to Islamic teachings, the expertise of the diffusers, the massive number of candidates, the support of formal institutions, technology and media, the existence of the MTQ (Islamic Recitation Institute) and the high public demand for *Ngaji Lagu* (*Ngaji Lagu*). Meanwhile, the inhibiting factors are learning limitations, limited teachers and learning channels, not all formal institutions include *Ngaji*

Lagu in their curriculum, the lack of equitable distribution of qualified teachers at national-international MTQs in villages, and the challenge of attracting young athletes.

As well, the impact of Cultural Resonance Theory of *Nagham* (CReToN) can be seen from three aspects: a) Community response to *Ngaji Lagu* or *nagham*: community response should be very positive with the existence of *Ngaji Lagu* or *nagham* with the perception that *Ngaji Lagu* or *nagham* is; an important tradition, applicable, strengthens friendship, a medium for regeneration of *qari'ah*, and can prevent negative behavior, b) Impact of *Ngaji Lagu* or *nagham* on individuals: teachers associate it as a path of da'wah and practice of knowledge, and students gain *Ngaji Lagu* competency along with tajwid and memorization per-maqra' and get the opportunity to participate in MTQ, build relationships, and confidence in filling socio-religious events, and c) Impact of *Ngaji Lagu* or *nagham* on socio-cultural: 1) On social structure: gender egalization, strengthening social solidarity, driving the wheels of the economy, a source of inspiration for parents for the future of children, 2) Regarding culture: a positive alternator against the culture of moral decadence, quite significant and evolutionarily strengthens the identity of this district as a city of Islamic boarding school students, and 3) Regarding religious practices: maintaining and improving the tradition of the Qur'an, regeneration (the orbit of *qari'ah*), and the unification of *Ngaji Lagu* into all socio-religious events.

4. CONCLUSION

The diffusion of the *Ngaji Lagu* innovation in the Ogan Ilir community occurs through three main entry points—hajj *nahun*, amalgamation, and education—competition—which unfold across three phases: initiation, initial dissemination, and growth. This diffusion is carried out through a combination of direct and indirect strategies by optimizing informal, formal, and non-formal channels, including MTQ events and various media platforms. Along the way, periodic innovations emerge in multiple aspects, such as melodic patterns, functions, teaching methods and curricula, teacher–student relations, as well as the use of time, space, consumption patterns, and funding. The diffusion process is supported by early exposure to Islamic teachings, the competence of key disseminators, the widespread practice of *catwisan* religious learning in villages, institutional support from formal education, technological and media developments, and the continued existence of MTQ. At the same time, it faces obstacles, including historical restrictions during the colonial period, the uneven integration of *Ngaji Lagu* into formal curricula, the unequal distribution of qualified MTQ-standard teachers in rural areas, and declining interest among some younger generations. Overall, the diffusion of *Ngaji Lagu* has generated significant individual transformations among teachers and learners, as well as broader sociocultural changes in social structures, cultural expressions, and religious practices. Public responses have been largely positive, as *Ngaji Lagu* is perceived as a meaningful and functional tradition that strengthens social solidarity, facilitates the regeneration of *qari* and *qari'ah*, and helps prevent negative social behaviors.

This research at least provides practical implications, especially for the distributors of *Ngaji Lagu* in Ogan Ilir in Maximizing the diffusion of *Ngaji Lagu* innovations according to the phase, communication channels that can be used, what innovations can be made, and what factors can be considered in order to attract more public attention to learn *Ngaji Lagu*. This research also provides a practical overview regarding the impacts of *Ngaji Lagu* or *nagham* as a complex system that can have an impact on individuals, social structures, culture, and religious practices. Future researchers are expected to fill the gaps that are the limitations of this research which only focuses on how the diffusion of *Ngaji Lagu* innovations in the Ogan Ilir community. The researcher explicitly reviews the technical basic

qualifications to become a *qari'* starting from the minimum voice level that must be possessed, the minimum breath length that must be possessed. The researcher also has not in-depth reviewed the development of songs and variations that continue to develop day by day, and the like.

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