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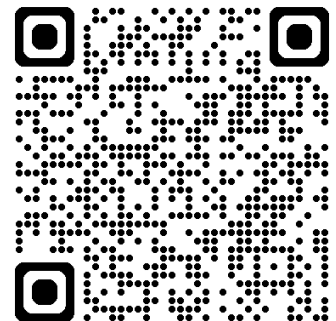
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COMPONENT OF *SAWT* IN HADEETH TEXTS: *MUSIQI AL-QURAN* IN THE ART OF TARANNUM

Wan Hilmi Wan Abdullah*¹, Wan Fakhrul Razi Wan Mohamad, Ahmad Shafiq Mat Razali² & Farah Ilyani Zakaria³

¹Research Centre for Quran dan Sunnah, Faculty of Islamic Studies, Universiti Kebangsaan Malaysia, Bangi, Selangor.

²Faculty of Islamic Civilisation Studies, Kolej Universiti Islam Antarabangsa Selangor, Bandar Seri Putra, Kajang, Selangor.

³Institut Pendidikan Guru Kampus Pendidikan Islam, Bangi, Selangor
hjmiey@ukm.edu.my *(Corresponding author)

Abstract

The art of the reciting of the Quran is the concept of the *musiqi al-Quran* or the melody of the Quran in the Quranic reciting. It is associated with vocal artistry composing of two fundamental elements: tone and rhythm. The *tarannum* style of Quranic recitation is executed with vocal artistry that is simple, natural, and without the complement of any musical instrument; yet, the melodious recitation captivates and mesmerizes the listener. The objective of this qualitative study is to examine the vocal (*sawt*) elements of *tarannum*, using texts found in Hadeeth literature as a basis of the analysis. Data was collected through the analysis of documents, while data analysis was performed through the use of the ATLAS ti 8.0 software. The study finds that in the texts of the Hadeeth, a total of sixteen components of *sawt al-Qur'an* have been discussed: *tarji'*; *qiraah layyinah'*; *husn al-sawt*; *ghaddan*; *husn al-tarannum*; *jahr*; *tazyin*; *husn al-Quran*; *husn al-qira'ah*; *huzn*; *tabaki*; *taghanni bi al-Quran*; *mizmar*; *tahsin*; *tahbir* and *talahun*. The analysis in this study further leads to an implication that the absence of the aforementioned elements, affect a reader's ability for *tadabbur* (contemplation) and *khushu'* (concentration) in their Quranic recitation.

Keywords: *tarannum*, *tahsin*, *tilawa*, *qari*, art of reciting

INTRODUCTION

The Quran was revealed through the Prophet SAW, and within it contains several elements which form the basis of the doctrine of the *i'jaz* (inimitability) of the Quran. Among these elements, is the ability for the Quran to be read with melodious tunes. During the time of the Prophet SAW, many *sahabas* used a pleasant and tuneful voice in their Quranic recitation, including the likes of Abu Musa al-Ash'ari, Mawla Salim Abi Huzayfah and Abdullah Mas'ud. This can be observed in the Hadeeth wherein the Prophet SAW and his wife, 'Aishah RA, were said to have listened to the recitation of Abu Musa al-'Ashari RA (Wan Hilmi 2018: 20)

Over time, the art of *tarannum* has undergone several changes, according to the current trends as well as the musical culture of a society (Wan Hilmi 2014: 2172-2176). Said changes are assumed according to a Qari's perception and Islamic legal reasoning (*ijtihad*), and often invite differing opinions and reactions from fellow Qaris. The vocal qualities or techniques such as *tarannama*, *taghanna*, *tahsin*, *tazyin*, *tartil*, *tahbir*, *tabaqi*, and *qira'ah layyinah*, is closely related to the component of *sawt* in the recitation of the Quran.

The combination of the aforementioned vocal techniques, result in the tune or a specific *tarannum*, which allows the listener to understand and appreciate the meaning of the recitation. In a study conducted by Kristina Nelson, the recitation of the Quran is argued to be formed by two main structures: the structure of the text and the structure of the reciter's voice and melody (Steven Caton 1986: 569-570) Thus, from this study, it can be concluded that the element of one's voice and melody contributes significantly in the deliverance of the meaning of the recitation. This can also be observed through the recitation of Shaykh Muhammad Rif'at, where the variations of voice in his recitation, result in the translation of the verses (Wan Hilmi 2014:2172-2176).

