

**THE METHODS OF PRACTICING NAGHAM : ANALYSIS OF  
AL-QUR'AN AESTHETIC RECEPTION PERSPECTIVE  
RAHMAWATI JAMAL IN HALAQAH SHOUTUL QUR'AN**

**THESIS**

Submitted as Partial Fulfillment Requirements for Getting  
the Bachelor Degree of Religious Studies (S.Ag) in  
Qur'an and Exegesis Sciences Department



UIN SUSKA RIAU

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**COURSE OF AL-QUR'AN KNOWLEDGE AND INTERPRETATION  
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YEAR 2023 AD / 1444 H**

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Tanggal : 4 Juli 2023

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Judul	: "Practicing <i>Nagham</i> Al-Qur'an : Analysis of Al-Qur'an Aesthetic Reception in Halaqah Shotul Qur'an"

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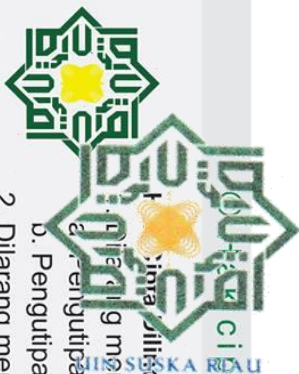
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Dengan ini menyatakan bahwa :

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Saya dengan ini menyerahkan karya tulis ini kepada Fakultas Ushuluddin UIN Suska Riau.

Mulai dari sekarang dan seterusnya. Hak Cipta atas karya tulis ini adalah milik Fakultas Ushuluddin, dan publikasi dalam bentuk apapun harus mendapat izin tertulis dari Fakultas Ushuluddin.

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This research is a requirement for achieving a Bachelor of Religion of Islam at the Faculty of Ushuluddin, State Islamic University of Sultan Syarif Kasim Riau. Thanks to the confidence and support from some people morally and materially, the made author finally faced and overcome the difficulties and obstacles well, so the research could be completed. On this occasion, the author would like to express gratitude to a few parties where the assistance, guidance, and encouragement so that I can finish, namely to:

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2. Dr. H. Jamaluddin, M.Us as the Dean of the Faculty of Ushuluddin, State Islamic University of Sultan Syarif Kasim Riau, and as well as an academic supervisor who has provided direction and helped the author.
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5. Dr. H. M. Ridwan Hasbi, Lc., M. Ag as the Vice Dean III of the Faculty of Ushuluddin, State Islamic University of Sultan Syarif Kasim Riau.
6. Mr. Agus Firdaus Chandra, Lc. MA as Chairman of Qur'an and Exegesis Sciences, Bachelor Program.



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7. Mr. Afriadi Putra, S.Thi., M. Hum as Secretary of Qur'an and Exegesis Sciences, Bachelor Program, and as well as supervisor II, who has helped the author complete the thesis.
8. Dr. H. Khairunnas Jamal, MA as supervisor I who has helped the author complete the thesis.
9. The author's parents, Nitierde Hendry and Rosdiati, who always love and support the author while studying at campus even though they are fighting an illness. May Allah cure their illness and forgive their sins.
10. The author's brother, Hafiz Defebrian and Farhan At-Thariq Ramadhan who always love, provide support and always prays for the author.
11. To my self especially for having struggled in writing this thesis and passed all the obstacles during the process of writing this thesis well
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The writer is fully aware that this thesis is still far from perfection. Therefore, criticism and suggestions from various parties are highly expected and I hope this thesis becomes useful knowledge, Aamiin.

Regards,

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## GUIDE TO TRANSLITERATION

The transliteration of Arabic-Indonesian letters in this text is based on the Joint Decree of the Minister of Religious Affairs and the Minister of Education and Culture of the Republic of Indonesia, dated January 22, 1988, No. 158/1987 and 0543.b/U/1987, as stated in the Arabic Transliteration Manual (A Guide to Arabic Literation), INIS Fellow 1992.

### A. Consonant

Consonant		
Arabic		Latin
ا	=	‘
ب	=	B
ت	=	T
ث	=	Ts
ج	=	J
ح	=	h / h
خ	=	Kh
د	=	D
ذ	=	Dz
ر	=	R
ز	=	Z
س	=	S
ش	=	Sy
ص	=	s / s

Consonant		
Arabic		Latin
ض	=	d / d
ط	=	t / t
ظ	=	z / z
ع	=	‘
غ	=	Gh
ف	=	F
ق	=	Q
ك	=	K
ل	=	L
م	=	M
ن	=	N
ه	=	H
و	=	W
ي	=	Y

### Vocal

اَ	=	a
اِ	=	i
اُ	=	u

### Long Vocal

اَآ	=	ā
اِآ	=	ī
اُآ	=	ū
اَو	=	au
اَي	=	ai

### Example

تَكَاتُرْ	=	takātsur
يَاهِيْجْ	=	yahīj
تَعْلَمُوْنَ	=	ta'lamūn
سَوْفَ	=	sawf
عَيْنَ	=	'ayn



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## B. Long Vowels and Diphthong

Each Arabic writing in the form of *fathah* vocal Latin writing is written with “a” *kasrah* with “I” *dlommah* with “u” while the long readings are each written in the following way:

Vocals (a) long = Â for example قال become qâla

Vocals (i) long = î for example قيم become qîla

Vocals (u) long = û for example دون become dûna

Especially for the reading of ya’ nisbat, it should not be replaced with “i” but still written with “iy”: in order to describe ya’ nisbat at the end. Likewise, for the sound of the diphthong, wawu, and ya’ after *fathah* is written with “aw” and “ay”. Consider the following example:

Diphthong (aw) = أَوْ for example قول become qawlun

Diphthong (ay) = أَيَّ for example خير become khayru

## C. Ta’ marbûthah (ة)

*Ta’ marbûthah* is transliteration with “t” if it is in the middle of a sentence, and if *ta’ marbûthah* is at the end of the sentence, it is transliterated by using “h”. Such as الرسالة للمدرسة to *al-risalat li al-mudarrisah*, or when in the middle of a sentence consisting of *mudlaf* and *mudlaf ilayh* arrangement, then transliterated by using t connected with the following sentence, for example, في رحمة الله become *fi rahmatillah*.

## D. Articles and Lafadh al-Jalâlah

The word “al” (ال) is written in lowercase unless it is located at the beginning of the sentence, while “al” in *Jalâlah* lafadz, which is in the middle of the sentence propped (*idlafah*) is then omitted.



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## ABSTRAK

**Hanifa Fanny Muharani, 2023 : “Metode Praktik *Nagham* : Analisis Resepsi Estetis Al-Qur’an Perspektif Rahmawati Jamal di Halaqah Shoutul Qur’an”**

Skripsi ini berjudul “**Metode Praktik *Nagham* : Analisis Resepsi Estetis Al-Qur’an Perspektif Rahmawati Jamal di Halaqah Shoutul Qur’an**”. Penelitian ini dilatarbelakangi oleh pentingnya menguasai teknik vokal bagi *Qori’ Qori’ah* dalam membaca Al-Qur’an. Untuk mencapai tujuan tersebut, dibutuhkan strategi, cara dan metode yang tepat. Dari hal ini, penulis tertarik untuk mengkaji lebih dalam metode yang diajarkan oleh Ustadzah Rahmawati Jamal dalam meningkatkan kemampuan teknik vokal para pembaca Al-Qur’an di Halaqah Shoutul Qur’an. Penelitian ini menggunakan metode deskriptif kualitatif dengan studi lapangan. Penelitian ini meliputi pembahasan mengenai karakteristik metode dalam praktik *nagham* di Halaqah Shoutul Qur’an. Kemudian penelitian ini juga membahas tentang kelebihan dan kekurangan pada metode praktik *nagham* di Halaqah Shoutul Qur’an. Kelebihan dari metode ini ialah *Qori’ Qori’ah* di Halaqah Shoutul Qur’an memiliki kualitas vokal yang optimal, dapat mengatur pernapasan dengan benar, dapat meletakkan variasi lagu dengan tepat, menimbulkan penghayatan saat membaca Al-Qur’an, membuat percaya diri lebih meningkat, meningkatkan prestasi dan menambah relasi. Kekurangan dari metode ini ialah tidak cocok bagi pemula, durasi latihan yang terlalu lama untuk satu orang, terlalu memforsir suara, kurangnya penguasaan tajwid dan kurangnya pengetahuan terhadap variasi lagu terbaru.

**Kata Kunci** : Praktik, *Nagham*, Resepsi Estetis, Al-Qur’an.



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## ABSTRACT

**Hanifa Fanny Muharani, (2023): The Methods Of Practicing *Nagham*: Analysis Of Al-Qur'an Aesthetic Reception Perspective Rahmawati Jamal In Halaqah Shoutul Qur'an**

This undergraduate thesis was entitled “**The Methods Of Practicing *Nagham*: Analysis Of Al-Qur'an Aesthetic Reception Perspective Rahmawati Jamal In Halaqah Shoutul Qur'an**”. This research was instigated with the importance of mastering vocal techniques for *Qori'* and *Qori'ah* in reciting Al-Qur'an. Appropriate strategies, ways, and methods were needed to achieve this goal. Based on this phenomenon, the author was interested in examining deeper the method taught by Ustadzah Rahmawati Jamal in improving the vocal technique ability of Quranic reciters at *Halaqah Shoutul Qur'an*. Qualitative descriptive method was used in this field research. A discussion of the method characteristics in *nagham* practice at *Halaqah Shoutul Qur'an* was included in this research. Then, the advantages and disadvantages of *nagham* practice method in *Halaqah Shoutul Qur'an* were also discussed in this research. The advantages of this method were that *Qori'* and *Qori'ah* in *Halaqah Shoutul Qur'an* had optimal vocal quality, they could regulate breathing properly, they could put variations of songs correctly, they created appreciation when reciting Al-Qur'an, they made self-confidence increase, they improved performance, and they added relationships. The disadvantages of this method were unsuitability for beginners, the duration of the practice that was too long for one person, overusing the voice, the lack of *tajwid* mastery, and the lack of knowledge of the latest song variations.

**Keywords:** Practicing, *Nagham*, Aesthetic Reception, Al-Qur'an



## الملخص

حنيفة فني موهاراني، ٢٠٢٣: "طريقة ممارسة النغم: دراسة تحليلية للتعبير الجمالي للقرآن في منظور رحماوتي جمال بحلقة صوت القرآن."

