

# Musicological analysis of the recitation of Surah Al-Fatiha in the musically-performed congregational worship

Andre Indrawan\*

Salsabil\*\*

Muhammad Fikrul Islami\*\*\*

\*Corresponding Author, Lecturer, Faculty of Performing Arts (FSP), Department of Music, Institut Seni Indonesia Yogyakarta (ISI), Jl. Jogokariyan 56 Yogyakarta 55143, Indonesia.

Email: indrawan\_andre@isi.ac.id ORCID: 0000-0002-8379-5536

\*\*Alumni of the Department of Music, FSP ISI Yogyakarta, Lingkungan Mushalla Jln. Km. Thaib Ali No. 2. Gp. Kramat Luar Kota Sigli (Aceh - Pidie), Aceh, Indonesia.

Email: salsal211@gmail.com ORCID: 0000-0002-3192-2273

\*\*\*Student, FSP ISI Yogyakarta, Department of Music, Perum Dano Permai blok A No. 32 Kec. Sumedang Utara Kab. Sumedang Prov. West Jawa, Indonesia.

Email: mfikrulislami1@gmail.com ORCID: 0000-0001-8525-6133

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## Abstract

The Qur'anic recitation with melodious vocals and melodies has a significant role in implementing congregational prayers in a mosque. Musical recitation by a competent Imam can increase the worshippers' comfort during the prayers. However, little is known to the general public about what is behind the beautiful recited voice. Some Muslims believe that the recitation of the Qur'an in prayer could not be included as music, even though some musicological aspects support its aesthetics. Although the artistic significance of the Qur'an's recitation is not uncommon among Muslims and even contested openly, the musicological aspects of its recitation in congregational prayer rarely be discussed. The problem discussed in this study is what underlies the recitation of a trained Imam so that the worshippers sincerely feel comfort in following the congregational. This study aims to identify the scale modes within recited Qur'anic verses by the Imam during the congregational prayer at the Jogokariyan Mosque in Yogyakarta. This research uses qualitative methods with a participating observation as its approach. The analysis unit of this study is the *Al-Fatiha* Chapter recitation by one of the best Imams of the mosque while leading the congregational prayers during the month of Ramadhan this year. Data disclosure uses musicological analysis involving field data recording transcription and theoretical methods. The research stage includes the field research process, transcription from the Qur'anic reading by the subject, theoretical analysis, and formulating findings. This study has resulted in an array of knowledge concerning the Imams and Muadzin management system and the characteristics of the Qur'anic recitation performed by the research subject. From a Western musicological perspective, the music transcription showed varieties of Qur'anic recitation tunes produced by the Imam within the framework of major and minor scale modes. The Imam clarified that the recitation implemented Islamic music theory known as maqam types. In conclusion, the Bayati maqam applied by the Imam resembles the Phrygian Mode of Medieval mode. Meanwhile, the Hijaz maqam resembles the Phrygian Dominant scale. Implication: While for some circles of Islamic society, music is controversial in reality, many valued aspects of Islamic religious activities can contribute to the development of musicological studies.

## Keywords

*Islamic music, maqam, musical mode, musicology, Qur'anic recitation*

## Introduction

This study examines the scale mode of the Qur'an recitation by the Imam while leading Tarawih prayers at the Jogokariyan mosque in April 2022. Mosques in Indonesia generally do not pay attention to the quality of Qur'anic recitation during congregational prayers due to the limited human resources of qualified Imams

(Nasikin, 2017) but to meet the minimum requirements (Faizin, 2022; Maryam, 2018). Having an Imam who is a memoriser (*Hafiz*) and competent in reciting the Qur'an is essential for worshippers' comfort while praying in mosques. Indeed those who argue that music is forbidden in Islam also enjoy the comfort of following the musical Imam's recitation.

The aesthetic dimensions of Qur'anic recitation have generally been well-known. It is even contested in the annual Musabaqah Tilawatil Qur'an festival (Akhmedova et al., 2021; Anjarnawi, 2019; Fina, 2021; Santoso et al., 2020). The verses recited with a melodious voice by the Imam in the congregational prayer use a much less portion of technical substances of the contested Qur'anic recitation, the *tilawah* (Farihah, 2021; Ifati et al., 2019; Leu, 2020; Suryati et al., 2018). Qur'anic recitation tunes that are pretty varied (Shahriar & Tariq, 2021) have been transmitted orally, so no detailed theoretical explanation is available in the form of books or other written references (Denny, 1989; Hanan, 2019). In the institution aimed at producing the Hafiz, known as the Tahfiz Qur'an of the Islamic boarding school, the tahsin (improve, enhance, or enrich) techniques for Qur'anic recitation are learned by imitating the teachers (Rizalludin, 2019). Therefore, the gap yet to be revealed is the musicological knowledge that could distinguish one recitation tune from another.

