

DEVELOPMENT OF THE NAGHAM QUR'AN

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ABSTRACT

Al-Qur'an was revealed by Allah SWT in Arabic, which has a very beautiful language structure. To understand the meaning contained therein, the Qur'an must be read well and correctly. Reading the Qur'an well and correctly is inseparable from the reading rules contained in the science of *tajweed*. In addition, the Prophet also recommended reading the Qur'an with a good and beautiful voice. Because one of the elements of the perfection of the Qur'an is reading it well and beautifully. In the current context, reading the Qur'an in a good and beautiful way can also be termed *naghham* Qur'an or known as the art of reading the Qur'an. But in this case, the term is not fully applied by Qur'an readers. This causes some Qur'anic readers to ignore the rules of Qur'anic recitation. Referring to these problems, *naghham* Qur'an and the history of its development presumably require a special study, with the focus of the study being on the meaning of *naghham* and the history of its development. The method used in explaining this study is a qualitative method with an analytical, descriptive approach. Based on the focus of the study, the term *naghham* has the same meaning as *talhin* and *tarannum*, namely, reading the Qur'an with a beautiful voice while still applying the rules of *tajweed*. Reading the Qur'an with *naghham* began with the Prophet Muhammad and has been carried on by his companions and subsequent generations.

Keywords: *Naghham, Qur'an, Development*

ABSTRAK

Al-Qur'an diturunkan oleh Allah SWT dalam bahasa Arab mempunyai susunan Bahasa yang sangat indah. Untuk memahami makna yang terkandung didalamnya, Al-Qur'an harus dibaca dengan bagus dan benar. Membaca Al-Qur'an dengan bagus dan benar tidak terlepas dari kaidah-kaidah bacaan yang terdapat dalam ilmu tajwid. Selain itu, Rasulullah juga menganjurkan untuk membaca Al-Qur'an dengan suara yang bagus dan indah. Karena diantara unsur kesempurnaan Al-Qur'an adalah membacanya dengan bagus dan indah. Dalam konteks kekinian membaca Al-Qur'an dengan bagus dan indah dapat juga diistilahkan dengan *Naghham* Al-Qur'an atau dikenal dengan seni baca Al-Qur'an. Namun dalam hal ini, istilah tersebut tidak sepenuhnya diterapkan oleh pembaca Al-Qur'an. Hal ini menyebabkan sebagian pembaca Al-Qur'an mengenyampingkan kaidah-kaidah bacaan Al-Qur'an. Merujuk pada permasalahan tersebut, *Naghham* Al-Qur'an dan sejarah perkembangannya, kiranya membutuhkan suatu kajian khusus, dengan fokus kajian, bagaimana makna *Naghham* dan sejarah perkembangannya. Adapun metode yang digunakan dalam menjelaskan kajian ini adalah metode kualitatif dengan pendekatan diskriptif analitis. Berdasarkan fokus kajian tersebut, istilah *naghham* mempunyai makna yang sama dengan *talhin* dan *tarannum*, yaitu membaca Al-Qur'an dengan mengalunkan suara dengan indah dengan tetap menerapkan kaidah-kaidah tajwid. Membaca Al-Qur'an dengan *Naghham* ini telah berkembang semenjak Rasulullah SAW dan kemudian dilanjutkan oleh para sahabat dan generasi-generasi selanjutnya.

Kata Kunci: *Naghham, Al-Qur'an, Perkembangan*

A. Introduction

Al-Qur'an is the word of Allah SWT, which was revealed to the Prophet Muhammad SAW through the angel Gabriel to be conveyed to his people. Its authenticity cannot be matched by anyone, even though it was revealed gradually. In addition, the Qur'an revealed by Allah SWT in Arabic has a very high language structure and beauty of speech, so that no one can match it. This is stated in Allah's word, verse 23 of Surah Al-Baqarah:

وَإِنْ كُنْتُمْ فِي رَيْبٍ مِّمَّا نَزَّلْنَا عَلَىٰ عَبْدِنَا فَأْتُوا بِسُورَةٍ مِّثْلِهِ وَادْعُوا شُهَدَاءَكُمْ مِنْ دُونِ اللَّهِ إِنْ كُنْتُمْ صَادِقِينَ

And if you are in doubt about what We have sent down upon Our Servant (Muhammad), then produce a surah the like thereof and call upon your witnesses other than Allah, if you should be truthful.