هذا البحث بموضوع " طريقة ممارسة النغم: دراسة تحليلية للتعبير الجمالي للقرآن في منظور رحماوتي جمال بحلقة صوت القرآن ". انطلق هذا البحث من أهمية إتقان التقنيات الصوتية للقراء في قراءة القرآن. ولتحقيق هذه الأهداف، لا بد من استراتيجيات ووسائل وأساليب مناسبة. من هذا المنطلق، تهتم الباحثة لدراسة الطريقة التي يدرسها الأستاذة رحماوتي جمال بشكل أعمق في ترقية المهارات الفنية الصوتية لقراء القرآن في حلقة صوت القرآن. ويستخدم هذا البحث منهجا وصفيا ونوعيا مع الدراسة الميدانية، حيث يتضمن على خصائص الطريقة في ممارسة النغم بحلقة صوت القرآن. ثم يناقش هذا البحث أيضاً مزايا وعيوب لطريقة ممارسة النغم في حلقة صوت القرآن. ومزايا هذه الطريقة تتمثل في أن القراء في حلقة صوت القرآن لهم جودة صوتية مثالية، ويمكنهم تنظيم التنفس بشكل جيد، ويمكنهم وضع تنوع الأغنيات بشكل صحيح، ويظهر الاستمتاع بقراءة القرآن، ويزيد الثقة بالنفس، وتحسين الأداء وإضافة العلاقات. ولما عيوب هذه الطريقة فتتمثل في أنها غير مناسبة للمبتدئين، ومدة التمرين طويلة جداً بالنسبة لشخص واحد، وهي تحتاج إلى الصوت القوي، وقلة إتقان التجويد وقلة المعرفة بأحدث تنوعات الأغنية.

الكلمات الدلالية: الممارسة، النغم، التعبير الجمالي، القرآن.

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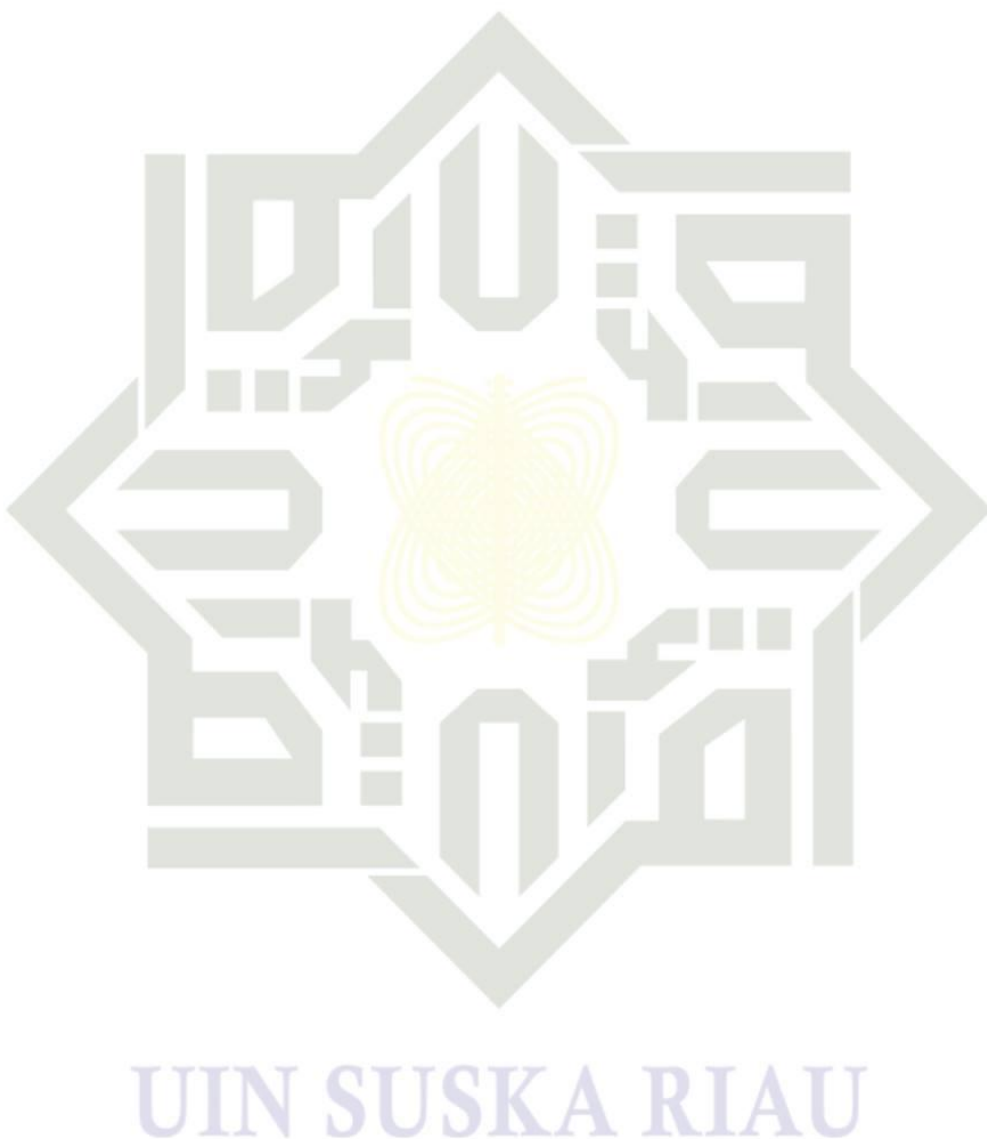


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## CHAPTER I INTRODUCTION

### A. Background of the Problem

Listening to the recitation of the Qur'an properly, can comfort feelings of sadness, calm a restless soul and soften a hard heart, and bring guidance.<sup>1</sup>

As Allah says in Surah Al-Anfal verse 2:

﴿ إِنَّمَا الْمُؤْمِنُونَ الَّذِينَ إِذَا ذُكِرَ اللَّهُ وَجِلَتْ قُلُوبُهُمْ وَإِذَا تُلِيَتْ عَلَيْهِمْ آيَاتُهُ زَادَتْهُمْ إِيمَانًا  
وَعَلَىٰ رَبِّهِمْ يَتَوَكَّلُونَ ۝ ٢ ﴾

Meaning : *The believers are only those who, when Allah is mentioned, their hearts become fearful, and when His verses are recited to them, it increases them in faith, and upon their Lord they rely.*<sup>2</sup>

Al-Qur'an was revealed not in writing but by reading orally and was revealed gradually over a period of approximately twenty-three years, so that it is easy to read, memorize and understand its contents. In the Qur'an Allah SWT orders to read the Qur'an *tartil* (slowly).

Reading the Qur'an with *tartil* cannot be separated from certain songs or rhythms because in *tajwid* there are several provisions such as mad, namely lengthening and shortening readings so that they affect the sound. Reading the Qur'an using songs or rhythms cannot be done with just any song, but must be sung according to its own rules. In its development, procedures or rules for reciting the Qur'an are called *nagham al-Qur'an* (the art of reading the Qur'an).

<sup>1</sup> M. Aly Ash Shabuny, *Pengantar Study Al-Qur'an*, (Bandung: PT. Al-Ma'rif, 1991), p. 96.

<sup>2</sup> Kementerian Agama RI, *Al-Qur'an dan Terjemahnya*, (Jakarta: LPMQ, 2019), p. 243.

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The art of reading the Qur'an is also commonly called the art of reciting the Qur'an. Recitations (تِلَاوَة) the word comes from (تَلَا - يَتْلُو - ) (تِلَاوَة) which means reading, and (تِلَاوَة الْقُرْآن) means reading the Qur'an.<sup>3</sup>

Recitation in terms is reading the Qur'an with readings that explain the letters carefully in carrying out the reading, so that it is easier to understand the meaning contained in it.<sup>4</sup>

The art of reading the Qur'an is reciting recitations which are enhanced by the rhythm of the song. The art of reading the Qur'an or known as *An-Naghom fi Al-Qur'an* means beautifying the sound of the tilawatil of the Qur'an.<sup>5</sup>

The science of Nagham learns how to hum or sing the sound of recitations of the Qur'an using several songs that have been determined by qurro' experts. Aspects that must be mastered by a person so that his recitations become perfect are mastery of tajwid (elocution), mastery of breath, sound and song, as well as mastery of fashohah (clarity of mention words) and adab (manners of reading qur'an).

Reading the Qur'an with nagham is nothing new in Islamic history. At the time of the Prophet Muhammad, such activities have been carried out. In fact, in a history it is stated, Allah SWT likes people who make their voices better when reading the Qur'an. The Prophet Muhammad was a reciter who was able to hum his voice when reading Al-Qur'an.

Once upon a time he had made his voice loud with songs and rhythms that were quite awe-inspiring to the public at that time. Abdullah bin Mughaffal describes it that his voice was booming, wavy and rhythmic

<sup>3</sup> Kamus Almunir in the book Ahmad Annuri, *Panduan Tahsin Tilawah Al-Qur'an dan Ilmu Tajwid*, (Jakarta: Pustaka Al-Kautsar, 2010), p. 3.

<sup>4</sup> Nadhratun Na'im fi Makarimi Ahlaqi Ar-Rasulil Karim in the book Ahmad Annuri, *Panduan Tahsin Tilawah Al-Qur'an dan Ilmu Tajwid*, (Jakarta: Pustaka Al-Kautsar, 2010), p. 3.

<sup>5</sup> Muhsin Salim, *Ilmu Naghom Al-Qur'an*, (Jakarta: PT. Kebayoran Widya Rifa, 2014), p. 7.



