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Moral Education Values in the Lyrics of Wali Band's Spesial Religi Cari Berkah Album: A Qualitative Content Analysis from an Islamic Education Perspective

[*]Juliana Tasya[1], Noor Hilmah[2], Ahyar Rasyidi[3]
[1]Sekolah Tinggi Agama Islam (STAI) Al-Jami Banjarmasin, Indonesia
[1]Sekolah Tinggi Agama Islam (STAI) Al-Jami Banjarmasin, Indonesia
[3]Sekolah Tinggi Agama Islam (STAI) Al-Jami Banjarmasin, Indonesia
[*]Corresponding Author: julianatasya@gmail.com

Abstract

This study aims to identify, classify, and interpret the moral education values represented in the lyrics of Wali Band's *Spesial Religi Cari Berkah* album and to examine their relevance to contemporary Islamic education. The study employs library research with a descriptive qualitative approach. Primary data consist of the lyrics contained in the album, while secondary data include scholarly literature on Islamic moral education, character education, religious music, and lyric analysis. Data were collected through documentation and analyzed using qualitative content analysis involving data reduction, categorization, interpretation, and conclusion drawing. The findings reveal three principal domains of moral education: morality toward Allah, morality toward fellow human beings, and morality toward oneself, with environmental awareness also appearing in the interpretation of particular lyrics. The identified values include prayer, repentance, monotheism, contentment with divine decree, trust in Allah, positive expectation, gratitude, devotion to parents, sharing, humility, patience, and willingness to teach beneficial knowledge. The novelty of this study lies in examining the album as an integrated moral-educational corpus rather than focusing on a single song. The study demonstrates that popular religious music can function as a contextual cultural text that complements systematic Islamic moral education.
Keywords: Moral Education, Islamic Education, Religious Music

Abstrak

Penelitian ini bertujuan untuk mengidentifikasi, mengklasifikasikan, dan menginterpretasikan nilai-nilai pendidikan moral yang direpresentasikan dalam lirik lagu pada album *Spesial Religi Cari Berkah* karya Wali Band serta mengkaji relevansinya terhadap pendidikan Islam kontemporer. Penelitian ini menggunakan studi kepustakaan (*library research*) dengan pendekatan deskriptif kualitatif. Data primer berupa lirik lagu yang terdapat dalam album tersebut, sedangkan data sekunder meliputi literatur ilmiah mengenai pendidikan moral Islam, pendidikan karakter, musik religi, dan analisis lirik. Data dikumpulkan melalui dokumentasi dan dianalisis menggunakan analisis isi kualitatif yang meliputi reduksi data, kategorisasi, interpretasi, dan penarikan kesimpulan. Hasil penelitian menunjukkan adanya tiga ranah utama pendidikan moral, yaitu akhlak kepada Allah, akhlak kepada sesama manusia, dan akhlak terhadap diri sendiri, dengan kesadaran terhadap lingkungan juga muncul dalam interpretasi terhadap lirik tertentu. Nilai-nilai yang teridentifikasi meliputi salat, tobat, tauhid, penerimaan terhadap ketetapan Allah, tawakal, berprasangka baik, syukur, berbakti kepada orang tua, berbagi, rendah hati, sabar, serta kesediaan mengajarkan ilmu yang bermanfaat. Kebaruan penelitian ini

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terletak pada kajian terhadap album sebagai satu kesatuan korpus moral-edukatif, bukan hanya berfokus pada satu lagu. Penelitian ini menunjukkan bahwa musik religi populer dapat berfungsi sebagai teks budaya kontekstual yang melengkapi pendidikan moral Islam yang sistematis.
Kata Kunci: Pendidikan Moral, Pendidikan Islam, Musik Religi

INTRODUCTION

Islamic education is fundamentally concerned not only with the transmission of religious knowledge but also with the formation of morally responsible human beings. Knowledge becomes educationally meaningful when it influences attitudes, dispositions, and conduct in everyday life. Within the Islamic tradition, *akhlak* occupies an important position because moral behavior reflects the internalization of faith and religious understanding. Contemporary discussions of character education similarly emphasize the integration of cognitive, affective, and behavioral dimensions rather than concentrating exclusively on academic achievement. Islamic character education therefore requires educational processes that connect religious knowledge with lived moral practice (Al Hamdani, 2015; Alhamuddin et al., 2026; Nurizah & Amrullah, 2024). The formation of such character also requires culturally meaningful media through which values can be encountered repeatedly and understood in everyday language.

The challenge of moral education becomes more complex in an environment in which young people interact continuously with popular culture and digital media. Students do not encounter values only through textbooks, classrooms, mosques, and families, but also through music, social media, films, and other forms of cultural expression. Popular cultural products can consequently become informal spaces for the construction, negotiation, and transmission of values. This condition does not mean that every popular cultural product automatically possesses educational value. Rather, it indicates the importance of critically examining cultural texts to identify the moral messages they communicate and the ways those messages may complement formal education (Julia et al., 2022; Rosyidah et al., 2026; Wahdiati et al., 2025). From this perspective, religious songs constitute an important cultural text for Islamic educational research.

Music has a distinctive capacity to communicate messages through a combination of language, repetition, rhythm, emotion, and memory. Religious songs may therefore facilitate the reception of moral and spiritual messages in forms that are more accessible than abstract theoretical explanations. Research on religious songs has shown that teachers recognize their potential for developing religious character, although pedagogical challenges remain in integrating music into systematic learning activities (Julia et al., 2022). Studies of religious singing in early childhood likewise indicate that songs can support religious knowledge when they are incorporated into purposeful educational activities (Mardhiyah et al., 2025). These findings suggest that songs should not simply be regarded as entertainment when their textual content contains systematic religious and moral messages.

