

HISTORY OF THE DEVELOPMENT OF NAGHAM AL-QUR'AN IN INDONESIA

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ABSTRACT

Nagham is an art form of reciting the Quran. The application of art in reciting the Quran is highly dependent on the rules of Tajweed. Reciting the Quran according to Tajweed rules is a command found in the Quran and Hadith. By reciting the Quran by the rules of recitation, a beautiful sound melody called "nagham" is created. However, this artistic melody does not have a musical scale or musical notes. Therefore, the focus of this research is to examine the development of nagham in Indonesia. This study aims to explore the development of Nagham in Indonesia in greater detail. The method used is descriptive and analytical. This research reveals that there are seven nagham styles in Indonesia: *Bayyati*, *Shaba*, *Hijas*, *Nahawan*, *Rast*, *Sika*, and *Jiharkah*. On the other hand, the application of nagham varies among different reciters (*qari*).

Keywords: *Quran, Nagham, Qari*

ABSTRAK

Nagham sebagai sebuah seni dalam membaca Al-Qur'an. Penerapan seni dalam membaca Al-Qur'an sangat ditentukan dengan kaidah-kaidah Tajwid. Membaca Al-Qur'an sesuai dengan tajwid sebuah perintah yang terkandung dalam Al-Qur'an dan juga hadits. Membaca Al-Qur'an sesuai dengan kaidah bacaan, akan terciptanya alunan suara yang indah yang disebut dengan seni dalam membaca Al-Qur'an. Namun alunan seni tersebut, tidak mempunyai tangga nada atau not balok. Karenanya, yang menjadi focus kajian dalam penelitian ini, adalah bagaimana perkembangan nagham di Indonesia. Penelitian ini bertujuan untuk mengkaji lebih dalam tentang perkembangan nagham di Indonesia. Adapun metode yang digunakan adalah diskriptif analitis. Penelitian ini menemukan bahwa di Indonesia berkembang tujuh nagham yaitu Bayyati, Shaba, Hijas, Nahawan, Rast, Sika, dan Jiharkah. Di sisi yang lain, penerapan nagham tersebut mempunyai variasi yang berbeda antara satu qari dengan qari yang lain.

Kata Kunci: *Al-Qur'an, Nagham, Qari*

A. Introduction

The Quran is a unique book compared to others. Reading the Quran is not only about seeking rewards from Allah SWT, but it also brings pleasure that cannot be found in other readings. Additionally, the Quran is enjoyable to read and listen to, especially when recited using proper rules and melody (nagham), creating beautiful and harmonious musical tones.¹

In the Quran, apart from containing high-quality literature, the arrangement of words and sentences is also exceptionally beautiful. No one can produce anything similar to the Quran, even if it's just a single verse. The written text in the Quran consists of prosaic

¹ Abdul Muhaya, *Bersufi Melalui Music: Sebuah Pembelaan Music Sufi Oleh Ahmad Al-Ghazali* (Yogyakarta: Gama Media, 2004), pp. 25–26.

Suarni & Syukrinur
History of the Development of Nagham Al-Qur'an in...

sentences with poetic elements, containing assonance that produces a rhythmic and pleasant sound when recited.² Therefore, the Quran encompasses artistic elements, both internally within the Quran itself and externally, such as literary styles, diction, inter-verse correlation, and more. On the other hand, external factors surround the Quran, such as recitation style, *lugham*, and others. This is the foundation for the term "musicality of the Quran."³

Reciting the Quran with a beautiful voice is an art in reading the Quran. This art is different from ordinary music, which involves melodies, musical instruments, and musical notes.