The purpose of this study is to reveal musicological aspects, especially the scales, found in the recitation of the Qur'an during congregational prayers in a mosque, especially in the recitation of the *Al-Fatiha* Chapter (the Surah). *Al-Fatiha* is mandatory to be read by Muslims in all obligatory (the *wajib*), and other suggested optional (the *Sunnah*) prayers (Purnama, 2021; Zulfikar, 2021). Of the daily five-time prayers, three of them that are practised during maghrib (the sunset time), Isha (the evening) and Subuh (the dawn time). Whether performed alone or in congregations, holy verses are recited loudly in the first two Raka'at (cycles). Except for the weekly obligatory Friday prayer and the two Sunnah prayers on both Islamic Great Holidays (the annual 'Ieds celebration days), the others beyond that, whether *Wajib* or *Sunnah*, individual or congregational, should be performed in whispers. However, the Sunnah prayers of Tarawih during Ramadhan are exceptional in the congregation, so all verses in every cycle

should be read loudly. Thus, the musicological aspects of Qur'anic recitation during prayer can be studied at three dark times, including tarawih congregational prayers.

Among one Imam and another, the recitation tunes of Qur'anic verses during Tarawih prayers vary greatly (Hasan, 2020). Such diversity also occurs in the action of the Imam himself for different cycles or prayer times. The diversity of the application of tunes in the recitation of Qur'anic verses is within the *tajwid* and the *tartil* styles. Both styles require reciting correctly and well, meeting the rhythmic rules demands of certain punctuation marks, such as and lengthening or shortening the sounds of certain letters. The *tartil* style is a regular reading in daily use especially recited by the Imam or in person. Another style is the *mujawwad* for the art readings focusing on the beauty of recitation art outside prayer. Although the Imam's *tartil* recitation while leading a prayer tends to be rhythmical and not too fluctuating, its melodic musical appeal convinces the initial conjecture of applying a particular mode.

### Literature Review

The mode of scale in Western music dates back to the modal system in the Middle Ages and the tonal system from the Renaissance to the end of the 19th century. The Modern Period of the 20th century is a reaction to the Romantic period of the 19th century that preceded it and the Medieval period with its modal system and the entire eras of tonal music. The medieval modal system is within the range of an octave (Day-O'Connell, 2009; Fetters & Christensen, 2007; Harrison, 2006; Indrawan, 2019). The first scale starts from the diatonic second note to the octave and the next from the third. The first four, namely *Dorian*, *Phrygian*, *Lydian*, and *Mixolydian* are the authentics, while the next four are plagal, with the fifth note as their start. The naming is applied by adding the word *Hypo*, such as *Hypo-Dorian*, *Hypo-phrygian*, *Hypo-Lydian*, and *Hypo-mixolydian*, each of which uses the first note of its partner's authentic

mode as the centre, called the Final (Apel, 1961; Britannica, 2016; McClary, 2015). When the use of modal switches to tonal, there are only two modes of diatonic scales, namely minor and major (Indrawan, 2019). However, the medieval era modal scales are being reused as an alternative to Jazz music composition and improvisation (Porter, 1985; Postovoitova, 2021; Waters, 2000).

Arabian music has a unique and complex melodic system known as the *maqam* (Shiloah, 1981). The tunes in the Arabic verses recitation are improvised within particular rhythmic and *Maqam* limitations (Abdullah et al., 2014; Shahriar & Tariq, 2021). Shumays (2013) analysed 18 musical works from the Egyptian and Syrian *maqams* (Arabic melodic modes) traditions to identify their scales structure. He offered a new definition of the *Jins* as the tetrachords and the *maqam* as scales. Karpychev (2021) researches Islamist oral music and positions *maqam* as the highest form of spiritual catharsis. The *maqam* is a melodic fluctuation in the form of improvisation and dance based on classical poetry. The highest form of *Maqam* is instrumental, or without singing). *maqam* is a melodic material from traditional music in the Near East, Middle East, and Anatolian regions. Since the 20th century, researchers began classifying *maqam* according to Western music theory under the systematic musicology framework (Yöre, 2012). Thus it seems that the modus system known as *Maqam* has no less complex than the modality of Western Medieval music theory.

The Qur'anic recitation is carried out with various approaches that Islamic society traditionally inherent in their educational process. Mssraty et al. (2012) examined the *harakatt* method of teaching Qur'anic recitation to primary school children in Malaysia. Risser (2018) examines the recitation art of the Qur'an from outside the Islamic tradition as a beautiful object that does not contradict religious teachings. Savran et al. (2021) mentioned that musical

elements are used in Qur'anic recitation within the framework of the *Taghanni* concept. The *Taghanni* is a melodious voice which expresses an indispensable element of Qur'anic recitation. The study contributed to the handling of musical Qur'anic recitation. The Qur'anic recitation with a beautiful voice can only be achieved by learning and practising so that not everyone could reciting various tunes.

Qur'anic recitation uses scale modes. *Maqam* in the Arabian musical tradition, whose plural is called *Maqamat*, is not merely understood as a system of scales but also other technical aspects. The *maqam* is the custom of processing the melodic phrase, including its modulation possibilities, ornamentation techniques, and aesthetic conventions, forming a rich and artistic melodic framework (Boulos, 2019). The Arabian *maqam* scale is constructed from two or three fragments called the *Ajnas* (plural of the *Jins*), which are analogous to the tetrachords in Western music theory. The first *Jins* serve as the beginning of the *maqam* scale. The second *Jins* start at the modulation point (the *Ghammaz*) of the first, which usually uses their last note. For the third, if any, the first note should coincide with the *Ghammaz* of the second *Jins*. There are eight *maqam* families: *Akam*, *Bayati*, *Hijaz*, *Kurds*, *Nahawand*, *Nikriz*, *Rast*, and *Sikah*. Some *Maqamat* who do not share their first *Jins* with others are not part of the family (Shumays, 2013).