Within Islamic education, the educational potential of religious songs becomes particularly significant because moral concepts can be expressed through familiar situations and everyday vocabulary. A song can present concepts such as gratitude, repentance, patience, humility, responsibility, and devotion through narratives that listeners can readily recognize. This contextual dimension is important because moral education is more meaningful when learners can relate abstract values to concrete

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situations. Recent research on religious songs has found that song lyrics may communicate devotion, sincerity, appreciation of knowledge, moral struggle, and social morality through symbolic and affective language (Rosyidah et al., 2026). Thus, lyrical texts can be investigated not merely as artistic products but also as cultural artifacts containing potentially educational representations.

The relationship between music and Islamic education has been explored in several Indonesian studies. Research on Wali Band's religious songs has identified educational values related to faith, worship, and *akhlaqul karimah* and has treated religious lyrics as a medium for Islamic educational messages (Lia, 2021). Earlier hermeneutic research similarly positioned Wali Band's religious lyrics as texts capable of transforming Islamic educational values through interpretation (Rokhmah, 2016). Research on Rhoma Irama's lyrics has also identified moral education concerning parents, religion, and social relationships, demonstrating that popular music can carry multiple moral dimensions (Sari & Yusuf, 2021). These studies establish an important foundation for examining the relationship between popular music and moral education.

Wali Band is particularly relevant because its religious repertoire frequently employs accessible language and everyday social situations. Rather than presenting religious ideas exclusively through formal theological terminology, many of its songs formulate religious messages in conversational and popular expressions. Such linguistic accessibility may facilitate communication across different age groups and social backgrounds. Research on Wali Band's earlier religious repertoire has demonstrated the presence of values concerning faith, worship, and moral conduct (Lia, 2021; Rokhmah, 2016). The continuing scholarly attention to Wali Band therefore provides a meaningful basis for examining the *Spesial Religi Cari Berkah* album from a specifically moral-educational perspective.

The *Spesial Religi Cari Berkah* album is particularly important because its lyrics combine vertical and horizontal dimensions of morality. The source study identifies values concerning the relationship between human beings and Allah, relationships among human beings, personal morality, and environmental reflection. These include prayer, repentance, monotheism, contentment with divine decree, *tawakkal*, *husn al-zann*, gratitude, devotion to parents, sharing, humility, patience, teaching knowledge, and reflection on the natural environment. Such diversity indicates that the album can be approached as a coherent moral discourse rather than as a collection of unrelated songs.

Prayer represents one of the most fundamental forms of morality toward Allah because it expresses human dependence upon the Creator. In the album's lyrical discourse, prayer is not restricted to requests for material benefits but also encompasses requests for forgiveness, blessing, and goodness in worldly and spiritual life. This orientation corresponds with the Islamic understanding that religious education should cultivate an awareness of human dependence upon divine guidance. Contemporary Islamic character education similarly places religious orientation at the center of moral development (Alhamuddin et al., 2026; Nurizah & Amrullah, 2024). Consequently, the representation of prayer in popular lyrics can be interpreted as an accessible expression of religious disposition.

Repentance constitutes another important dimension of moral education represented in the album. Repentance involves recognition of wrongdoing, regret, and an orientation toward moral correction rather than merely verbal acknowledgment of sin. The song *Tobat Maksiat*, in particular, has attracted recent scholarly attention because its lyrics communicate Islamic values through a warning against immoral behavior and an

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invitation toward self-correction (Mubarokah et al., 2025; Sa'adah et al., 2025). This dimension is educationally important because moral education should not construct morality merely as obedience to external rules. It should also develop the capacity for self-reflection, recognition of mistakes, and continuous improvement.

The album also presents *tauhid* as a foundation of moral orientation. The acknowledgment of Allah as the ultimate object of worship establishes a theological framework through which other moral behaviors receive meaning. In Islamic education, moral conduct is not separated from faith because ethical behavior is expected to emerge from an awareness of one's relationship with Allah. Research on Islamic educational values in Wali Band's repertoire has identified belief in Allah, the Messenger, and the Hereafter as important elements of religious education (Lia, 2021). Therefore, the representation of divine love and monotheistic orientation in the album contributes to its broader moral-educational significance.

Another important value is *tawakkal*, or reliance upon Allah. In educational terms, *tawakkal* should not be reduced to passive resignation because Islamic ethical discourse connects reliance upon Allah with responsible human effort. The album's religious messages can therefore be interpreted as encouraging individuals to orient their efforts toward Allah while maintaining trust in divine determination. Recent research on *Cari Berkah* has similarly identified *tawakkal*, gratitude, halal livelihood, hard work, and social responsibility as interconnected Qur'anic values represented in the song (Habiburahman, 2026). This combination demonstrates how religious lyrics may connect theological concepts with practical life.

The interpersonal dimension of moral education is equally prominent. Islamic morality is not exhausted by ritual relationships between human beings and Allah but also encompasses relationships with parents, relatives, neighbors, friends, and wider society. The source research identifies devotion to parents, sharing with others, and humility as important interpersonal values within the album. Similar findings have emerged from research on other religious song lyrics, where respect for parents and social solidarity appear as central moral themes (Sari & Yusuf, 2021). These findings reinforce the importance of interpreting religious music as a discourse connecting spirituality with social ethics.