According to Karen Armstrong, there are at least two points related to the musicality of the Quran. First, the motivation for reciting the Quran arises when its sound touches the soul as if one is interacting with Allah SWT. This means that the Quran serves as a spiritual connection between the reader and Allah, regardless of whether the reader fully understands the content. Second, the implications of reciting the language of the Quran can cause the audience to tremble upon hearing it for the first time and even embrace Islam instantly. This is explained in the Quran, Surah al-Anfal, verse 2:

إِنَّمَا الْمُؤْمِنُونَ الَّذِينَ إِذَا ذُكِرَ اللَّهُ وَجِلَّتْ قُلُوبُهُمْ وَإِذَا تُلِيَتْ عَلَيْهِمْ آيَاتُهُ زَادَتْهُمْ إِيمَانًا وَعَلَىٰ رَبِّهِمْ
يَتَوَكَّلُونَ

The believers are only those who, when Allah is mentioned, their hearts become fearful, and when His verses are recited to them, it increases their faith; and upon their Lord, they rely.

Based on the verse, Muhammad 'Atta Al-Sid referred to this phenomenon as the "driving force of the Quran," which proves the purity of the language of the Quran, believed to have been composed beautifully by only Allah.⁴ Based on this, the presence of Quran readers plays a crucial role in building the musicality of the Quran. The conveyance of the Quran's message to the listeners is greatly influenced by the Quran reader themselves.

Imam Malik and Ahmad, two of the four famous imams, as well as several other scholars, consider such recitation of the Quran *makruh* (disliked or should be avoided). On the other hand, Imam Shafi'i and Abu Hanifah, along with some other scholars, approve of reciting the Quran with melody and a pleasant voice. This is supported by a hadith narrated by Abu Daud, which states:

زينوا القرآن بأصواتكم فان الصوت الحسن يزيد الفران حسن

*Adorn the Quran with your voice, for a melodious voice enhances the beauty of reciting the Quran.*⁵

²Henry George Farmer, *The Influence of Music from Arabic Sources* (Leiden: Leiden University Press, 1965), p. 68.

³The word "musikalitas" or "musicality" is defined as a quality or state of something related to music. (the state of being musical). Jonathan Crowther, *Oxford Advanced Learner's Dictionary* (Oxford: Oxford University Press, 1995), p. 766.

⁴Muhammad 'Atta Al-Sid, *Sejarah Kalam Tuhan Kaum Beriman Menalar Al-Qur'an Masa Nabi, Klasik Dan Modern*, ed. by Ilham B. Saenong (Jakarta: Teraju, 2004), pp. 85–100.

⁵Abu Dawud Sulayman, *Sunan Abu Dawud* (Beirut: al-Risalah al-'Alimiyah, 2009), p. 341.

Furthermore, it is also explained that ليس منا من لم يتغنّى بالقران⁶ (He is not one of us who does not melodiously recite the Quran). This means that one should not neglect to beautify their voice while reciting the Quran.

Indonesia, as a country with a majority of Muslims, considers reciting the Quran correctly and according to the rules of recitation a necessary practice. However, on the other hand, the application of naghmah in reciting the Quran is not an easy task. Nagham does not have a musical scale or musical notes like other forms of music. However, qari (male reciters) and qariah (female reciters) in general greatly appreciate the use of naghmah in reciting the Quran.

Based on the description above, in Indonesia, naghmah has its own uniqueness and requires a study related to the history of naghmah development in Indonesia. In this case, in line with the mentioned issue, the focus of the study is on the history of naghmah development in Indonesia. This research aims to further examine the development of Nagham in Indonesia. The method used in this study is descriptive-analytical.

B. Discussion

1. Development of Quranic Nagham in Indonesia

Indonesia is a predominantly Muslim country, and the Quran serves as a guide for the entire Muslim community. Therefore, studying the Quran is essential. Learning the Quran is not only about its content but also about understanding it as a whole, from its recitation to its teachings.

The Islamic scholars who brought Islam to the archipelago have had an impact on Indonesia's Quran recitation. However, it is not known exactly when Quranic naghmah began to develop in Indonesia. This is because the development of Islam in the archipelago dates back to the time of Maulana Malik Ibrahim.

