

Empowering Muslimat NU Activities through Hadroh Art Training as a Medium of Islamic Propagation in Bumi Harapan Village

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Abstrak

Kegiatan Pengabdian kepada Masyarakat ini bertujuan mendampingi Muslimat NU di SP 1 Desa Bumi Harapan melalui pelatihan seni hadroh sebagai media penguatan kegiatan keagamaan, pemberdayaan perempuan, dan dakwah kultural. Program ini menggunakan pendekatan *participatory community engagement* melalui lima tahap, yaitu identifikasi kebutuhan, perencanaan program, pelatihan dan pendampingan, praktik komunitas, serta evaluasi dan tindak lanjut. Hasil kegiatan menunjukkan bahwa Muslimat NU memiliki modal sosial-keagamaan yang kuat, tetapi masih membutuhkan variasi kegiatan berbasis seni Islam karena keterbatasan pelatih hadroh. Pendampingan yang dilakukan berhasil meningkatkan keterampilan dasar peserta dalam memainkan hadroh, melafalkan shalawat secara kompak, menjaga keselarasan irama, serta menampilkan hadroh dalam pengajian selapanan. Program ini juga memperkuat keberanian tampil, rasa percaya diri, solidaritas kelompok, serta partisipasi perempuan dalam kegiatan sosial-keagamaan. Implikasi kegiatan ini menegaskan pentingnya model PKM berbasis seni Islam yang partisipatif, kontekstual, dan berkelanjutan.

Kata Kunci: Dakwah Kultural; Hadroh; Muslimat NU; Pemberdayaan Perempuan; Pengabdian Kepada Masyarakat

Abstract

This community service program aimed to assist Muslimat NU in SP 1 Bumi Harapan Village by providing hadroh art training as a medium to strengthen religious activities, women's empowerment, and cultural da'wah. The program employed a participatory community engagement approach through five stages: needs assessment, program planning, training and mentoring, community practice, and evaluation and follow-up. The results showed that Muslimat NU had strong socio-religious capital but still needed a wider variety of Islamic art-based activities due to the limited availability of hadroh trainers. The mentoring program improved participants' basic skills in playing hadroh, reciting shalawat collectively, maintaining rhythmic harmony, and performing hadroh in the selapanan religious gathering. The program also strengthened participants' confidence, group solidarity, courage to perform, and women's participation in socio-religious activities. These findings suggest that Islamic art-based community service can be a participatory, contextual, and sustainable model for empowering women's religious communities and strengthening cultural da'wah at the grassroots level.

Keywords: Community Service; Cultural Da'wah; Hadroh; Muslimat NU; Women's Empowerment

Introduction

Community service is an important part of universities' role in building productive relationships between the academic world and the community's social needs. This activity is understood not only as the implementation of a formal program but also as a mentoring process that directly involves students, lecturers, and the community to develop community capacity. In the context of higher education, community engagement contributes to strengthening knowledge, social concern, civic responsibility, and students' ability to understand real problems in society (Guanlao et al., 2025; Ismawan et al., 2022). Therefore, Community Service activities need to be directed to programs that are partner-based, participatory, and have a real impact on strengthening local communities.

One of the women's religious communities that has a strategic role in the social life of the community is Muslimat Nahdlatul Ulama. Muslimat NU functions not only as a forum for study but also as a space for women's empowerment through religious, educational, social, health, economic, and community-based da'wah activities. Recent studies show that Islamic women's organizations, such as Muslimat NU, have an important contribution in strengthening the role of women, building socio-religious leadership, and promoting moderate Islamic values in society (Choirin et al., 2020; Mumfarida, 2024). In the context of grassroots da'wah, Islamic women's organizations also play a role as a driver of spiritual, social, and cultural activities that can expand women's participation in community development (Yuwafik & Nurhikmah, 2025).