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so that the camel he was riding was aghast (one of the verses read is surah Al-Fath).<sup>6</sup>

The Companions of the Prophet, Tabi'in and Qiraat Imams have agreed on the permissibility of improving the voice in reading the Qur'an and even argue it as a sunnah, because reading the Qur'an with a good voice has several benefits, including: *first*, penetrates deeper into the heart and leaves an imprint on the soul and can pay attention to the listener. *Second*, it provides encouragement to pay close attention to sound.<sup>7</sup>

Rasulullah SAW said:

حدثنا عبيد الله، عن سفيان، عن منصور، عن طلحة، عن عبد الرحمن بن عوف سجد،  
عَنِ الْبَرَاءِ، عَنِ النَّبِيِّ ﷺ قَالَ: «زَيِّنُوا الْقُرْآنَ بِأَصْوَاتِكُمْ» رواه الدارمي

Meaning : "Ubaidillah told from Sufyan, from Mansyur from Tholhah from 'Abdirrahman bin 'Au Sajjah, from Barra', Rasulullah SAW said: "Decorate the Qur'an with your voice". (Narrated by Al-Dharimi).<sup>8</sup>

The point is: beautify the Qur'an by enchanting your voice when you read it, because good words will be better and more beautiful with a beautiful voice. The lesson is that we try to adapt Al-Qur'an as much as possible and understand what is contained in the verses, naturally this soul tends to the beauty of sound, and it is possible that with the beauty of the voice he can be more focused and away from things that are not important, so that at that time the mind becomes more concentrated. If the mind has concentration, it will achieve solemnity and tranquility. What is meant by beautifying the sound in this hadits is beauty that brings

<sup>6</sup> Ibid., p. 17.

<sup>7</sup> Khadijah Shalihah, MA, *Perkembangan Seni Baca Al-Qur'an dan Qira'at Tujuh di Indonesia*, (Jakarta: Pustaka Alhusna, Cet.I, 1983), p. 22.

<sup>8</sup> Imam Hafiz Abu Muhammad Abdullah Bin Abdurrahman Bin Fadhil Bin Bahrom Al-Dharimi, *Musnad Al-Dharimi*, (Riyad: Darul Mugni Linnasr Tauzi, 2000 M), p. 2193.

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solemnity, not sounds such as chants and songs that go beyond the limits (rules) of reading.

Reciting the verses of Qur'an does not mean leaving the science of tajwid, but reciting Qur'an must be adapted to the rules or laws of reciting the Qur'an contained in the science of recitation, because in the application of the Al-Qur'an song will not be exact, the most important thing is that the basics of the song are not lost and are in accordance with the rules of tajwid. The purpose of reciting the Qur'an is to attract people who read and listen to it to enter the self (contents) of the Qur'an and feel sad and cry because of the doom it proclaims.<sup>9</sup>

To recite the Qur'an, Qurro' experts in Indonesia divide the song into 7 (seven) parts. Among others as follows:

- a. *Bayyati*
- b. *Shoba*
- c. *Hijaz*
- d. *Nahawand*
- e. *Rost*
- f. *Sikah*
- g. *Jiharkah*

This seven kinds of songs are still divided into several branches.

Various songs and branches include:

- 1) *Bayyati* consists of :
  - a. *Qoror*
  - b. *Nawa*
  - c. *Jawab*
  - d. *Jawabul jawab*
  - e. *Nuzul* (down)
  - f. *Shu'ud* (up)

<sup>9</sup> Sayyid Muhammad Alwi Al-Maliki, *Keistimewaan-Keistimewaan Al-Qur'an*, (Yogyakarta: Mitra Pustaka, 2001), p. 118.

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- 2) *Shoba* consists of :
  - a. *Basic*
  - b. *Ajami/Ala Ajam*
  - c. *Quflah Bustanjar/Qofiyah*.
- 3) *Hijaz* consists of :
  - a. *Basic*
  - b. *Kard*
  - c. *Kurd*
  - d. *KardKurd*
  - e. *Variation*
- 4) *Nahāwand* consists of :
  - a. *Basic*
  - b. *Jawab*
  - c. *Nakriz*
  - d. *Usysyaq*
- 5) *Rost* consists of :
  - a. *Basic*
  - b. *Nawa/Rost ala Nawa*
- 6) *Sikah* consists of :
  - a. *Basic*
  - b. *Iraqis*
  - c. *Turkey*
  - d. *Ramal (fales)*
- 7) *Jiharkah* consists of :
  - a. *Nawa*
  - b. *Jawab*<sup>10</sup>

Halaqah Shoutul Qur'an is one of the gathering places for reciters throughout Riau Province in order to improve the quality of the art of

<sup>10</sup> Bustam Ismail, “ *Mengenal Nagham (Irama) Al-Qur'an dan Kilasan Sejarahnya*”, accessed via <https://hbis.wordpress.com/2010/01/20/%20mengenal-nagham-Al-Qur'an-dan-kilasan-sejarahnya.html>, date 21 October 2022.



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reading the Qur'an in preparation for participating in competitions at the Musabaqah Tilawatil Qur'an event which is held every year. This halaqah is directly guided by Ustadzah Rahmawati Jamal, with a learning schedule that is held once a week to be precise on Sunday.

Based on the explanation above, the writer was motivated to research **“The Methods of Practicing Nagham : Analysis of Al-Qur'an Aesthetic Reception Perspective Rahmawati Jamal in Halaqah Shoutul Qur'an”**.

## B. Reason for Choosing the Title

In writing this thesis, writer has to explain the reason for choosing this title, so the reasons are :

1. Each teacher has their own way for teaching recitation of Al-Qur'an. So, the writer wants to know what methods are used by Ustadzah Rahmawati Jamal to teaches Qori' Qori'ah in Halaqah Shoutul Qur'an.
2. The author wants to find the advantages and disadvantages in practicing nagham Al-Qur'an method at Halaqah Shoutul Qur'an.

## C. Explanation of Terms

1. Practicing : an educational process that functions to give a chance to participants get hands-on experience and guidance students systematically and directed to be able to do a skill.
2. Nagham : reading Al-Qur'an with recitation in a good voice.<sup>11</sup>
3. Al-Qur'an : the word of Allah SWT which is a miracle that was revealed to the Prophet Muhammad SAW and written on manuscripts and narrated with *mutawatir* and reading it including worship.<sup>12</sup>

<sup>11</sup> HIQMA UIN Jakarta, “Macam-Macam Nagham dalam Membaca Al-Qur'an”, accessed via <https://hiqmauinjakarta.com/macam-macam-nagham-dalam-membaca-al-quran/>, date 15 June 2023.

<sup>12</sup> Subhi As-Shalih, *Mabahits fii Ulumi Al-Qur'an*, (Beirut: Dar al-Ilm Li al-Malayin, 1985), p. 15.

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4. Aesthetic Reception : This aesthetic perception of Al-Qur'an seeks to show the inherent beauty of Al-Qur'an which is expressed as in poetic form, melodic, which is contained in Al-Qur'an. Its mean, Al-Qur'an can be written, read or voiced and presented in a beautiful form as well.<sup>13</sup>

#### **D. Limitation of Research**

In this research, it is necessary to limit the problem so that the author is more focused, so the author limits this problem to only discussing about the methods of practicing naghham at Halaqah Shoutul Qur'an.

#### **E. Problem Formulation**

1. How are the methods in practicing naghham Al-Qur'an at Halaqah Shoutul Qur'an?
2. What are the advantages and disadvantages in practicing naghham Al-Qur'an method at Halaqah Shoutul Qur'an?

#### **F. Purposes of the Research**

1. To find out the methods in practicing naghham Al-Qur'an at Halaqah Shoutul Qur'an.
2. To find out the advantages and disadvantages in practicing naghham Al-Qur'an method at Halaqah Shoutul Qur'an.

#### **G. Benefits of the Research**

1. Academically, it can provide broader insights in enriching the scientific repertoire of Al-Qur'an studies on the Study of the Living Qur'an related to the practicing naghham Al-Qur'an.

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<sup>13</sup> Ali Nurdin, *Qur'anic Society: Menelusuri Konsep Masyarakat Ideal dalam Al-Qur'an*, (Jakarta: Erlangga, 2008), p. 18.

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2. Practically, it can improve performance of reciters at Halaqah Shoutul Qur'an in the art of reading Qur'an both at district, provincial, national and international level meetings.

## H. Systematics of Writing

To facilitate understanding and get a clear picture of the contents of this research, the authors arrange the systematics of writing as follows:

**CHAPTER I** : An introductory chapter, which includes: background of the problem, reason for choosing the title, explanation of term, limitation of research, problem formulation, purposes of the research, benefits of the research, and systematics of writing.

**CHAPTER II** : This chapter is theoretical basis used in this research, which contains: history of naghham Al-Qur'an, basics knowledge of reciting Al-Qur'an, the law of reciting Al-Qur'an, aesthetic elements in Al-Qur'an, purpose of learning naghham Al-Qur'an and describes some literature reviews (previous research).

**CHAPTER III** : Is about research methods which includes: types of research, locations of research, research object and subject, informant, sources of research, data collection techniques and data analysis techniques.

**CHAPTER IV** : Contains the presentation and analysis of research data (discussion and results) which contain: establishment history of Halaqah Shoutul Qur'an, the method of practicing naghham at Halaqah Shoutul Qur'an, advantages and disadvantages of practicing naghham method in Halaqah Shoutul Qur'an.

**CHAPTER V** : Is the closing chapter which includes conclusions and suggestions.



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## CHAPTER II

### THEORITICAL FRAMEWORK

#### A. Theoretical Basis

##### 1. History of Nagham Al-Qur'an

Etymologically or *lughah*, the word nagham means song or symphony. The plural of (نَغَامٌ) is *angham* (أَنْغَامٌ) and the plural of this plural is *anaghim* (أَنْغَامِيْمٌ).<sup>14</sup> Nagham means the sound of sentences and the beauty of sound when reading.<sup>15</sup> According to linguists, nagham also means the vibration of the joints violently causing the heart to be touched.<sup>16</sup>

If nagham is likened to a process then beauty is the result, while the object in this case is the Qur'an. Nagham can also be referred to as a song or melody which has *taarif* as a single beautiful vocal sound without the accompaniment of a musical instrument, is not tied to musical notes, and is only used to beautify the recitation of the Qur'an. Nagham is different from playing music, which in the Islamic cultural tradition by Isma'il R. Al-Faruqi calls *handasah al-shaut* (vocal technique).<sup>17</sup>

Nagham's equivalent (نَغَامٌ) in Arabic is (الْحَنُّ) as in phrase phrase (لَحْنٌ فِي الْقُرْآنِ) which means (ترنم فِيهَا) (sings a passage) and also like

<sup>14</sup> Muhsin Salim, *Ilmu Nagham Al-Qur'an*, (Jakarta: Yattaqi, 2008), p. 1.