The introduction of naghmah to Indonesia is closely related to Indonesian scholars or students who traveled to the Arab world, particularly the holy land of Mecca. For the Indonesian Muslim community, undertaking a journey to Mecca is of great importance, as they have a deep reverence for the sacred land. Generally, after performing the Hajj pilgrimage, Indonesian scholars would not immediately return to their homeland. Instead, they would stay in Mecca for several years to deepen their knowledge. According to Azyumardi Azra, this relationship indicates a connection between the archipelago and the Middle East that can be traced back to older times and was established through trade even before the spread of Islam in the archipelago.⁷

According to Azra, the relationship between Muslims in the archipelago and the Middle East went through several phases. Firstly, from the 8th to the 12th centuries CE, the two regions engaged in trade relations. In the subsequent phase, until the late 15th century CE, the relationship expanded further. In the 16th century CE, the relationship became more political alongside religious connections. By the 17th century, the ties between the two

⁶ Ibnu Qayyim al Jauziyah, *Aunul Ma'bud Syarah Sunan Abu Daud* (Jakarta: Pustaka Azzam, 2008), p. 342.

⁷ Azyumardi Azra, *Jaringan Ulama Timur Tengah Dan Kepulauan Nusantara Abad XVII Dan XVIII: Akar Pembaruan Islam Indonesia* (Jakarta: Kencana, 2007), p. 19.

Suarni & Syukrinur
History of the Development of Nagham Al-Qur'an in...

regions had strengthened in terms of both religious and political aspects. It was during this time that Muslims from the archipelago began to undertake journeys to the holy land. The relationship between these two regions, the archipelago, and the Middle East, served as the initial transmission of various knowledge into Indonesia, including the possibility of Quranic nagham.⁸

After Islam entered Indonesia, the messengers of Islam (the preachers) began to teach Islam to the people and residents of Indonesia. The first thing that is taught is reading the Koran. Teaching the Qur'an is generally carried out individually and voluntarily. The study of the Qur'an eventually became large and developed rapidly. They recite the Qur'an classically with *mujawwad tahqiq* and *tartil*. While the songs and rhythms are still not visible in scales. This situation lasted for several centuries, until the 20th century AD.⁹ The songs that developed at that time were *Makkawi* songs and then *Misri* songs.

Although Quranic songs existed in the early days of Islam, their development cannot be precisely traced due to the lack of tangible evidence for study. This is mainly because there were no sound recording devices at that time. The transformation of Quranic recitation art occurred in a simple and inherited manner from generation to generation. Historical records also do not document the development after the *tabi'in* (the generation after the companions of the Prophet).

Appreciation for the art of Quran recitation gradually faded as Islamic intellectual pursuits, spiritual practices (*tasawwuf*), and religious observances (*fiqh*) became more prevalent among Muslims. Additionally, the fundamental aspect is that special ability is required to qualify as a *qari'*, especially concerning vocal capacity. This ability is primarily a prerogative of Allah, granted to those whom He chooses.

The art of Quranic recitation began to emerge in the early 20th century, centered in Makkah and Madinah, as well as in Indonesia, a country with a majority Muslim population that has been actively transferring religious knowledge (including nagham) since the early 19th century. Until today, Makkah and Egypt remain the focal points of Quranic recitation worldwide. Each focal point has its characteristics.

The names of the melodies or tunes in Quranic recitation consist of the *Makkawy* and *Misri* melodies. The *Makkawy* melody is known to have developed in the 20th century, coinciding with the opening of the Suez Canal. The Suez Canal served as a connection between Indonesia and Arab countries, particularly Saudi Arabia, facilitating smoother communication. This created ample opportunities for religious scholars and Muslims worldwide to perform the Hajj pilgrimage. Additionally, Muslims from all over the world gathered in Makkah as a center of knowledge to seek education, and some Indonesians also settled in the city of Madinah to acquire religious knowledge.

