

## Walisongo Rodat traditional art as a campaign media to strengthen religious moderation

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### Abstract

This study aims to explore how the traditional art form *Rodat Walisongo* serves as a medium for promoting religious moderation values. This topic is grounded in the continuing issues of radicalism and the potential for religiously motivated conflict in society, necessitating an intensified campaign for religious moderation through various means, including traditional arts. This research employs a qualitative approach. The primary data source is the *Rodat Walisongo* traditional art group. Data were collected through observation, interviews, and documentation. The study's findings reveal that *Rodat Walisongo* is a medium for promoting religious moderation values through four indicators defined by the Ministry of Religious Affairs. *First*, strengthening national commitment is demonstrated through Indonesian symbols such as the national flag on costumes and performances, patriotic songs, and *Rodat Walisongo* songs that convey a spirit of unity. *Second*, fostering religious tolerance is achieved by creating new songs, including *Rukun Ing Ngagomo* (Harmony in Religion) and *Ngagomo Ora Iso Dipekso* (Religion Cannot Be Forced), which embody the principles of interfaith harmony and encourage Muslims to adopt a moderate stance that respects other faiths, reflecting Islam's message of peace (*rahmatan lil 'alamin*). *Third*, the reinforcement of anti-violence values is conveyed through synchronized and harmonious movements in *Rodat* dance, symbolizing unity, peace, and solidarity. *Fourth*, local culture is promoted through revitalizing *Rodat Walisongo* as a valuable cultural heritage that should be preserved and passed on to younger generations.

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### Abstrak

Penelitian ini bertujuan mengungkap bagaimana seni tradisi *Rodat Walisongo* dipergunakan sebagai media untuk mengkampanyekan nilai-nilai moderasi beragama. Ada hal yang mendasari pentingnya kajian ini, yaitu masih adanya radikalisme dan potensi konflik atas nama agama di masyarakat, sehingga

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dibutuhkan kampanye moderasi beragama yang intensif melalui berbagai media, termasuk melalui media seni tradisional. Penelitian ini menggunakan metode kualitatif. Sumber data penelitian ini adalah group seni tradisi *Rodat Walisongo*. Teknik pengumpulan data melalui observasi, wawancara dan dokumentasi. Hasil penelitian ini yaitu seni tradisi *Rodat Walisongo* dipergunakan sebagai media kampanye nilai-nilai moderasi beragama melalui 4 (empat) indikator moderasi beragama Kementerian Agama, yakni: *Pertama*, penguatan komitmen kebangsaan, yaitu melalui penggunaan atribut pertunjukan dan seragam dengan bendera Merah Putih sebagai lambang negara Indonesia, serta menyanyikan lagu-lagu perjuangan, maupun lagu-lagu seni *Rodat Walisongo* yang memiliki semangat perjuangan. *Kedua*, penguatan toleransi beragama, yaitu dengan menciptakan lagu baru yang mengandung unsur-unsur kerukunan antar umat beragama yang berjudul *Rukun Ing Ngagomo* (rukun dalam beragama) dan *Ngagomo Ora Iso Dipekso* (beragama tidak dapat dipaksa). Dua lagu tersebut mencerminkan ajaran toleransi beragama yaitu mengajak muslim untuk menjadi umat moderat, yang menghormati dan menghargai penganut agama lain, serta mencerminkan ajaran Islam yang *rahmatan lil 'alamin*. *Ketiga*, penguatan nilai-nilai anti kekerasan, yaitu melalui gerak langkah dalam tari *Rodat* yang memperlihatkan kebersamaan, kekompakan dan kedamaian. *Keempat*, penguatan budaya lokal, yaitu melalui revitalisasi seni *Rodat Walisongo*, sebagai seni tradisi lokal yang harus dilestarikan keberadaannya dan diwariskan kepada generasi muda.

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## INTRODUCTION

Considering the complexity and diversity in social, cultural, political, and religious contexts, an attitude of moderation in religion is essential for Indonesian citizens. In situations like this, the potential for conflict and violence between groups becomes greater, including between religious followers. Religious moderation offers a more balanced approach by respecting differences while maintaining individual beliefs. This attitude can be a barrier to preventing division by emphasizing the importance of harmony and tolerance between religious believers. Religious moderation also emphasizes the need to implement core religious teachings that protect human dignity and promote shared prosperity. This is important so that religion is not misused as a tool for destructive or extremist actions (Samho, 2022). Educating and campaigning for religious moderation in society can help foster mutual respect and help overcome differences in ethnicity, culture, or religion (Kurniasih et al., 2023).

