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Da'wah, music, and rational actions: the survival of aligo vocal music through Max Weber's theory of social action

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ABSTRACT

Nasyid music has become the focus of discussion as one of the Islamic musical arts that has grown and developed in Indonesia. The use of *nasyid* as a medium of *da'wah* and character formation has been a concern for researchers for a long time, but the survival of *nasyid* groups has not been the focus of researchers' attention. This study addresses this gap. This study aims to examine how Wertrational (value-rational action) and Zweckrational (instrumentally rational action) are manifested and interconnected in Aligo Vocal Music's efforts to sustain the group amid changing musical tastes and a segmented market. This study uses a qualitative method with a single-case study approach. Data were collected through observation, document studies, and interviews. Data analysis was carried out with Miles, Huberman, and Saldana versions, complemented by pattern matching between empirical findings and Weber's theoretical categories. The findings show that Wertrational is manifested in the religious belief that *nasyid* constitutes a legitimate medium for conveying *da'wah* and messages of goodness. Wertrational is reflected in strategic practices such as group management, performance management, regular rehearsals, and promotion aimed at maintaining organizational continuity. This study contributes to *nasyid* research by demonstrating that the survival of a religious music group is sustained not merely by religious commitment or managerial strategy independently, but through the interplay between Wertrational and Zweckrational, in which value commitments provide normative direction while instrumental actions provide practical means for organizational continuity.



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1. Introduction

The religious art groups that grow and develop in society cannot always be understood and explained in the artistic outlook, market opportunities, and management strategies of religious arts organizations. More than that, there is a continuation of religious art practices that have become very important and sometimes forgotten. The sustainability of religious art groups is related to how religious art actors give meaning to the actions they take. Working, practicing, performing, and efforts to maintain group stability are not only interpreted as a form of representation of economic actions, but furthermore these actions are also related to moral beliefs, religious orientation, and social responsibilities carried out by the perpetrators. At this stage, the *nasyid* group becomes an interesting object in an effort to understand the relationship between values, goals, and efforts or actions in contemporary religious art practice. *Nasyid* music is often understood as an art practice that breathes Islam as a medium of *da'wah* and the

delivery of messages of goodness [1], [2]. *Nasyid* music is not only limited to entertainment that breathes Islam, but its existence is a reflection and medium of religious expression, *da'wah*, moral advice, and a medium for forming social consciousness [3]–[8]. The position of *nasyid* music includes 2 dimensions, namely the dimension of performing art and the dimension of conveying religious values.

This dimension makes the position of *nasyid* music distinctive in the performing arts industry, which allows *nasyid* music to be understood not only as a musical activity but also as a social action influenced by the beliefs and value orientation of the actors. The change in musical tastes in the community has a significant influence on *nasyid* music itself. Various forms of popular entertainment and the development of digital media are not easy challenges for *nasyid* groups. This is coupled with specific audience segmentation, public assumptions about the relevance of *nasyid* music that is only appropriate for certain religious moments, and the weakening of *nasyid* music regeneration after the pandemic affect the sustainability of *nasyid* groups [1], [9], [10]. However, previous studies have provided limited explanation of how value commitments and strategic actions interact in sustaining *nasyid* groups over time. This study addresses this gap through Weber's theory of social action by examining the relationship between Wertrational and Zweckrational in the survival of Aligo Vocal Music.

Aligo Vocal Music is one of the *nasyid* groups in Makassar City. This group has been established for about 19 years and still maintains the *nasyid* acapella as the main form of its presentation. This survival is interesting because of the group's relatively long life and the various efforts made by the management and members to maintain the existence of this group in the midst of the limitations of the religious music market. The question arises not only how the group survives, but why the personnel and management of Aligo Vocal Music continue to choose to maintain the practice of *nasyid* and how the group carries out their choices. Weber views social action as an action that has a subjective meaning for the perpetrator and is directed at others. Actions have an orientation of underlying meaning, and their outward form is understandable.