Based on this, the Qur'an is a miracle that really comes from Allah, no one can make it similar to it. In fact, reading it is also different from other books. Reading the Qur'an has its own value, which can be an act of worship. One letter read will provide ten benefits. Therefore, to read the Qur'an correctly, of course, has its own rules in order to avoid various mistakes. The foundation is as stated in Surah Al-Muzammil verse 4:

أَوْزِدْ عَلَيْهِ وَرَتِّلِ الْقُرْآنَ تَرْتِيلًا

Or add to it, and recite the Qur'an with measured recitation.

In this case, the meaning of *tartil* in the verse, as explained by Ali ibn Abi Thalib, is (الترتيل هو تجويد الحروف ومعرفة الوقوف) (*tartil* is to smooth the letters and know where they stop). In this regard, a hadith narrated by Imam Al-Bukhari is:

سئل أنس كيف كانت قراءة النبي صلى الله عليه وسلم فقال كانت مدا ثم قرأ بسم الله الرحمن الرحيم يمد بسم الله ويمد بالرحمن ويمد بالرحيم

Anas bin Malik when asked how the Prophet's recitation, then he replied that the Prophet's recitation was with a long length, then he recited 'bismillahi arrahmani arrahim' by extending the bismillah, extending arrahman and also extending arrahim.¹

Thus, reading the Qur'an in *nagham* is one of the elements in the perfection of the Qur'an. Reading the Qur'an in *nagham* (the art of reading the Qur'an) cannot be separated from the rules of *tajweed*. When the rules of *tajweed* are applied to reading the Qur'an, *nagham*, or the art of reading the Qur'an, appears separately. This means that the *tajweed* rules do not only regulate the *makharijul* or *shifatul huruf*; there are many reading laws that must be applied in reading the Qur'an. Applying the law of the dead *nun*, or *tanwin*, or the law of the dead *mim*, or *ahkamul mad*, or *idgham*, and so on, greatly affects the reading of the Qur'an. These rules will shape the voice of the reader of the Qur'an in reciting it, which causes the style or art itself to appear.

¹ Ibnu Hajar Al-Asqalani, *Fath Al-Bari Bisyarhi Shahih Al-Bukhari* (Jakarta: Pustaka Imam Asy-Syafi, 2017), p. 91.

One effort in preserving the Qur'an and making the Qur'an truly live in the hearts of every Muslim is the art of reciting the Qur'an. In this case, reciting the Qur'an means taking into account not only the voice and song, but also the rules of *tajweed* and *adab*, which are very important and must be kept. If the *tajweed* rules are wrong, such as in the pronunciation of letters (*makharijul huruf*), the sound will be different. When the sound is different, it will automatically affect the expected meaning.²

However, the rules mentioned above are not fully applied by the readers of the Qur'an. This results in errors in reading the Qur'an, both in terms of the application of *tajweed* rules and in terms of the rhythm, or *nagham*, used by the *Qari*.

With reference to the description above, the *nagham* al-Qur'an (the art of reciting the Qur'an) requires an in-depth study. In this case, the author wants to examine how the meaning of *nagham* and the history of its development. The method used in explaining this study is a qualitative method with an analytical descriptive approach.

B. Development of the *Nagham* Qur'an

1. Definition of *Nagham* Qur'an.

The word of *nagham* (النغم) is a mufrad form, the plural of which is أنغام, the plural of this plural form is أناغيم. The word of *nagham*, which means song (symphony), is in the context of music. Hence, in the world of music, we hear the term *anghaamul muusiq* (أنغام الموسيقي) which means musical songs/musical symphony/musical notation, both numerical notation and block notation.

As for the word *naghamah* (النغمة) *muannast* form of *nagham*, its *jama'is annaghmaatu* (النغمات) which means song (tone, melody) in the context of *husnushawthi bil qira'ah* means beautifying the voice in reading the Qur'an.³ The word *nagham* is also defined by the sound of sentences and the beauty of the voice when reading.⁴ According to linguists, the word *nagham* means to violently vibrate the joints, which causes the heart to touch.⁵ If *nagham* is likened to a process, beauty is the result. Meanwhile, the object is the Qur'an. *Nagham* can also be referred to as a song or melody,⁶ which is characterized as a single, beautiful vocal voice unaccompanied by musical instruments, not bound by block notes, and only used to beautify the recitation of the Qur'an. *Nagham* is different from music, which in the Islamic cultural tradition of Isma'il R. al-Fariqi is called *handasah al-shaut* (sound technique).⁷

The term *nagham* is then coupled with the word Al-Qur'an so that it becomes *nagham* al-Qur'an (نغم القرآن) which means to sing the Qur'an. The term is also referred to as تحسين الصوت in reading the Qur'an, which is to improve the voice in reciting the Qur'an. The term *nagham* is only used for the recitation of the Qur'an. In Indonesia, the term is known as the art of reading the Qur'an.