When they felt satisfied with the knowledge they acquired from Makkah and Madinah, they returned to Indonesia and disseminated the knowledge they gained from these

⁸ Salamah Noorhidayati, Hibbi Farihin, and Thoriqul Aziz, 'MELACAK SEJARAH DAN PENGGUNAAN NAGHAM ARABI DI INDONESIA', *QOF*, 5.1 (2021), pp. 50–51 <<https://doi.org/10.30762/qof.v5i1.3592>>.

⁹ 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. 26.

cities, which served as the sources of Islamic teachings, to the Indonesian community. Among the Islamic sciences developed in Indonesia was the recitation of the Quran with *nagham* (melodies) as they had learned from Makkah, which later became known as the *Makkawy* melody. Some others chose not to return to Indonesia and settled in Makkah and Madinah, where they became scholars, teaching Islamic teachings and authoring books on Tafsir and other subjects.

Muslims worldwide sought knowledge and learned from renowned scholars and imams in the Masjid al-Haram, particularly those from Indonesia, such as Sheikh Ahmad Khatib al-Minangkabawy, Sheikh Nawawi al-Bantany, Sheikh Abdul Shamad al-Falimbany, Sheikh Muhammad Arsyad al-Banjari, and others. Besides studying disciplines such as Tafsir, Fiqh, Tauhid, Tasawwuf, and Tarekat, they also studied the Quran about Tajwid, Qiraat, and Quranic melodies (*nagham*). One of the notable Quranic scholars of the time was Sheikh Tubagus Ma'mun al-Bantany. Many Indonesian Muslims learned to recite the Quran from him, including *Qiraat* and Quranic melodies (*nagham*). His disciples eventually spread throughout the archipelago. The process of learning and teaching took place from the late 1800s (late 19th century) to the early 1900s (early 20th century). When those who studied in Makkah returned to Indonesia, they disseminated their knowledge, including the recitation of the Quran and Quranic melodies, to the Indonesian community. The *Makkawy* style of Quranic melodies taught to the Indonesian community reflected the atmosphere of Makkah. Hence, these Quranic melodies are known as *Makkawy* melodies. Their forms can be found in songs such as *Barzanji*, *Marhaban*, *Durrah*, *Diba*, *Hadrah*, and similar styles. Based on this, the growth of *Makkawy* melodies occurred from the late 19th century to the early 20th century (around 1960).¹⁰

As for several books discussing *Nagham Al-Qur'an* and its development, the main work is the book "*Siraj Al-Qari*" by Malay scholar Sheikh Muhammad Zainal Abidin al-Fatani, published in 1938 by Syarikat al-Nahdhi Wa Awladuhu (Fatani, Thailand). Other books include "*Kursus Qari dan Qari'ah*" by Sheikh Abdullah al-Qari bin Ha. Saleh (1972) and "*Qawaid Tarannum*" by Tuan Haji Nik Ja'far Nik Ismail (1998). In Indonesia, there is "*Ilmu Nagham Al-Qur'an*" by KH. Muhsin Salim (2000) and "*Ilmu dan Seni Qiraatil Qur'an*" by Misbahul Munir (2005).¹¹

Based on this, according to Khadijah Shalihah, there are two types of Quranic melodies based on their origin, growth, and development:

1) *Makkawy Melodies*

Makkawy melodies are songs that originated and developed in the eastern part of the Arabian Peninsula, particularly in Makkah. The recitation of *Makkawy* melodies portrays the atmosphere, conditions, dialects, and language of that environment. In earlier periods, Indonesian *Qaris* used *Makkawy* melodies when reciting the Quran.¹²

¹⁰ Moersjid Qorie Indra, *Seputar Nagham Seni Baca Al-Qur'an* (Qaf media, 2019), p. 6.

¹¹ Indra, p. 6.

¹² Khadijah Shalihah, *Peranan Suara Dan Nada Dalam Melantunkan Lagu-Lagu Al-Qur'an, Dalam Buku Bunga Rampai Mutiara Al-Qur'an, Pembinaan Qari- Qariah Dan Hafiz-Hafizah* (Jakarta: Pimpinan Pusat Jam'iyatul Qurra' wal Huffazh, 2006), p. 61.