The phenomenon of Aligo Vocal Music's survival can be read in Weber's view, first of all Wertrational (value-based rationality action) and Zweckrational (instrumentally rational action). Value rationality comes from the religiosity of beliefs and beliefs in certain values, for example, religious, moral, and *da'wah* values. Meanwhile, instrumental rationality can be seen from various efforts that are carried out effectively, such as setting goals, designing and implementing effective strategies to achieve the desired results. From this perspective, the sustainability of Aligo Vocal Music can be examined through the relationship between value commitment and strategic action. The practice of *nasyid* is interpreted as an action carried out by managers and personnel as a means or medium in conveying *da'wah* and goodness. On the other hand, to convey and perpetuate the *nasyid*, Aligo Vocal Music needs to implement a previously prepared strategy such as practicing, performing, and utilizing promotional media. The act of defending this group is the implementation of religious values that translate into planned and sustainable actions.

Previous studies have primarily focused on *nasyid* as a medium of *da'wah*, character education, aesthetic expression, and the internalization of Islamic values. Previous research has also examined Aligo Vocal Music's song lyrics as a medium for conveying Islamic educational values. Building on this literature, the present study shifts attention to the social actions of Aligo Vocal Music's members and management through the relationship between Wertrational and Zweckrational. This study aims to analyze the survival of Aligo Vocal Music through the perspective of Max Weber's social action, especially in value-based rationality and instrumental rationality actions. This research is aimed at answering how the value of *da'wah* and moral commitment are the basis for the actions of members and management, and how these values are operationalized through an efficient group management strategy. This study suggests that the sustainability of Aligo Vocal Music can be understood through the interplay between how Wertrational and Zweckrational work together. Value-rational action gives the direction for keeping the *da'wah* alive through *nasyid*, while instrumentally rational action helps in keeping the group going over time.

2. Method

This research employs a qualitative research design with a single-case study approach. A qualitative approach was selected to obtain an in-depth understanding of the phenomenon from the perspectives of the participants and to explain how and why the phenomenon occurs [11]. A single-case study was considered appropriate because the study examines the survival of Aligo Vocal Music as a bounded organizational case within its real-life context, particularly the social actions undertaken by its members and management in maintaining the group over time [12]. Aligo Vocal Music was selected because it has maintained its existence for approximately 19 years despite changes in musical tastes, a segmented religious music market, the development of digital media, and challenges of regeneration. The phenomenon investigated in this study is the survival of Aligo Vocal Music in the religious music industry for approximately 19 years in Makassar City. The case is bounded to Aligo Vocal Music as an organization, while the unit of analysis is the social actions of its members and management that are related to maintaining the continuity of the group. The analysis focuses on organizational practices, decisions, value orientations, and strategic actions associated with the continuation of Aligo Vocal Music as a nasyid group. Personal activities of members that are unrelated to the sustainability of the group fall outside the boundaries of the case. The study examines these actions through Max Weber's concepts of Wertrational and Zweckrational.

Data were collected using Observations, Interviews, and document studies. The simultaneous use of multiple data sources is a strength in case study research [8]. Participant observation is a process of learning through exposure to or involvement in the day-to-day or routine activities of participants in the research setting [12]. Observation was carried out by observing participants; researchers acted as observers and participated in group activities during exercises, performances, competitions, and annual meetings. The interviews in this study were conducted in a semi-structured and in-depth manner. The researcher prepares a list of guiding questions, but can ask additional questions. Case study interviews are often open-ended, allowing respondents to comment about events as well as to express their own opinions [13], [14]. Researchers in the in-depth interview process provide space for the resource person to tell about the research topic and then collect the data needed during the interview. Informants were selected purposively based on their roles, experience, and knowledge of Aligo Vocal Music's organizational practices and career development.

The interviewees totaled 10 people, including 1 main manager, 1 road manager, 5 active group members, 2 additional group members, and 1 former group member who later became a vocal instructor from Aligo Vocal Music. The main manager and road manager were selected because of their involvement in organizational and performance-related decision-making. Active members provided perspectives on current group practices, while additional and former members provided information regarding changes and continuity in group practices over time. Document studies are carried out by examining documents related to Aligo Vocal Music from documents, notes, photo and video archives related to the phenomenon of the case study being studied. The validity of the data in this study was tested through triangulation and member check. The data that has been obtained from observations, interviews, and document studies will be compared with data from various sources (members and managers). The researcher then conducted a member check of the interview results with the informant to ensure the suitability of the meaning conveyed.