Moreover, according to Wan Fakhru Razi (2008:54), a Qari's talent is also recognized based on their ability to convey the meaning of the verses, through the variety of vocal techniques used in their *tarannum*. The process of combining vocal techniques to form the component of *sawt*, is known as '*musiqi al-Quran*', which translates to 'the music of the Quran'. This is similar to the term '*musiqi al-Azan*', which refers to *muazzins* performing the Azan in a unique, melodious style (Wan Hilmi Wan Abdullah & Ahmad Shafiq Mat Razali 2015:100-107). According to Ali Abdullah (2013:1), the Quran possesses its own melody, known as *al-tanghim al-darami* (melody). Kristian Nelson (2001:173) argues that the varying melodies in Quranic recitations can be referred to as 'the Art of Reciting the Quran', while Shaykh Fathi Hasan Maliji (2007) opines that the melodies of Quranic recitation is unique and synonymous with '*musiqi al-Quran*'.

In *tarannum*, there are elements of *al-nabr* (emphasis) and *al-tanghim* (intonation), which intensifies the overall effect of the melody of a reading. Ibrahim Anis (1971:98) explains that the readings of Qaris contain elements of *al-nabr*, which is the emphasis of certain words and letters found in the Quran. Whereas the term *al-nagham*, according to Ibn Manzur (1981:4490) is used to depict a melodious reading of a Qari.

With respect to the categories or types of melodious recitation, Malaysia is generally well accustomed to the art of *tarannum*. In Indonesia, *al-nagham* is more often used, whereas in Egypt, the customary technique of Quranic recitation is *mujawwad* (Kristina Nelson 1982:41-47). Nevertheless, *tarannum*, denotes a melodic mode of Quranic recitation, which contains the component of *sawt*. The discussion found in various kitabs regarding *Sawt al-Quran*, explores diverse factors including types of voices, levels of voices, characteristics of voices, categories of voices, and functions of voices (2019:122-133). Therefore, this article intends to examine the components of *sawt*, that are found in the texts of Hadeeth literature, which will, consequently, form the mechanism of the concept of *sawt al-Quran* in *tarannum* recitation.

Methodology

This study is of a qualitative nature. The collection of data is completed through the analysis of particular documents containing texts of Hadeeths that form the basis of this study. The analysis of data is performed through the use of Atlas ti 8.0 software.

Basis of Chosen Hadeeths as an Analysis Unit

There are many Hadeeths that discuss the elements of voice in Quranic recitation. Said Hadeeths can be found in many kitabs, including the likes of *Kitab Sahih*, *Kitab Sunan* and *Kitab Jami*'. In the context of the status of a Hadeeth, this study considers not only those that are defined as *sahih* (authentic), but also those that are *daif* (weak), but have *shawahid* and *mutaba'ah* from other Hadeeths.

1. Hadeeth One

This Hadeeth is in relation to *al-tazyin* (enhancement), and is narrated by Imam al-Nasa'i, Ibn Majah, al-Darimi, Ahmad and Abu Dawud, as follows:

Meaning: Beautify (*tazyin*) the Quran with your voices.

(al-Nasa'i, No. 1006, Ibn Majah, No. 1332, al-Darimi, No. 3364, Ahmad, No. 17960, 17955, 17763, 17784, Abu Dawud, No. 1256).

2. Hadeeth Two

The Hadeeth relating to *tahsin*, and narrated by al-Darimi, Ibn Majah and al-Hakim is:

Meaning: Beautify (*tahsin*) the Quran with your voices for indeed the nice voices increase the beauty of the Quran.

(al-Darimi, No. 3501, Ibn Majah, No. 1342, al-Hakim, No. 2125).