Suarni & Syukrinur
History of the Development of Nagham Al-Qur'an in...

The term "Makkawy melodies" derives from the name of the city of Makkah. Makkawy melodies are songs that thrive and develop in Makkah. According to experts in music, including individuals from Egypt, Makkawy melodies are known to have seven variations abbreviated as بحمر جسد (*buhmur jasad*), which means "their bodies are reddish." This is because these seven melodies are recited by qaris (reciters) with complete vocal and tonal ranges, providing a rich and diverse musical experience. The known melodies within Makkawy melodies include *Banjakah, Hiraab, Mayya, Rakby, Jiharkah, Sikah, and Dukkah.*

The teaching activities of reciting the Quran with nagham conducted by the ulama (religious scholars) of Quranic melodies in Indonesia, especially the Makkawy melodies, have led to the emergence of qaris (reciters) in various cities across Indonesia who recite the Quran using Makkawy melodies or according to their breath capacity.¹³ Makkawy melodies were highly popular during their initial development in Indonesia due to their simple and relatively flat lyrics. Makkawy melodies manifested in the form of barzanji recitations. Some prominent qaris of this style include KH Arwani (Kudus), KH Sya'roni (Kudus), KH Munawwir, KH Abdul Qadir (Krapyak Yogyakarta), KH Damanhuri (Malang), KH Saleh Ma'mun (Serang), KH Muntaha (Wonosobo), and KH Azra'i Abdurrauf (Medan).¹⁴

Around the 1950s, an organization named Jam'iyatul Qurra'wal Huffazh (Association of Qaris and Memorizers) was established, initially based in Surabaya and later relocated to Jakarta. The establishment of Jam'iyatul Qurra'wal Huffazh served as a contributing factor to the further development of the art of Quranic recitation in Indonesia. Although their activities at the time were not primarily focused on competitions (*musabaqah*), they emphasized the guidance and teaching of recitation, memorization, and melodic rendering of the Quran. This institution has also established branches in several cities as an institution for the development and teaching of Quranic recitation.

2) *Misry Melodies*

Misry melodies are Arab songs modeled after the Egyptian style that has grown and flourished in the Nile Valley. The development of these melodies has been rapid worldwide, including in Indonesia. The Misry model songs are known for their soft and melodic nature, creating a profound and emotional listening experience. In Indonesia, around 2006, almost 99% of the Indonesian population recited the Quran with the application of Misry rhythms.¹⁵

Although the arrival of Misry melodies came later compared to Makkawy melodies, the style of Misry songs has dominated *mujawwad* recitation and has further developed in

¹³ Syahid, p. 27.

¹⁴ Syahid, p. 28.

¹⁵ The Mishri songs are Quranic songs that originated with and were developed by Qaris from Egypt. As is known, Egypt has been renowned throughout history as a country that excels in various aspects of knowledge, arts, and culture. It is home to the oldest and most prestigious educational institution in the world, Al-Azhar University, which has produced numerous scholars and intellectuals who have spread across the globe. Additionally, Egypt is famous for its pyramids, which are phenomenal and historically significant relics. Therefore, it is not surprising that Egypt has produced competent scientists, intellectuals, artists, and cultural figures. The development of Mishri songs is intertwined with the long history of Egypt, which cannot be separated from the struggles against colonizers and the reigns of great kingdoms in Egypt. From the time of Pharaohs to the era of Islamic kingdoms, including the Umayyads, Abbasids, Fatimids, Ayyubids, Mamluks, and Ottomans, and even during British colonization, the development of Mishri songs has evolved. See Indra, p. 6.

Indonesia.¹⁶ In the second half of the 20th century, with the visit of Egyptian qaris to Indonesia, the development of Misry model songs began to flourish. These songs have a strong presence in the Nile Valley and are known for their gentle, melodic tones that fit with the local dialect.