It is important to continue the campaign for religious moderation using various methods and media, considering that the spirit and universal human values among religious adherents are currently not strong, with the emergence of a tendency to focus more on the interests of specific individuals and groups. Activities in spreading the Islamic religion are still often partial and limited to textual *fiqh*, without discussing the overall aspects of Islamic teachings. As a result, extreme and intolerant attitudes emerge, which are based on hatred towards adherents of other religions due to a wrong understanding of religion. This phenomenon can be seen in the increasing cases of intolerance, radicalism, and hate speech on social media. The SETARA Institute recorded 217 violations of Freedom of Religion and Belief (KBB) with 329 acts throughout 2023, which shows a significant increase compared to the previous year, which recorded 175 incidents with 333 acts. Of the 329 actions, 114 were carried out by state actors and 215 by non-state actors (Setara, 2023).

Looking at these conditions shows the need for a campaign to promote the values of religious moderation with a more comprehensive and inclusive approach. A campaign is a series of communication activities carried out in an organized and sustainable manner to create a particular impact on an institution's public within a certain period. The aim is to provide knowledge and influence the public regarding positive attitudes and behavior (Rogers, 1995). In this case, it relates to attitudes and behavior regarding religious moderation.

The various phenomena above indicate that the level of religious moderation in Indonesia is still not strong, so all elements of society need to be taken seriously. The results of research from the Ministry of Religion's Research and Development Research and Development Agency in 2019 in seven Indonesian provinces at 16 Religious Education Institutions also stated that the concept of religious moderation is not yet widely known, even though the teachings of religious moderation have appeared in every religious education which is manifested in terms adapted to the main points. Religious teachings. However, there are still obstacles to instilling the spirit of religious moderation in Indonesia, namely the lack of campaigns that convey religious moderation as a whole (Syafii, 2020).

Currently, religious moderation is an important issue to overcome radicalism and extremism, in line with the mission of Islam as a religion of mercy for the universe, as stated in the QS. Al-Anbiya' verse 107 (<https://quran.kemenag.go.id/>). Ilyas Supena says Islamic broadcasting is important in realizing this mission, especially in Indonesia. Therefore, strategies, methods, and da'wah approaches are needed to campaign for religious moderation that is appropriate and appropriate to the conditions of Indonesian society (Supena, 2021). Likewise, deradicalization steps through digital media by

displaying a more moderate Islamic ideology and showing an Islamic figure that is *rahmatan lil 'alamin*, such as the *Al-Sunnah Wa-aljama'ah (Aswaja)* ideology also need to be taken (Mudhofi et al., 2024).

The methods and approaches of spreading Islam in the archipelago have experienced significant developments. At the beginning of *Walisongo's* arrival, spreading Islam involved combining Islamic teachings with existing local traditions. At that time, the people of the archipelago were very attached to their ancestral beliefs and traditions, so to spread Islam, *Walisongo* emphasized introducing new cultures that collaborated with local culture and incorporating local wisdom values (Purwadi, 2007). *Walisongo's* approach to spreading Islam, which is based on developing community culture and integrating Islamic values with local wisdom, can be used as an example in today's religious moderation campaign strategy.

In Boyolali Regency, Central Java, there is local art, namely *Rodat* traditional art, which has been used to spread Islam. *Rodat* Art is in line with “the School Break program” from the Ministry of Tourism and Creative Economy (Kemenparekraf, 2024), which functions as entertainment and can function to campaign for goodness. The musical instruments in *Rodat's* performing arts are unique and distinctive, namely by collaborating with the sounds of Islamic musical instruments (*jedor* and *terbang*). This combination creates a unique performance, combining elements of Islamic culture with Javanese culture. The chanting of *shalawat* accompanied by Islamic musical instruments and pronunciation adapted to Javanese characteristics shows the integration of Islamic and Javanese culture in *Rodat* art (Utami, 2019).

Based on this background, the author would like to convey further how the traditional *Rodat* art in Boyolali Regency can become a campaign media to strengthen the values of religious moderation in society. By using media that has proven effective in the past, as done by *Walisongo*, this research also wants to find out whether the *Rodat* traditional art can be a culture-based solution to improve Islamic religious broadcasts, especially regarding strengthening the community's values of religious moderation.