This study uses Miles, Huberman, and Saldana's version of data. Data Analysis begins with data collection in the field using various methods such as participant observation, semi-structured and in-depth interviews, and document studies. Data analysis proceeded iteratively through data condensation, data display, and conclusion drawing/verification following Miles, Huberman, and Saldaña [15]. These stages were used to organize and condense the empirical data before the resulting patterns were subjected to theoretical pattern matching. To operationalize Weber's theoretical categories, empirical actions were examined according to theoretically derived analytical criteria. Wertrational was identified when an action was primarily oriented toward consciously held religious, moral, or da'wah values regarded as meaningful in themselves, rather than toward the calculation of practical outcomes. Zweckrational was identified when an action involved the deliberate selection of means,

strategies, resources, or organizational arrangements considered effective for achieving a specific objective. Actions were therefore not categorized solely on the basis of their observable form, but also on the subjective meanings and motivations expressed by members and managers in interviews and supported by observational and documentary evidence. The relationship between the two categories was examined when value commitments provided the orientation or purpose of an action while instrumental strategies provided the means through which that orientation was sustained. The data analysis in this study uses the pattern matching method. Pattern matching compares an empirically based pattern with a predicted one (or with several alternative predictions) [13].

After data condensation and display, recurring empirical patterns of action were identified from interviews, observations, and documents. These empirical patterns were then compared with theoretically predicted patterns derived from the operational criteria of Wertrational and Zweckrational. An empirical pattern was considered consistent with Wertrational when the actor's stated meaning and supporting evidence indicated orientation toward religious or moral values. It was considered consistent with Zweckrational when the action demonstrated deliberate means-end calculation, strategic choice, efficiency, or organizational arrangements directed toward a defined objective. Patterns that simultaneously contained value orientation and strategic means were examined as possible interactions between the two forms of rational action. Similarities, partial correspondences, and divergences between empirical and theoretical patterns were retained in the analysis rather than forcing all empirical actions into the theoretical categories.

Data credibility was strengthened through triangulation across interviews, participant observations, and documentary sources, as well as comparison between information provided by managers, active members, additional members, and former members. Member checking was conducted to ensure that the researcher's interpretation was consistent with the meanings intended by the informants. Because the researcher participated in several group activities during the fieldwork, reflexive attention was given to the researcher's position and its potential influence on observation and interpretation. Interpretations were therefore checked against multiple data sources rather than relying solely on the researcher's participatory experience. The research was conducted with official research permission from the local government. Participants were informed about the research purpose and understood that the data were being collected for dissertation research on Aligo Vocal Music. Participation in interviews and observed group activities occurred with this understanding.

3. Results and Discussion

3.1. Value Rationality (Wertrational) Actions based on value beliefs (religious, moral, ideological)

Value-based rationality is an action based on values or beliefs held previously, such as religious values, moral values, or ideology. Value rationality can be mentioned if a person acts on principles or values [11]. Actions in which value-based rationality is determined by a conscious belief in the value for the sake of value itself of an ethical, aesthetic, religious, or other form of behavior, regardless of its prospects for success [15]. Based on the inner compass of the value postulate [16]. Therefore, the action of value rationality relies on normative judgments [17]. The action of value rationality carried out by Aligo Vocal Music is based on the belief in values, especially religious and Moral values. The members and managers of Aligo Vocal Music embrace Islam. As Muslims, there are several obligations carried out by members and managers; among them are the obligations of worship and righteous deeds. One of the things that is required for a Muslim is to preach. In general, the definition of *da'wah* includes an invitation to the divinity of *Allah*, introducing his teachings, and applying these values in daily activities. *Da'wah* is also seen as the mission of spreading Islam throughout history and times through words (*da'wah bil lisan*), *da'wah* through deeds (*da'wah bil hal*), and *da'wah* through writing (*da'wah bil al kitabah*) [18]. *Da'wah* through words (*da'wah bil olan*), for example, is delivering *da'wah* orally, such as in lectures, sermons, discussions, and advice [19]. Preaching or conveying and calling for virtue is an obligation that every Muslim has [20], [21]. This opinion is confirmed in the Qur'an. Ali 'Imran Verse 104, QS. Ali 'Imran Verse 110, QS. An-Nahl Verse