Based on the PKM team's initial observation, NU Muslimat in SP 1 Bumi Harapan Village, Teluk Gelam District, has quite active and well-structured religious activities. These activities include routine recitation, yasinan, tahlilan, manakiban, Qur'an sermons, recitation of al-Barzanji, and selapanan recitation. This activeness shows that Muslimat NU has strong social and religious capital in maintaining the religious life of the village community. However, the activities that take place are still more centered on routine recitation. At the same time, the development of religious arts, such as hadroh, has not run optimally due to the limited number of trainers. This condition underscores the need for assistance in developing NU Muslimat activities in more varied and creative ways, while remaining grounded in Islamic values.

Hadroh was chosen as a PKM intervention because it has religious, social, and cultural functions. Hadroh is not only an entertainment medium with Islamic nuances but also a means of da'wah through the chanting of prayers, the fostering of cohesion and discipline, the courage to perform, and the strengthening of the community's religious identity. Recent research shows that hadroh can be used as an effective religious communication medium because it can convey da'wah messages through art, rhythm, and togetherness approaches (Masduki et al., 2024). In addition, hadroh training in community service activities has been proven to form religious art groups, increase member participation, and strengthen the existence of the community in socio-religious activities (Luthfi et al., 2024). Thus, hadroh is relevant to be used as a mentoring medium for NU Muslimat in Bumi Harapan Village.

Based on these conditions, this PKM activity aims to assist NU Muslimat in SP 1 Bumi Harapan Village through hadroh art training as a medium to strengthen religious activities, cultural da'wah, and women's participation in the community. This program is expected to improve NU Muslimat women's hadroh skills, enrich study activities, and strengthen members' confidence and cohesion. Practically, this activity contributes to presenting innovations in NU Muslimat activities that are not only based on lectures and recitations, but also based on Islamic cultural arts that are more participatory, communicative, and sustainable.

Method

This Community Service activity uses a *participatory community engagement approach*. This approach positions partners as active subjects in the processes of identifying needs, planning programs, implementing activities, evaluating, and following up. This approach was chosen because PKM activities are oriented not only toward implementing training but also toward building capacity, fostering participation, and ensuring the sustainability of partner activities. In the context of higher education, community-based service activities align with the principle of service-learning, namely the involvement of universities with community partners to address social needs through collaborative learning, service, and program evaluation. (Groulx et al., 2020; Martín-Sánchez et al., 2022; Schultes et al., 2025).

The partners of this activity are the women of Muslimat NU SP 1 Bumi Harapan Village, Teluk Gelam District, South Sumatra. The selection of partners was based on initial observations indicating that NU Muslimat engaged in active socio-religious activities, including routine recitation, yasinan, tahlilan, manakiban, Qur'anic sermons, al-Barzanji recitation, and selapanan recitation. However, religious arts activities, such as hadroh, have not been conducted optimally due to a limited number of trainers. Therefore, the IAI Nusantara Ash-Shiddiqiyah student PKM team, together with the Field Supervisor, provided hydro training assistance to strengthen religious activities rooted in Islamic cultural arts.

The implementation of activities is carried out in five stages: *needs assessment, program planning, training and mentoring, community practice, and evaluation and follow-up*. The five stages are arranged so that the program not only includes technical training but also leads to active partner involvement, hands-on practice in religious activities, and sustainability opportunities after the PKM program is completed. The flow of the stages of implementing the activity is presented in Figure 1.