3. Hadeeth Three

The Hadeeth regarding *qira'ah layyinah* and *tarji*', reported by al-Bukhari, is as follows:

رَأَيْتُ النَّبِيَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَقْرَأُ وَهُوَ عَلَى نَاقَتِهِ أَوْ جَمَلِهِ، وَهِيَ تَسْبِيْرُ بِهِ، وَهُوَ يَقْرَأُ سُورَةَ الْفَتْحِ أَوْ مِنْ سُورَةِ الْفَتْحِ قِرَاءَةً لَيْسَ يَقْرَأُ وَهُوَ يُرْجَعُ.

Meaning: I saw the Prophet SAW reciting the Qur'an while he was riding on his she-camel or camel, and it was moving, carrying him. He was reciting Surat Fath, or part of Surat Fath very softly (*qira'ah layyinah*) and in a reverberating (*tarji'*) manner. (al-Bukhari, No. 4659).

4. Hadeeth Four

The Hadeeth pertaining to *husn al-sawt* and *husn al-Qira'ah*, is narrated by al-Bukhari, as follows:

عن البراء رَضِيَ اللهُ عَنْهُ، قَالَ: سَمِعْتُ النَّبِيَّ صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ يَقْرَأُ: وَالَّتَيْنِ وَالزَّيْتُونَ فِي الْعِشَاءِ، وَمَا سَمِعْتُ أَحَدًا أَحْسَنَ صَوْتًا مِنْهُ أَوْ قِرَاءَةً.

Meaning: Al-Bara' RA stated: I heard the Prophet SAW reciting Surah al-Tin wa al-Zaytun (Chapter 95) during the 'Isha' prayer. I have never heard anyone reciting it in a more beautiful voice than his. (al-Bukhari, No. 727)

5. Hadeeth Five

The Hadeeth which discusses *ghaddan* is narrated by Imam Ahmad in *Sunan Imam Ahmad*:

من أحب أن يقرأ القرآن غصًا كما أنزل ، فليقرأه على قراءة ابن أم عبد

Meaning: Whoever likes to read the Quran in an earnest manner (*ghaddan*) just as it was revealed, they should listen to the recitation of Umm 'Abd. (Ahmad, No. 17729).

6. Hadeeth Six

The Hadeeth concerning *husn al-tarannum* and *jahr*, narrated by al-Bukhari and Muslim is:

ما أذن الله لشيء ما أذن لنيي حُسن الترنم بالقرآن يجهرُ به

Meaning: Allah never listens to (permits) anything as He listens to (permits) the Prophet SAW reciting Qur'an in a pleasant sweet sounding voice (*tarannum*). (al-Bukhari, No. 7554, Muslim, No. 792).

7. Hadeeth Seven

The Hadeeth considering *al-jahir*, is narrated by Imam al-Tarmizi, al-Nasa'i, Abu Dawud and Imam Ahmad. The Messenger of Allah SAW said:

الجَاهِرُ بِالْقُرْآنِ كَالجَاهِرِ بِالصَّدَقَةِ وَالْمَسْرُ بِالْقُرْآنِ كَالْمَسْرِ بِالصَّدَقَةِ

Meaning: The one who recites the Qur'an aloud (*al-jahir*) is like the one who gives charity publicly, and the one who recites the Qur'an quietly is like the one who gives charity secretly. (al-Tarmizi, No. 2843, al-Nasa'i, No. 2514, Abu Dawud, No. 1136, Ahmad, No. 16728)

8. Hadeeth Eight

Collected by Imam Ahmad, al-Nasa'i, Abu Dawud, al-Darimi and Ibn Majah the Hadeeth regarding *tazyin* is as follows:

زَيَّنُوا الْقُرْآنَ بِأَصْوَاتِكُمْ

Meaning: Beautify the Quran with your voices. (Ahmad, No. 17960, 17763, 17784 Chapter Hadith al-Bara' bin 'Azib RA, al-Nasa'i, No. 1005, Chapter interprets the Quran with soundness of voice, Abu Dawud, No. 1256 Chapter circumcision read the Quran with *tartil*, al-Darimi, No. 3364 Chapter beautifies the Quran, Ibn Majah, No. 1332 Chapter improve voice when reciting the Quran).