² Taufiq Adnan Amal, *Rekonstruksi Sejarah Al-Qur'an* (Yogyakarta: FKBA, 2001), p. 96.

³ Louis Ma'luf, *Al-Munjid Fi Lughah Wal 'Alam* (Beirut: Dar al-Masyriq, 1960), p. 822.

⁴ Abi Husaini Ahmad Faris, *Mu'jam Maqayis Al-Lughah* (Cairo: Dar al-Fikr), p. 452.

⁵ Ibn Manzur, *Lisan Al-'Arab* (Cairo: Dar al-Maarif, 1989), p. 4490.

⁶ Kristina Nelson, *The Art of Reciting the Qur'an* (Bandung: Mizan, 2001), p. 64.

⁷ Kristina Nelson, 'Reciter and Listener: Some Factors Shaping the Mujawwad Style of Qur'anic Reciting', *Ethnomusicology*, 26.1 (1982), p. 491 <<https://doi.org/10.2307/851400>>.

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The word *nagham* has the same meaning as the words *talhin* (تلحين) or *lahn* (لحن) and *tarannum* (ترنم) or *tarnim* (ترنيم) which in Arabic are called *muradif* or synonymous with *lafaz*. These terms are both used to describe vocal sounds that have a beautiful artistic tone and are both used to describe the art of reciting the Qur'an.⁸ Thus, *taghanni* in reciting the Qur'an is singing in reciting the Qur'an, which is also called the art of reciting the Qur'an.⁹

In connection with this, experts in *dzawil Ashwat* (having a beautiful voice) such as Abdullah al-Shu'udi, Azra'i Abd Rauf and Mukhtar Luthfa al-Anshary emphasized the meaning of these terms, namely:¹⁰

- *Nagham* is a single, beautiful vocal sound that is unaccompanied by musical instruments and is specifically used for *tazyin al-Shaut bi tilawah Al-Qur'an* (تزيين الصوت بتلاوة القرآن).
- *Talhin* (تلحين)

The word *talhin* (تلحين) or *al-lahn* comes from the word *الحن* which is the sound that is heard. The plural of *الحن* or *اللون* is to sing the recitation or raise the recitation,¹¹ as Sajaqli's opinion quoted by Labib Sa'id in the book *At-Taganni bi Al-Qur'an*, the word *luhn* has a meaning that is:¹²

- *Al-Khata' fi Al-Qur'an* is a misinterpretation of the Qur'an. This term is widely used in MTQ in Indonesia as *Lahn Jali*, which is a major error that can change the meaning. While *lahn khafi* is a minor error found in the laws of letters.
- *At-Taganni bi Al-Qur'an*, which is a good, melodious voice that is pleasant, entertaining, and able to thrill the heart.

In addition, the word *talhin* is also called the beautiful vocal sound of the Qur'an and the single 'Arabiyy Qur'an. However, some are related to the block notes so that it is also used for other things than the Qur'an, such as *qasyidah*, *nasyid*, and others.

a. *Tarannum* (ترنم)

According to Ahmad Al-Faris, in *Mu'jam Muqayis Al-Luqah*, *tarannum* means to sing the voice. (رئم) الرء والنون والميم أصيل صحيح في الأصوات, يقال ترنم, إذا رجع صوته. the letters (*ra*, *nun* and *mim*) are the original root of the word *tarannum*. The word is used to indicate the meaning of vocalizing and vocalizing.¹³ In addition, *tarannum* also means the beautiful vocal sounds of the Qur'an. However, some of these sounds are also used by musical instruments so they are mostly related to block notes. Thus, *tarannum* also means to sing *Qasyidah* using musical instruments. This is where the *tausyikh* for those learning the art of reciting the Qur'an grows, (ترنم القرآن) because most of the *tausyikh* are related to the notes that have been arranged.