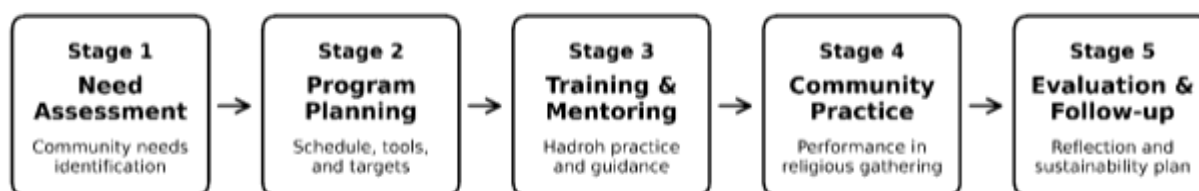


Figure 1. Stages Participatory Community Engagement Program

The first stage is *the need assessment, or the identification of partner needs*. At this stage, the PKM team observes NU Muslimat's activities, engages in dialogue with management, and records the potential and obstacles faced by partners. The identification results show that NU Muslimat activities have been running regularly and in a structured manner, but still require a variety of more creative and participatory activities. The limitations of hadroh trainers are the main basis for choosing mentoring programs.

The second stage is program planning. The PKM team, together with the NU Muslimat management, compiled an activity schedule, determined participants, prepared hadroh equipment, divided roles among companions, and set program achievement targets. The targets of the activity include participants' ability to recognize hadroh instruments, follow basic punch patterns, recite prayers concisely, maintain rhythmic harmony, and have the courage to perform in recitation

activities. Planning is carried out collaboratively so that the program aligns with the participants' needs, time, and abilities.

The third stage is training and mentoring. At this stage, the PKM team provides a basic introduction to hadroh, examples of tambourine beat patterns, rhythm exercises, prayer recitation, and group practice. Mentoring is carried out in stages, from the introduction of tools and basic tap exercises to cohesion exercises and performance simulations. Hadroh was chosen because this art can be a medium of religious communication and cultural da'wah through the chanting of prayers, rhythms, togetherness, and religious expressions of the community (Masduki et al., 2024).

The fourth stage is community practice. Participants who have completed the training are allowed to perform hadroh during NU Muslimat recitation activities. This practice is a space for realizing the results of the training and for integrating the art of hadroh into the community's religious activities. One of the activities was held on December 22, 2023, in Hamlet 4, Block K, SP 1, Bumi Harapan Village, and was attended by members of NU Muslimat and the local community. Through this practice, participants not only engage in technical practice but also experience firsthand the process of performing in the community's social-religious space.

The fifth stage is evaluation and follow-up. The evaluation was conducted to assess the program's implementation, participant participation, ability to follow the basic punch pattern, rhythmic cohesion, courage to perform, and the community's response to the hadroh's performance. Evaluation was carried out through observation, informal interviews, activity documentation, attendance lists, and the PKM team's reflection notes. Evaluation in community-based activities is important to see the impact of the program, the quality of implementation, the involvement of partners, and the opportunities for the sustainability of the activities after the mentoring is completed (Schultes et al., 2025; Shek et al., 2021).

Activity data is analyzed descriptively and qualitatively through data reduction, grouping of findings, interpretation, and drawing program conclusions. Observation data was used to see the training process and participant involvement. Informal interviews were used to gather responses from NU Muslimat administrators and members regarding mentoring activities. Documentation is used as evidence of the implementation of activities and changes in NU Muslimat activities after the program is implemented. The success of the program is determined by the implementation of the training, improvements in basic hadroh skills, participants' active involvement, the courage to perform, and partners' commitment to continue the training independently.

The implementation of this activity takes into account the ethical aspects of PKM by obtaining approval from the NU Muslimat management and the local community. Documentation of activities is conducted with participants' permission and used for academic reports and publications. As a follow-up, the PKM team encouraged the NU Muslimat management to form an independent training group so that hadroh activities can continue to be carried out in the recitation of the prayer and other religious agendas. Thus, this PKM activity not only provides short-term training but also encourages innovation in religious activities, strengthens women's participation, and supports the sustainability of cultural da'wah in SP 1 Bumi Harapan Village.