<sup>15</sup> Abi Husain Ahmad Faris, *Mu'jam Maqayis Al-Lughah*, (Kairo: Dar al-Fikr, 1989), p. 452.

<sup>16</sup> Ibn Mandzur, *Lisan Al-Arab*, (Kairo: Dar al-Ma'arif, 1989), p. 4490.

<sup>17</sup> Kristina Nelson, *The Art of Reciting The Qur'an*, (Bandung: Mizan, 2001), p. 64.

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(حَنُّ الْإِنْشَادِ) which means وَضَعَ لَهَا الْحَنَّا تُغْنِي بِهَا (composes a number of songs for the verses hummed).

Nagham in another sense is beautifying the voice when reading the Qur'an, thus nagham is different from nasyid and qasidah. Nasyid is singing, singing or humming poems that are not derived from the verses of Qur'an but are general in nature. While qasidah is prose or poetry in the form of words or writing and is not yet a melody or hum.<sup>18</sup>

Nagham originates from maqamat al-Arabiyyah (arabic ethnomusicology) in the Arab cultural tradition, which later developed more than 200 types. Qari' in Indonesia translate maqam as an Arabic melodic system. By referring to the understanding of the unique process in the development of Arabic sound art and music which subsequently developed in several parts of the world.<sup>19</sup>

More simply, Yaser states that maqam is likened to a well. The discharge of water is the nagham, while the techniques, variations, colors and styles are the ways to get the water.<sup>20</sup> However, the main reciters in Indonesia agree with limiting the seven types of nagham used to recite the Qur'an, namely: *Bayyati, Shoba, Hijaz, Nahawand, Rost, Sikah, and Jiharkah*.

In the art of reciting the Qur'an with various songs, it must be accompanied by the correct *makharijul huruf* (place of come out the words). If it is accompanied by a beautiful and smooth voice, it will be

<sup>18</sup> Maria Ulfah dkk, *Modul Nagham Al-Qur'an*, (Institut Ilmu Al-Qur'an (IIQ) Jakarta), p. 1.

<sup>19</sup> Habib Hasssan Touma, *The Maqam Phenomenon: An Improvisation Technique in Yhe Music of The Middle East*, (University of Illion Press and Society of Ethnomusicology 15, Pena, Vol. 2, No. 2, January, 1971), p. 8-48.

<sup>20</sup> M. Yaser Arafat, *Tarekat Tilawatiyah: Melantunkan Al-Qur'an, Memakrifati Diri, Memaknakan Islam, Tesis Program Magister Antropologi Budaya Fakultas Ilmu Budaya Yogyakarta*, (Yogyakarta: Universitas Gajah Yogyakarta, 2013), p. 21.

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even more beautiful and will give a deep impression on both the reader and the listener.

"The term art of reading the Qur'an has become popular since 1968. What is meant by the art of reading the Qur'an is reading the Qur'an in tajwid and beautified by the rhythm of voice and song."<sup>21</sup>

a. The Evolution of Reciting Qur'an in Saudi Arabia

Not much data has been found to reach the historicity of reciting the Qur'an with songs. There are two theories advanced by Ibn Manzur regarding the origins of the Qur'anic songs. *First*, the song of Qur'an comes from the singing of infidel slaves who were captured during the war against the Muslims and the *second* opinion states that it was obtained from the songs of the ancestors of the Arabs, which were then used to recite the Qur'an.<sup>22</sup>

John Take or W. S. assumed that songs and the practice of reciting Qur'an were obtained from plagiarizing church music used by Qibti Christian priests. However, this opinion is refuted by the following announcement of the Prophet Muhammad:

حَدَّثَنَا نُعَيْمُ بْنُ حَمَّادٍ، عَنْ بَقِيَّةَ بْنِ الْوَلِيدِ، عَنْ حُصَيْنِ بْنِ مَالِكٍ الْفَرَارِيِّ :  
 سَمِعْتُ شَيْخًا يُكْنَى أَبُو مُحَمَّدٍ يُحَدِّثُ عَنْ حُذَيْفَةَ بْنِ الْيَمَانِ قَالَ : قَالَ رَسُولُ اللَّهِ  
 صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ : اقْرَءُوا الْقُرْآنَ بِلُحُونِ الْعَرَبِ وَأَصْوَاتِهَا، وَإِيَّاكُمْ وَحُؤُونَ  
 أَهْلِ الْفِسْقِ وَأَهْلِ الْكِتَابَيْنِ، وَيَجِيءُ قَوْمٌ مِنْ بَعْدِي يُرْجِعُونَ بِالْقُرْآنِ تَرْجِيعَ

<sup>21</sup> Mariah Ulfah, *Seni Baca Al-Qur'an dan Berbagai Aspeknya*, Makalah TRIK HIQMA, (Jakarta: IAIN Syarif Hidayatullah, 2001), p. 2.

<sup>22</sup> Ahmad Syahid, *Sejarah dan Pengantar Ilmu Naghham: Bunga Rampai Mutiara Al-Qur'an Pembinaan Qari' Qari'ah dan Hafidz Hafidzah*, (Jak-sel: PP. Jam'iyatul Qurra' wal Huffazh, 2006), p. 23-24.



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الْغِنَاءِ وَالرَّهْبَانِيَّةِ وَالنَّوْحِ، لَا يُجَاوِزُ حَنَاجِرَهُمْ، مَقْتُونَةٌ قُلُوبُهُمْ وَ قُلُوبُ الَّذِينَ يُعْجِبُهُمْ شَأْنُهُمْ.

Ibn Manzur in the book *Lisan al-Arab* informed that the first person to read the Qur'an with song was Ubaidullah bin Abi Bakrah who was then continued by Ubaidillah ibn Umar, and then Said al-Allaf al-Ibadi.<sup>23</sup>

Ibn Qutaibah as described by Labib al-Sa'id details this in more detail. He mentioned that the person who first read the Qur'an with song was Abdullah bin Abi Bakrah. The reading is sad (حزنا) in a soft voice and there is no element of a singing song (الغناء) (والحداء).

This tradition was then inherited by his grandson named Ubaidillah bin Umar bin Abdullah who had a student named Sa'id al-Allaf. At that time the Khalifah Harun ar-Rashid was impressed with his reading, then he gave gifts and appointed him as a reciter. There are several reciters who come from the Haisam, Aban, Ibn A'yun, and others tribes who then include songs in the recitation.<sup>24</sup>

In addition, the oldest recorded of reading Qur'an was found, which dates from 1885, which began when Christian Snouck Hurgronje visited Mecca. Then he took several photos and made a recording of the Qur'an using Thomas Alva Edison's latest innovation tool called Waxclinders which records the recitation of surah ad-Dhuha in a murattal version regardless of the few

<sup>23</sup> Ibnu Manzur Jamal ad-Din M. bin Mukarram al-Ansary, *Lisan Al-Arab Juz 19*, (Dar Ihya' at-Turas al-Arabiyy, 630 H), p. 6506.

<sup>24</sup> Labib as-Said, *Al-Jam'u as-Sauti Al-Awwal Li AlQur'an Al-Karim*.

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historical sources that can prove it, recitation of *Qur'an bi al-Mujawwad* has found his own style in reciting the Qur'an.

b. The Evolution of Reciting Qur'an in Indonesia

In Indonesia, *mujawwad* style developed in the early 20th century. The actors who play a role in this are the pilgrims and Indonesian students who have completed their studies in Mecca and then returned to Indonesia. The song they brought is known as the *Makkawi* style, an attribution to the song's homeland.

Among the *qurra'* who are famous for reciting this style are K.H. Arwani (Kudus), K.H. Sya'rani (Kudus), K.H. Munawwir (Krapyak-Yogyakarta), K.H. Abdul Qadir (Krapyak-Yogyakarta), K.H. Damanhuri (Malang-Jawa Timur), K.H. Ma'mun (Serang-Banten), K.H. Muntaha (Wonosobo), K.H. Azra'i Abdul Ra'uf (Medan).<sup>25</sup>

In 1955 the Egyptian government sent a delegation of Qari-Qariah and Huffazh to Indonesia. It is recorded that several famous reciters names such as: Sheikh Abd Basith, Muhammad Abd al-Shamad, Sheikh Mustafa Isma'il, Sheikh Muhammad Siddiq al-Minsyawy, Sheikh Mahmud Khalil al-Khushary, and Sheikh Abd al-Hayy, Ahmad Zahran have come to Indonesia.

*Mishri* style began to be recognized by the people of Indonesia. Even though it came later, it was this style that later dominated *mujawwad* recitation and was more developed in Indonesia.

Among the *qurra'* who are famous for reciting this style are K.H. Bashori Alwi (Malang-Jawa Timur), K.H. Muhctar Luthfi (Jakarta), K.H. A. Aziz Muslim (Tegal), K.H. Tb. Mansur Ma'mun

<sup>25</sup> Ahmad Syahid, *Sejarah dan Pengantar Ilmu Nagham: Bunga Rampai Mutiara Al-Qur'an Pembinaan Qari' Qari'ah dan Hafidz Hafidzah*, (Jak-sel: PP. Jam'iyyatul Qurra' wal Huffazh, 2006), p. 28.

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(Serang-Banten), K.H. Muhammad Assiry (Jakarta), K.H. Ahmad Syahid (Bandung).<sup>26</sup>

From the explanation above, we can concluded that in history of evolution, reciting Qur'an has two different types of song genres. Such as:

- 1) **Makkawi style**, songs that grew and developed in Mecca and its surroundings (the Eastern Arabian Peninsula). The songs depict a dialect of the neighborhood language. In Indonesia, reciters from the previous period were performed. Then introduced some of the names of the songs and genres such as songs *Hijaz*, *Mayya*, *Raqby*, *Banjaka*, and others.
- 2) **Mishri style**, these are Egyptian-style Arabic songs that thrive in the Nile valley. These songs are softer, serene in accordance with the dialect of the Nile valley itself. And these Egyptian-style songs seem to be far more dominant, accepted and growing rapidly throughout the Islamic world, including Indonesia. In Indonesia, it turns out that it is almost certain that at this time only about 99% of people read the Qur'an with Egyptian-style songs, even in MTQ there are almost no Makkawi style at all except as variations.<sup>27</sup>

It was around 1973 when PTIQ (College of Qur'an) and IIQ (Institute of Qur'an) made Mishri's style songs a reference in studying the Qur'an. To the extent that they brought directly from Egypt, such as Sheikh Abdul Qadir Abdul Azim and Sheikh Sa'id as-Syarif. At almost the same time, this style was used as the standard song in MTQ (Musabaqah Tilawatil Qur'an) competitions, both at the national and regional levels.<sup>28</sup>

<sup>26</sup> *Ibid.*, p. 30.