9. Hadeeth Nine

The Hadeeth in relation to *husn al-sawt*, is narrated by Ibn Majah and Imam Ahmad, as follows:

لَلَّهِ أَشَدُّ أَدْنًا لِلرَّجُلِ الْحَسَنِ الصَّوْتِ بِالْقُرْآنِ مِنْ صَاحِبِ الْقَيْنَةِ إِلَى قَيْنَتِهِ

Meaning: Allah listens more attentively to a man with a beautiful voice who recites Qur'an out loud than the master of a singing slave listens to his slave.

(Ibn Majah, No. 1330 Chapter beautify your voice while reading the Quran, Ahmad. No. 22831, Chapter hadeeth Fadhalah bin 'Ubaid al-Ansari RA)

10. Hadeeth Ten

The Hadeeth regarding *tazyin* and *husn al-sawt*, narrated by al-Darimi, Ibn Majah and al-Hakim is as follows:

زَيَّنُوا الْقُرْآنَ بِأَصْوَاتِكُمْ ؛ فَإِنَّ الصَّوْتِ الْحَسَنَ يَزِيدُ الْقُرْآنَ حَسَنًا

Meaning: Beautify the Quran with your voices for indeed the nice voices increases the beauty of the Quran.

(al-Darimi, No. 3365, Ibn Majah, No. 1342, al-Hakim, No. 2125).

11. Hadeeth Eleven

The Hadeeth concerning *husn al-sawt*, narrated by Ibn Majah is:

قَدِمَ عَلَيْنَا سَعْدُ بْنُ أَبِي وَقَّاصٍ وَقَدْ كُفَّ بَصَرُهُ فَأَتَيْتُهُ مُسَلِّمًا ، فَتَسَبَّيْتُ ، فَانْتَسَبْتُ ، فَقَالَ : مَرْحَبًا يَا ابْنَ أَخِي بَلَّغْنِي أَنَّكَ حَسَنُ الصَّوْتِ بِالْقُرْآنِ سَمِعْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَقُولُ : إِنَّ هَذَا الْقُرْآنَ نَزَلَ بِحُزْنٍ فَإِذَا قَرَأْتُمُوهُ فَايْكُوا فَإِنْ لَمْ تَبْكُوا فَتَبَاكُوا وَتَعَنَّوْا بِهِ فَمَنْ لَمْ يَتَعَنَّ بِهٍ فَلَيْسَ مِنَّا .

Meaning: Sa'ad bin Abu Waqas came to us when he had become blind. I greeted him with Salam and he said: 'Who are you?' So I told him, and he said: 'Welcome, O son of my brother. I have heard that you recite Quran in a beautiful voice. I heard the Messenger of Allah (saw) say: "This Quran was revealed with sorrow, so when you recite it, then weep. If you cannot weep then pretend to weep, and make your voice melodious in reciting it. Whoever does not make his voice melodious, he is not one of us."

(Ibn Majah. No. 1327, Chapters improve voice when reading the Quran)

12. Hadeeth Twelve

The Hadeeth regarding *taghanni* and *buka'*, narrated by al-Zahabi, is:

تَعَنَّوْا بِالْقُرْآنِ ، لَيْسَ مِنَّا مَنْ لَمْ يَتَعَنَّ بِالْقُرْآنِ ، وَابْكُوا فَإِنْ لَمْ تَقْدِرُوا عَلَى الْبُكَاءِ فَتَبَاكُوا

Meaning: Make your voice melodious (*taghanni*) in reciting the Quran. Whoever does not make his voice melodious, he is not one of us. And weep. If you cannot weep then pretend to weep.

(al-Zahabi, kitab *Siyar A'lam al-Nubala'*, page 11/505, *syarh* number 126825, hadeeth status, *gharib*)

13. Hadeeth Thirteen

The Hadeeth in relation to *jahr* and *taghanni*, narrated by al-Bukhari, is as follows:

لَيْسَ مِنَّا مَنْ لَمْ يَتَعَنَّ بِالْقُرْآنِ ، وَزَادَ غَيْرُهُ : يَجْهَرُ بِهِ

Meaning: It is not among us those who do not make their voice melodious (*taghanni*) when reciting the Quran. While others added: and to read it aloud (*jahr*).

(Bukhari. No. 6973, chapter Allah SWT says, and keep your word secret or give birth, for He is full of knowledge).