Results and Discussion

Results

The implementation of the NU Muslimat assistance program through hadroh art training at SP 1 Bumi Harapan Village shows that Community Service activities can be a space to strengthen the capacity of women's religious communities. The results of the activities are evident not only in

the implementation of hadroh training but also in increased participation, greater courage to perform, stronger group cohesion, and broader opportunities for innovation in the religious activities of NU Muslimat. The findings from the activities were presented across five stages of program implementation: *need assessment, program planning, training and mentoring, community practice, and evaluation and follow-up.*

NU Muslimat's assistance activities through the hadroh art training at SP 1, Bumi Harapan Village, produced several important findings. This program not only develops basic skills in playing hadroh, but also strengthens women's participation in socio-religious activities, increases the courage to perform, enriches the forms of recitation activities, and opens opportunities for the sustainability of cultural da'wah based on Islamic art. The results of the activity were presented as five main findings: the initial condition of the partners, program planning, implementation of training, hand performance practice, and evaluation and follow-up.

Early Conditions of NU Muslimat Activities

The results of initial observations show that NU Muslimat in SP 1 Bumi Harapan Village has quite active and structured religious activities. These activities include routine recitation, yasinan, tahlilan, recitation of al-Barzanji, manakiban, Qur'an sermons, and selapanan recitation. This activity was carried out in rotation in several hamlets and involved NU Muslimat members as the main drivers of socio-religious activities in the community.

The activity of Muslimat NU demonstrates the presence of strong social and religious capital in society. Muslim women not only play the role of study participants, but also drive religious activities at the village level. This can be seen in the management's involvement in setting schedules, coordinating members, preparing activities, and maintaining the continuity of religious traditions based on Ahlussunnah wal Jamaah.



Figure 1. Group photo of the PKM team with the management of Muslimat NU SP 1 Bumi Harapan Village

However, the needs identification results show that NU Muslimat activities are still dominated by routine recitation. The development of religious arts, such as hadroh, has not run optimally due to the limited number of trainers. In fact, hadroh has the potential to enrich recitation activities, strengthen Islamic teachings, and increase member participation through more creative activities. This condition is the basis for the PKM team's assistance with hadroh art.

Hadroh Mentoring Program Planning

After the partners' needs were identified, the PKM team, together with the management of Muslimat NU, prepared a plan for hadroh training activities. Planning is carried out by considering

the schedule of Muslimat activities, participants' readiness, the availability of tools, the place of implementation, and the program's target achievement. The main target of this activity is for participants to understand the basics of hadroh, follow simple punch patterns, recite prayers concisely, maintain rhythmic harmony, and have the courage to participate in recitation activities.

The involvement of the NU Muslimat management is an important factor in the success of the planning stage. The management helps coordinate participants, set up the venue, and encourages members to participate in the exercise. Planning carried out collaboratively makes the program more acceptable to partners because it is tailored to participants' needs, time, and abilities.

The results of the planning stage show that the hadroh training program is not positioned as an additional activity separate from NU Muslimat's activities, but as part of strengthening existing religious activities. Thus, hadroh is intended to complement recitation activities, not to replace the recitation tradition that has become the identity of Muslimat NU in SP 1 Bumi Harapan Village.

Implementation of Hadroh Training and Assistance

The training is implemented through the introduction of hadroh instruments, basic punch pattern training, shalawat recitation, rhythm cohesion exercises, and performance simulations. The PKM team first demonstrated basic punches, and the participants gradually followed along. Mentoring is repeated so that participants can understand the beat pattern, maintain the tempo, and adjust the hadroh punches to the chanting of the prayer.



Figure 2. The process of mentoring and training in hadroh art for NU Muslimat women

At the beginning of the training, some participants still had difficulty following the stroke pattern and maintaining rhythm harmony. These difficulties arose because some participants had never received hadroh training in a structured manner. However, through repeated practice, participants were able to follow the basic pattern of hadroh better. This change can be seen in the increased enthusiasm among participants, the courage to try, and the ability to maintain group cohesion.