<sup>27</sup> M. Syaiful Mujab, *Ilmu Nagham Kaidah Seni Baca Al-Qur'an*, (Kudus: STAIN Kudus, 2011), p. 33.

<sup>28</sup> *Op.Cit.*, Ahmad Syahid, p. 31.



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Seven kinds of songs that are very popular today emerge from the Mishri stream, namely: 1) *Bayyati* 2) *Shoba* 3) *Hijaz* 4) *Nahawand* 5) *Rost* 6) *Sikah* 7) *Jiharkah*.

## 2. Basic Knowledge of Reciting Al-Qur'an

### 1) *Bayyati*

*Bayyati* comes from an Arabic sentence which means house (بيت) *Bayti*, which is then used in the form of mubalaghah then added with *Ya* (ي) to become *Bayyati*. Perhaps there is some truth in this when someone associates the station of this song with the meaning of a house, which can be identified with a place of refuge, a starting point and a place to return.

*Bayyati* is generally used by people as the first (opening) song. And also used as a closing song. However, this does not rule out the possibility that someone may be free to start with the song of their choice, and end without *Bayyati*.

In the National MTQ regulations (semi-finals) a person is required to perform *Bayyati* as the first song, along with the scale level song. Therefore, when this *bayyati* is used at the beginning of the composition, it will go through a process of stages according to the level of the name that has been surpassed:

- a) *Bayyati Ashli Qarar*
- b) *Bayyati Ashli Nawa*
- c) *Bayyati Syuri Nawa*
- d) *Bayyati Husaini Nawa*
- e) *Bayyati Ashli Jawab*
- f) *Bayyati Ashli Jawabul Jawab*
- g) *Bayyati Syuri Jawabul Jawab*.<sup>29</sup>

<sup>29</sup> Op.Cit., M. Saiful Mujab, p. 35-37.

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2) *Shoba*

This song has three branches:

1. *Shoba Ashli*
2. *Shoba Ma'al 'Ajam (Shoba 'Ajami)*
3. *Shoba Ma'al Basthanjar*

Usually this song is performed after *Bayyati* or *Husaini*. Characteristic of the tone are rather sad but have a very high scale (*Jawabul Jawab*).

3) *Hijaz*

*Hijaz* is the name of a country in the Arabian Peninsula. This sentence then becomes the name of a song. It is not clear who first came up with the song's name. But what is clear is that *Hijaz* songs are songs that exist, grow and develop in that country, which are at the same time a special characteristic of the intonation and dialect of the country's language (*Hijaz*).

This song has allegro characteristics, meaning that it has a light, fast and agile rhythm, besides the many variations that go up and down sharply. The character of this song shows an emphasis on depicting the story, introducing, emphasizing the expression, the pattern is rising and then falling sloping the rhythm. Many are performed for the call to prayer, blessings, gambus rhythms and others.

This song has four branches:

- a) *Hijaz Ashli*
  - b) *Hijaz Kard*
  - c) *Hijaz Kard Kurd*
  - d) *Hijaz Kurd*
- 4) *Nahawand*

This song has four branches:

- a) *Nahawand Ashli*
- b) *Nahawand 'Usyaq*

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- c) *Nahawand Nakriz*
- d) *Nahawand Zenjiron*

Usually this song is freely placed either after *Shoba, Hijaz, Rost, Sikah, or Jiharkah*. This song has a very sad tone and is applied to verses of the Qur'an that tell about news of threats, torture, or death.

#### 5) *Rost*

This song has five branches:

- a) *Rost Ashli*
- b) *Rost Tsani*
- c) *Rost Tsalits*
- d) *Rost Syabir*
- e) *Rost 'Alan Nawa*

#### 6) *Sikah*

This song has four branches:

- a) *Sikah Ashli*
- b) *Sikah Turki*
- c) *Sikah Misri*
- d) *Sikah 'Iraqi*

#### 7) *Jiharkah*

This song has two branches:

- a) *Jiharkah Ashli*
- b) *Jiharkah Tsani*

Those are the main points in art of reading Qur'an in its several branches or versions which are often recite by qori' and qori'ah in beautifying the recitation of holy verses of Allah.<sup>30</sup>

<sup>30</sup> Muh. Syafi'i, *Pengantar Ilmu Tilawatil Qur'an*, (Semarang: IAIN Walisongo, 1988) p.



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### 3. The Law of Reciting Al-Qur'an

In the legal status of reciting the Qur'an, of course we cannot be separated from the legal principles outlined by Rasulullah, where he was the first key in determining whether it is permissible to recite the Qur'an or not.<sup>31</sup> So, to be clearer, it is necessary for us to explain his hadits related to legal issues about recitation of the Qur'an, as follows:

زَيَّنُوا الْقُرْآنَ بِأَصْوَاتِكُمْ فَإِنَّ الصَّوْتَ الْحَسَنَ يَزِيدُ الْقُرْآنَ حَسَنًا (رواه الحاكم)

Meaning : "*Decorate the Qur'an with your voice, because a melodious voice adds to the beauty of the Qur'an.*" (Narrated by Hakim).<sup>32</sup>

Reading the Qur'an correctly is mandatory. After the reading is correct then beautifying the reading is one of the sunnah of reading Qur'an. Because the Messenger of Allah praised the Qur'an with its beauty, his people competed to beautify the recitation of the Qur'an, especially in voice and rhythm.

In another hadits narrated from Abu Hurairah, it is emphasized:

أَذَّنَ اللَّهُ لَشَيْءٍ مَا أَدَّنَ النَّبِيُّ حُسْنَ الصَّوْتِ يَتَغَنَّى بِالْقُرْآنِ يَجْهَرُ بِهِ (رواه ابو داود)

Meaning : "*Allah never listens to anything as he listened to the Prophet singing the Qur'an in a melodious voice.*" (Narrated by Abu Dawud).

<sup>31</sup> Ahmad Munir dan Sudarsono, *Ilmu Tajwid dan Seni Baca Al-Qur'an*, (Jakarta: Rineka Cipta, 1994), p. 58.

<sup>32</sup> Salim Bahreisy, *Terjemahan Riyadhus Sholihin*, Jilid II, (Bandung: PT. Al Ma'rif, 1978), p. 69.

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With regard to the hadits above, Imam Nawawi in the book *al-Tibyan* interpreted the word (أَذَنَ) with إِسْتَمَعَ وَهُوَ إِشَارَةٌ إِلَى الرِّضَا (listen, which means showing pleasure and receiving).

The legal basis for reading the Qur'an in a beautiful voice or using a song (nagham), can be referred to the hadits narrated from Said ibn Abi Said:

لَيْسَ مِنَّا مَنْ لَمْ يَتَغَنَّ بِالْقُرْآنِ (رواه ابو داود)

Meaning : "Not including our group of people who do not recite the Qur'an." (Narrated by Abu Dawud)

There are differences of opinion among scholars in interpreting the meaning of the sentence يَتَغَنَّ in the hadits above:

- a. **Sufyan ibn Uyainah and Abu Ubaid** interpreted that word with يَسْتَعْنِي , it does not need anything other than the Qur'an. According to him, improving the voice in reading the Qur'an is mandatory in Arabic literary art.
- b. According to **Ibn al-Jauzi**, the word يَتَغَنَّ contains 4 meanings:
  - 1) Improving the sound (تُحْسِنُ أَصْوَاتَ)
  - 2) Sufficient, not needing others (الْإِسْتِغَاءُ)
  - 3) Touched with feeling when reading the Qur'an (التَّحْزَنُ)
  - 4) Busy yourself with the Qur'an (التَّسَاغَالُ بِهِ)
- c. **Imam Syafi'i** interpreted the word يَتَغَنَّ with التَّحْزَنُ by including feeling and rhythm in reading it. Imam Syafi'i

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emphasized that it is permissible to read the Qur'an with songs, Rabi' al-Jauzi said that Imam Syafi'i made it an impact.

Therefore, Imam Rofi'i took a middle path, that according to Imam Syafi'i, it is makruh if he reads the Qur'an deliberately neglecting his madness, extending his vowels and imagining them out of place, whereas if you do not neglect these limits, not makruh.

- d. **Imam al-Mawardi**, in principle, agrees with the scholars above, that reciting Qur'an is permissible as long as it does not violate the rules of recitation, so that the song does not damage the reading. Likewise the opinion of scholars such as al-Qurtuby, Ibn Hajar, and at-Thabary.

Adhering to the hadits of the Prophet and various opinions of the scholars, it can be concluded that the law of reciting Qur'an is:

- 1) *Sunnah*, reading and reciting the Al-Qur'an in a melodious voice, fluent, with natural expressions and using the rules of *tajwid* and other reading laws.
- 2) *Mubah*, as long as reciting and singing the Qur'an does not violate the laws of *tajwid* and *qira'at* which have been stipulated by the Qur'anic scholars who are mutawatir (consecutively) and delivered in reasonable expressions.
- 3) *Makruh*, reading and reciting the Qur'an in artificial and forced songs and styles, thus violating the laws of *tajwid* and *qira'at* which are *khafi* in nature.
- 4) *Haram*, if reading and reciting Qur'an are performed with inappropriate and exaggerated expressions and violating the rules of *tajwid* and *qira'at*.<sup>33</sup>

<sup>33</sup> *Op.Cit.*, Maria Ulfah, dkk, p. 7-9.



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#### 4. Aesthetic Elements in Al-Qur'an

The aesthetic element or the element of beauty is also interpreted as an aesthetic experience that is obtained when one sees an object of art or can also be understood as an object that has an element of beauty.