Many academics have carried out studies on religious moderation and traditional arts. Mahmudah Nur, Siswayanti, and Nurrahmah examine the meaning of religious moderation in the *Ngareremokeun* ritual in the Kasepuhan Cisungsang Community, Lebak-Banten. The meaning of symbols in this tradition shows that the value of moderation in the *ngareremokeun* ritual aligns with the four indicators of religious moderation: national commitment, tolerance, non-violence, and accommodating to local culture. (Nur et al., 2021).

Hamid examines Religious Moderation in *Masossor Manurung* in Bumi Manakarra, West Sulawesi Province. The *Masossor Manurung* tradition, in the form of philosophies

and specifically these rituals, effectively influences the potential for religious moderation regardless of religious and ethnic differences. This tradition instills various advice through life philosophies and rituals to respect each other in differences in ethnic religions and social strata (Hamid, 2021).

Joko Tri Haryanto examines Religious Moderation in the Tradition of the *Centong War* in Wedding Processions in Brebes Regency, Central Java. The results show that the ladle war tradition as part of the Brebes traditional wedding ceremony procession contains values significant to today's religious problems, namely religious moderation. The ladle war tradition, which the people of Brebes still preserve, originates from the *Jalawastu* traditional tradition in Ciseureuh village, Keuhanan subdistrict, which is on the slopes of Mount Kumbang. This tradition was inspired by the local story of the feud between Gandasari and Gandawangi. The values of religious moderation in the *Centong War* tradition include conflict resolution through a non-violent transformation; social harmony starts from a harmonious family; developing the values of cooperation and generosity; understanding differences and developing tolerance; and preserving local culture and wisdom (Haryanto, 2022).

Although this article discusses religious moderation in traditional arts, it differs from previous studies, especially regarding focus and research locus. Therefore, it is hoped that this study will add to and complement various studies related to religious moderation and traditional arts. The study in this paper will reveal religious moderation from aspects of traditions in Boyolali Regency that have long been gone, namely the *Rodat Walisongo* Traditional Art, as a campaign medium to strengthen religious moderation.

## **METHODS**

This type of research is field research (Cresswell, 2003) using qualitative methods. Qualitative research in this study produces descriptive data in the form of written or spoken words from people and observed behavior (Lincoln, 1994), namely from parties involved in the religious moderation campaign process through the media of the *Walisongo Rodat* traditional art.

Data collection in this research combines 3 (three) techniques at once: interviews, observation, and documentation. Combining these three techniques, it is hoped that data on religious moderation campaigns through the *Rodat* traditional art media will be more complete, accurate, and consistent (Cresswell, 2003). Meanwhile, according to Miles and Huberman, the analysis technique used in research on the traditional art of *Rodat* as a medium for campaigning for religious moderation uses data analysis techniques (Miles & Huberman, 1992). Miles and Huberman stated that activities in qualitative data analysis are carried out interactively and continue continuously until completion so that the data

is saturated. The measure of data saturation is characterized by no further data or new information being obtained. Activities in the analysis include data reduction, data display, and conclusion drawing/verification.

## RESULTS AND DISCUSSION

### Revitalization of *Walisongo Rodat* art

In its time, *Rodat* Traditional Art experienced a period of glory and fame. *Rodat* Traditional Art has educational values and preaching values, and it is not just a spectacle to entertain but also a way to guide the community to reconnect social relations that exist in society (Sandika et al., 2022). This is the case with *Rodat* Traditional Art in Sumber Village, Simo District, Boyolali Regency. According to Mughofir (an elder who cares for *Rodat* art), around the 1970s, *Rodat* traditional art became a form of entertainment for the residents of Sumber Village, Simo District, Boyolali Regency, which was very popular with local residents and has succeeded in teaching Islamic religious values in people's lives. However, due to a natural disaster in the village, which damaged the equipment used, the art of *Rodat* dance in the village died (Interview with Mughofir, 2019).

This was also conveyed by Mbah Wagiman, one of the elders who, in his day, was a member of the *Rodat* art:

*"Rodat* art has been around since I was a child (in the 1950s). I played on *Rodat* stages in Gemolong, Kalioso, and Ngaglik (a distance of 20 km). However, since the 1980s, *Rodat*'s art has died because the equipment was damaged by the collapse of a house due to a tornado" (Interview with Wagiman, 2019).