In Indonesia, the seven *maqams* widely used in *mujawwad* are the *Bayati*, *Hijaz*, *Saba*, *Nahawand*, *Rast*, *Sikah*, and *Jiharkah* (Masrurin, 2019). The term *maqam* as a tune and as a scale sometimes overlap. However, some tunes are used on certain types of scales. Although the application of various *maqam* tunes is generally in the *Mujawwad* style, there is sufficient evidence that knowledgeable and trained Imams in the *tahsin* (beautifying sound) skill have applied some *maqam* scales while leading the prayers.

Musicology is a scientific study with a vast scope. Friedrich Chrysander (1826-1901) first used musicology and its concepts as a musical science as written in his work, *The Yearbook of Musical Knowledge*. It is a science that must aspire to follow the methodological standards of the natural sciences (see Sühning & Chrysander, 2022). The research scope of musicology is extensive and relates to the study of European art music alone and all folk and non-Western music (Greer, 1998). Although it is cultivated, it includes studying the history and phenomena of music. Among these study is music theory, which encompasses harmony, melody, rhythm, mode, and scale (Britannica, 2020). With the broad scope of musicology, the study of music in the Islamic world can become one of its material objects (Indrawan, 2004, 2011b, 2011a).

Studies of Islamic music are familiar in musicology. Islamic music parallels other ethnic music outside Western classical music, including European traditional music, in music studies (Kunst, 1959). From the European invasion in the East, musicologists were inspired by ethnographic accounts of missionaries to examine music outside Western culture (Kunst, 1959; Seeger, 1992). Western musicologist views that Islamic religious music includes Qur'anic recitations, call to prayer, weekly and annual rituals, and praise as well as offerings music (Danielson et al., 2002; Neubauer & Doubleday, 2001). However, until now, there is still a controversial debate about the Islamic law status of music among scholars (Sulasman & Ainusyamsi, 2014). In response to this issue, the theorists of Islamic music created a taxonomy in cylindrical acceptability piles of various musical genres. The cylinders represent Islamic world musical genres that gradually centre up to the smallest at the top position, the qur'anic recitation (al-Fārūqī & al-Fārūqī, 1986). The taxonomy describes the proximity degree of other types to the Qur'anic recitation. The lower the position and the larger the cylinder size indicate the farthest position from the

Qur'anic recitation. The taxonomy states that Qur'anic recitation occupies the highest hierarchy in society (Indrawan, 2010: 202-206; Maurer, 1998).

### **Problem Statement**

Problems stated in this study centred on three issues. The first concern is that congregational prayers in Indonesian mosques are never full of worshippers except during Friday prayers and the two Great Holidays. Nevertheless, it is essential to discuss the exciting phenomenon of Jogokariyan mosque in Yogyakarta, always being packed for the congregation in all daily five-time prayers. It is no secret that the main reason people attend congregational prayers at the Jogokariyan mosque is because of its imams' eloquent and beautiful recitation of the Qur'an. Why is the musical recitation of the Qur'an by the Imam, although it sounds beautiful, feel comfortable for the worshippers who follow it?

The second issue is that Indonesian mosques, whose the Imam recites long verses of the Qur'an, have been attended by more worshippers than the opposite. Although its Imams recite longer verses than other mosques in Indonesia, daily prayers in Jogokariyan mosque are always full of congregations. How does Jogokariyan mosque arrange the assignment of Imams to lead the prays in Ramadan? What is the role of qualified Imams in the mosque's management service?

The third issue is a belief in specific Muslim communities that music is forbidden. Part of them assumes that the recitation of the Qur'an does not include music, although musical elements such as scale-tone modes support it. What is the evidence that the Qur'anic recitation could be considered music? What musical mode and recitation style that the Imams use in reciting verses when leading prayers?

## Method

The analysis unit of this study is the recitation of the *Al-Fatiha* Chapter by an Imam in congregational prayers. The Imam's recitation is essential in bringing the congregation to the specificity of prayer. The *Al-Fatiha* is the most crucial chapter in the Qur'an, as are the epithets attached to it, such as the *Ummul Qur'an* (mother of the Qur'an) and the *Ummul Kitab* (mother of the Bible). *Al-Fatiha* means the opening according to its position in the Qur'an as the first Chapter (Indonesia, 1971). This chapter is also relatively short because it consists of only seven verses (Askafi & Sukamtono, 2019, pp. 113-118). Since it is recited loudly in the first two cycles of prayer, the tune, or *maqam*, of the *Al-Fatiha* will likely be the application basis to the next tune for the other verses that follow it. Thus the *Al-Fatiha* recitation by the Imam is very appropriate to be placed as this study's material object to examine its musical elements, especially the scale mode.

This study applies qualitative methods with a participant observation approach (Seim, 2021) and a narrative inquiry (Butina, 2015). Recently, qualitative methods include case selection, causal inference, and multi-method research (Gerring, 2017). There is evidence that qualitative methods are used in the field of art. For example, Linares et al. (2022) examine body expression and dance. This method is also flexible, so it takes creativity to produce various innovations. In this case, Valls et al. (2022) developed qualitative methodology innovation to examine the social impact of measures implemented to promote the success of disadvantaged immigrant families' children's educational achievement outcomes.