125, and QS. Al-Hijr Verse 94. While in the Hadith of the Prophet Muhammad S.A.W, the command to convey the truth (*da'wah*) in the hadith of HR. Bukhari no. 3461, HR. Muslim no. 49 and HR. Bukhari no. 3009 and Muslim no. 2407. The command to preach also brings rewards for the preacher or the person who conveys the truth. *Da'wah* delivered and carried out by its listeners will be a reward for the preacher without reducing the reward of the listener who carries out the content of the *da'wah*. This order to preach then becomes the basis for members and managers to do *nasyid*. According to them, preaching or conveying kindness does not have to be done on the pulpit in the form of lectures, but can also be done on stage with the medium of *nasyid* acapella. *Nasyid* is positioned as a medium to convey messages of kindness and *da'wah* through song verses.

In *nasyid*, the verses of the songs performed are bound by the message that is conveyed. *Nasyid* lyrics should contain an invitation to follow Islamic teachings, stay away from immorality, and invite good deeds. Yusuf Qardhawi revealed the limitations regarding music, namely: (1) The theme of the song must not be contrary to the teachings of Islam; (2) Although the content of the song itself may not be contrary to the teachings of Islam, the way it is sung can make it haram, for example, if the singing is accompanied by sexually suggestive movements; (3) Islam fights against excesses and extravagance in all things, even in worship, then, how can Islam tolerate excessive involvement with entertainment? Too much time should not be wasted in such activities; (4) There are still some things in which each individual is the best judge for himself, if a certain type of singing arouses a person's lust, leads him to sin, awakens his instincts excessively, and dulls spirituality, he must avoid it, thus closing the door to temptation; (5) There is unanimous agreement that if singing is done in conjunction with haram activities for example, at drinking parties, or if it is mixed with obscene and sinful things then it is *haram* [17].

Members and management of Aligo Vocal Music view that *nasyid* music is one of the alternative musical entertainments that has the potential to be used as a medium to convey messages of goodness and Islamic values. The results of observations and interviews show that the *nasyid* presented by Aligo Vocal Music is displayed at several religious-themed events such as Islamic holidays, iftar together, agency gatherings, and weddings. Aligo Vocal Music performs *nasyid* in a polite way, uses neat clothes to cover the aurat, and does not show sensual gestures or movements on stage. Fig. 1 serves as supporting visual evidence of these performance practices; the interpretation of Wertrational is based on the combination of the actors' stated religious motivations, observational findings, and visual evidence rather than on the image alone.



Fig. 1. Aligo Vocal Music

3.2. Instrumental Rationality (Zweckrational)

The act of instrumental rationality, according to Weber, is determined by expectations regarding the behavior of objects in the environment and other human beings. This expectation is used as a condition or means to achieve the goals that are pursued and rationally calculated by the perpetrator [22], [23]. The actions of the actors are not carried out randomly and without a plan, but the actions taken by the actors are oriented towards what is perceived and believed to be the truth. Rationality is based on intentionality [18]. The definition asserts that the act of instrumental rationality focuses on a rational way to realize what is desired. In modern society,

modern action is oriented towards calculation, efficiency, and control, as an attempt to determine the choice of action [19], [20].

The act of instrumental rationality that occurs in Aligo Vocal Music is rooted in the expectations or beliefs held by previous members and managers. The belief that nasyid is one of the methods of *da'wah*, and that *da'wah* will provide rewards for the actors, brings Aligo Vocal Music to a more systematic act of instrumental rationality: How the *da'wah* is carried out consistently, and how the *da'wah* can reach the entire community. Consistently preaching in Aligo Vocal Music is interpreted as how the group can continue to survive. As a *nasyid* group that is within the scope of the music industry, the consistency of preaching is linear with the survival of this group in the music industry. If they are unable to survive in the music industry, then their *da'wah* will stop. Therefore, maintaining *da'wah* requires maintaining the continuity of the group. In this context, *da'wah* represents the value-oriented basis of action, while goal setting, group management, and promotion represent the instrumental means used to sustain the group.