⁸ Ahmad Syahid, *Sejarah Dan Pengantar Ilmu Nagham, Dalam Bunga Rampai Mutiara Al-Qur'an, Pembinaan Qari-Qari'ah Dan Hafizh-Hafizah* (Jakarta: Jam'iyatul Qurra' Wal Huffazh (JQH), 2006), p. 17.

⁹ Khadijatus Shalihah, *Perkembangan Seni Baca Al-Quran Dan Qiraat Tujuh Di Indonesia* (Jakarta: Pustaka Al-Husna, 1983), p. 23.

¹⁰ Syahid.

¹¹ Ibnu Mandzur, *Lisān Al-'Arab* (Beirut: Dar Shadr, 1967).

¹² Labib As-Sa'id, *At-Taganni Bi Al-Qur'an* (Cairo: al-Maktabah al-Tsaqafiyah, 1970), p. 1.

¹³ Ahmad bin Faris bin Zakariya Abu Al-Husain, *Mu'jam Muqayis Al-Luqah* (Beirut: Dar al-Fikr), p. 445.

b. *Tatrib* (تطريب)

The word *tatrib* is taken from the word *at-Tarb*, which means pleasure, joy, humming, chanting, and singing the Qur'an, so that reading mad is not in its place or adding to it.¹⁴ Ibn Manzur interprets the word *tatrib*, which comes from the word *طرب*, as expanding, lengthening, and beautifying the voice.¹⁵

Thus, the word *nagham al-Qur'an* is different from *nasyid* and *also qasyidah* as well as *luhun* (لحون) or *Alhan al-'Arab* (الحن العرب) which is the intonation of songs that usually prevails in the Arab environment.¹⁶ The term is also often used to sing the Qur'an with the term *قراءة القرآن بالالحن*.¹⁷ In addition, in a hadith narrated by Huzaifah ibn al-Yaman that the Prophet SAW said:

اقرأوا القرآن بلحون العرب واصواتها، وإياكم أهل الكتابين وأهل الفسق، فإنه سبجى بعد قوم
يرجون القرآن ترجع القاء و الرهبانبة والنوح لايجوز حناجرهم مفتونة قلوبهم وقلوب من
يعجبهم شأنهم (رواه الطبراني)

Recite the Qur'an with Arabic luhun, do not sing it like the songs of the People of the Book and the disbelievers. Verily, there will come after me a people who mix the songs of the Qur'an with songs of chants, songs of priests, and sounds of lamentation, while the Qur'an itself does not pass through their throats. Their hearts and their admirers are tempted.

Muhammad Quraisy Shihab says that knowing how to recite the Qur'an is part of what it means to be an artist. But the Qur'an is not like singing, and it doesn't make sense for it to be accompanied by musical instruments. The reader of the Qur'an cannot be equated with a singer. In reading the Qur'an, a reciter is very much bound by the rules of reading, namely *tajweed*, such as *ahkamul mad*, the law of dead *Nun*, *tanwin*, the law of dead *Mim*, and so on. In addition, Quraysh Shihab explained that there is no *saheeh* hadith that prohibits this. Although there are narrations attributed to the Prophet SAW's companions that can be interpreted as a criticism of certain ways and sounds in reading the Qur'an, among other things, a man named Ziyad An-Numairi came with some Qari, reciting the Qur'an in a loud voice while singing. Then Anas rebuked him, saying, "That is not how the companions of the Prophet read the Qur'an."¹⁸

In this regard, Imam Malik and Ahmad, two of the four famous *mazhab*, and several other scholars considered that reading the Qur'an in this way was *makruh* (disliked/should be avoided). Meanwhile, according to Imam Shafi'i and Abu Hanifah, as well as several other scholars, it is permissible to recite the Qur'an with a melodious song and voice. This is as stated in a hadith narrated by Abu Daud, namely:

¹⁴ Ahmad Warson Munawir, *Kamus Al-Munawir Arab Indonesia Terlengkap* (Surabaya: Pustaka Progresif, 1997), p. 843.

¹⁵ Mandzur.

¹⁶ Ahmad Munir and Sudarsono, *Ilmu Tajwid Dan Seni Baca Al-Qur'an* (Jakarta: Renika Cipta, 1994), p. 9.

¹⁷ Chatibul Umam, *Belajar Membaca Al-Qur'an Dengan Lagu* (Jakarta: Lembaga Bahasa dan Ilmu Al-Qur'an, 1987), p. 91.