Hadroh training also has a social impact on participants. This activity requires cooperation, discipline, mutual listening, and the ability to adjust to other members. Therefore, hadroh not only serves as an art form but also as a medium for fostering togetherness, confidence, and group solidarity. In the context of cultural *da'wah*, hadroh is a means of conveying Islamic values through prayer, rhythm, and artistic expressions that are rooted in community traditions.

The Practice of Hadroh's Appearance in Selapanan Studies

An important result of this mentoring program is evident when participants are allowed to perform hadroh during the NU Muslimat prayer recitation activity. One of the activities was held on December 22, 2023, in Hamlet 4, Block K, SP 1, Bumi Harapan Village. Members of Muslimat NU

and the local community attended the activity. The series of activities included the presence of participants, the distribution of consumption, the recitation of holy verses of the Qur'an, remarks, a hadroh performance, a mau'idhatul hasanah, and prayer.



Figure 3. The appearance of hadroh in the recitation activities of the NU Muslimat

The presence of hadroh in recitation activities shows that the results of the training can be directly integrated into the community's religious activities. Before the mentoring program, NU Muslimat activities were mostly filled with routine recitation. After the training is conducted, recitation activities can be interspersed with hadroh performances as a more creative, communicative, and attractive form of Islamic syiar for the congregation.

This performance practice also shows an increase in participants' courage. Muslim women who had previously played more roles as recitation participants began to appear as actors in religious art. This is an important achievement because the PKM program not only develops technical skills but also creates space for women's actualization in the community's socio-religious activities.



Figure 4. Photo with the NU Muslimat hadroh team after the selapanan recitation activity

With the appearance of Hadroh, NU Muslimat activities became more varied. The recitation is not only a space for delivering religious lectures but also for expressing local Islamic culture. Hadroh strengthens the religious atmosphere, fosters togetherness, and adds a new dimension to the religious activities of Muslimat NU in SP 1 Bumi Harapan Village.

Program Outcome Evaluation and Follow-up

Evaluation of activities is carried out through observation of the training process, informal interviews with administrators and participants, documentation of activities, attendance lists, and reflections of the PKM team – the results of the evaluation show that the hadroh mentoring program is well implemented. Participants attend activities, participate in exercises and group practices, and can perform hadroh during recitation activities.

In terms of skill, participants began to learn the basics of hadroh and were able to follow simple punch patterns. From a social perspective, participants showed increased cohesion, courage to perform, and enthusiasm for participating in activities. From an institutional perspective, NU Muslimat activities are more varied because they not only include recitations but also feature the performance of hadroh art as a cultural da'wah medium.

However, this activity still has several obstacles. The main obstacles are the limited training time, differences in participants' ability to follow the stroke pattern, and the need for further assistance to make hadroh skills more mature. Therefore, the follow-up to be done is to form an independent training group, establish a routine training schedule, appoint a hadroh coordinator from NU Muslimat members, and involve local trainers, if available.

Overall, the hadroh art mentoring program makes a real contribution to strengthening NU Muslimat's activities in SP 1 Bumi Harapan Village. This program has succeeded in enriching study activities, improving participants' basic skills, strengthening women's participation, building confidence, and encouraging the sustainability of cultural da'wah based on Islamic art. Thus, hadroh training can be a model for women's religious community-based PKM activities that combine empowerment, Islamic cultural arts, and strengthening the socio-religious life of village communities.

Table 1. Program Results Based on Implementation Stages

Program Stages	Main Activities	Results Achieved
<i>Need assessment</i>	Observation of NU Muslimat activities and dialogue with the management	Identified partner needs in the form of limited hadroh trainers and the need for a variety of religious activities
<i>Program planning</i>	Preparation of schedules, participants, tools, team roles, and achievement targets	Prepared a hadroh training plan that is tailored to the agenda of Muslimat NU
<i>Training and mentoring</i>	Basic hadroh training, punch patterns, shalawat, and rhythm cohesion	Participants begin to understand the basics of hadroh, follow the punch pattern, and practice in groups
<i>Community practice</i>	The appearance of hadroh in the study of selapanan	Hadroh began to be integrated into the religious activities of Muslimat NU
<i>Evaluation and follow-up</i>	Observations, informal interviews, documentation, and program reflections	There was an increase in participation, courage to perform, cohesiveness, and commitment to independent training