Regarding the existence of *Rodat* art in Sumber Village, Mr. Sobikhis, who was also a Village Secretary official and junior *Rodat* player in the past, also conveyed this, according to his account:

"As for the history, I do not think anyone knows when the *Rodat* existed. From my old grandmothers, this art has existed, then to the next generation, and up to my generation, it still exists and has existed for generations, including when I was still studying at *Madrasah Ibtidaiyyah* (MI). I have been playing *Rodat* since the 5th MI level by joining a small *Rodat* group" (Interview with Mr. Sabihis, 2019).

Initially, *Rodat* art in Sumber Village was a popular performing art and was liked by the community as a medium for entertainment. However, in the following period, many people, especially the younger generation, were not very interested in this traditional *Rodat* art. This is because *Rodat* art, as a traditional art, is starting to be unable to compete with sophisticated technological advances, which are bringing modern entertainment into society. This is in line with what Hidayatullah said that in recent years, advances in technology and social media have become increasingly widespread. This influences various sectors, one of which is traditional arts. Amid various types of disruption, traditional arts face an intersection of problems, namely technological literacy and cultural entities threatened with being replaced by the virtual-digital world (Hidayatullah, 2024).

Apart from that, there was also a response from the public towards *Rodat* art, which, according to him, tended to be too monotonous. This makes *Rodat* traditional art lovers, supported by the Sumber Simo Boyolali Village Government, try to revitalize *Rodat* traditional art. Revitalizing arts and culture is a form of effort to preserve them so they do not disappear or become extinct in an area (Dewi et al., 2023). The revitalization of arts and culture aims to restore the vitality or vitality of local arts and culture (Martokusumo, 2008). In the *Walisongo Rodat* art tradition context, revitalization efforts are also being carried out to foster a sense of public concern for *Rodat* art, particularly among the general public and the younger generation. Currently, only certain people care about this traditional *Rodat* art. The revitalization of *Rodat* traditional art aims to revive and preserve *Rodat* traditional art, which is threatened with extinction due to modernization and social change. This process is important to maintain a community's cultural identity and ensure that the artistic heritage of the *Rodat* tradition can be passed on to future generations.

Therefore, community leaders in Sumber Simo Boyolali village see the need to revitalize the traditional art of *Rodat* to become entertainment and a broadcast of Islam as before amidst the onslaught of digital technology, which is increasingly eroding the culture of the local community. As we know, progress in digital technology has now experienced rapid development, which has been felt since the pandemic until the pandemic ended in 2023. People's compulsion to carry out activities and activities from home, commonly known as Working from Home (WFH), forces them to innovate and develop digital technology massively (Subekti et al., 2024).

*Rodat* art in Sumber Village, Simo District, Boyolali Regency once stopped due to several factors, including the damaged musical instruments and the players being old; this caused *Rodat* art to erode and shift over time. Apart from that, according to Simbolon, there is an influence of globalization and the development of social media on the interest

of young people and teenagers in traditional arts, so the regeneration process to maintain the successors of traditional arts is also a problem in itself (Simbolon, 2024).

Revive the Art of *Rodat* in Sumber Village received many positive responses from the village government and the surrounding community. The effort to revive the *Rodat* art was the initial idea of the UIN *Walisongo* Academic Community (Field Supervisors and Students), who carried out Community Service Program (KKN) activities and proposed that *Rodat* art be displayed again because it had been in a vacuum for a long time and was replaced by other arts. Entering and replacing the local arts of the surrounding community.

In the revitalization process, the KKN Team, the *Walisongo Rodat* Arts Association, and the Sumber village government took the following steps:

*First*, focus group discussion (FGD) is used to accommodate the needs and problems of the art group. *Second*, the Workshop on preparing activity programs based on the Focus Group Discussion (FGD) results, and third, preparing accompanying materials for the *Rodat* art group, namely collecting reference sources and information regarding the existence of *Rodat* in Sumber Village with the assistance of community leaders and senior *Rodat* players who still live in Sumber Village. Not only was information collected, but researchers also carried out documentation while carrying out wheeling training activities. Next, gather the *Rodat* players in the source village environment to carry out training activities by conveying technical information regarding the revitalization of *Rodat* arts and activities. *Fourth*, regular training is based on a predetermined activity program, namely by carrying out regular training in the Sumber Village environment, specifically in the village hall, and accompanied by musical instruments during group training sessions. *Fifth*, developing artistic groups through arts and culture and social interaction. The village government fully supports and optimizes the players' efforts to re-enact an art that has been dormant for years. Efforts to revitalize the art of *Rodat* have also been carried out by the Radat Selimut Putih Dance Association in Serumpun Village, located in Salatiga District, Sambas Regency (Aditya, 2024).