Al-Qur'an is synonymous with beauty, as said by a commentator Muhammad Abdullah Darraz in his book *An-Naba' Al-'Azhim: Nazharat Jadidah fii Al-Qur'an*, the uniqueness of *uslub Al-Qur'an* can be seen from the aspect of : the outer structure of the word (*Al-Qusyrah As-Sathiyyah li lafz Al-Qur'an*) which includes:

- a. Beauty and uniqueness in a series of vowel sounds, sukun, mad, gunnah, ittisal and saktah in each series of verses (*Al-Jamal At-Tawqi'i fi Tawzi' Al-Harakat wa As-Sakinat wa Al-Maddat wa Al-Gunnat wal-Ittissalat wa As-Saktat*), and
- b. The beauty of the varied and orderly series of letters (*Al-Jamal At-Tansiqi fi Rasf Letterih wa Ta'liifiha min Majmu'at Mu'talifah Mukhtalifah*)<sup>34</sup>

These aspects are then described in detail into the following points:

- a. Al-Qur'an has a beauty as well as a unique sound generated from a series of *syakl* in each pronunciation (*Khasiyah Ta'Lifih As-Sawti fi Syaklih wa Jawharih*).

The beauty of sound does not only fulfill the musical aspect pleasant to hear. But it is also able to convey his listeners enter the imagination space of meaning.<sup>35</sup>

As his statement, "Try to listen the verses of Al-Qur'an recitation which read by someone with *tartil*, surely you will find

<sup>34</sup> M. Abdullah Darraz, *An-Naba' Al-'Azhim : Nazharat Jadidah fii Al-Qur'an*, (Riyadh : Dar At-Tayyibah li an-Nasyr wa At-Tawzi', 2000), p. 127.

<sup>35</sup> *Ibid.*, p. 131.

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a harmonious and rhythmic tone so amazing that you will not find in other words, the rhythm of notes is similar the strains of music but not music, rhythms similar to poetry but not poetry, rhythms of tones which is like a Qasidah but is not Qasidah. The tone and style that emerge from words of Al-Qur'an are not will be found in poetry and Qasidah.”<sup>36</sup>

For example series of sounds on pieces of surah az-Zalzalah verses 1-3 :

﴿إِذَا زُلْزِلَتِ الْأَرْضُ زِلْزَالَهَا ١ وَأَخْرَجَتِ الْأَرْضُ أَثْقَالَهَا ٢ وَقَالَ الْإِنْسَانُ مَا هَٰذَا ٣﴾

Meaning : 1) When the earth is shaken with its [final] earthquake  
 2) And the earth discharges its burdens  
 3) And man says, "What is [wrong] with it?"<sup>37</sup>

Textually, this verse speaks about warning to humans through the earth being shaken (earthquake). Take a look at the series of sounds that emerge from the arrangement of letters and syllables on the verse fragments, as if visible reinforces the impression of " eeriness " in textual meaning. The letters used are classified as hard (jahriyyah) and heavy (syaddiyyah), such as : *zai, lam, ra, da, kha, jim, sa, qaf, ha*. Coupled with sound system in form of vowel, mad, sukun that is very precise and memorable "stomp" : *zulzilal al-ard zilzalaha*.

Even through the sound device, Al-Qur'an can show to readers and listeners of myriad secrets (as-sirr) that can be explored and understood, even if you are not an arabian who understands the language.

The tendency of Al-Qur'an to use beautiful, orderly and ancient language because it is related with psychological aspect of the listener. Psychologically, human pleased with beauty, so that

<sup>36</sup> *Ibid.*, p. 128.

<sup>37</sup> *Op.Cit.*, Kementrian Agama RI, p. 905.

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then arises effective communication between Al-Qur'an and its listeners.

As the opinion of Marmaduke Pickthall quoted by Quraish Shihab that symphony of Al-Qur'an has truly incomparable power, every note is capable of making people cry and rejoice. So when Al-Qur'an was revealed, the arabic people were touched by harmony and beauty of *kalam*, so they thought that Al-Qur'an was poetry. However, an Arabian poet, al-Walid bin Mugirah, denied this because the phonetic and phonemic articulations of *kalam al-Qur'an* are different with the rules of poetry that they already know. Because of that, they regard it as a magic spell, because it uses the beauty articulation of prose and poetry that they think its included to magic, and its composition is beyond human skill.<sup>38</sup>

- b. Short but full of meaning.
- c. Satisfying the mind and soul (*Iqna' Al-'Aql wa Imta' Al-'Atifah*).
- d. Use pronunciation with accuracy of meaning (*Al-Qasd fi Al-Lafz wa Al-Wafa' bi Haqq Al-Ma'na*).
- e. Use of various sentence structures.<sup>39</sup>

## 5. Purpose of Learning Nagham Al-Qur'an

There are several goals of learning nagham Al-Qur'an process after mastering several songs.

*First*, a good nagham will make it easier for the reader or those who listen to it to live up the Qur'an. Living the Qur'an is mission of revelation of the Qur'an. Allah says in Surah Shad verse 29:

﴿ كَتَبَ أَنْزَلَهُ إِلَيْكَ مُبْرَكٌ لِيَذَّبَرُوا إِلَيْهِ وَلِيَتَذَكَّرَ أُولُوا الْأَلْبَابِ ٢٩ ﴾

<sup>38</sup> M. Quraish Shihab, *Mukjizat Al-Qur'an Ditinjau dari Aspek Kebahasaan, Isyarat Ilmiah dan Pemberitaan Gaib*, (Bandung: PT. Mizan Pustaka, 2004), p. 118.

<sup>39</sup> *Op.Cit.*, M. Abdullah Darraz, p. 180.



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Meaning : *[This is] a blessed Book which We have revealed to you, [O Muhammad], that they might reflect upon its verses and that those of understanding would be reminded.*<sup>40</sup>

*Second*, a good naghham will make it easier for someone to get a very good reward from Allah. *Third*, a good naghham enables a person to teach the Qur'an to other people, at least to their family. Because teaching the Qur'an is a worship that has great rewards. Rasulullah said:

عن عثمان بن عفان قال : قال رسول الله : خَيْرُكُمْ مَنْ تَعَلَّمَ الْقُرْآنَ وَعَلَّمَهُ  
(رواه البخاري)

Meaning : *"The best of you are those who learn the Qur'an and teach it."* (Narrated by Al-Bukhari).<sup>41</sup>

From several explanations taken from the previous points, it can be concluded that the purpose of studying Nagham Al-Qur'an are:

- 1) Can provide knowledge and insight to readers that the Qur'an has songs that cannot be compared with music. To apply it, we must also study the science of reading and reciting Qur'an.
- 2) Reading Qur'an with naghham can beautify the recitation of Qur'an with maqom/tones that have been packaged in such a way.
- 3) Reading Qur'an properly and beautifully will make it easier for readers and listeners to live up the Qur'an.
- 4) It becomes a reward for us when we are able to master recitations by practicing them on other people. Then after that if we have mastered recitations then we will also be useful in society, especially for our religion because with mastery we can form

<sup>40</sup> *Op.Cit.*, Kementrian Agama RI, p. 662.

<sup>41</sup> *Op.Cit.*, Ahmad Annuri, p. 5.

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practice in MTQ event that is tiered from the sub-district to international levels.

## B. Literature Reviews

After conducting a literature review, the author obtained many books and undergraduate thesis that wrote about art of reading Qur'an, but some of this literature has not focused on discussing the methods of practicing naghmah : analysis of Al-Qur'an aesthetic reception perspective Rahmawati Jamal in halaqah shoutul qur'an.

However, there are several scientific works that support this research. Among them:

1. In Oki Nurhayati's undergraduate thesis entitled: "Pembelajaran Membaca Al-Qur'an dengan Lagu Tilawah dalam Ekstrakurikuler Tilawatil Qur'an di MI Nurul Ulum Lebeng Kecamatan Sumpiuh Kabupaten Banyumas", Learning to read Al-Qur'an with recitations in Extracurricular Tilawatil Qur'an is a learning and teaching process between teachers and students to achieve the goal of reading the Qur'an with songs in the Tilawatil Qur'an, the material used is maqra' recitations of Q.S Al-Baqarāh: 1-7 with system applied are classical and individual, demonstration methods, drill/practice methods, talaqqi method, and assignment methods. The songs studied are recitations of *bayyāti*, *hijaz*, *nahāwand*, and *rost*.
2. Jaliludin Al-Fauri, student of UIN Sunan Kalijaga in 2008, with the undergraduate thesis title "Pelaksanaan Program Pengembangan Diri dalam Kegiatan Ekstrakurikuler Bidang Seni Baca Al-Qur'an dan Nasyid di Madrasah Aliyah Negeri Tempel".

This undergraduate thesis concludes that the implementation of nasyid program and art of reading Qur'an at MAN Tempel is going well, this can be seen from various aspects including the presence of several students who have won achievements in various competitions both at school and outside of school. The methods used in the art of

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reading Qur'an are recitations, tahsin and syarhil qur'an. The methods used in nasyid are demonstrations, exercises, tadarus, and speech.

3. Ahmad Junaidi's undergraduate thesis, a student of STAIN Palang Karaya Study Program PAI in 2004, in his undergraduate thesis researched "Metode Pembelajaran Seni Baca Al- Qur'an LPTQ Kota Palang Karaya". The results of this study indicate that with this method students abilities in art of reading Qur'an are getting better.
4. Nur Hanif Laili, student at Walisongo State Islamic Institute Semarang in 2010, with the undergraduate thesis title " Peran Lembaga Pengembangan Tilawatil Qur'an Jawa Tengah dalam Meningkatkan Prestasi Tilawatil Qur'an bagi Qori' dan Qori'ah Tahun 2005-2010". This research concludes that in order to produce something satisfactory, especially the MTQ achievement desired by Central Java LPTQ, it really requires a better effort and has to do a lot of evaluation. So, Central Java Province group can reduce the risk of failure in participating National event of MTQ which is held every year.
5. Dariun Hadi's undergraduate thesis, a student of majoring in Islamic History and Culture, Faculty of Adab and Cultural Sciences, UIN Sunan Kalijaga Yogyakarta in 2014. His undergraduate thesis is entitled "Budaya Tilawah Al-Quran Studi Kasus di Unit Kegiatan Mahasiswa (UKM) Jam'iyyah Qurra wa Al Huffadz (JQH) Al-Mizan UIN Sunan Kalijaga Yogyakarta". This research discusses about culture activities of reciting Al-Qur'an which are carried out routinely by UKM JQH Al-Mizan along with factors that hinder this activity.
6. Article by Muhammad Ishak Syafaruddin, Student of the Postgraduate Islamic Education Study Program at UIN North Sumatra. Which is entitled "Pelaksanaan Program Tilawah Al-Qur'an dalam Meningkatkan Kemampuan Membaca Al-Qur'an Siswa di SMKS Al-Ma'sum". In E-Journal of State Islamic University North Sumatra, his research thesis shows that recitations of Qur'an have a role in



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facilitating student learning, especially in the field of study Qur'an and Hadits, because in addition to subject matter of study taken from verses of Qur'an and tajwid (law/rules for reading Qur'an), can also improve memory and provide peace.