Qualitative research generally involves fieldwork (Bamu et al., 2016; Myers, 1992). The success of the field study needs to consider five main steps. These steps include staying in the targeted community sufficiently before recruiting participants and collecting data. Other steps are building

trust with stakeholders, making participants comfortable, and applying the proper techniques (Olaluwoye et al., 2022).

This research relies on the combination of fieldwork and deskwork. Regarding fieldwork, researchers were already in the field before the implementation of the study, so they are familiar with the social activities of the targeted community. Following the Tarawih congregational prayers, the first data collection was conducted during Ramadan on April 19, 2022. In this study, qualitative designs were applied flexibly in accordance with the development of social interaction with the subject, mosque management team, and congregation activities.

This study's qualitative data source is one of the best Imams who leads Tarawih prayers at the Jogokariyan mosque. The sample population includes a team of Imams of the Jogokariyan mosque in the Mantrijeron district of Yogyakarta. Although there were two full-time Imams on daily duties, for this study, the primary sample was the guest Imam. Every Ramadan month, the Jogokariyan mosque usually invites a Hafiz Imam from Arab countries, including Palestine. But since the beginning of the Pandemic, the mosque has only used internal Imams. However, since 2022 the mosque's board of Imam and Muadzin. In this study, the chosen subject was Ustadz Muhammad Vickry from the Jakarta Institute of Islamic and Arabic Sciences, who was invited by the board to lead Tarawih. This young Ustadz is very popular among Indonesian teenagers because of the melodious and good-quality recitation of the Qur'an. He is ranked third among the nine most popular young Indonesian Hafidz (Fajerial, 2019). Vickry's Instagram has 34k followers, while his YouTube channel has 4880 subscribers (Dezellynda, 2019). Besides being active in the media, he also went on safari to many mosques in Indonesia, including visiting Jogokariyan Mosque (Vickry, n.d.).

This study used *participant observation* as



the data collection method and *narrative inquiry* approach. Researchers were positioned to be the participant as the observer (Burns, 2000: 509; Indrawan, 2010: 75). The qualitative approach used is a *narrative inquiry* focused on sequent and individual experiences (Morettini, 2019). The data collection was through field activities, such as recording the Imam's recitations, conducting interviews, and taking pictures. The best time chosen for data collection is Ramadan because the level of sincerity and specificity of the Imams will reach the maximum level.

Data analysis in this study using a musicological approach. Musicology is an appropriate framework for identifying the application of the melodic mode's application to the Qur'an's recitation. The initial stage of the analysis process is to record the reciting of the Qur'an at the time of worship and transcribe the results into standard Western music notation. Based on the transcription results, researchers analysed them to reveal the type of scale of the recited verses. Finally, results verification is carried out with experts and mosque administrators.

## Result and Discussion

Although daily five-times congregational prayers in mosques are never full of worshippers, they do not happen in Jogokariyan mosque. Although the duration of the Qur'anic verses series recited by the Imam in congregational prayers is often long, the mosque is always full of worshippers.

This study result comprises Worshipers' responses to a brief survey on their opinion concerning the definition of music and Qur'anic recitation practised by Imams while leading congregation prayers in Jogokariyan mosque, Interview results concerning the management of Imam for prayers for Ramadhan service, and musical transcription of the *Al-Fatiha* recitation.

### Music and Qur'anic Recitation

People's understanding of Islamic music and worship was collected from an online survey of those who had attended congregational prayers at Jogokariyan mosque in the past five years. The survey questions aim to obtain data concerning the definition of music, beliefs about music prohibition in Islam, and comments on the Imam's Qur'anic recitation. There were 21 responses returned and were the supporting subjects of this study.

Table 1. Congregational prayer attendance in the mosques

Subject	Residence	Age	Maghrib	Isha	Subuh
1	Jogokariyan	53	1	1	1
2	Sleman	57	1	1	1
3	Bandung, West Java	59	1	1	1
4	Panembahan	60	1	1	1
5	Sewon, Bantul	22	3	4	4
6	Jogokariyan	54	3	3	3
7	Jogokariyan	52	2	3	3
8	Jogokariyan	52	1	1	1
9	Jogokariyan	58	1	1	1
10	Jogokariyan	59	1	1	1
11	Jogokariyan	48	1	1	1
12	Jogokariyan	37	1	1	1
13	Banguntapan	38	1	1	1

14	Jogokariyan	55	1	1	1
15	Bantul	65	4	4	3
16	umbul Harjo	63	1	1	1
17	Jogokariyan	40	1	1	1
18	Jogokariyan	58	1	2	1
19	Bandung, West Java	56	1	1	1
20	Jogokariyan	20	1	2	1
21	Bantul	65	4	3	2
22	Jogokariyan	37	1	1	2

1=always, 2=often, 3=sometimes, 4 =never, Maghrib = sunset prayer, Isha = evening prayer, Subuh = dawn prayer

Table 1 above shows the behaviour of Muslims' attendance in the mosque for congregational prayers at prayer times during sunset, evening and dawn. However, this behaviour is general and not limited to

Jogokariyan mosque activities. Of the total 21 respondents, 12 are from Jogokariyan village localities, seven are from outside the village in other areas of Yogyakarta, and the other two are from Bandung, West Java.