Devotion to parents represents a particularly significant dimension of Islamic moral education. Respect and service toward parents are repeatedly emphasized in Islamic teachings and constitute an important component of family-based moral formation. When such values are presented through popular lyrics, they can become part of a cultural vocabulary familiar to young listeners. The educational significance of this representation lies not in assuming that listening automatically produces filial behavior, but in recognizing that cultural texts can provide moral language and symbolic reminders. Accordingly, song lyrics can complement family and school efforts to cultivate respect, responsibility, and gratitude toward parents (Sari & Yusuf, 2021; Rosyidah et al., 2026).

Sharing and social concern represent another important horizontal dimension of the album. The concept of *berbagi* connects moral behavior with solidarity, generosity, and sensitivity to other people's circumstances. Contemporary character education similarly emphasizes social responsibility as an essential dimension of moral development rather than treating character as an exclusively individual quality. Research on religious song texts has identified social morality as one of the central value categories represented through symbolic language (Rosyidah et al., 2026). In this respect, *Cari*

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Berkah can be understood as presenting religious merit through social action rather than through private spirituality alone.

Humility or *tawadhu'* also occupies an important position within Islamic moral education. Humility concerns the individual's ability to avoid arrogance and to recognize the dignity of other human beings. In educational contexts, this value is particularly relevant because students need to learn that knowledge, social status, and material achievement should not become grounds for contempt toward others. Research on moral education through popular song lyrics similarly identifies the rejection of excessive pride and the importance of social equality as important moral messages (Sari & Yusuf, 2021). The representation of *tawadhu'* therefore strengthens the interpersonal ethical dimension of the album.

The moral values directed toward oneself are equally important. Islamic moral education requires individuals to develop self-control, patience, responsibility, and the willingness to improve themselves. The source research identifies patience and the willingness to teach knowledge as dimensions of personal morality represented in the album. These values demonstrate that moral education is not merely concerned with interpersonal behavior but also with the internal discipline of the learner. Contemporary Islamic character education likewise emphasizes habituation and the development of religious dispositions through repeated practice (Nurizah & Amrullah, 2024).

The willingness to practice and disseminate beneficial knowledge is particularly significant because Islamic education connects knowledge with responsibility. Knowledge that remains disconnected from practice may fail to produce the ethical transformation expected from education. Religious songs that encourage learning and teaching can therefore reinforce the principle that knowledge should contribute to personal and social benefit. Recent research on religious song texts has identified appreciation of knowledge as a spiritual and character value (Rosyidah et al., 2026). This perspective provides an important bridge between intellectual development and moral formation.

The environmental dimension should also be acknowledged because the source study identifies *tafakkur* or reflective contemplation in relation to the natural environment. Although this theme is less dominant than the values concerning Allah and human relationships, its presence broadens the moral framework of the album. Islamic education increasingly recognizes that moral responsibility includes the relationship between human beings and their environment. The educational significance of environmental reflection lies in cultivating awareness, gratitude, and responsibility toward creation. Thus, the album can be read as presenting moral education across interconnected spiritual, interpersonal, personal, and ecological dimensions.

Despite the relevance of these studies, a research gap remains. Existing scholarship has examined Wali Band's religious lyrics in general, the *Ingat Sholawat* album, individual songs such as *Tobat Maksiat*, and specific religious or Qur'anic values. However, fewer studies have treated the *Spesial Religi Cari Berkah* album as an integrated corpus of moral education while systematically connecting its values to the relational categories of Islamic morality. This study therefore seeks to identify and interpret the moral education values represented across the album. Its novelty lies in integrating the album-wide findings into a framework connecting morality toward Allah, morality toward fellow human beings, morality toward oneself, and environmental reflection. Such an approach contributes to Islamic educational scholarship by positioning

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popular religious music as a contextual cultural text that may complement, rather than replace, systematic moral education.

LITERATURE REVIEW

Islamic Moral Education

Islamic moral education refers to an educational process directed toward the formation of virtuous dispositions and behavior based on Islamic teachings. Its objective is not simply to make learners understand moral concepts but to cultivate stable dispositions that manifest in conduct. The distinction between moral knowledge and moral action is therefore central to Islamic educational thought. Contemporary Islamic education research continues to emphasize the integration of religious knowledge, character, habituation, and social practice (Al Hamdani, 2015; Alhamuddin et al., 2026). This conceptual foundation provides an appropriate framework for analyzing moral values embedded in song lyrics.

The concept of *akhlak* is closely related to the formation of habitual moral dispositions. From an Islamic perspective, good character involves an internal orientation that encourages appropriate behavior without requiring constant external coercion. This means that moral education must address the affective and spiritual dimensions of learners alongside cognitive understanding. Studies of religious character formation demonstrate the importance of habituation in transforming religious values into everyday behavior (Nurizah & Amrullah, 2024). Accordingly, cultural media can contribute to moral education when their messages reinforce desirable dispositions.

Islamic moral education also possesses a relational structure. Moral obligations can be directed toward Allah, toward other human beings, toward oneself, and toward the created world. These dimensions should not be understood as isolated categories because Islamic ethical life involves interconnected responsibilities. Devotion to Allah, for example, should influence how a person treats other people and manages personal behavior. The album examined in this study is particularly relevant because its lyrics demonstrate this multidimensional character of morality.