¹⁸ M. Quraish Shihab, *Fatwa-Fatwa Seputar Wawasan Agama* (Bandung: Mizan, 1999), p. 172.

زينوا القرآن بأصواتكم فان الصوت الحسن يزيد القرآن حسن¹⁹

Decorate the Qur'an with your voice, for a melodious voice makes the recitation of the Qur'an more beautiful.

It is also stated that ليس منا من لم يتغنّى بالقرآن²⁰ (there is no one among us who does not recite the Qur'an). This is in the sense that he does not beautify his voice when reciting the Qur'an.²¹

2. History and Development of the Nagham al-Qur'an.

Al-Qur'an is a holy book that was revealed to the Prophet Muhammad SAW through the angel Gabriel to be conveyed to mankind as guidance. Its authenticity is extraordinary; it cannot be matched by anyone, even if it gathers a number of experts. This is as mentioned above: "No one can make the equivalent of the Qur'an, even if only one verse."

The word *nagham* is etymologically related to the word *ghina*, which means song or rhythm. In Arabic terminology, *nagham* is interpreted as reading the Quran with rhythm (art), with a beautiful and melodious voice, or by reciting the Quran properly and correctly without violating the rules of reading.

The existence of *nagham* science is more than just a fulfillment of Allah's words in Surah Al Muzzammil verse 4:

أَوْزِدْ عَلَيْهِ وَرَتِّلِ الْقُرْآنَ تَرْتِيلًا

Or add to it, and recite the Qur'an with measured recitation.

However, it is an inseparable part of human existence as a cultured being who has creation, taste, and *karsa*. The feeling that gives birth to art (including *nagham*) is an integral part of human life that is driven by the will power in itself. The will of taste itself arises because it is driven by spiritual *karsa* and the human mind.

Nagham is one of the many ways that people express themselves through art. In fact, this *nagham* has been growing for a long time. Ibn Manzur (w. 711 H/1311 M) states in Lisanul Arab, Juz 19, page 376, that there are two theories about the origin of the Quranic *nagham*. First, the Quranic *nagham* comes from the songs of the ancestors of the Arabs. Second, *nagham* was inspired by the singing of pagan slaves who became prisoners of war. Both theories emphasize that Quranic songs originated from the traditional Arabic repertoire (of course, smelling of the desert).²²

The nature of the desert, especially inland, encourages people to live on the move. A very tiring situation is walking under the scorching sun, through the fierce desert, and enveloped in the cold night wind. A very interesting thing when they rest is to sing songs. Such was the culture of the *Jahiliyah* in releasing their fatigue from traveling long distances. Even though they live in the interior in backwardness, they still maintain the cultural arts related to sound. The sound art tradition is a release from fatigue that requires a new

¹⁹ Abu Dawud Sulayman, *Sunan Abu Dawud*, Juz IV, (Beirut: al-Risalah al-'Alimiyah, 2009), p. 341.

²⁰ Sulayman.

²¹ Shihab.

²² Syahid.

atmosphere so that it can make the tense muscles of the nerves become more relaxed.²³ However, Islam was present in the midst of the *Jahiliyah* traditions and culture of the Arab community with the mission of improving human dignity from corrupt morals to orderly morals, from dark culture and civilization to luminous culture and civilization.²⁴

At that time, the Arab community had known civilization and inherited it from their ancestors, and they wanted to appreciate a beautiful work of art, especially literary art and poetry. This condition lasted until the time of the Prophet SAW. Once upon a time, Siti Aisyah, the Prophet's wife, told how she had two *Jariyah* (housemaids) who were able to sing *Ba'ats* songs, which were literary poems that could arouse the spirit of struggle to defend themselves in war.²⁵

The attitude of appreciating a work is good news for the Islamic mission to convey the teachings contained in the Qur'an. The Arab community was fascinated by the Qur'an recited by the Prophet SAW. The beauty of the Qur'an, both in terms of its language structure and the harmony of its sentences, and whatever is contained in it, makes the Arabs admire it as extraordinary. They listened to the recitation of the Qur'anic verses, which felt so foreign but had extraordinary appeal. Then, they carefully compared the Qur'an, poetry, and songs, and they concluded that the Qur'an is a revelation of God that is completely different from poetry and songs. The beauty of the recitation of the Qur'an was able to create a deep longing and make the Arab community increasingly abandon the teachings of their ancestors and make Islam the religion of their belief.²⁶