7. Then the work of Mahrus (2009) entitled "Efektivitas Kegiatan Ekstra Kurikuler Keagamaan Melalui Tilawatil Qur'an di Madrasah Aliah Al-Ma'rif Singosari Malang". The research took a sample of 23 students, who as a child is active in religious extra-curricular activities at added the Head of School, Deputy Secretary of the Curriculum, the teacher in the field of study Islamic religious education. The results of the study concluded that there are similarities between research and the writer is thorough with the research above, that is, from research the first is the same as discussing the tilawatil qur'an, from research that the second discusses the media of da'wah, from the third research there is similarities that discuss the art of learning tilawatil qur'an.
8. Ushuluddin Science Journal, July 216 vol. 15 no. 2 Miftahul Jannah entitled "'Musabaqah Tilawatil Qur'an di Indonesia (Festival Al-Qur'an sebagai bentuk resepsi estetik)". This journal discusses about competition of Qur'an as a form of people's reception of Qur'an which is implemented by government to become a routine agenda every year.

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## CHAPTER III

### RESEARCH METHODS

#### A. Types of Research

In this study the authors conducted *field research*, research that aims to study intensively about the background of the current situation and environmental interactions of a social unit, be it individuals, groups, institutions, or society.

This research belongs to the type of qualitative research, qualitative research is one way of research which aims to understand society, problems or symptoms that exist in society by gathering as many facts as possible in depth. And the data is presented in verbal form, not in the form of numbers.<sup>42</sup>

#### B. Locations of Research

The location of this research was carried out at one of the learning places for reciting the Qur'an in Pekanbaru, precisely at Halaqah Shoutul Qur'an Rahmawati Jamal, Karya Bersama street no. 2, Rt 06 Rw 04, Air Dingin Village, Bukit Raya District, Pekanbaru City, Riau Province.

#### C. Research Objects and Subjects

The object of research is the nature of the state (attributes) of an object, person or situation, which is the center of attention or research target. The circumstances referred to can be in the form of nature, quantity, and quality (objects, people, and institutions) can also be in the form of behavior, activities, opinions, views of evaluation, attitudes pro and con or sympathies, inner states, and so on.

<sup>42</sup> Neong Muhadjir, *Metode Penelitian Kualitatif*, (Yogyakarta: Pilar Media, 1996), p. 2.

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Related to this research, the object of research is the problem that the researcher wants to explore which will later become the answer to the research question. More specifically, the object of this research is methods of practicing naghmah perspectives Ustadzah Rahmawati Jamal.

While the subject of research is something that is examined either about people, objects, or institutions (organizations).<sup>43</sup> In this study, the research subject are Ustadzah Rahmawati Jamal and the reciters (Qori'/Qoriah) in Halaqah Shoutul Qur'an.

#### D. Informant

In qualitative research, the position of data sources in the form of humans (informant) has a very important role as individuals who have the information. The researcher and the informant have the same position, therefore the informant does not just respond to what the researcher asks for, but it can choose the direction and taste in presenting the information. It is because of this position that human data sources in qualitative research are referred to as informants.<sup>44</sup>

Informants in research are people or actors who really know and master the problem, and are directly involved with the research problem. In this research, the informants are Ustadzah Rahmawati Jamal as a teacher and 10 of Halaqah Shoutul Qur'an reciters as students.

#### E. Sources of Research

The sources of this research are:

1. *Primary sources*, data obtained directly from informants or objects studied. In this case the informants are Qari'/Qari'ah who studied recitations of Qur'an and Ustadzah Rahmawati Jamal as a mentor/coach.

<sup>43</sup> Saifuddin Azwar, *Metode Penelitian*, (Yogyakarta: Pustaka Pelajar, 1998), p. 35.

<sup>44</sup> H.B. Sutopo, *Penelitian Kualitatif: Dasar Teori dan Terapannya dalam Penelitian*, (Surabaya: Universitas Sebelas Maret. 2006), p. 60.



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2. *Secondary sources*, non-original data sources in which contain the information being studied. This data source is a complement to the primary data source. In this case, the sources of secondary data are several documents needed to help complete the correctness of the data, such as profiles of halaqah places, documentation, photos and reports available in the field.

## F. Data Collection Techniques

The data collection techniques used by researchers in this study are:

### 1. Observation

Observation in Arabic is called *Mulahazhah*. Even though this method is called observation, it is not just ordinary observation, but still uses recording. For this reason, before making observations, researchers must prepare the necessary instruments in the form of a list of all problem items that will find solutions in research.<sup>45</sup> In this observation, the author directly observed the activities at Halaqah Shoutul Qur'an.

### 2. Interview

Interviews are conversations that have the goal of obtaining current constructions regarding: people, events, activities, organizations, feelings, motivations, recognition, and so on.<sup>46</sup> In order to obtain the data needed in this study, and so as not to overdo and confuse in asking questions to informants, the questions were determined directly by the author when the interview took place in the field.

### 3. Documentation

Documents are any writing that is not a recording that is not specially prepared for a specific purpose, such as letters, diaries, speech texts,

<sup>45</sup> Nashruddin Baidan dan Erwati Aziz, "*Metodologi Khusus Penelitian Tafsir*", (Yogyakarta: Pustaka Pelajar, 2019), p. 51.

<sup>46</sup> Wayan Suwendra, "*Metodologi Penelitian Kualitatif dalam Ilmu Sosial, Pendidikan, Kebudayaan, dan Keagamaan*", (Bandung: Nilacakra, 2018), p. 55.

newspaper editorials, case notes, photographs, health history, suicide notes, and so on.<sup>47</sup>

## G. Data Analysis Techniques

The research process begins with compiling the basic assumptions and rules of thought used in research, then these assumptions are applied systematically in collecting and processing data to provide explanations and arguments.<sup>48</sup>

In this study the authors used *descriptive qualitative* data analysis by describing actual events in the form of sentence descriptions, then drawing conclusions inductively, that is, analyzing general data, specific conclusions were drawn according to the focus of the research problem. This research is a *descriptive qualitative* research, which aims to describe how practice of naghham (art of recitation) Qur'an in Halaqah Shoutul Qur'an Rahmawati Jamal.

<sup>47</sup> *Ibid.*, p. 65-66.

<sup>48</sup> Jani Arni, *Metode Penelitian Tafsir*, (Pekanbaru: Daulat Riau, 2013), p. 11.

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## CHAPTER V

### CONCLUSION

#### A. Conclusion

As above, the results and discussion of how about practicing *Nagham Al-Qur'an* method in Halaqah Shoutul Qur'an have been presented, several conclusions can be drawn, as follows :

1. The method that Mrs. Rahmawati taught for reciting Qur'an are vocal exercises, breathing control, pronunciation of letters and so on.
2. The advantages of this method are, it can make the reciters have good vocal quality, regulate breathing techniques so they are more durable when reciting long verses, place songs and variations more precisely, increase appreciation (zaukh) when reading Al- Qur'an, makes more confident when appearing on the recitation pulpit, increases achievement and adding relationships. The disadvantages of this method are, it is not suitable for beginners, duration of the exercise is too long for one participant, it overuses the voice, lack of tajwid knowledge and lack of song updates.

#### B. Suggestion

1. *Qari' Qari'ah*

For reciter who study at Halaqah Shoutul Qur'an to always attend halaqah at every time of learning because vocal training will not be optimal if halaqah participants are not consistent with their attendance.

2. *Ustadzah*

To Ustadzah Rahmawati Jamal, please continue to be enthusiastic about training Halaqah Shoutul Qur'an members.



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**PEDOMAN WAWANCARA GURU**

**I. Data Narasumber**

1. Nama : .....
2. Jenis kelamin : .....
3. Usia : .....
4. Pekerjaan : .....

**II. Daftar Pertanyaan :**

Nomor	Daftar Pertanyaan	Jawaban
1	Sejak kapan ibu mengenal ilmu naghah?	
2	Bagaimana metode yang diajarkan guru ibu terdahulu kepada ibu?	
3	Bagaimana perkembangan yang ibu alami setelah berkecimpung di dunia seni tilawah?	
4	Sejak kapan ibu mulai membuka halaqah shoutul qur'an?	
5	Bagaimana metode yang ibu ajarkan kepada murid ibu?	
6	Apa perbedaan metode yang ibu ajarkan dengan guru lainnya?	

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**PEDOMAN WAWANCARA MURID**

**I. Data Narasumber**

1. Nama : .....
2. Jenis kelamin : .....
3. Usia : .....
4. Pekerjaan : .....

**II. Daftar Pertanyaan :**

Nomor	Daftar Pertanyaan	Jawaban
1	Sejak kapan anda mulai bergabung untuk belajar naghah di halaqah ini?	
2	Bagaimana pendapat anda tentang metode yang ibu rahmawati ajarkan?	
3	Bagaimana perkembangan kemampuan anda setelah mengikuti pembelajaran seni tilawah di halaqah ini?	
4	Bolehkah anda mencantumkan beberapa prestasi di bidang seni tilawah sebagai bukti perkembangan prestasi setelah mengikuti pembelajaran di halaqah ibu Rahmawati?	

## DOCUMENTATION AND PHOTOS

### 1. The Reciters in Halaqah Shoutul Qur'an



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#### 2. Interview with Mrs. Rahmawati Jamal



#### 3. Interview with Alwi Rahman, S.H.



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#### 4. Interview with Ibnu Dzulkarnain, M. Pd.



#### 5. Interview with Adilla Kamilia Putri



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6. Interview with Aisyah Nur Ramadhani



7. Interview with Nursyamsi Mas'ari, M.Pd.



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8. Interview with Fadyo Rezky Farel



9. Interview with M. Ikhsanul Hadi



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#### 10. Interview with Ardi Gustari S. Pd.