Morality Toward Allah

Morality toward Allah represents the vertical dimension of Islamic ethics. It includes worship, prayer, repentance, gratitude, reliance upon Allah, and recognition of divine authority. These practices and dispositions express the individual's awareness that human existence is dependent upon Allah. Research on Wali Band's religious repertoire has found values of faith, worship, prayer, remembrance, and moral conduct embedded in its lyrics (Lia, 2021). Therefore, analyzing the album's theological language provides an important entry point for understanding its moral educational content.

Prayer is a central expression of this relationship. In Islamic education, prayer can cultivate dependence upon Allah while simultaneously encouraging humility and self-awareness. The source material identifies prayer as a recurring value in songs such as *Si Udin Bertanya*, *Cari Berkah*, *Status Hamba*, and other songs in the corpus. The presence of prayer across multiple lyrical contexts indicates that it functions not merely as an isolated ritual reference but as a recurring moral orientation.

Repentance is another central value because Islamic morality recognizes human fallibility while providing a path toward correction. The pedagogical significance of repentance lies in its combination of accountability and hope. A person acknowledges

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wrongdoing but is not defined permanently by the wrongdoing because moral improvement remains possible. Recent studies specifically examining *Tobat Maksiat* identify repentance and self-awareness among the Islamic values represented in the song (Mubarokah et al., 2025; Sa'adah et al., 2025). This makes repentance especially relevant to contemporary moral education.

Tawhid provides the theological foundation for Islamic moral action. When individuals recognize Allah as the ultimate object of worship, their moral behavior can be oriented toward divine accountability rather than merely social approval. The representation of divine love in *Aku Cinta Allah* illustrates the affective dimension of *tawhid*. Religious education can use such affective expressions to complement doctrinal explanations of faith. Studies of Islamic values in Wali Band's songs similarly identify faith in Allah as a significant educational component (Lia, 2021).

Tawakkal represents another dimension of morality toward Allah. It involves trusting Allah while maintaining an appropriate commitment to human effort and responsibility. This distinction is important because an educational interpretation should avoid equating *tawakkal* with passivity. Recent research on *Cari Berkah* identifies *tawakkal* alongside hard work, gratitude, and responsibility, suggesting an integrated understanding of spiritual reliance and practical conduct (Habiburahman, 2026). Such integration makes the value relevant to contemporary learners facing uncertainty and competition.

Husn al-zann or positive expectation toward Allah contributes to the psychological and spiritual dimensions of Islamic morality. It encourages individuals to maintain constructive expectations of divine wisdom rather than surrendering to despair. In moral education, this orientation can support resilience and spiritual hope. It should nevertheless be presented as a theological disposition rather than as a guarantee that all desired outcomes will occur. The album's religious discourse can therefore be understood as encouraging hopeful orientation while maintaining trust in divine determination.

Gratitude or *syukur* further strengthens the vertical moral framework. Gratitude involves recognizing blessings and responding to them appropriately rather than treating them as purely individual achievements. In the context of *Cari Berkah*, gratitude is closely connected with the concept of blessing and the pursuit of lawful and meaningful livelihood. Contemporary analysis of the song also identifies gratitude as one of its Qur'anic values (Habiburahman, 2026). This demonstrates how gratitude can function simultaneously as spiritual awareness and practical ethical orientation.

Morality Toward Fellow Human Beings

Islamic moral education also emphasizes ethical relationships with other human beings. Human dignity, social responsibility, respect, generosity, and humility constitute important elements of interpersonal morality. Religious songs can represent these values through family narratives, social situations, and direct moral appeals. Research on Rhoma Irama's songs, for example, identifies respect for parents and social equality as components of moral education (Sari & Yusuf, 2021). The Wali Band corpus similarly contains messages that extend religious morality into interpersonal relationships.

Devotion to parents is a particularly important component of interpersonal morality. In Islamic education, parents occupy a central position because family constitutes one of the earliest environments for moral formation. Lyrics that encourage respect and devotion can therefore reinforce family-based moral education. The source study identifies parental devotion in *Abatasa* and *Status Hamba*. Such representations can

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serve as culturally familiar reminders of a moral responsibility that formal Islamic education also emphasizes.

Sharing represents another important social value. The act of sharing can be interpreted as an expression of generosity, solidarity, and concern for others. The educational value of sharing lies in moving learners from individual-centered thinking toward social responsibility. In contemporary character education, social concern is increasingly understood as a component of responsible citizenship and ethical community life. Religious songs can communicate this value in emotionally accessible ways (Rosyidah et al., 2026).

Tawadhu' represents the ethical discipline of avoiding arrogance. Humility is especially significant in educational contexts because the acquisition of knowledge can sometimes generate social or intellectual superiority. Islamic education therefore seeks not only knowledgeable learners but also learners who remain respectful toward others. The source study identifies *tawadhu'* in the album's interpersonal moral discourse. Its presence indicates that moral excellence is represented as a combination of knowledge, spirituality, and appropriate social conduct.

Morality Toward Oneself

Islamic moral education also requires individuals to regulate their own desires, attitudes, and behavior. Personal morality includes patience, self-control, responsibility, self-reflection, and commitment to self-improvement. These values are particularly relevant to young people who encounter diverse pressures and competing cultural influences. Religious songs may provide narratives through which listeners can reflect on personal choices. The educational significance therefore lies in the reflective possibility created by the text rather than in assuming automatic behavioral change.

Patience or *sabr* is an important dimension of self-morality. Patience does not mean passive acceptance of all circumstances but involves disciplined perseverance in pursuing what is morally appropriate. Within Islamic education, *sabr* can support learners in responding constructively to difficulty, temptation, and failure. The source study identifies patience among the values represented in the album. This value is also consistent with broader Islamic character education frameworks emphasizing self-regulation and perseverance.