The art of Egyptian vocalization inherited cultural influences from Turkey, resulting in Egyptian music being rich in Eastern nuances in the 1940s. In the 20th century, Egypt became an inspiration and a hub for the birth and development of the cultural Maqamat Al-Qur'an (Nagham) that exudes harmony. Additionally, Egypt positioned itself as a filter that distinguishes between music and qira'at Maqamat (Quranic melodies). Egyptian qaris, such as Sheikh Muhammad Rif'at (1882–1920), Sheikh Mustafa Isma'il (1905–1978), and Sheikh Abdul Basith Muhammad Abdul al-Shamad (1972–1988), have demonstrated to the world that Nagham Al-Qur'an is the soul of Quranic recitation.¹⁷

Assa' Dani, an Egyptian tilawah observer, has also praised the Quran's recitation by well-known qaris in Egypt with beautiful melodies. Among the many qaris who recite the Quran with celestial melodies (Al Hanussama), ranging from Ahmad Nada to Sheikh Fuad Mahjub, their diverse range of beautiful voices and improvisational abilities have become a reference for future generations of qaris.

The Mishri style of recitation has two methods, namely murattal and mujawwad. The first method is often considered simpler, faster, and more straightforward and is believed to be most suitable for memorizing the Qur'an. Meanwhile, the second method is considered melodic, stylish, and slightly more complex as it involves intricate melodies.

Sheikh Abdul Basith Abdus Somad, Sheikh Musthofa Ismail, Sheikh Mahmud Kholil Al Hushori, Sheikh Abdul Qadir Abdul Azim, and Sheikh Sa'id al-Syarief were just a few of the maestro qaris that the Egyptian government provided in the 1960s. Indonesian qaris frequently imitated their recitation style. These Egyptian qaris recited the Qur'an with a captivating and melodious style that greatly influenced Indonesian qaris. As a result, Indonesian qaris continued to study and practice diligently until they truly mastered it. Thus, the Egyptian-style recitation of the Qur'an rapidly developed in Indonesia.

The enthusiasm and attention of Indonesian Muslims towards Mishri-style recitations are remarkably high. This is due to the dynamic and melodious nature of Mishri-style recitations, which align well with the natural conditions in Indonesia. Several qaris who excel in Mishri-style recitations include KH Bashori Alwi, KH Mukhtar Lutfi, KH Aziz Muslim, KH Mansur Ma'mun, KH Muhammad Assiry, and KH Ahmad Syahid.

Mishri-style recitations from Egypt seem to be widely accepted and rapidly developing throughout the Islamic world, including in Indonesia. In Indonesia, it is almost certain that around 99% of people recite the Quran with Mishri-style recitations. In Quran recitation competitions (MTQ), there are hardly any Makkawi-style recitations, except for some variations. The songs categorized as Mishri-style recitations include Bayyati, Shaba, Hijaz, Nahawan, Rast, Jiharkah, and Sikah. Besides these seven songs, there are also other popular songs such as Syuri, Husaini, Ajami, Kard, Kard Kurd, Nakriz, 'Usyaq, and Syabir

¹⁶ Kristina Nelson, *The Art of Reciting the Qur'an* (Bandung: Mizan, 2001), p. 102.

¹⁷ Indra, p. 6.

Suarni & Syukrinur
History of the Development of Nagham Al-Qur'an in...

alat Rast. These songs often cannot stand alone but need to be combined with the main songs to serve as variations. Some people classify these songs as branches. As the development continues, names of songs like Bayyati Syuri, Bayyati Husaini, Shoba Maal 'Ajam, Shoba Maal Bastanjar, Hijas Kard, Hijaz Kard-Kurd, Rast 'alan Nawa, Sika Mishri, Sika Turkey, and Sika Iraqi emerge.¹⁸