In the re-appearance of the *Rodat* art in Sumber village, many processes have gone through so that this artistic performance can be present and exist again. Before the *Rodat* art performance is shown, several rehearsals are held at the Village Hall at night. This time was chosen because most wheel players are busy carrying out their daily activities. So, evening is considered the most effective time for wheeling practice. Indeed, at night, the players and the community are very enthusiastic to take part in enlivening the training event, which takes place in the Sumber Village Hall. These players were trained by elders from Sumber Village who were previously *Rodat* players and have experience as *Rodat* dancers who live in Sumber Village. Not only the coach and the players are



accompanied by local community figures. *Rodat* training is conducted in the evening from 20.00 to 22.30 every Monday, Wednesday, and Sunday.

Several efforts to revitalize *Rodat* art in Sumber Village include the following parts:

#### *Motion*

In *Rodat* art performances, an engaging performance is when the players perform movements rhythmically and in unison with musical instruments. Before the revitalization, the movements performed by the *Rodat* dancers were relatively simple; they performed dance movements with few variations. These movements look boring because of the lack of varied movements (interview with Mr. Sabihis, 2021). After joint revitalization efforts, the dancers' movements looked more varied and displayed rhythmic movements, making the *Rodat* dance livelier. This effort was carried out by former *Rodat* artists such as Mr. Mughofir, Mbah Wagian, and other residents who had previously played *Rodat* players in Sumber Village. Several young people are also learning about the art from to help revive it. It is hoped that this will be the successor and that it can preserve the art of *Rodat*, which was once lost. The same steps in revitalizing the traditional art of *Rodat* have also been taken by the *Rodat Selimut Putih* Dance Association in Serumpun Village, located in Salatiga District, Sambas Regency, namely by carrying out cadre formation efforts to attract the younger generation to be interested in learning and getting involved in this traditional art (Aditya, 2024).

#### *Property*

*Rodat's* art performances combine movement, dance, and musical instruments. One of them is the property used by wheel players. There is no fundamental difference between the art of *Rodat* in the past and *Rodat* today. When the revitalization was done, the props used remained the same: the wheeled dancer holding a fan and a bamboo blade. However, several changes have been made in terms of the dancers' movements and the clothing worn by the rod players.

#### *Clothing*

Not only do they carry out varied movements, but their performances are also more attractive when the players wear the same clothes. In its revitalization efforts, the village government is trying to find creative ideas for the clothes worn by players. This effort has experienced quite a lot of good changes. The clothing worn by the players is contemporary clothing with a combination of Javanese elements in it. By wearing striped clothing with long black trousers, the players do not forget to use *blangkon* as a head covering and other clothing equipment to make them look neater and more attractive. With the change in clothing worn by the rod dancers, it is hoped that their appearance

during the performance will be more attractive. So, it has become an interest for the younger generation to want to learn and preserve *Rodat* art.

### **Campaign to strengthen religious moderation through the *Rodat Walisongo* traditional art media**

*Rodat* art has been successfully revitalized by the Sumber Village Community and the KKN Team from UIN *Walisongo* and has been running since 2020 under the name Pagubuyuban "*Rodat Walisongo*." *Rodat* art is increasingly loved by residents for entertainment and as a medium for them to get closer to God through prayer poems sung by *Rodat* dance artists. The researcher's observations show that this community often appears at events commemorating Islamic holidays, such as during the commemoration of *Isra' Mi'raj*, the Prophet's birthday, and *Halal Bihahal*. Not only that, this community is now often invited to attend wedding celebrations for local residents. This shows that *Rodat* Art is still very relevant to the public's need for entertainment amidst the many non-educational entertainments, such as dangdut performances, which are very popular in the community.



Figure 1. *Rodat Walisongo* Traditional Arts Association

According to the association's chairman, the *Rodat* art dance was intended to campaign for a religious mission, *rahmatan lil alamin*, as is the noble goal of the Islamic religion, which the Ministry of Religion then translated into activities regarding Religious Moderation. Religious moderation promoted by the Ministry of Religion must be socialized and campaigned for all elements of society down to its roots, one of which is rural communities. According to the Roadmap for Strengthening Religious Moderation in

2020-2024 (Suwendi, 2021), religious moderation is defined as "Religious viewpoints, attitudes, and practices in living together by embodying the essence of religious teachings - which protect human dignity and build public benefit - based on the principles of fairness, balance, and compliance with the constitution as a national agreement."