The willingness to teach beneficial knowledge represents another personal moral responsibility. Knowledge becomes ethically meaningful when it contributes to personal improvement and benefits others. This principle challenges a purely instrumental understanding of education in which knowledge is pursued solely for status or economic advantage. Recent research on religious song lyrics has similarly identified appreciation of knowledge as a spiritual and character value (Rosyidah et al., 2026). In this sense, the album's moral discourse connects learning with social usefulness.

Religious Music as Educational Media

Religious music occupies a distinctive position between popular culture and educational communication. Unlike conventional instructional materials, songs are often encountered voluntarily and repeatedly in everyday settings. Their rhythm and repetition can support memory and emotional engagement. Research on religious songs has found that teachers perceive them as potentially useful for religious character development, while also identifying challenges related to pedagogical integration (Julia et al., 2022).

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Therefore, songs should be understood as supplementary cultural resources rather than replacements for systematic instruction.

Recent studies strengthen this argument. Mardhiyah et al. (2025) found that religious singing can support religious knowledge in early childhood, while Rosyidah et al. (2026) demonstrated that song lyrics can function as symbolic discourse for character education. Lhegina et al. (2026) similarly examined an Islamic song as a vehicle for educational and ecological awareness. These studies suggest that song lyrics can organize complex religious and moral messages through symbolic and affective language. The Wali Band album can therefore be situated within a broader scholarly interest in religious music as educational media.

Previous Studies and Research Gap

Previous research specifically concerning Wali Band provides a strong foundation for the present study. Lia (2021) examined Islamic educational values in the *Ingat Sholawat* album and identified faith, worship, and moral values. Rokhmah (2016) used a hermeneutic perspective to analyze Wali Band's religious lyrics as a medium for transforming Islamic educational values. Research on the *Cari Berkah* album has also examined its religious values for elementary-school character formation (UPI Repository, 2020). These studies demonstrate that Wali Band's religious lyrics have substantial educational relevance.

Nevertheless, existing studies differ in corpus, analytical focus, and conceptual emphasis. Some examine the *Ingat Sholawat* album, while others focus on specific songs or religious values. The source thesis for this study provides a comprehensive identification of moral values in the *Spesial Religi Cari Berkah* album, including values toward Allah, fellow human beings, oneself, and the environment. The present article develops that foundation by synthesizing the values into a coherent Islamic moral education framework and relating them to contemporary educational contexts.

The research gap is therefore not the absence of scholarship on Wali Band, but the need for a more integrated interpretation of the album as a moral-educational corpus. Treating the album as a whole allows relationships among theological, interpersonal, personal, and ecological values to become visible. Such an approach also prevents individual songs from being interpreted independently of the broader moral discourse created by the album. The present study consequently contributes an album-level analysis that connects lyrical representation with Islamic moral education. Its contribution is primarily conceptual and interpretive rather than causal or experimental.

METHOD

This study employs library research with a descriptive qualitative approach. The methodological orientation is consistent with the nature of the research object, namely written lyrical texts rather than human participants or measurable behavioral outcomes. The primary data consist of the lyrics contained in Wali Band's *Spesial Religi Cari Berkah* album. Secondary data consist of books, journal articles, previous studies, and other scholarly sources relevant to Islamic moral education, character education, religious music, and textual analysis. Similar approaches have been employed in previous research examining Wali Band's religious lyrics (Lia, 2021; Rokhmah, 2016; Sari & Yusuf, 2021). The source thesis likewise identifies library research, documentation, and content analysis as its principal methodological procedures.

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Data collection was conducted through documentation. The researchers identified the songs and lyrical texts included in the album and examined textual units containing explicit or implicit moral messages. The analytical corpus includes songs such as *Si Udin Bertanya*, *Cari Berkah*, *Status Hamba*, *Aku Cinta Allah*, *Ya Allah*, *Tuhan*, *Tobat Maksiat*, *Abatasa*, and other relevant material identified in the source corpus. The textual data were then organized according to their moral orientation. This procedure follows the principle that qualitative content analysis requires systematic identification, categorization, and interpretation of textual meaning (Sari & Yusuf, 2021; Rosyidah et al., 2026). The process was designed to preserve the contextual meaning of the lyrics rather than reducing them to isolated words.

Data analysis employed qualitative content analysis through several interconnected stages. First, relevant lyrical segments were identified and reduced to units related to moral education. Second, these units were categorized according to their relational orientation, including morality toward Allah, morality toward fellow human beings, morality toward oneself, and environmental reflection. Third, each category was interpreted using concepts from Islamic moral education and relevant scholarly literature. Finally, the findings were synthesized to identify patterns and their educational implications. This procedure is compatible with previous qualitative studies of religious song lyrics that use textual coding, categorization, interpretation, and thematic construction (Rosyidah et al., 2026; Sa'adah et al., 2025).

RESULTS AND DISCUSSION

The analysis demonstrates that the *Spesial Religi Cari Berkah* album contains a multidimensional representation of Islamic moral education. The values are not confined to worship or theological belief but extend to relationships with parents, other people, oneself, and the natural environment. This finding is consistent with the source study, which identifies prayer, repentance, *tawhid*, contentment with divine decree, *tawakkal*, *husn al-zann*, gratitude, parental devotion, sharing, humility, patience, teaching knowledge, and *tafakkur*. The following table synthesizes the principal findings and their educational meanings.