3.3. Group Objectives

Aligo Vocal Music was formed by Belopa in 2007 until now. The members of the group have changed several times and are currently led by Fahmi as the former vocalist and main manager, assisted by Ebi as the road manager and Dhia as the person in charge of documentation. From the results of the interviews conducted, the purpose of Aligo Vocal Music in general is to preach goodness. As a living entity in the music industry, survival is an obligation. The result to be achieved is how nasyid music by Aligo Vocal Music can be displayed professionally and arouse the listener. With a professional and consistent appearance, it is hoped that the people who know and like nasyid music will be wider. In addition, another impact of the increasing public interest in nasyid music will have an impact on the economic side and the exposure received by Aligo Vocal Music.

The more popular Aligo Vocal Music is by performing on many stages, the more honorariums the group can receive. This popularity ultimately has to do with improving the quality of the group and the well-being of personnel and managers, and returning to the survival of the group. The overall effect will run simultaneously and systematically. The manager stated, "This brand maintains the portfolio, quality, and price." This statement indicates that the Aligo brand is understood as an organizational means for maintaining the group's portfolio, quality, and pricing. These goals reflect a means-end calculation in which professional performance, wider audience reach, and organizational continuity are treated as expected outcomes of the group's strategic actions. In Weberian terms, this reflects Zweckrational because specific means are selected and organized to achieve defined objectives. As can be seen in Fig. 2.

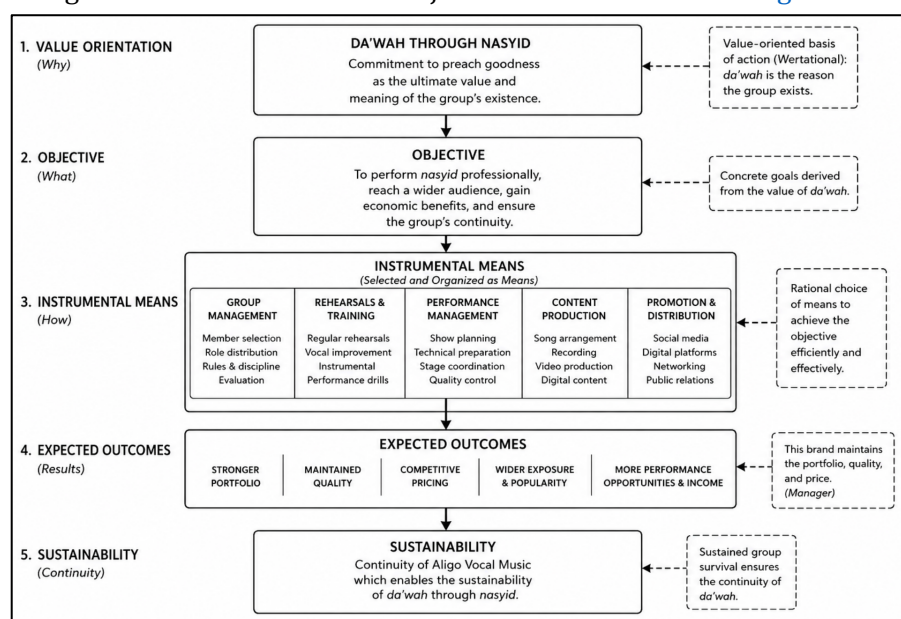


Fig. 2. Implementation of Zweckrational on Aligo Vocal Music

3.4. Group Management

Aligo Vocal Group is managed by Fahmi as the main manager, Ebi as the road manager, Dhia as the documentation provider, plus members: Fadli as the vocal baritone, Hisyam as the vocalist, Zaki as the tenor vocalist, Galih as the bass vocalist, and Irshanul as the beatboxer. This group is managed by Achord Entertainment by Fahmi. Aligo Vocal Music is committed to being able to present the best for the audience. Therefore, Aligo Vocal Music establishes several rules and routines in the group. First, routine training is held once a week, on Friday after 19.00 WITA. The implementation of this exercise is carried out in an agreed place, generally the member's house or other places where it is possible to use the exercise. Participants are required to take part in the exercise. The discipline of arriving on time during training and before performing is one of the things that members hold dear. Absence during the routine training process will be punished in the form of a reduction in honorarium after performing by 5%. In this practice, regular rehearsals, attendance rules, and financial penalties function as deliberately selected organizational means to maintain discipline and performance readiness.