#### 11. Interview with Ar-Afrildi



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## 12. Interview with Indah Apriani Simbolon



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Pekanbaru, 16 Mei 2023

Nomor : 1944/Un.04/F.III.1/PP.00.9/5/2023

Biasa  
Tempat : 1 (satu) Exp  
Perihal : Pengantar Riset

Kepada Yth,  
Kepala Dinas Penanaman Modal dan Pelayanan Satu Pintu  
Provinsi Riau  
Pekanbaru

Assalamu'alaikum Wr. Wb.

Kami Sampaikan bahwa mahasiswa berikut ini:

Nama : HANIFA FANNY MUHARANI  
Tempat / Tgl Lahir : Bangkinang, 06 april 2001 / 6 April 2001  
NIM : 11930220587  
Jurusan/ Semester : ILMU AL QURAN DAN TAFSIR / VIII  
No. HP : 0895602838594  
Alamat : Asrama Internasional UIN SUSKA RIAU  
Email : hanifafanny5@gmail.com

adalah benar mahasiswa Fakultas Ushuluddin yang akan melakukan riset dalam rangka penulisan Skripsi Tingkat Strata Stu (S1) pada Fakultas Ushuluddin UIN Suska Riau dengan judul:

*Practicing Nagham Al-Qur'an: Analysis of Al-Qur'an Aesthetic Reception in Halaqah Shoutul Qur'an*

dengan lokasi penelitian Halaqah Shoutul Qur'an, Jl. Karya Bersama, Pekanbaru.

Untuk maksud tersebut, dengan hormat kami mohon kiranya Bapak berkenan memberikan izin dan rekomendasi riset mahasiswa tersebut

Demikian kami sampaikan, atas perkenan Saudara diucapkan terimakasih.

Wassalam,

a.n Dekan

Wakil Dekan Bidang Akademik  
dan Pengembangan Lembaga



Dr. Rina Rehayati, M. Ag  
NIP 196904292005012005 4

Tembusan:  
Yth. Dekan Fakultas Ushuluddin UIN Suska Riau

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**PEMERINTAH PROVINSI RIAU**  
**DINAS PENANAMAN MODAL DAN PELAYANAN TERPADU SATU PINTU**

Gedung Menara Lancang Kuning Lantai I dan II Komp. Kantor Gubernur Riau  
 Jl. Jend. Sudirman No. 460 Telp. (0761) 39064 Fax. (0761) 39117 **PEKANBARU**  
 Email : [dpmpstp@riau.go.id](mailto:dpmpstp@riau.go.id)

**REKOMENDASI**

Nomor : 503/DPMPSTP/NON IZIN-RISET/56426  
 TENTANG



**PELAKSANAAN KEGIATAN RISET/PRA RISET  
 DAN PENGUMPULAN DATA UNTUK BAHAN SKRIPSI**

1.04.02.01

Pada Dinas Penanaman Modal dan Pelayanan Terpadu Satu Pintu Provinsi Riau, setelah membaca Surat permohonan Riset dari : **Wakil Dekan Bidang Akademik dan Pengembangan Lembaga Fakultas Ushuluddin UIN Suska Riau, Nomor : 1944/Un.04/F.III.1/PP.00.9/5/2023 Tanggal 16 Mei 2023**, dengan ini memberikan rekomendasi

- |                      |  |
|----------------------|--|
| 1. Nama              | : HANIFA FANNY MUHARANI  |
| 2. NIM / KTP         | : 11930220587  |
| 3. Program Studi     | : ILMU AL-QUR'AN DAN TAFSIR  |
| 4. Jenjang           | : S1   |
| 5. Alamat            | : DUSUN MUARA UWAI RT 001/RW 002 KECAMATAN BANGKINANG  |
| 6. Judul Penelitian  | : PRACTICING NAGHAM AL-QUR'AN: ANALYSIS OF AL-QURAN AESTHETIC RECEPTION IN HALAQAH SHOUTUL QURAN |
| 7. Lokasi Penelitian | : HALAQAH SHOUTUL QURAN, JALAN KARYA BERSAMA, PEKANBARU.   |

Dengan ketentuan sebagai berikut:

tidak melakukan kegiatan yang menyimpang dari ketentuan yang telah ditetapkan.

Pelaksanaan Kegiatan Penelitian dan Pengumpulan Data ini berlangsung selama 6 (enam) bulan terhitung mulai tanggal rekomendasi ini diterbitkan.

Pada pihak yang terkait diharapkan dapat memberikan kemudahan serta membantu kelancaran kegiatan penelitian dan Pengumpulan Data dimaksud.

Demikian rekomendasi ini dibuat untuk dipergunakan seperlunya.

Dibuat di : Pekanbaru  
 Pada Tanggal : 22 Mei 2023



Ditandatangani Secara Elektronik Melalui :  
 Sistem Informasi Manajemen Pelayanan (SIMPEL)

**DINAS PENANAMAN MODAL DAN  
 PELAYANAN TERPADU SATU PINTU  
 PROVINSI RIAU**

**UIN SUSKA RIAU**

**Pembusan :**

**Disampaikan Kepada Yth :**

- Kepala Badan Kesatuan Bangsa dan Politik Provinsi Riau di Pekanbaru
- Walikota Pekanbaru
- Up. Kaban Kesbangpol dan Linmas di Pekanbaru
- Wakil Dekan Bidang Akademik dan Pengembangan Lembaga Fakultas Ushuluddin UIN Suska Riau di Pekanbaru
- Yang bersangkutan

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b. Pengutipan tidak merugikan kepentingan yang wajar UIN Suska Riau.

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 State Islamic University of Syarif Kasim Riau





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State Islamic University of Sultan Syarif Kasim Riau

**PERSONAL IDENTITY**



**PROFILE**

Name : Hanifa Fanny Muharani  
 Place of Birth and Date : Bangkinang, 06 April 2001  
 Gender : Female  
 NIM : 11930220587  
 Semester : VIII  
 Religion : Islam  
 Address : Muara Uwai, Bangkinang, Kampar  
 Mobile Phone Number : +62895 6028 3859 4

**PARENTS NAME**

Father : Nitierde Hendry  
 Mother : Rosdiati  
 Address : Muara Uwai, Bangkinang, Kampar

**EDUCATIONAL BACKGROUND**

- 2007 - 2013 : Elementary School of Muhammadiyah 019 Bangkinang
- 2013 - 2016 : Daarun Nahdhah Islamic Boarding School Bangkinang





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2016 - 2019 : Daarun Nahdhah Islamic Boarding School Bangkinang

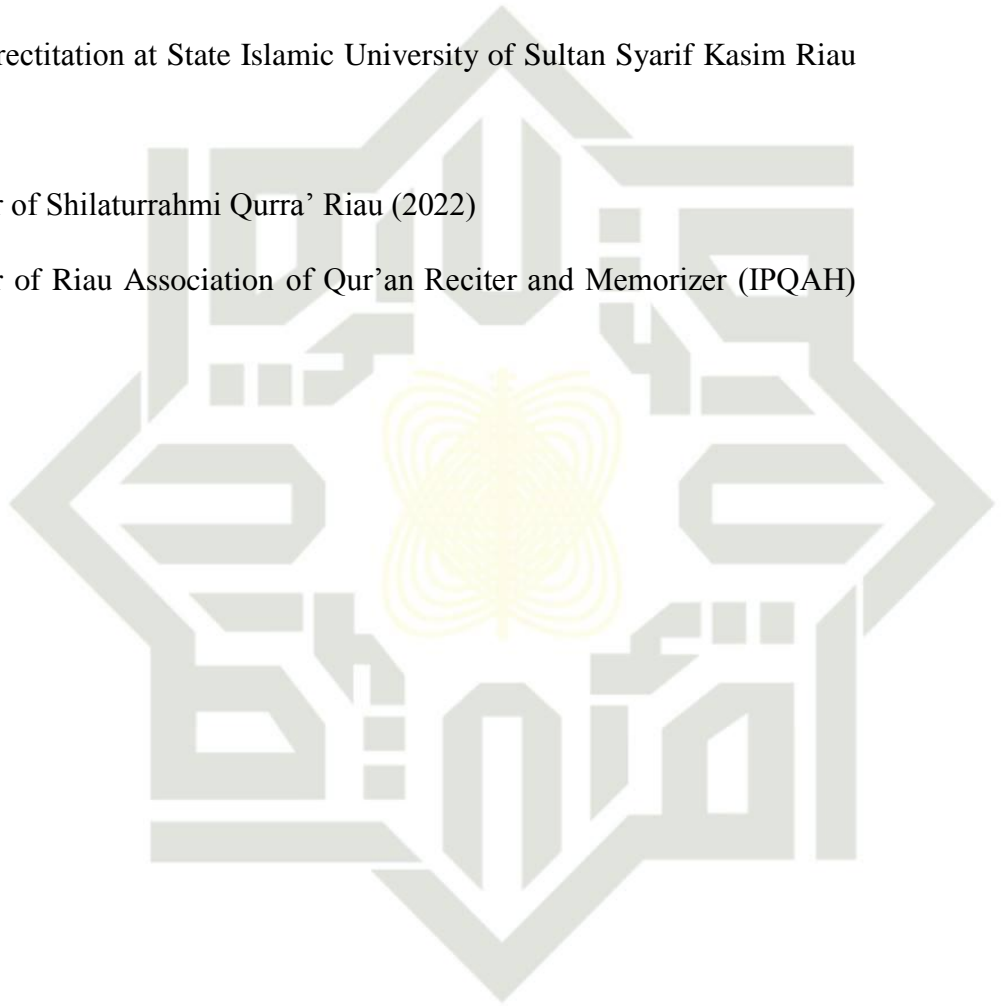
2019 - 2023 : State Islamic University of Sultan Syarif Kasim Riau

#### ORGANIZATION EXPERIENCE

Member of Islamic Education and Practice Institute (LP2A) division of Qur'an recitation at State Islamic University of Sultan Syarif Kasim Riau (2019)

Member of Shilaturrahmi Qurra' Riau (2022)

Member of Riau Association of Qur'an Reciter and Memorizer (IPQAH) at 2023



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