Discussion

The results of the activity show that hadroh assistance not only functions as technical training in playing Islamic musical instruments, but also as a strategy for empowering women's communities based on local religious traditions. NU Muslimat in SP 1 Bumi Harapan Village has strong religious activities, such as routine recitation, yasinan, tahlilan, manakiban, Qur'an sermons, al-Barzanji recitation, and selapanan recitation. However, these activities have been more centered on the recitation and reading of religious practices. With hadroh assistance, NU Muslimat activities gain a new space for expression that enriches the religious atmosphere without altering the long-standing tradition of recitation.

Hadroh, in the context of this activity, can be understood as a medium of cultural da'wah. Da'wah does not only take place through lectures, advice, or formal studies, but also through art, prayer, rhythm, togetherness, and collective appearance. Karimullah (2024) explained that music in Islamic da'wah can build emotional responses, strengthen religious messages, and make the delivery of religious values more acceptable to the public. Thus, the hadroh training in PKM not only teaches art skills but also offers a new way for NU Muslims to express their love for the Prophet, strengthen Islamic teachings, and foster a more lively religious atmosphere.

The need identification stage shows that the main problem for partners does not lie in the low level of religious activity, but in the limited number of hadroh trainers and the absence of NU Muslimat hadroh groups capable of performing independently. This condition shows that the PKM program needs to depart from the real needs of partners, not from the one-sided assumptions of the implementation team. Choli et al. (2026) showed that hadroh training assistance for groups of prayer mothers can help participants understand tools, rhythm patterns, basic game techniques, and the courage to perform in religious activities. The findings are in line with this activity because hadroh training aims to address the community's practical needs, namely to develop participants' basic skills so they can accompany prayers and participate in NU Muslimat activities.

The program's success is also determined by collaborative planning between the PKM team and the NU Muslimat management. Partner administrators play a role in setting schedules, coordinating participants, preparing venues, facilitating communication among members, and ensuring that activities run in line with community conditions. This involvement shows that partners are not treated as objects of activities, but as parties who participate in designing, running, and maintaining the program's sustainability. Visser et al. (2026) affirmed that university and community partnerships need to be built based on reciprocity, mutual benefits, and active collaboration. In this activity, reciprocity is seen when the PKM team provides skills assistance, while Muslimat NU provides social support, participant participation, and space to apply training results.

The training process demonstrates that hands-on, practice-based learning is effective at improving participants' abilities. Participants who were not used to playing hadroh initially began to learn the instrument's functions, follow basic stroke patterns, maintain tempo, recite prayers concisely, adjust rhythm, and simulate performance. This pattern shows that learning in PKM is not sufficient to rely on theoretical explanations alone, but requires practice, repetition, correction, and direct assistance. Álvarez-Vanegas et al. (2024) Explains that *service learning* is a form of experiential learning that connects academic activities with community services. In this PKM, participants learn through musical experiences. In contrast, the implementation team learns to understand the community's needs and to adjust the mentoring strategy to participants' abilities.

An important result of the program was seen when participants were able to display hadroh in the recitation of the selapanan. This performance shows that the results of the training do not stop in the training room but can be applied to the community's socio-religious activities. NU Muslimat women who had previously played more roles as recitation participants began to appear as actors in religious art. This change is important because it demonstrates the expansion of women's roles in the cultural da'wah space. Ulinnuha (2023) explained that Muslimat NU plays an important role in empowering women in the socio-religious field through education, da'wah, and community capacity-building activities. In this program, hadroh serves as a medium that expands opportunities for women's participation in village da'wah activities.