This means-end relationship reflects Zweckrational because these mechanisms are used to achieve specific organizational objectives efficiently. Aligo Vocal Music not only applies punishment, but also implements a reward system. Next, costume management is carried out by group members through proper care and storage after use. The costume will be handed over to one of the members after the performance; then the member will do the laundry of the costume according to the manager's agreement so that it is ready for use at any time. The procurement and management of costumes also involves group personnel, in the form of suggestions and input on what costumes should be owned as a group inventory and then forwarded to the manager, who will procure the costumes. The design and manufacture of stage costumes is entrusted to one of the personnel families. The independent management of costumes functions as an organizational means to ensure costume readiness while reducing unnecessary operational costs. This means-end relationship reflects Zweckrational because costume management is deliberately organized to support performance readiness and operational efficiency.

The management of human resources in Aligo Vocal Music is aimed at maximizing the potential of the group. The recruited members have backgrounds as musicians and *munsyid* before they are recruited by Aligo Vocal Music and placed in positions according to their vocal type. Some of them have experience in choir and understand music theory. With these abilities, they are trusted to become peer mentors for their peers. Group members are also given training by coaches who work with managers. Decision-making in a group is based on deliberation. Agreements between the manager and members regarding song choices, costumes, and other plans related to the group's development are discussed during annual meetings. Deliberation is carried out through WhatsApp groups, as well as meetings in person during exercises or meetings. In some circumstances, the manager's instructions can be mandatory and directly carried out by the group members without further deliberation. This is related to time constraints, such as the time deal for the performance, the costumes that will be used at the time of the performance, and the songs that will be performed according to the theme of the event.

The selection of members based on musical competence, the use of peer mentoring, and flexible decision-making between deliberation and managerial instruction function as organizational means to maintain performance quality and respond efficiently to time-sensitive situations. This means-end relationship reflects Zweckrational because human resources and decision-making mechanisms are deliberately organized to achieve specific performance and organizational objectives. The principle of "non-burdensomeness" is applied in this group. Members who are no longer able to adjust their schedule and time for practice and have a busy schedule with their work will not be required to remain in Aligo. Members may choose to leave the group, and managers do not prevent them from doing so. The personnel vacancy will be filled by additional players, namely former members who have joined Aligo Vocal Music, until they find permanent members. The use of former members as temporary additional personnel functions as a flexible organizational means to maintain performance continuity when permanent members are unavailable. This arrangement reflects Zweckrational because personnel substitution is deliberately used to prevent disruptions to the group's activities while

a permanent replacement is being sought. This group sets 3 performance packages, namely the *Basic* package of 1-2 songs, duration of 5-10 minutes, *Standard* package of 3-5 songs, duration of 15-25 minutes, and the *Premium* package of 6-12 songs, duration of 30-60 minutes. Regarding honorarium, there is an agreement between members and managers for the distribution of honorarium, stipulating that part of the honorarium in the group be used as cash to meet the group's needs, such as costumes, skill upgrades, or the procurement of group needs. Honorarium, according to the agreement between the manager and the owner, must have been made a downpayment, and paid no later than 3 hours before the performance. The use of differentiated performance packages and predetermined honorarium arrangements functions as an organizational means to accommodate different customer needs while securing financial resources for the group.