There are two issues in the history of Quranic song. The first issue is about the origin of the Al-Qur'an song, and the second is about the first person who transferred the song as a Qur'anic song. With this theory, it is also confirmed that Qur'anic songs should ideally have Arabic rhythms, so what Mukti Ali once offered in a scientific meeting about the indigenization of Qur'anic songs (for example, using *langgam es lilin* and *dandang gulo*) cannot be accepted. Although both theories are almost true, problems still arise. If it is true that the *nagham* Qur'an originated from Arabic art, then who was the first to convert it to a Qur'anic song? And if it is true that the Qur'anic *nagham* originated from singing, it can certainly be represented in block notes or octave scales. But this is not the case. *Nagham* Qur'an is very difficult to transfer into numerical or pitch notation. This is of course due to the fact that there are too many sound fractions in the *nagham* of the Qur'an.²⁷

According to Muhsin Alatas, block notes cannot help perfectly learn Qur'anic songs because Qur'anic songs contain very deep feelings. KH. Mukhtar Luthfi El-Anshori says that Qur'anic songs can't be written down in block notes because they come from feelings and are accompanied by violins (upgrading of the Jakarta MTQ Board of Judges, 1981).²⁸

Rasulullah SAW was a reciter who was able to echo his voice in reading the Qur'an with a beautiful and melodious voice. Once upon a time, he echoed his voice with songs and

²³ Muhsin Salim, *Ilmu Nagham Al-Qur'an (Methoda SBA Teotik)*, Cet. 3 (Jakarta: Yayasan Tadris Al-Qur'ani YATAQI, 2008), p. 10.

²⁴ Salim.

²⁵ Salim.

²⁶ Salim.

²⁷ Syahid.

²⁸ Syahid.

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rhythms that were quite mesmerizing to the people at that time. Abdullah bin Mughaffal once illustrated the voice of the Prophet SAW with the shock of the camel that the Prophet SAW rode when the Prophet SAW chanted Surah Al Fath.

Among the companions there were also famous Qari, including those who were very dear to the Prophet SAW, namely Abdullah bin Mas'ud and Abu Musa Al-Asy'ari. This is as said by the Prophet SAW:

عن عبد الله بن مسعود قال: قال لى النبي صلى الله عليه وسلم: اقرأ على يا رسول الله اقرأ عليك وعليك انزل قال: نعم فقرأت سورة النساء حتى اتيت الى هذه الاية فكيف اذا جئنا من كل بشهيد وجئنا بك على هؤلاء شهيدا, قال: حسبك الا ن فالتفت اليه فاذا عيناه

Abdullah bin Mas'ud said, "The Messenger of Allah SAW said, "Read the Qur'an to me," and Ibn Mas'ud replied, "Do I also have to read while the Qur'an is being revealed to you?" The Messenger of Allah (SAW) said yes, so I (Ibn Mas'ud) read Surah An-Nisa', until after finishing the verse فكيف اذا جئنا من كل بشهيد و جئنا بك هلى هو he said "just here" then I turned to him, suddenly his eyes burst into tears.

Another narration also mentions

عن ابى موسى عن ابيه قال: قال رسول الله صلى الله عليه وسلم: ذات يوم: يا ابا موسى لورايتنى وانا استمع قراءتك البارحة. قلت اما والله لو علمت تسمع قراءتى لحبرتها لك حبيرا. رواه مسلم من حديث طلحة وزاد لقد اوتيت مزاميرامن مزمار ال داود

Abu Musa, from his father, said: "Once the Messenger of Allah said to me, "O Abu Musa, I heard you reciting the Qur'an last night," and then I (Abu Musa) replied, "By Allah, if I had known that you heard the recitation of the Qur'an, I would have improved the recitation of the Qur'an." Imam Muslim, who narrated from Talhah, added, "Indeed, you have been blessed with a flute (good voice) from the family of the prophet Daud."²⁹

Another narration states that

حدثنا محمد بن خلف أبوبكر حدثنا أبو يحيى الحماني حدثنا بر يدين عبد الله بن أبي بردة عن جده أبي بردة عن أبي موسى رضى الله عنه عن النبي صلى الله عليه وسلم قال له يا ابا موسى لقد اوتيت مزمارا من مزاميرال داود³⁰

Muhammad bin Khalaf Abu Bakr told us Abu Yahya al-Himmani told us about Buraid bin 'Abdullah bin Abu Burdah from his grandfather, Abu Burdah from Abu Musa r.a., and from the Prophet (SAW), who said to him, "O Abu Musa, indeed you have been given a mizmar (flute) from the mazaamir (flute) of the family of Daud."