14. Hadeeth Fourteen

The Hadeeth mentioning *mizmar* and *talahun*, narrated by Ibn Hibban, is:

حَدَّثَنَا أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ سَمِعَ قِرَاءَةَ أَبِي مُوسَى الْأَشْعَرِيِّ فَقَالَ : (قَدْ أُوتِيَ هَذَا مِنْ مَزَامِيرِ آلِ دَاوُدَ)
 قَالَ أَبُو سَلَمَةَ : وَكَانَ عُمَرُ بْنُ الْخَطَّابِ رَضِيَ اللَّهُ عَنْهُ يَقُولُ لِأَبِي مُوسَى . وَهُوَ جَالِسٌ فِي الْمَجْلِسِ : يَا
 أَبَا مُوسَى ذَكَّرْنَا رَبَّنَا فَيَقْرَأُ عِنْدَهُ أَبُو مُوسَى وَهُوَ جَالِسٌ فِي الْمَجْلِسِ وَيَتَلَاخُنُ

Meaning: Rasulullah SAW heard the recitation of Abu Musa al-Ash'ari and he said: Indeed, he is gifted with the *mizmar* (flute) of Nabi Dawud AS. Abu Salamah stated: 'Umar said to Abi Musa al-Ash'ari, while they were seated at a gathering (*majlis*): Oh Abi Musa! Remind us of our Lord. So Abi Musa recited, while he was seated by 'Umar, in a gathering, and he (Abi Musa) recited the Quran with a melody (*talahun*).'

(Ibn Hibban, *Sahih Ibn Hibban*, page 7196).

15. Hadeeth Fifteen

The Hadeeth regarding *tahbir*, narrated by Ibn Hajar al-Usqalani, is as follows:

أَنَّ أَبَا مُوسَى قَامَ لَيْلَةً يَصَلِّي فَسَمِعَ عَ أَزْوَاجِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ صَوْتَهُ وَكَانَ حَلَوُ الصَّوْتِ فَقَمَنْ يَسْتَمَعْنَ ، فَلَمَّا أَصْبَحَ
 قِيلَ لَهُ ، فَقَالَ : لَوْ عَلِمْتُ لِحَبْرَتِهِ لَهَنَّ تَحْبِيرًا

Meaning: Abu Musa was performing the night prayer, while the wife of the Prophet SAW was listening to his recitation. Abu Musa possessed a melodious voice which attracted the Prophet's wife to listen. When Abu Musa was informed of this, he said: Had I known she was listening, I would have improved further (*tahbir*) my reading. (Ibn Hajar al-'Usqalani, Page 8/710).

Analysis

There are many sources in the Hadeeth literature concerning the element of *sawt* in the recitation of the Quran. This study considers only the Hadeeths which are deemed as *sahih*, and those that are *da'if*, but with *syawahid* and *mutab'ah* found in other narrations. The Hadeeth examined by al-Bukhari in his kitab, *Sahih al-Bukhari*, wherein *tarji'* and *qira'ah layyinah* are mentioned, is as follows:

"I saw the Prophet SAW reciting the Qur'an while he was riding on his she-camel or camel, and it was moving, carrying him. He was reciting Surat Fath, or part of Surat Fath very softly (*qira'ah layyinah*) and in a reverberating (*tarji'*) way." (al-Bukhari, No. 4659).

The following is a Hadeeth regarding *husn al-sawt*, published by al-Bukhari, in his kitab, *Sahih al-Bukhari*:

"Al-Bara' RA stated: I heard the Prophet SAW reciting Surah al-Tin Wa al-Zaytun (Chapter 95) during the 'Isha' prayer. I have never heard anyone reciting it in a more beautiful voice than his." (al-Bukhari, No. 727).

Whereas the Hadeeth published by Imam Ahmad, comments on the concept of *ghaddan*:

"Whoever likes to read the Quran in an earnest manner (*ghaddan*) just as it was revealed, they should listen to the recitation of Umm 'Abd.'" (Ahmad, No. 17729).

In a narration of al-Bukhari and Muslim, *husn al-tarannum* was also explained, as follows:

"Allah never listens to (or permits) anything as He listens to (permits) the Prophet SAW reciting Qur'an in a pleasant sweet-sounding voice (*tarannum*)."