Table 1. Moral Education Values Represented in the *Spesial Religi Cari Berkah* Album

Moral domain	Value	Representative song(s)	Educational meaning
Morality toward Allah	Prayer	*Si Udin Bertanya*, *Cari Berkah*, *Status Hamba*, *Ya Allah*	Cultivating dependence upon Allah and spiritual orientation
Morality toward Allah	Repentance	*Tobat Maksiat*, *Status Hamba*	Recognizing wrongdoing and pursuing moral correction
Morality toward Allah	Tawhid	*Aku Cinta Allah*, *Ya Allah*	Establishing divine-centered religious identity
Morality toward Allah	Contentment with divine decree	*Status Hamba*, *Tuhan*	Developing acceptance and spiritual resilience

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Moral domain	Value	Representative song(s)	Educational meaning
Morality toward Allah	Tawakkal	*Tuhan*, *Cari Berkah*	Combining effort with reliance upon Allah
Morality toward Allah	Husn al-zann	*Cari Berkah*, *Tuhan*	Maintaining hopeful orientation toward Allah
Morality toward Allah	Gratitude	*Cari Berkah*	Recognizing blessings and their proper use
Morality toward fellow humans	Filial devotion	*Abatasa*, *Status Hamba*	Respecting and serving parents
Morality toward fellow humans	Sharing/social care	*Cari Berkah*, *Si Udin Bertanya*	Developing generosity and solidarity
Morality toward fellow humans	Tawadhu’	*Cari Berkah*, *Si Udin Bertanya*	Avoiding arrogance and respecting others
Morality toward oneself	Patience	*Si Udin Bertanya*, *Mari Shalawat*	Developing self-control and perseverance
Morality toward oneself	Practicing/ disseminating knowledge	*Si Udin Bertanya*, *Mari Shalawat*	Connecting knowledge with personal and social benefit
Morality toward environment	Tafakkur	*Tobat Maksiat*	Developing reflective awareness of creation

The first major finding concerns prayer as a recurring form of morality toward Allah. The lyrics present prayer as a means of asking for goodness, forgiveness, blessing, and spiritual protection. The source material specifically identifies prayer in several songs, demonstrating that prayer is distributed across different lyrical contexts rather than confined to one song. This repetition is educationally significant because it presents prayer as an orientation that accompanies everyday life. Similar research on Wali Band's religious songs identifies prayer, worship, and remembrance as important components of Islamic educational values (Lia, 2021). From an Islamic education perspective, the songs can therefore be interpreted as providing accessible symbolic representations of devotional consciousness.

The representation of prayer also illustrates the integration of spiritual and educational dimensions. Prayer is not presented merely as ritual performance but as communication between the servant and Allah. This interpretation corresponds with the Islamic conception of worship as a means of cultivating humility and dependence upon God. In educational settings, such messages can be connected to discussions about intention, gratitude, accountability, and spiritual discipline. Research on religious songs suggests that affective-cultural media can communicate religious values in ways that

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complement formal educational processes (Julia et al., 2022; Rosyidah et al., 2026). The educational value therefore lies in the opportunity for teachers to transform lyrical references into reflective learning activities.

Repentance emerges as a second important value. The song *Tobat Maksiat* constructs wrongdoing as a condition requiring recognition and correction rather than normalization. Recent studies of the song identify repentance, self-awareness, and religious commitment among its principal Islamic values (Mubarokah et al., 2025; Sa'adah et al., 2025). This finding is important because contemporary moral education needs to provide learners with constructive ways to respond to mistakes. A pedagogical discussion based on the song can encourage learners to distinguish between acknowledging wrongdoing and merely feeling guilty. In this sense, repentance becomes an educational process of reflection, responsibility, and moral reconstruction.

Tawhid functions as the theological foundation underlying the album's moral discourse. Expressions of love toward Allah and acknowledgment of divine authority establish the ultimate reference point for religious conduct. The presence of *tawhid* in *Aku Cinta Allah* and related songs illustrates the affective side of faith. Rather than treating belief solely as doctrinal information, the lyrical discourse frames faith as a relationship involving love and orientation. Research on Wali Band's religious songs similarly identifies faith in Allah as a central Islamic educational value (Lia, 2021). Consequently, the album may support discussions that connect *aqidah* with *akhlak*.

The value of contentment with divine decree also appears within the album. Such contentment should be interpreted carefully because it does not imply abandonment of human responsibility. Instead, it may be understood as an ethical disposition through which individuals accept realities beyond their control while continuing to fulfill their obligations. This orientation can contribute to resilience and reduce excessive attachment to particular outcomes. Contemporary Islamic character education emphasizes the development of spiritual dispositions that guide responses to life circumstances (Alhamuddin et al., 2026). The album's representation of divine determination can therefore be connected with reflective discussions about effort, acceptance, and responsibility.

Tawakkal provides a further connection between spirituality and practical life. The message of relying upon Allah becomes educationally meaningful when it is understood alongside effort, lawful livelihood, and responsibility. Recent analysis of *Cari Berkah* identifies *tawakkal* together with gratitude, hard work, and social responsibility (Habiburahman, 2026). This interpretation prevents the concept from being reduced to passive surrender. For Islamic education, the value can be developed through learning activities that ask students to distinguish between dependence upon Allah and avoidance of responsibility. The song consequently offers a contextual entry point into an important theological-ethical concept.