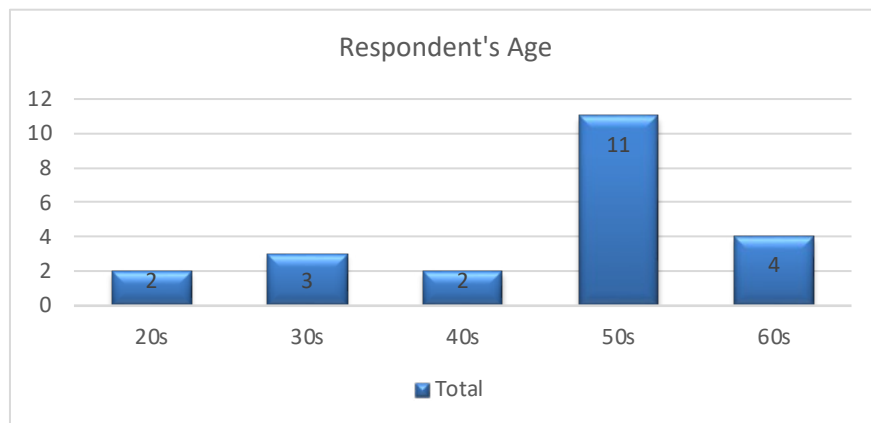


Figure 1. Respondents' age variables

Based on respondents' ages, those in their 50s were the most enthusiastic about taking the survey (50%), after which the 30s elderly (18%), then the 40s (13.5%), and lastly, the 20s (9%). Responds to the question concerning the worshiper's attendance in congregational prayer in the mosque indicate that subjects 5 and 15 stated two "never" answers. Meanwhile, those with one "never" answer only stated by Subject 21. The rest generally attend congregational prayers in mosques at all prayer times.

There are three groups of responses to the music definition question. First, music is an orderly sound; second, music is the sound

produced by an instrument; and third, music is associated with culture, social function, and the prohibition in Islam. Among respondents, 11 subjects understood music as a composition of notes regardless of vocal or instrumental (Subjects 1, 2, 5, 6, 8, 11, 14, 17, 18, 21, and Subject 22). The other five subjects understood music as a sound produced by non-human voice instruments (Subjects 7, 9, 10, 12, and 16). The other six respondents did not technically define music but attributed it to culture, social function and Islamic law. Based on its function, music is a pleasant auditorial (Subjects 13,19,20). Music is a part of the arts that is the result of human culture that must not conflict

with the worship of God (Subjects 3 and 4). Subject 15 says, "The essence of music is the tone and rhythm that affects the human soul except that which is allowed in Islam." It can be assumed that they mostly agree that music is the composition of tones.

Regarding the significance of music and singing, respondents generally believed that the two were something different or stood alone (90%). Although expressed with inconsistent statements, these beliefs are beyond doubt. Only two respondents had a general view: "Music is not necessarily singing, but singing is part of music" (subject 12) and "Music is a work of a person" (Subject 13). However, the second gives an ambiguous statement: "Music is for the term sound art in general, while singing is for referring to songs that usually have vocals & lyrics." Some facts indicate the belief that music differs from singing. According to Subject 2, musical sound results from musical instruments, while singing comes from the vocal cords. Subjects 7 and 14 understood that music is a term for a musical instrument sound production, while singing is for human voice production or is recited by humans.

In the questionnaire, respondents were asked with questions about their attitudes towards the controversial issue of the acceptable-forbidden beliefs of music. When faced with this question, respondents split into three opinions: the *halal*, the *haram* and the *mubah*. *Halal*, in this case, is the respondent's belief in the action status allowed in Islamic law, *Haram* is forbidden, and *Mubah* is a condition whose fundamental law is stateless so that other factors could influence its status.

Belief in the *halal* and the *mubah* of music had the most support from all respondents, while the rest fewer believed in *Haram*. However, those who believe in un-questioned *halal* are only two people (Subjects 7 and 8), while the rest are conditional *halal* (Subjects 3, 4, 10, 11, 12, and 19). Similarly, for those who believe that music is *Haram*,

some are absolute, and others are with reasons. Music is illegitimate because there are religious laws that state it. However, the labelled status is thus a musical monasticism because it is considered a dereliction of worship (Subject 5). Subject 14 mentions two schools, but he chose one that prohibiting music. Subjects 15 and 21 refer to the belief that music contains toxicity and attracts people to engage in it, so do not hesitate to abandon it.

Meanwhile, although he is convinced that music is illegitimate, Subject 17 relates to instruments that are allowed and not, and Subjects 13, 16, and 18 know that its law of origin is *mubah*. The law applies *mubah* as long as it does not violate the limits of sins and keeps away from Allah (Subject 16). The *mubah* status of music could change depending on the intention, conditions, context, and function (Subjects 1, 2, 6, 9, and 20).

The long Qur'anic verses recited by the Imam have made the participants feel comfortable during prayers. Of the 22 respondents, 21 subjects showed a positive impression of the Imam's recitation. These impressions are evident from statements praising the Imam's *murotal* style, such as an excellent and clear voice that is pleasant and comfortable to be heard (Subjects 1, 7, 11, 19, and 20). Subjects 2, 3, and 8 stated that although were not short, they felt brief. It was not dull and hasty, so they could feel the joy of prayer (Subject 16) and feel more solemn (Subject 15). They also benefited from the Imam's recitation, in addition to helping them memorise verses (4, 5, and 6). Besides, they felt they were getting more rewards and mercy from God (Subjects 10, 12, and 13). Thus the length of the verse recited is acceptable for them (Subjects 17 and 21). For Subject 14, the long Imam's reciting benefits those who arrived late to join the congregation still. Meanwhile, Subject 18 felt that the congregational prayers at the mosque were close to what the Messenger of Allah performed.