This means-end relationship reflects *Zweckrational* because pricing, package duration, and payment procedures are deliberately structured to support service flexibility, financial certainty, and organizational continuity. Aligo Vocal Music is currently starting to transform into content creators. According to Fahmi, Aligo Vocal Music is currently not enough if you are only satisfied as a *nasyid* performer, but also have to penetrate the digital field as a content creator. With a lot of content produced consistently, Aligo Vocal Music will be more widely known by the public across social media platforms and streaming media. Group management is a controlling effort carried out by managers and members to always maintain the direction and steps towards the goals of *da'wah*. Wrong management can result in the cessation of the group, which means the cessation of *da'wah* that is carried out. The move into digital content creation functions as a strategic means to expand audience reach and maintain the group's visibility beyond live performances. This reflects *Zweckrational* because digital content is deliberately used to sustain the group, while the continuity of the group enables the continuation of its *da'wah* activities.

3.5. Show Management

The management of the show by Aligo Vocal Music begins when a potential customer, or what they call an owner, contacts the manager to make a deal. Once the deal is complete, the manager will inform the member via the group. Deliberation was carried out to determine the songs and costumes to be used. Members will carry out regular exercises every week, and double the training agenda if needed closer to the day of the performance. The group's leader at that time (Fadli) ensured the implementation of routine rehearsals, and together with other members prepared the songs to be performed. The training was assisted by a road manager who prepared the needs of members such as mics, mixers, earphones, speakers, as well as audio software and laptops. These arrangements function as organizational means to ensure performance readiness, technical coordination, and consistency with the agreed event requirements. This means-end relationship reflects *Zweckrational* because rehearsal intensity, role coordination, and technical preparation are deliberately organized to achieve an effective and controlled performance. Before starting the performance, the road manager and the members left for the performance location. Before performing, a sound check was carried out with the help of the road manager. Members change costumes that have been brought by the designated members according to the agreement in the dressing room. In the room, members prepare themselves, coupled with breathing exercises or songs that will be performed. After that, pray together and wait for the time to perform.

Meanwhile, the road manager collaborates with the MC and the event manager regarding the ongoing rundown, whether there are any changes or something that needs to be communicated for the needs of the event, as well as in case something unwanted happens on stage. Aligo Vocal Music performed according to the agreement in several sessions. These pre-performance procedures function as organizational means to reduce technical uncertainty, coordinate roles, and ensure that the performance follows the agreed event requirements. This reflects *Zweckrational* because sound checking, physical preparation, costume coordination, and communication with event organizers are deliberately arranged to minimize performance risks and maintain performance quality. After performing, members will go back to the back of the stage, change costumes, hand over the used costumes to one of the people appointed to take care of the costumes, and then get ready to go home. If something is important, they will conduct a briefing with the manager before going home. Performance management is one of the steps

that should not be underestimated by managers and personnel. Post-performance procedures and briefing function as organizational means for quality control and for maintaining the group's professional image in the eyes of customers and audiences. This means-end relationship reflects Zweckrational because evaluation and post-performance coordination are deliberately used to maintain performance quality and organizational reputation.

3.6. Content Production

The content produced by Aligo Vocal Music is carried out independently or in collaboration with various parties. Content created independently was previously deliberated in groups. The concept of the content you want to create, the costumes used, and other technicalities. The road manager will prepare everything related to content needs such as camera and lighting, backdrop, tripod, and so on. Members will prepare costumes and content materials, as well as practice the content. On the designated day, the road manager and members will meet at the content creation site. The road manager will set up the setting tools for the content creation process, and members will present the content materials. Content creation will be repeated until it finds the best results. The content produced in collaboration with other parties related to the video clip on the album *From The Darkness to The Lightness* was worked on with the help of videographers and audio mixing studios. For this collaboration, members and managers will discuss the content to be created, then contact the parties who collaborate with Aligo. After that, talk about the concept of content. Next is the content creation process that is carried out jointly between Aligo and partners. After going through the editing process, the content will be ready to be distributed on social media or streaming media. Independent production and collaboration with external professionals function as strategic means to maintain content quality and expand the group's digital presence. This means-end relationship reflects Zweckrational because technical preparation, repeated production, and collaboration are deliberately organized to produce content that can be distributed effectively through social media and streaming platforms.