The results of the research show that the campaign process to strengthen religious moderation through the media of *Rodat* art is carried out by implementing several indicators of religious moderation that the Ministry of Religion has determined, namely: 1) national commitment, 2) tolerance; 3) non-violence; and 4) accommodating to local culture (Suwendi, 2021).

#### *Campaign to strengthen national commitment*

The traditional art of *Rodat* demonstrates this campaign to strengthen national commitment through several things, namely: *first*, through the attributes and costumes used. One of the attributes used in the art of *Rodat* is the red and white flag, which is mounted on a small pole and always on the shoulders of the *Rodat* dancers. Apart from installing the red and white flag as an attribute, the symbol of the red and white flag as the colors of the Indonesian flag is also shown in *Walisongo's Rodat* art costume, which includes a red and white sling on his t-shirt. Likewise, the other costumes are dominated by red and white. According to Gunawan Santoso, the flag and its red and white attributes are symbols of the Indonesian state with deep meaning. Red symbolizes courage and struggle, while white symbolizes purity and peace. As a national symbol, this flag is not just a piece of colored cloth but also represents the identity and values of the Indonesian nation (Santoso et al., 2022).



Figure 1. Use of uniform attributes with variations of red and white

*Second*, through the songs sung. In 1 (one) segment of the *Rodat* game, songs are usually sung to accompany the dancers' movements. One of the mandatory songs that is

sung first to accompany the dancers out into the performance arena are national and Struggle songs, including *Merdeka Day*, *Halo-Halo Bandung*, and *Garuda Pancasila*. According to Nugroho, National songs are symbols of unity that bind various tribes, religions, and cultures in Indonesia. Through lyrics encouraging the national spirit, these songs emphasize that despite their differences, all Indonesian citizens have the same goals and ideals for the nation's progress (Raya et al., 2012).

Apart from that, there are original songs from *Rodat* art that contain the spirit of struggle against colonialism; among these songs are:

*AIRPLANES*

*There is a flying ship above the composition (2x)*  
*Want to get off at the square (2x)*  
*Children become youths 2x)*  
*Our youth are ready (2x)*  
*Ready to defend Indonesia (2x)*  
*Do not be colonized by other nations (2x)*  
*Other people destroy our nation (2x)*

*PRESENT TIME*

*Hey bro, the problem now*  
*Do not passively advance the struggle, brothers*  
*Do not get tired of going forward in the struggle*  
*Even if it is just in the back row, bro*  
*Lift the grill; let us move forward*  
*Keep fighting that enemy*  
*To defend the country*  
*Our country is Indonesia.*

*RED AND WHITE*

*Red and white bro sign of independence 2 X Merdekaaaa....*  
*Red and white Red and white Republic of Indonesia 2 X*  
*Republic of Indonesia 2 X*  
*Indonesia has become independent 2 times*

*Campaign to strengthen religious tolerance*

Religious moderation refers to flexibility in understanding religious teachings, namely supporting a harmonious and tolerant life and recognizing the rights of minorities

(Suwendi, 2021). In this context, a campaign is needed to strengthen the values of tolerance in religious life in a diverse society to strengthen religious moderation.

To strengthen the values of tolerance in religion, the traditional art of "Walisongo" is also campaigning for the values of tolerance in religion by creating and singing the lyrics of songs entitled *Rukun Ing Ngagomo and Ngagomo Ora Iso Dipekso*. Following are the lyrics of the song:

*Rukun Ing Ngagomo (Harmony in Religion)*

3 X لا اله الا الله محمد رسول الله

*Gondelane Urip Iku Agomo (The belief of living people is religion)*

*So that Slamet Jiwo lan Rogo (So that your body and soul are safe)*

*Akeh Maneko Warnone Agomo (Many varieties and names of religions)*

*Kabeh Iku Duwe Kang Mulyo's Goal (All religions have noble goals)*

*Agomo Islam Iku Enjoys Harmony (Islamic religion loves harmony),*

*Christian and Hindu Ugo Akeh Kasih Sayang (Christian and Hindu religions also teach compassion),*

*Confucian Buddhism Patience Patience Lan Wicaksono (Buddhism and Confucianism also teach Patience and Wisdom)*

*Suargo Neroko Bahane Sing Kuoso (Heaven and Hell are the affairs of the Almighty),*

*Tuku Mbako Neng Mangu Market (Buying Tobacco at Mangu Market)*

*Ora Lali cigarette Lan Cengkehe (Do not forget to buy the cigarettes and cloves),*