### The Management of Imams Duty

The duties arrangement of Imams for the daily congregational prayers at the Jogokaryan Mosque is under The Bureau of Imams and Muezzins. In serving worship, the Mosque employs two full-time professional Imams, Alvin Afifi and Wafi Abdul Qudus;

both predicated as the Hafiz (the Qur'an memorisers), who graduated from the Qur'anic specialist boarding school. However, to serve the possible double increase of worshipers during Ramadan, the bureau lists more imams than usual.

**JADWAL IMAM SHOLAT SELAMA BULAN ROMADLON 1443 H  
MASJID JOGOKARIYAN YOGYAKARTA**

Sholat	Tanggal Masehi (April)/Hijriyah (Romadlon)														
	1/29	2/1	3/2	4/3	5/4	6/5	7/6	8/7	9/8	10/9	11/10	12/11	13/12	14/13	15/14
Shubuh	Waf	Ys	Waf	Waf	Ys	Ys	Waf	Waf	Waf	Waf	Waf	Alv	Alv	Alv	Alv
Maghrib 1	Alv	Alv	Alv	Ro	Ro	Ro	Ys	Ys	Ys	RR	RR	RR	Ww	Ww	Ww
Maghrib 2	Spd	Spd	Spd	Wel	Wel	Wel	Ts	Ts	Ts	Ts	Spd	Spd	RR	RR	RR
Maghrib 3	Del	Del	Del	Ha	Ha	Ha	Ha	Sya	Sya	Sya	Del	Del	Del	Del	Del
Isya'/Tarawih	Ys	Waf	Ys	Alv	Ys	Alv	Ys/Waf	Waf	Alv	Alv	Waf	Waf	Waf	Alv/Ys	Ys

Sholat	Tanggal Masehi/Hijriyah														
	16/15	17/16	18/17	19/18	20/19	21/20	22/21	23/22	24/23	25/24	26/25	27/26	28/27	29/28	30/29
Shubuh	Ys	Ys	Ys	Ys	Ys	Ys	Ad	Ad	Ad	Ad	Ad	Ad	An	An	Az
Maghrib 1	Wl	Wl	Wl	Ro	Ro	Ro	Ww	Ww	Ww	Ww	Ro	Ro	Ro	Hb	Hb
Maghrib 2	Rz	Rz	Rz	Rz	RR	RR	Wel	Wel	Wel	Rz	Fa	Fa	Fa	Fa	Fa
Maghrib 3	Ha	Ha	Ha	Del	Del	Del	Sya	Sya	Sya	Del	Del	Del	Ha	Ha	Ha
Isya'/Tarawih	Hb	Hb	Hb	Wl	Hb	Ad/Alv	Ad	Ad	Ad	Ad	Ad	Ad	An/Ad	Az	Az

**Daftar Imam :**

1. Ustadz Alvin Afifi : Alv	8. Ustadz Imam Supardi : Spd	15. Ustadz Abdul Aziz Ma'arif : Az
2. Ustadz Wafi Abdul Qudus : Waf	9. Ustadz Syubban Rizali Noor : Rz	16. Ustadz Falahul Insan : Fa
3. Ustadz Adlit Pro-U : Ad	10. Ustadz H. Djufri Arsyad : Jf	17. Ustadz M. Syafiq Hamzah : Sya
4. Ustadz Yusuf : Ys	11. Ustadz H. Wildan Ahmad : Wl	18. Ustadz Rosyidi : Ro
5. Ustadz M. Hasan Habib : Hb	12. Ustadz Dellawan : Del	19. Usadz Rizki Rachim : RR
6. Ustadz H. Wahyu Wijayanto : Ww	13. Ustadz Haldar : Ha	20. Ustadz An Nur (Adik Ust. Az) : An
7. Ustadz H. Gitta Welly A. : Wel	14. Ustadz Taslim : Ts	21. Ustadz M. Viliri : Vl

**Catatan :**

1. Setiap Imam yang ditunjuk dimohon untuk menjalankan tugas sesuai dengan jadwal
2. Jika berhalangan dimohon untuk bisa memberitahu koordinator atau Imam yang lain minimal 30 menit sebelumnya supaya tidak terjadi kekosongan.
3. Tarawih Ala Madinah akan dilaksanakan setiap hari KAMIS (MALAM JUM'AT) dengan Surat Yang dibaca 1 Juz dengan 2 Imam.
4. Sholat maghrib sangat dimungkinkan dilaksanakan dengan 3 gelombang dengan imam bergantian.
5. Jadwal Muadzin menyesuaikan dengan jadwal muadzin harian di luar Bulan Romadlon demikian juga jadwal imam sholat dhuhur dan ashar.

Yogyakarta, 10 Maret 2022  
Koordinator Biro Imam dan Muadzin  
*Syubban Rizali Noor*

Figure 2. Field data concerning the schedule of congregational prayers' Imams at Jogokariyan during the Ramadhan 1443 Hijri (April 2022) session

The data in Table 2 and Table 3 below are from the schedule sheet of the Imam's duty during the Ramadan 1443 Hijri (April 2022) session at the Jogokariyan mosque, shown by the committee to the research team during fieldwork. To monitor the implementation

of the responsibility, the committee made initial name codes for each Imam to compile a complete schedule table. Still, it only required one paper page (see Figure 2 above).