3.7. Promotions

Promotions carried out by Aligo Vocal Music are divided into 2, namely conventional and digital promotions. The promotion carried out by Aligo Vocal Music is conventionally by making a list of the nasyid performance packages offered. Customers can choose the most appropriate package for their event needs. Promotions carried out to prospective customers are carried out by offering nasyid performance services, both by managers and members. The rise of technology and digital content has now made Aligo Vocal Music accelerate by conducting social media-based promotions. Social media-based marketing strategies have been shown to have a significant positive relationship with consumer purchase intent [21]. The digital platform has become an arena for the promotion and distribution of Aligo Vocal Music's music. Streaming platforms and aggregators control the distribution, promotion, and monetization of musical works [23]–[27]. This can be seen from the number of national nasyid groups that can be watched through digital platforms. Aligo Vocal Music has been using social media platforms since 2014 in its promotional activities. This social media is used to post group activities and the resulting content. In addition, video streaming media is also used to maximize this marketing process. The use of conventional and digital promotion functions as a strategic means to increase audience exposure, attract potential customers, and expand performance opportunities. This means-end relationship reflects Zweckrational because promotional channels are deliberately selected to support market reach and organizational continuity. Music marketing strategies have shifted to digital platforms and social media as the main means of distribution and promotion [22], [28], [29]. Currently, there are 3 social media platforms and 1 streaming media used by Aligo Vocal Music in promoting their group. In addition to the group's official social media, the social media of managers and members is also used to promote activities and content produced by Aligo Vocal Music.

3.8. Discussion

Aligo Vocal Music on its way provides a clear picture of how action theory applies in a *nasyid* group. This is not just a managerial action, but rather the application of instrumental rationality (Zweckrational) and value-based rationality (Wertrational) that are interconnected and mutually reinforcing. Value-based rationality (Wertrational) is based on the religious belief that

is rooted in the members and managers of Aligo Vocal Music that humans have an obligation to preach and convey the truth. This religious orientation is reflected in the meanings expressed by members and managers, who understand *nasyid* as a medium for fulfilling their commitment to *da'wah*. *Qur'anic* and Hadith references provide the religious context through which this commitment is understood. The media chosen to deliver *da'wah* is *nasyid*. Musical activities in *nasyid* are not only seen as aesthetic and economic practices but also devotion that has intrinsic value, in accordance with Weber's opinion that actions are carried out because they are believed to be of value to themselves, regardless of the results that will be obtained later [30].

Thus, Wertrational provides the normative orientation underlying the group's commitment to continue practicing *nasyid*, while its long-term survival cannot be explained by value commitment alone. The findings of the research on the action of value rationality are not dichotomous. Without strategic and efficient actions or actions taken by Aligo Vocal Music, the group's survival would not be realized. Value-rational and instrumentally rational actions operate in relation to one another rather than as separate processes. The commitment to *da'wah* provides the normative orientation, while group goals, routine rehearsals, reward and punishment mechanisms, structured performance management, content production, and digital promotion provide the practical means for sustaining the group. These findings indicate that Zweckrational functions as an operational mechanism through which the group's value commitments can be maintained in practice. The relationship between Wertrational and Zweckrational shows that the two forms of action do not operate independently in the sustainability of Aligo Vocal Music. Wertrational provides the normative orientation through the group's commitment to *da'wah*, while Zweckrational provides the operational means through management, rehearsals, performance organization, content production, and promotion. Their interaction enables religious values to be maintained not only as beliefs, but also to be translated into strategic practices that support the continuity of the group in changing environmental conditions.

4. Conclusion

The survival of Aligo Vocal Music for approximately 19 years demonstrates the interplay between Wertrational and Zweckrational in sustaining a *nasyid* group. Wertrational is reflected in the religious and moral commitment of members and management who understand *nasyid* as a medium of *da'wah*, while Zweckrational is manifested in the deliberate use of organizational strategies such as group management, rehearsals, performance management, content production, and promotion to maintain continuity and reach wider audiences. These findings show that the sustainability of Aligo Vocal Music cannot be explained solely by religious commitment or managerial strategy, but by the interaction between value orientation and instrumental action. Theoretically, this study extends the application of Weber's social action perspective to religious music communities by showing that value-rational and instrumentally rational actions can operate in a mutually reinforcing relationship, in which normative commitments provide direction while strategic actions provide the practical means for organizational continuity.

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