Husn al-zann represents the hopeful dimension of morality toward Allah. Positive expectation encourages believers to maintain trust in divine wisdom even when circumstances are difficult. In educational terms, this value can support spiritual resilience while avoiding unrealistic expectations. It can be connected with the development of constructive attitudes toward challenges and uncertainty. The album's broader discourse of trust and divine dependence supports such an interpretation. The educational implication is therefore the cultivation of hope that remains connected to faith and responsible action.

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Gratitude is especially visible in the moral discourse of *Cari Berkah*. The notion of *berkah* shifts the focus from merely acquiring material benefits toward seeking goodness and meaningfulness in what one receives. Recent research identifies gratitude as one of the Qur'anic values represented in *Cari Berkah*, alongside lawful livelihood, hard work, and social responsibility (Habiburahman, 2026). This combination is pedagogically significant because gratitude is presented not simply as verbal appreciation but as an ethical orientation toward how blessings are obtained and used. Islamic education can therefore connect gratitude with responsible consumption, generosity, and lawful conduct.

The second major relational domain concerns morality toward fellow human beings. The album communicates that religious commitment must have social consequences. Devotion to Allah is accompanied by responsibility toward parents and other people. This structure reflects the broader Islamic understanding that worship and social morality are interconnected. Studies of religious song lyrics similarly identify respect for parents and social morality as recurring themes (Sari & Yusuf, 2021). The album therefore provides material for teaching students that religious identity involves interpersonal responsibility.

Filial devotion is particularly significant. The source study identifies *Abatasa* and *Status Hamba* as containing messages concerning devotion to parents. Such messages reinforce the family as an important arena of moral education. Parents are not merely objects of respect but also recipients of care, gratitude, and responsible behavior. In formal Islamic education, these values can be linked to discussions about family ethics and students' everyday responsibilities at home. The song lyrics thus have potential as contextual prompts for connecting classroom learning with family life.

Sharing represents another central social value. The moral meaning of sharing extends beyond giving material possessions because it reflects recognition that human beings have responsibilities toward others. In the context of *Cari Berkah*, social benefit becomes part of the meaning of seeking blessing. This orientation is compatible with contemporary character education, which emphasizes empathy, solidarity, and social responsibility. Research on religious songs identifies social morality as a meaningful dimension of character education (Rosyidah et al., 2026). Accordingly, the album's message can be used to encourage discussion of generosity as a practical expression of religious commitment.

Tawadhu' further enriches the interpersonal dimension. Humility is presented as a disposition that prevents individuals from placing themselves above others. In educational settings, *tawadhu'* can be connected to respectful classroom interaction, willingness to learn, and avoidance of humiliation toward peers. The source research identifies humility toward fellow human beings among the album's moral values. This finding corresponds with broader moral education research emphasizing equality and rejection of excessive pride (Sari & Yusuf, 2021). Thus, the album can contribute to discussions of respectful social behavior.

The third domain concerns morality toward oneself. The album encourages personal discipline through patience and commitment to beneficial knowledge. Such values are important because moral education requires internal regulation before ethical conduct can become consistent. Patience enables individuals to manage impulses, difficulties, and delayed gratification. Contemporary Islamic character formation similarly emphasizes habituation and repeated practice as mechanisms for developing

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stable religious behavior (Nurizah & Amrullah, 2024). The album's personal moral messages can therefore support reflective learning about self-control.

Patience should be interpreted as active moral perseverance rather than passive endurance. A learner who practices patience continues to pursue appropriate goals while managing frustration and temptation. This meaning is particularly relevant in contemporary educational environments characterized by immediate digital gratification. Songs that communicate patience can provide familiar cultural examples for discussing delayed gratification and disciplined behavior. The source study identifies patience as a component of the album's moral education values. This reinforces the importance of including self-regulation within Islamic moral education.

The willingness to practice and disseminate knowledge represents another dimension of personal morality. Knowledge is treated not merely as an individual possession but as something that should produce benefit for others. This orientation corresponds with Islamic educational ideals in which knowledge and action are closely related. Research on religious song texts has identified knowledge appreciation as a spiritual and character value (Rosyidah et al., 2026). Therefore, the album can be interpreted as supporting an educational ethos in which learning is connected to service and beneficial action.

Environmental reflection appears as a less dominant but meaningful moral dimension. The source study identifies *tafakkur* in relation to the natural environment, particularly through the interpretation of *Tobat Maksiat*. *Tafakkur* encourages individuals to contemplate creation and derive moral and spiritual lessons from it. This value is increasingly relevant to Islamic environmental education, where ecological responsibility is connected to theological awareness. Recent scholarship on Islamic songs likewise demonstrates that lyrical texts can cultivate ecological awareness through religious symbolism (Lhegina et al., 2026). The album consequently provides a basis for connecting moral education with environmental reflection.

One significant feature of the album is its use of simple and communicative language. Such language reduces the distance between formal religious concepts and everyday experience. This feature is especially relevant when religious messages are intended for broad audiences. Research on *Cari Berkah* also emphasizes the contextual and accessible character of its language in communicating Qur'anic values (Habiburahman, 2026). The educational implication is that teachers may use familiar cultural texts as starting points before introducing more complex conceptual explanations.

The findings also demonstrate that religious music should not be positioned as a substitute for systematic Islamic education. A song can communicate a moral message, but it does not necessarily provide the conceptual depth, contextual clarification, or guided practice required for comprehensive moral formation. Research on teachers' perceptions of religious songs identifies pedagogical opportunities as well as challenges in their classroom use (Julia et al., 2022). Therefore, songs are most appropriately treated as supplementary learning resources. Their educational effectiveness depends on how teachers contextualize, question, discuss, and connect their messages with actual student experiences.