²⁹ Syahid.

³⁰ Abu 'Abd Allah Muhammad bin Isma'il Al-Bukhari, *Shahih Al-Bukhari* (Riyadh: Maktabah Dar al-Salam, 1999), p. 1925.

Based on the description above, it shows that reading the Qur'an with a good and melodious voice has been done since the time of the Prophet Muhammad and also the companions. After the time of the Companions, the *Tabi'in* also read the Qur'an well and beautifully. During the *Tabi'in* period, many reciters were also able to read the Qur'an by mesmerizing their people. However, until that period, the names of the songs that were echoed were still blurred. In a sense, the names of the songs do not yet have names as they do today, such as *Baiyati*, *Shaba*, *Hijaz*, and so on.

Among the reciters during the *Tabi'in* period was Umar bin Abd Aziz. This was said by Ibn Musayab in the book *Al-Ghayah Wan Nihayah*. In addition, Safir Al-Alusi (314 H) is also famous as a smart and generous reciter. The *Qari* from among the *Tabi' Tabi'in* is Abdullah bin Ali bin Abdillah al-Baghdadi. Ibn Jauzi emphasized that he was among the *Qari* who had no equal at that time, both in voice and song. In addition, there was also Khalid bin Usman bin Abd Rahman (715 H). According to Sahlawi, he was also one of the most unrivaled reciters when reciting the Qur'an on stage.³¹

According to history, the first person to create music was a philosopher named Batlanus al-Hakim. followed by the name Ishaq bin Ibrahim, who was able to create songs derived from the sounds of birds, wind, rippling water, hammered vessels, pitted wood, and others. This results in the highs and lows of a tone that varies, including *Husaini*, *Iraqi*, *Rast*, *Duka*, *Sika*, *Haftaka*, *Syashkah*, *Banjaka*, *Hijari*, *Asyfahani*, *Hashar*, *Rahawi*, *Kurdi*, *Hayati*, *Bakhi*, *Shaba*, and so on.³²

while Ishaq bin Ibrahim was the first to perfect the song's rules. The technique of making songs is the same as Bathlanus' when creating music. Ishaq acculturated the rule to create Arabic songs. Arabic song is the art of singing lines of poetry in Arabic that make you feel calm. The song is a forerunner in accentuating the Qur'an, and there are song rules to be used in singing the Qur'an. However, in accordance with the Prophet SAW teachings, the scholars placed restrictions on his companions' ability to sing the Qur'an. The rules for singing the Qur'an are the rules of *tajweed*. Therefore, to apply *nagham* in reading the Qur'an, one must follow the rules of *tajweed*.³³

C. Conclusion

Nagham Qur'an is the art of reciting the Qur'an beautifully. Other terms that are equivalent to the word "*nagham*" are "*talhin*" and "*tarannum*." However, the word "*nagham*" coupled with the Qur'an is different from the word "*nagham*" used in general. That is, the *nagham* of the Qur'an does not have block notes like other arts or songs such as *qasyidah* or *sha'ir*. The term "*nagham*" in Indonesia is known as the art of reciting the Qur'an.

The art of reading the Qur'an has existed since the time of the Prophet SAW, and has been passed down through the companions, *tabi'in*, and *tabi' tabi'in*. Reading the Qur'an well and beautifully is highly recommended by the Prophet SAW, as found in his words, namely, "decorate the Qur'an with your beautiful voice." In addition, in Surah Al-Muzammil verse

³¹ Syahid.

³² Khadijatus Shalihah.

³³ Khadijatus Shalihah.

Suarni

Development of the Nagham Qur'an

4, Allah commands reading the Qur'an with *tartil*, which means with *tajweed*. Reading the Qur'an with *tajweed* is reading the Qur'an beautifully.

Reading the Qur'an with *nagham* cannot be separated from the rules of *tajweed*. In the rules of *tajweed*, all procedures for reading the Qur'an are regulated, starting with *makharijul huruf*, the nature of letters, the law of the dead *nun* or *tanwin* and dead *mim*, *ahkamul mad*, *waqaf ibtida'*, and so on related to reading rules.

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