Table 2. The 1443 Hijri Ramadhan (April 2022) list of Imams

No	Full Name	Initial Code	Status
1.	Alvin Afifi	Alv	Full-time Imam
2.	Wafi Abdul Qudus	Waf	Full-time Imam
3.	Djufri Arsyad	Jf	Mosque Associate Imam
4.	Wildan Ahmad	Wl	Mosque Associate Imam
5.	Syuban Rizali Noor	Rz	Mosque Associate Imam
6.	Wahyu Wijayanto	Ww	Mosque Associate Imam
7.	Gitta Welly A.	Wel	Mosque Associate Imam
8.	M. Rosdyidi	Ro	Mosque Associate Imam

9.	Taslim	Ts	Mosque Associate Imam
10.	Fatahul Insan	Fa	Mosque Associate Imam
11.	Rizki Rahim	RR	Mosque Associate Imam
12.	M. Hasan Habib	Hb	Mosque Associate Imam
13.	Haidar	Ha	Mosque Associate Imam
14.	M. Syafiq Hamzah	Sya	Mosque Associate Imam
15.	Deliawan	Del	Mosque Associate Imam
16.	Yusuf	Ys	Guest Imam
17.	Abdul Aziz Ma'arif	Az	Guest Imam
18.	An Nur	An	Guest Imam
19.	Muhammad Vickry	Vi	Guest Imam
20.	Wahyu Aditya Kusuma	Ad	Locality Imam
21.	Imam Supardi	Spd	Locality Imam

Data in Table 3 above indicate that In 2022, the bureau prepared 21 Imams to serve the month of Ramadhan. In addition to the two full-time imams, the mosque administrator lists all their best potential associate Imams. Two of them were from localities whose status were non-mosque committee members and had fulfilled the Imams' skill

requirements. The determination basis criteria of the Imam is on Arabic reading quality, verses memorisation quantity, eloquence, and recitation skill. The bureau invited four external Qur'an Hafiz as guest imams. This research has selected one of them to be the main subject of this study.

Table 3. Ramadhan schedule of Imams

Hijriyah date	Subuh	Maghrib (shift)			Isha & Tarawih
		1	2	3	
1	Waf	Alv	Spd	Del	Ys
2	Ys	Alv	Spd	Del	Wav
3	Waf	Alv	Spd	Del	Ys
4	Waf	Ro	Wel	Ha	Alv
5	Ys	Ro	Wel	Ha	Ys
6	Ys	Ro	Wel	Ha	Alv
7	Wav	Ys	Ts	Ha	Ys
8	Wav	Ys	Ts	Sya	Wv
9	Wav	Ys	Ts	Sya	Alv
10	Wav	RR	Ts	Sya	Alv
11	Alv	RR	Spd	Sya	Wav
12	Alv	RR	Spd	Del	Wav
13	Alv	Ww	Spd	Del	Wav
14	Alv	Ww	RR	Del	Ys
15	Alv	Ww	RR	Del	Ys



The Al Fatiha is a compulsory chapter every muslim must read on every cycle, called the *raka'at*, of prayers. The number of cycles at all five-time prayers is the same, i.e. four cycles, except for prayers at the times of maghrib, three cycles and of dawn, two cycles. Of the five-time prayer sessions, only three must be read in a heard voice, namely the Maghrib, the Isha, and the Subuh prayers. In addition, the heard voice sessions are for the first and second cycles only, while the rest have to be read in whispers.

During fieldwork, the researchers audio-recorded the *Al-Fatiha* recitation of the Imam, which was designated as a subject on April 19, 2022. Due to standing behind the Imam, it was impossible to take a photo but his back. Fortunately, the Ramadhan committee video documented the prayer through a camera before the Imam. The result was uploaded on the *YouTube* channel of the Mosque account under the title “*Tarawih Ala Madinah April 19, 2022 | Ust. Muhammad Vickry.*” The video lasted for 00:47:13 minutes.



Figure 3. The Subject led the first cycle of the Tarawih prayer (Video, property of Masjid Jogokariyan, 19 March 2022)

The Tarawih prayer session on that day was labelled the ‘Tarawih Ala Madinah’ (the Medina style of Tarawih), in which the locality associated the name with the length of verses recited during the Tarawih prayer. However, the management chose the name to commemorate the Prophet mosque’s custom

in Medina, whereas Imam completed one Juz recitation of the holy verses in prayers. The Juz is one of the 30 largest divisions of the Qur’an. Unfortunately, since minute 25:23, the audio was technically lost, so the remaining video was silent.

Table 5. Tracks of Al Fatiha’s Recitations

No	Start	End	Maqam	Prayers	Cycle	Notes
1	01:19	02:12	<i>Bayati</i>	Isha	1	Total four rakaat (cycles)
2	05:51	06:41	<i>Jiharkah</i>	Isha	2	The next other two cycles read in a whisper
3	12:22	13:05	<i>Bayati</i>	Tarawih	1	First two cycles round
4	14:40	15:22	<i>Hijaz</i>	Tarawih	2	Same as above
5	17:46	18:28	<i>Hijaz</i>	Tarawih	3	Second two cycles round
6	20:05	20:43	<i>Hijaz</i>	Tarawih	4	Same as above
7	23:19	24:11	<i>Hijaz</i>	Tarawih	5	Third two cycle round
8	25:23	-	-	Audio off	6	Silent up to the 11th cycle

Imam Muhammad Vickry read the Juz 15, which started at the beginning of the 17th Chapter. Although the Isha prayer consists of four cycles, only the first two are the Qur’anic verses read aloud, while the remaining are by whispering. Jogokariyan

mosque decides to practice the Tarawih prayer with 11 cycles package. The Tarawih prayer package encompasses four rounds of the two cycles of prayer, and a round of three cycles of prayer as a closing, known as the *Witr* prayer.