The album also demonstrates the possibility of integrating affective and cognitive learning. Lyrics communicate ideas through emotional language, repetition, and narrative, while classroom discussion can transform these messages into explicit conceptual learning. This combination is important because Islamic moral education requires more than memorizing definitions of *akhlak*. Learners need opportunities to

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interpret values, relate them to situations, and reflect upon their own conduct. Research on religious songs and character education supports the importance of affective-cultural media in value formation (Julia et al., 2022; Rosyidah et al., 2026). Thus, the album's pedagogical potential lies partly in its ability to stimulate reflection.

At the family level, the album can support informal moral education by providing shared material for conversations about prayer, parents, gratitude, repentance, and social responsibility. Parents can use song themes as discussion prompts rather than relying on passive listening. This approach is consistent with the principle that moral education occurs across multiple environments rather than solely within schools. The presence of filial devotion and spiritual values makes the album particularly relevant to family discussions. Nevertheless, the educational outcome would depend on the quality of interaction surrounding the song rather than the song itself.

At the institutional level, teachers can incorporate selected songs into Islamic Religious Education activities. For example, *Tobat Maksiat* can be used to initiate discussion of repentance and self-evaluation, while *Cari Berkah* can support discussions of gratitude, lawful livelihood, and social responsibility. Teachers should nevertheless provide theological clarification and avoid treating popular lyrics as equivalent to Qur'anic or hadith texts. This distinction preserves academic and religious rigor while allowing popular culture to function as an instructional entry point. Such integration corresponds with research showing that religious songs can support character education when used intentionally (Julia et al., 2022; Mardhiyah et al., 2025).

At the social level, the album's messages encourage an understanding of religiosity that includes concern for other people. Sharing, humility, devotion to parents, and social responsibility demonstrate that moral education is not exclusively private. This is important in contemporary society because religious character should be visible in interpersonal behavior. Research on religious song lyrics similarly identifies social morality as an important component of character education (Rosyidah et al., 2026; Sari & Yusuf, 2021). The album therefore contributes to a conception of Islamic morality that integrates spirituality and social ethics.

For young people, the album may provide a culturally familiar vocabulary for reflecting on moral questions. Its popular musical form can make religious themes less distant from everyday youth culture. However, this potential should not be confused with empirical evidence that listening produces moral transformation. The present research is textual and interpretive, meaning that it identifies values represented in the lyrics and discusses their educational relevance. Further empirical studies would be necessary to examine how students actually interpret these songs and whether structured pedagogical use affects their knowledge, attitudes, or behavior. This methodological distinction is important for maintaining the validity of the findings.

Compared with previous research, the principal contribution of this study lies in its integrated treatment of the album. Lia (2021) examined Wali Band's *Ingat Sholawat* album, while other studies have focused on specific songs such as *Tobat Maksiat* or *Cari Berkah*. The present analysis brings multiple moral categories together within the *Spesial Religi Cari Berkah* corpus. It consequently reveals a broader structure in which vertical spirituality, interpersonal morality, personal discipline, and environmental reflection are interconnected. This album-level synthesis constitutes the main conceptual novelty of the study.

The findings also suggest that the educational significance of religious lyrics depends on interpretation. A lyric can contain a moral message, but its pedagogical value

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becomes stronger when learners are encouraged to analyze its meaning, relate it to Islamic teachings, and apply it to real situations. This reinforces the distinction between cultural exposure and intentional education. The teacher's role remains important in transforming popular cultural content into structured learning experiences. Recent research on religious songs similarly emphasizes the importance of pedagogical mediation (Julia et al., 2022). Finally, the findings position religious music within a broader ecosystem of Islamic moral education. Family, school, religious institutions, peer groups, and popular culture can all contribute to the formation of moral orientations. None of these environments should be considered sufficient in isolation. The album's lyrics can provide symbolic reinforcement for values already cultivated through systematic religious education. In this sense, popular religious music functions as a complementary cultural resource rather than an independent educational system. This interpretation is consistent with contemporary research emphasizing the integration of religious values across educational and cultural contexts (Alhamuddin et al., 2026; Nurizah & Amrullah, 2024).

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CONCLUSION

This study concludes that the lyrics of Wali Band's *Spesial Religi Cari Berkah* album contain a substantial range of Islamic moral education values. The values are organized around morality toward Allah, morality toward fellow human beings, and morality toward oneself, with environmental reflection appearing as an additional dimension. Morality toward Allah includes prayer, repentance, *tawhid*, contentment with divine decree, *tawakkal*, *husn al-zann*, and gratitude. Morality toward fellow human beings includes devotion to parents, sharing, social concern, and *tawadhu'*, while morality toward oneself includes patience and the practice and dissemination of beneficial knowledge. The album therefore presents morality as an integrated relationship between spirituality, personal discipline, and social responsibility. The study's principal contribution lies in treating the album as an integrated moral-educational corpus rather than limiting the analysis to a single song. The findings indicate that popular religious music can provide contextual material for Islamic moral education, particularly when teachers and families use lyrics as starting points for reflection, discussion, and habituation. Nevertheless, the study does not establish that listening to the album directly produces behavioral change because the research design is textual and qualitative. Future research may therefore examine how students interpret these lyrics and how structured use of religious songs influences religious knowledge, moral attitudes, and observable behavior. Such empirical research would complement the present textual analysis and further clarify the educational potential of popular Islamic music.

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