*Lakonono Agomomu Teachings (Do your religious teachings)*

*Urip Rukun Iku Tondo Sampurnane (Living in Harmony is a sign of perfection in the Religion)*

*Indonesia Iku Sugih Budoyo (Indonesia is rich in culture)*

*Kabeh Agomo Iku Duwe Hak Kang Podo (All religions have the same rights),*

*Ojo Seneng Ngino Agomo Liyo (Do not like insulting other people's religions)*

*Come on, Urip Rukun Marang Sepodo-Podo (Let us live harmoniously with fellow humans).*

3 X لا اله الا الله محمد رسول الله

This song teaches people that living in this world must be in harmony with fellow human beings regardless of race, ethnicity, or religion. As is the teaching of religious moderation, humans must be able to live tolerantly alongside all humanity. This is in line

with the concept of religious moderation in Islam, which was developed from the *wasathiyah* concept as stated by Allah in the QS. Al-Baqarah verse 143, as follows:

*"And thus, we have made you (Muslims), the ummatan wasathan, so that you may be witnesses to human (deeds) and so that the Messenger (Muhammad) may be witnesses to your (deeds). We did not make it the qibla you (formerly) turned to, but we may know who follows the Messenger and who turns back. Indeed, (moving the Qibla) is very difficult, except for those whom Allah guides. Moreover, Allah will not waste your faith. Indeed, Allah is Most Kind, Most Merciful to Man" (Ministry of Religion of the Republic of Indonesia, 2010).*

This verse is the basis for understanding that *wasathiyah* (moderation) is a characteristic of Muslims. Quraish Shihab in Tafsir Al-Misbah states that this guides Muslims to know the ideal or good position, namely the middle position. By taking a middle position, a person can avoid extreme attitudes, not be excessive in religion, and not ignore religion. The middle position teaches people not to take sides to the right or left. The middle position allows someone to see everything somewhat, and someone in the middle can also be seen from all angles, so they have the potential to be role models for all parties (Shihab, 2010).

Meanwhile, the second lyric with the title "*ngagomo ora iso dipekso*," is as follows:

*Ngagomo Ora Iso Dipekso (Religion cannot be forced)*

*Gusti Allah Sampun Paring Pangandiko (Allah SWT has said)*

*Chapter Agomo Yen Dipekso Ora Keno (There should be no coercion regarding religion)*

*Your Religion My Religion Biso Bedo (Your religion and my religion can be different)*

*Urip Rukun Iku Pakerti Utomo (Living in harmony is the central act)*

*Together Podo Njogo Harmony (Let us maintain harmony together)*

*Bedo-bedo Iku Rohmate Pengeran (Difference is a blessing from God)*

*Hanyenyuwun Marang Kang Moho Kuoso (Let's pray to the Almighty together)*

*Pungkasane Netepi Janjining Sukmo (Until the end of life leaves our bodies)*

*Wohing Agomo Iku Laku Kang Utomo (The result of religious life is the primary behavior)*

*Sih Katresnan Ing Antarane Sepodo (Love one another)*

*Abang Ijo Ireng Putih Tapig Tondo (Red, Green, Black, and White are just signs)*

*Tumancep Sak Jroning Dodo Belief (Faith is embedded in the heart)*

*Together Podo Njogo Harmony (Let us maintain harmony together)*  
*Bedo-bedo Iku Rohmate Pengeran (Difference is a blessing from God)*  
*Hanyenyuwun Marang Kang Moho Kuoso (Let's pray to the Almighty together)*  
*Pungkasane Netepi Janjining Sukmo (Until the end of life leaves our bodies).*

The second lyric is intended to convey propaganda to the public that in religion, there is no compulsion, as Allah SWT says in the Al-Qur'an surah Al-Baqarah 256, which means "there is no compulsion in adhering to religion (Islam), in fact, the difference between the right path and the wrong path there is no compulsion in religion" (Ministry of Religion of the Republic of Indonesia, 2010). This is also the concept of religious moderation: in carrying out Islamic da'wah, it is not permissible to force other people to have the same views as us. Differences will happen, so they must be accepted and managed so that they do not become in conflict.