In the kitab Sunan al-Tarmizi, al-Nasa'i, Abu Dawud and Imam Ahmad, a Hadeeth concerning the reading of the Quran aloud (*jahr*) was narrated:

“The one who recites the Qur’an aloud is like the one who gives charity publicly, and the one who recites the Qur’an quietly is like the one who gives charity secretly.” (al-Tarmizi, No. 2843, al-Nasa’i, No. 2514, Abu Dawud, No. 1136, Ahmad, No. 16728).

In a narration by Imam Ahmad, al-Darimi, al-Nasa’i, Ibn Majah, Ahmad and Abu Dawud *tayzin* was discussed:

“Beautify the Quran with your voices.” (al-Nasa’i, No. 1006, Ibn Majah, No. 1332, al-Darimi, No. 3364, Ahmad, No. 17960, 17955, 17763, 17784, Abu Dawud, No. 1256).

Regarding *husn al-sawt*, the Hadeeth narrated by Ibn Majah dan Imam Ahmad states:

“Allah listens more attentively to a man with a beautiful voice who recites Qur’an out loud, than the master of a singing slave listens to his slave.” (Ibn Majah. No. 1330, Ahmad. No. 22831).

The Hadeeth reported by al-Darimi in *Sunan al-Darimi*, Ibn Majah in *Sunan Ibn Majah* and al-Hakim in the *al-Mustadrak* is in relation to *husn al-Quran*:

“Beautify the Quran with your voices for indeed the nice voices increase the beauty of the Quran (*husn al-Quran*).” (al-Darimi, No. 3365, Ibn Majah, No. 1342, al-Hakim, No. 2125).

The Hadeeth regarding *huzn*, *taghanni* and *tabaki*, reported by Ibn Majah in his *Sunan Ibn Majah*, is:

“Sa’ad bin Abu Waqas came to us when he had become blind. I greeted him with Salam and he said: ‘Who are you?’ So I told him, and he said: ‘Welcome, O son of my brother. I have heard that you recite Quran in a beautiful voice. I heard the Messenger of Allah (saw) say: “This Quran was revealed with sorrow (*huzn*), so when you recite it, then weep (*tabakaw*). If you cannot weep then pretend to weep, and make your voice melodious (*taghanni*) in reciting it. Whoever does not make his voice melodious, he is not one of us.” (Ibn Majah, No. 1327).

In another Hadeeth regarding *taghanni bi al-Quran* and *tabaki*, al-Zahabi narrates in *Siyar A’lam al-Nubala’*:

“Make your voice melodious (*taghanni*) in reciting the Quran. Whoever does not make his voice melodious, he is not one of us. And weep (*tabakaw*). If you cannot weep then pretend to weep.” (al-Zahabi, kitab *Siyar A’lam al-Nubala’*, Page 11/505, *Syarh* Number 126825, hadeeth status, *gharib*)

In the *kitab sahih al-Bukhari*, a Hadeeth pertaining to *taghanni* and *jahr* can be found:

“It is not among us those who do not make their voice melodious (*taghanni*) when reciting the Quran. While others added: and to read it aloud (*jahr*).” (Bukhari No. 6973)

The Hadeeth reported by Ibn Hibban, in his book *Sahih Ibn Hibban*, regarding *mizmar* and *talahun*:

“Rasulullah SAW heard the recitation of Abu Musa al-Ash’ari and he said: Indeed, he is gifted with the *mizmar* (flute) of Nabi Dawud AS. Abu Salamah stated: ‘Umar said to Abi Musa al-Ash’ari, while they were seated at a gathering (*majlis*): Oh Abi Musa! Remind us of our Lord. So, Abi Musa recited, while he was seated by ‘Umar, in a gathering, and he (Abi Musa) recited the Quran with a melody (*talahun*).” (Ibn Hibban, *Sahih Ibn Hibban*, page 7196).