The factors contributing to the development of Mishri-style recitations in the art of Quran recitation are as follows:¹⁹

a. Asia-Africa Islamic Conference Quran Recitation Competition

The first national Quran recitation competition, known as Musabagah Tilawatil Quran (MTQ), was held in conjunction with the Asia-Africa Islamic Conference in 1962. This MTQ event brought popularity to KH A. Aziz Muslim, who became the first winner using Mishri-style recitations in the manner of Sheikh Abdul Basith Abdus Shamad. Before that, there had been various local or regional Quran recitation competitions, organized by Jam'iyatul Qurra' wal Huffazh or other organizations, but not on a national level.

b. National Quran Recitation Competition (Musabaqah Tilawatil Qur'an - MTQ)

The National Quran Recitation Competition, known as Musabaqah Tilawatil Qur'an (MTQ), has been organized by the Indonesian government since 1968 and has continued annually, with subsequent events held every three years. One of the evaluation criteria includes the field of melody and voice, predominantly using Mishri-style recitations. Before the national level, MTQ competitions were also held at the provincial, district, sub-district, and village levels, all of which contributed to the development of the art of Quran recitation, particularly in the Mishri style. In addition to the National MTQ, there was also a National MTQ organized by Pertamina under the leadership of Dr. H. Ibnu Sutowo as the CEO. To facilitate the organization of the National MTQ, the government formed a national committee and local organizing committees. However, recognizing the importance of continuous Quran recitation development, a permanent body, the Quran Recitation Development Institute (Lembaga Pengembangan Tilawatil Qur'an - LPTO), was established in 1977 to oversee and prepare for the MTQ events and to nurture the development of Quran recitation at both the national and regional levels.²⁰

c. Al-Qur'an College²¹

After the national Quran recitation competition, there was a recognized need to develop Quranic education more effectively in an academic setting. This education aimed not only at recitation but also at understanding the content and sciences of the Quran. As a result, KH. Mohammad Dahlan (at the time, the Minister of Religion), KH. A. Zaini Miftah, Prof. KH. Ibrahim Hosen, and Dr. H. Ibnu Sutowo established the Al-Qur'an College (PTIQ) in Jakarta in 1971.

¹⁸ Shalihah, p. 63.

¹⁹ Syahid, p. 30.

²⁰ Syahid, p. 31.

²¹ Syahid, p. 32.

Among the subjects taught at PTIQ were Tabfizbul Quran (Memorization), supervised by KH. A. Zaini Miftah, and Nagham (Quranic melodies), supervised by H. Sayid Muhammad Assirry. To strengthen the development of these two subjects and the science of Qira'at (Quranic recitation), PTIQ invited distinguished professors from Al-Azhar University in Cairo, Egypt, such as Sheikh Sarid Syarif and Sheikh Abdul Qadir Abdul Azhim. Both of these professors were experts in the field of the Quran, especially Nagham, Qira'at Sab'ah, and Rasam Utsmani. Additionally, a native professor who graduated from Mecca, namely KH. Azra'i Abd. Rauf from Medan, North Sumatra, was also brought in.

From the above description, it is clear that the presence of PTIQ, as the first academic Quranic institution in Indonesia, has played a significant role in the development of Quranic Recitation Art. The combination of Makkawi and Mishri melodies that evolved in PTIQ has had a tremendous impact on the development of Quranic Recitation Art in Indonesia and has influenced every National Quran Recitation Competition, whether organized by the Indonesian government or Pertamina, particularly in the areas of Tajweed and Melodies. Since then, the development of Quranic melodies applied in competitions has begun, commonly known as Mishri melodies, consisting of seven types of melodies, which can be summarized as follows:

- Bayyati
- Hijjaz
- Shaba
- Rast
- Jaharkah
- Sika
- Nahawand

A few years later, in 1977, another Quranic institution similar to PTIQ was established specifically for women, known as the Institute of Quranic Sciences (IIQ) in Jakarta. The establishment of numerous institutions in various locations followed this. This is how the development of Quranic melodies in Indonesia progressed, leading to the emergence of National and International Qaris from various regions who graduated from PTIQ Jakarta, such as:

- H. Mirwan Batubara (Medan, North Sumatra)
- Drs. H. Muchsin Salim (West Nusa Tenggara)
- H. Nasrullah Jamaluddin (South Kalimantan)
- H. Ahmad Muhajir, SQ (Medan, North Sumatra)
- Drs. H. Syar'i Sumin, M.Ag. (Padang, West Sumatra)
- H. Muammar ZA (Central Java)
- H. Rahmat Lubis (Medan, North Sumatra)
- H. Adli Azhari Nasution (Medan, North Sumatra)
- H. Ahyar Rosyadi (West Nusa Tenggara)
- H. Masrur Ichwan (Surabaya, East Java)
- H. Junaidin Idrus (West Nusa Tenggara)
- Amiruddin (Jakarta)
- Sofyan Hadi (Central Java)

Upon closer examination of these melodies, it can be observed that certain melodies, such as Jiharkah and Sikah, were initially classified as Makkawi melodies but later became part of the Mishri melodies, commonly performed by Qaris from Egypt or Hijaz, which is a region within the vicinity of Makkah.²²

2. Various Types of Quranic Melodies

In Quranic melodies (Nagham Al-Qur'an), there are two types of songs: the main songs and the subsidiary songs with various variations. According to Quranic teachers, the main songs in Quranic melodies consist of 8 types of songs:²³

- Bayyati (Husaini) melody
- Shoba (Maya) melody
- Hijazzi (Hijaz) melody
- Nahawan (Iraqi) melody
- Sika melody
- Rast alan nawa melody
- Jiharkah melody
- Banjaka melody

Some others argue that generally, the main songs commonly used in Indonesia consist of 7 types of songs:²⁴

- Bayyati (Husaini) melody
- Shoba (Maya) melody
- Hijazzi (Hijaz) melody
- Nahawan (Iraqi) melody
- Sika melody
- Rast alan nawa melody
- Jiharkah melody

From these seven songs, there are also subsidiary songs such as Ajam, Syuri, Mahur, Bastanjar, Kard, Kard-Kurd, Nakriz, Nuqrosi, Kur, Murokhab, Misri, Roml, Turki, Uraq, Usy-syaq, Zanjiran, Syabir, Alarros, and Kurdi.²⁵

C. Conclusion

Nagham Al-Qur'an serves as an art form in reciting the Qur'an to enhance its perfection. The development of Nagham in Indonesia has been parallel with the arrival of Islam in the country. However, initially, Nagham in Indonesia required proper foundations as it had not yet focused on songs like Baiyati, Hijas, Soba, Nahawan, and others.

As time passed and song variations emerged, Indonesia, which initially favored Makkawy songs, eventually leaned towards Misry songs. This is because Misry's songs are

²² Two main factors allow these two countries to exchange knowledge, arts, and culture. Firstly, Makkah serves as the gathering place for Muslims from all over the world. Secondly, Makkah's geographical proximity to Egypt. See Indra, p. 8.

²³ M. Misbachul Munir, *Pedoman Lagu-Lagu Tilawati Qur'an Dilengkapi Dengan Tajwid Dan Qasyidah* (Surabaya: Apollo Lestari, 1997), pp. 11–16.

²⁴ Munir, p. 30.

²⁵ Suarni Suarni, 'Development of the Nagham Qur'an', *Jurnal Ilmiah Al-Mu'ashirah*, 20.1 (2023), 50 (p. 54) <<https://doi.org/10.22373/jim.v20i1.16494>>.

softer and more melodious. Nagham Al-Qur'an is not only loved by men but also by women. In general, there are seven Nagham that have developed in Indonesia: Baiyati, Shaba, Hijas, Nahwan, Rast, Sika, and Jiharkah. These songs have been developed by Indonesian qaris and qariah, each with their variations. Until today, the development of Nagham in Indonesia continues to grow and is increasingly popular among Qur'an reciters.

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