Hadroh also serves to strengthen social cohesion. Hadroh exercises require participants to listen to one another, maintain cohesion, follow the tempo, adjust their strokes, and perform as a group. This process fosters togetherness because the success of the appearance does not depend on individual abilities alone but on the harmony of all members. Perkins et al. (2021) shows that involvement in arts activities can strengthen social connections, a sense of belonging, shared experiences, and relationships among community members. In the context of NU Muslimat, hadroh exercises and performances create a shared religious experience that strengthens solidarity, confidence, and group identity.

This program also presents innovations in the religious activities of Muslimat NU. Before the mentoring, the activities were mostly routine recitation and reading of religious texts. After the training, hadroh becomes an additional element that makes recitation activities more communicative, participatory, and expressive. This innovation does not change the substance of religious activities but enriches how the community conveys the teachings of Islam. Lidini et al. (2024) explained that hadroh can serve as a da'wah medium that enriches Islamic activities and requires the empowerment of human resources so that the art can thrive in the community. Thus, hadroh assistance in this program can be understood as an effort to revive community-based religious arts.

From a university perspective, this activity shows that PKM has mutual benefits. For the community, the program produces new skills, increases confidence, enriches religious activities, and strengthens group togetherness. For students and universities, the program becomes a social learning space for understanding community needs, building communication with local administrators, developing activities in collaboration with potential partners, and evaluating program impact. Darby et al. (2023) emphasizing that partnerships in *service learning* need to be built through two-way communication, reciprocal relationships, and recognition of the role of partners as part of the education process. Therefore, this PKM hadroh can be positioned as a service practice that not only provides services to the community but also fosters joint learning between universities and communities.

Nonetheless, this program has some limitations. The training duration is relatively short, participants' ability to follow the stroke pattern is unevenly distributed, and evaluation is still conducted through observation, informal interviews, documentation, and team reflection. The program also does not use standardized quantitative instruments to measure participants' skill improvement, confidence, and social participation before and after the activity. These limitations suggest that advanced programs need to be designed with longer mentoring periods, more systematic training modules, participant skill level sharing, and more structured evaluations. In addition, the sustainability of independent training needs to be monitored so that the NU Muslimat hadroh group is not only active during the program but also continues to develop after PKM activities are completed.

Thus, hadroh assistance for NU Muslimat in SP 1 Bumi Harapan Village contributes to the development of a PKM model based on Islamic art, women's empowerment, and cultural da'wah. Hadroh training not only develops skills in playing musical instruments but also strengthens women's participation, builds confidence, fosters group solidarity, and enriches recitation activities. These findings confirm that community-based religious arts can be an effective medium for social empowerment if they are designed based on partners' needs, implemented collaboratively, and directed toward the sustainability of community activities.

Conclusion

The hadroh art assistance for NU Muslimat in SP 1 Bumi Harapan Village shows that Islamic art-based training can be a strategy to strengthen religious activities, women's empowerment, and cultural da'wah at the community level. This program responds to partners' needs due to the limitations of hadroh trainers and the limited variety of religious activities. Through the process of identifying needs, collaborative planning, training, performance practices, and evaluation and follow-up, participants began to acquire basic skills in playing hadroh, increase their courage to perform, strengthen group cohesion, and build confidence in socio-religious activities.

Hadroh not only functions as a religious art medium but also serves as a space for the actualization of NU Muslimat women in strengthening Islamic teachings rooted in local culture. The integration of hadroh into the recitation of the selapanan shows that PKM activities can produce religious innovations that remain in harmony with the community's traditions. The implication of this activity is the need to develop a participatory, contextual, and sustainable PKM model for women's religious communities. Follow-up programs need to focus on the formation of independent hadroh groups, the preparation of routine training schedules, the involvement of local trainers, and more structured evaluations, so that the impact of empowerment can continue to develop after PKM activities are completed.

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