Reported by Ibn Hajar al-‘Usqalani, in kitab *Fath al-Bari li Ibn Hajar*, the Hadeeth concerning *tahbir*, states:

“Abu Musa was performing the night prayer, while the wife of the Prophet SAW was listening to his recitation. Abu Musa possessed a melodious voice which attracted the Prophet’s wife to listen. When Abu Musa was informed of this, he said: Had i known she was listening, I would have improved further (*tahbir*) my reading.” (Ibn Hajar al-‘Usqalani, page 8/710).

This study finds in the texts of Hadeeths, a total of sixteen vocal techniques, which consequently, forms the component of *sawt al-Quran: tarji’*, *qira’ah layyinah*, *husn al-sawt*, *ghaddhan*, *husn al-tarannum*, *jahr*, *tayzin*, *husn al-qira’ah*, *husn al-Quran*, *huzn*, *tabaki*, *taghanni bi al-Quran*, *mizmar*, *tahsin*, *tahbir* and *talahun*.

The sixteen vocal techniques are depicted below, in Figure 1.

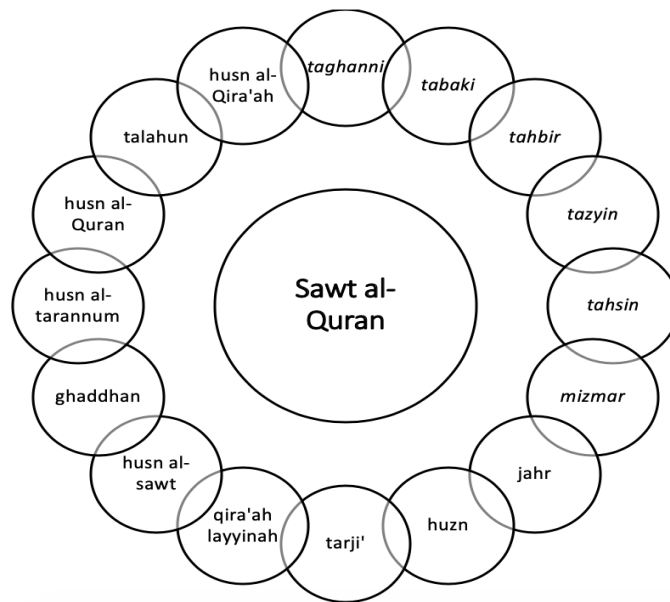


Figure 1: Elements of Sawt al-Quran

Definitions of the Elements of *Sawt al-Quran*

The sixteen elements of *Sawt al-Quran*, found in Hadeeths, are defined in Table 1, below.

1. <i>Taghanni</i>	To recite with a melody
2. <i>Tabaki</i>	To cry
3. <i>Tahbir</i>	To improve (to recite better)
4. <i>Tazyin</i>	To adorn/embellish
5. <i>Tahsin</i>	To improve/to make better
6. <i>Mizmar</i>	Flute (figurative speech to denote melodiousness)
7. <i>Jahr</i>	Aloud
8. <i>Huzn</i>	Sorrow
9. <i>Tarji'</i>	Reverberations or trilling in one's voice
10. <i>Qira'ah Layyinah</i>	Soft/soothing recitation
11. <i>Husn al-Sawt</i>	To make better one's voice
12. <i>Ghaddan</i>	Softness/subtlety
13. <i>Husn al-Tarannum</i>	To recite with a rhythm
14. <i>Husn al-Quran</i>	To make better, the Quran (recitation)

15. <i>Talahun</i>	To read with melody
16. <i>Husn al-Qira'ah</i>	To make better one's recitation

Table 1: Definitions of the elements of *Sawt al-Quran*

CONCLUSION

In the methodical examination of the Prophet's Hadeeths, this study concludes that the component of *sawt al-Quran* comprises of sixteen elements: *tarji'*, *qira'ah layyinah*, *husn al-sawt*, *ghaddan*, *husn al-tarannum*, *jahr*, *tazyin*, *husn al-qira'ah*, *husn al-Quran*, *huzn*, *tabaki*, *taghanni bi al-Quran*, *mizmar*, *tahsin* and *tahbir*. Said elements denote the vocal artistry in the component of *sawt* (voice), which form the basis of the *tarannum* mode of Quranic recitation. The implication of this study is that the absence of the sixteen elements in a recitation, may affect one's ability to contemplate (*tadabbur*) the Quran recitation.

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