#### *Campaign to strengthen anti-violence behavior*

The traditional art of *Rodat Walisongo* demonstrates the campaign to strengthen anti-violence values through the *Rodat* dance steps, which show togetherness, solidarity, peace, and anti-violence. The dances performed by *Rodat* players have high philosophical value, not just dancing. The name *Rodat* comes from the Arabic "Rodda," which means "back and forth." The dancers constantly move back and forth in their bodies and hands, carrying fan props. (Sandika et al., 2022). The dance movements in *Rodat Arts* focus more on hand, foot, and head movements. When performing these movements, dancers must appear unified and have the same movements because this is a group art. In order to create unity, some instructions regulate the dancers' movements to look the same and unified so that they look beautiful in every performance they play. First, there is the Pluit signal; this signal is intended for the dancers at each change of movement so that the dancers. The two commands of "*Shollu'allannabi Muhammad*" are intended for music players at each song turn to be played.

The campaign to strengthen anti-violence is also conveyed through several original *Rodat* songs, which have the message of apologizing when we make mistakes and forgiving each other. Some of these songs include:

*WELCOME*  
*I welcome all attendees*  
*I want to introduce you, the noble one*  
*Before we open, I convey my greetings to you*  
*Forgive all my mistakes*

*Because we are all village children (2x)*

*All clever children*

*Forgive (2x) Forgive everyone present*

*KULO NUWUN*

*Kulo nuwun sedoyo para piyantun (2x)*

*Kulo dumugi mriki game wonten mriki (2x)*

*Nanging Mawon Kulo Deksuru game (2x)*

*Sedoyo pamitran kulo menawi lepat nyuwun ngapuro (2x)*

*TABIK BROTHER*

*Tabik brothers are all here (2x)*

*Ask respectfully to people here (2x)*

*I came here told to play this game (2x)*

*If there is anything wrong, apologize to everyone (2x).*

*Campaign to strengthen local culture through Walisongo Rodat art*

The campaign to strengthen local culture as part of an indicator of religious moderation is demonstrated through the revitalization of *Rodat* traditional art itself as a local traditional art whose existence must be preserved and passed on to the younger generation in the future. The name "*Walisongo*," the name of the *Rodat* Community in Sumber Simo Boyolali village, also describes the spirit of the preaching of the *Walisongo*, which prioritizes moderate and tolerant methods and ways of humanizing other humans. According to Rodiyah, the *Walisongo* or Nine Guardians, who played an important role in the spread of Islam in Java, used a powerful artistic and cultural approach in their preaching. This method effectively attracts public attention and upholds the values of tolerance and respect for diversity (Rodiyah & Beta, 2022). This is the spirit that the *Rodat* Traditional Arts Association tries to promote in every performance.

Some people in Boyolali and its surroundings still preserve the traditional art of *Rodat*. *Rodat* art is one of the traditional arts owned by Muslims. This traditional art developed along with the tradition of commemorating the birthday of the Prophet Muhammad. *Rodat* is a traditional art that developed along with the arrival of Islam in the Boyolali area and its surroundings. This traditional art combines the tambourine (*terbang*) with a small drum (*jedor*) and is accompanied by songs and rod dance performers. This art is also a medium for spreading Islam and a means of struggle from before independence. *Rodat* art in the pre-independence period was often played all night long to trick Dutch soldiers who were on patrol.



Traditional art based on local wisdom can be a medium for religious moderation campaigns. Rufaidah (2016: 542-543) states that traditional art as a cultural product of local wisdom emerged because of the need for values, norms, and rules that serve as guidelines for action. Local wisdom is a source of community knowledge in tradition and history. It is hoped that the various values contained in local wisdom will always live and support the community. People who use traditional arts, which are part of local wisdom, can strengthen the ethics or morals of the community itself. This allows for the emergence of a wiser human life when dealing with societal differences.

## **CONCLUSION**

From the discussion that has been described, it can be concluded that *first*, the existence of *Rodat* Traditional Art in Sumber Simo Boyolali village has been around for a long time. However, due to natural disasters in this area, which resulted in damaged equipment, *Rodat* art has become non-existent. So, with the spirit of love for old traditional arts and culture, the community, supported by the UIN *Walisongo* KKN team, revitalized the existence of the long-dead art of *Rodat*. *Second*, to increase its role in the harmonious and peaceful life of the nation and state, the *Walisongo Rodat Arts Association* is using the *Rodat* Traditional Arts media to socialize and campaign for religious moderation. The religious moderation campaign carried out by the *Rodat Walisongo* Traditional Arts Association is carried out by strengthening the pillars of religious moderation indicators from the Ministry of Religion of the Republic of Indonesia, namely strengthening national commitment, strengthening tolerance values, strengthening anti-violent behavior, and also strengthening culture or traditions local, namely the traditional art of *Rodat Walisongo* itself.

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