Figure 4. The Al-Fatiha recitation in a major scale mode (Transcribed by Andre Indrawan, March 15, 2022)

The recitation tune of *Al-Fatiha* in each cycle is not the same, even though it is performed by the same Imam and using the same maqam. Due to not guaranteeing the repetition precise, we transcribed two recitation sessions of the Al Fatiha that indicate the effective use of major and minor scales modes. The above musical transcription is an approximate notation of the *Al-Fatiha* recited by Muhammad Vickry, which expressed a major scale nuance (see Figure 4). The transcription source was from the first cycle of the Isha mandatory prayer preceding the Tarawih prayers within minutes 01:19 to 02:12 (see Table 5). The transcription pitch is exactly as on the recording version in a natural key or C major. However, the scale used does not start from the tonic but from the third note.

In the second transcription, Imam recited Al Fatiha with a different key from the first transcription (see Figure 5). If previously the Imam used the key C major, now he uses the key of C minor. The use of such keys was spontaneous or not planned. The application of the parallel relationship is due to the range of sounds of the Imam in the Tenor region, which includes 13 tones, namely: B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A3. The first transcription used six notes ranging from E3 to C4, while the second was from F3 to D4. Of the thirteen Tenor notes, the Imam did not use the lowest two notes and the highest two notes. Thus, it is clear that the notes used by the Imam in both Al Fatiha recitation sessions of the prayers are in a comfortable territory for the Tenor.



Al - ham - du lil - laa - hi rob - bil 'aa - la - min Ar - rah - maa -  
nir - ra - hii - mi Ma - li - ki - yau - mid - diin. Iy - yaa - ka na' - bu  
du - wa - iy - a - ka nas - ta - 'iin. Ih - di - nash - shi - ro -  
tol mus - ta - qi - ma. Shi - ro - tol - la - dzi - na an - 'am - ta 'a la - i -  
him Ghai - ril magh - du - bi 'a - la - i - him, wa - ladh - dho - - - lin.

Figure 5. The Al-Fatiha recitation was built from Mixolydian flat 9 mode  
(Transcribed by Andre Indrawan, March 15, 2022)

The second transcription is based on minutes 14:40 to 15:22 in the video (see Table 5). The subject used the harmonic scale's fifth mode in his recitation. The scale is also known as the Phrygian dominant or Mixolydian flat 9 mode. However, the scale's elements represent the Arabian Hijaz *maqam*.

### Music in Congregation Prayers

Based on surveyed data analysis concerning music on Qur'anic recitation from the congregation's point of view, this study proves that the Islamic community in Jogokariyan village is very enthusiastic about participating in congregation prayers. The facts show that the quality of the Imam in reciting Qur'anic verses is one of the factors that cause people to feel solemn to follow the congregational prayers in the mosque. Thus it is easier to count worshippers who tend to come less than those who fully attend. The dominance of people in their 50s is significant compared to the other age groups. Apart from that, the 60s age group occupies the second highest number (see Figure 1). This stickiness shows that older people tend to be more diligent in praying in mosques and vice versa; the younger they tend to be less frequent.

Members of the congregation prayer in the mosque have a mixed understanding of the definition of music. The diversity could be due to age differences. Generally, people understand music as the art of sound regardless of the production source. Meanwhile, some of them associate music with sound source instruments. This means that sounds that do not come from non-human objects or non-vocal instruments are not music. Others are more concerned with the context than the substance. This latter group understood that music is a cultural product that has social functions but, on the other hand, is the one that needs to be watched out for from a religious point of view. Nevertheless, all do not differ in the opinion that music is related to arranged sounds so that it can be enjoyed as entertainment.

From the mosque worshippers' understanding of music, there is an interesting phenomenon when confronted between music and singing. Almost all Islamic societies view the two terms as different substances. People mostly understand that singing is a product of art produced from people's voices, while instruments produce music. It is possible for this dichotomy of music and

singing that fosters a belief about the *halal-haram* of music in addition to the debate impact among the scholars. Meanwhile, in the discourse of Islamic teaching, no words or technical terms refer to the meaning of music but specific musical instruments. While Arabic is the language of the Qur'an, it turns out that the term music itself is not initially an Arabic vocabulary but rather the adoption from other nations' languages. Meanwhile, music includes the art of sound produced by instruments or/and human vocals in musicological studies.

Until now, music in Islamic society is still controversial. That reality was triggered by the views of the scholars who were divided into two opposite schools. While one side supports prohibition, the other side supports the acceptability of music. However, both views were based on considerations of Islamic law which refer to the Qur'an and the Sunnah of the Apostle. The impact of this controversy is that people's beliefs have split into three camps: The *halal*, the *haram*, and the *mubah*. Each belief is divided into whole and conditional. The whole belief appears in a firm and concise statement. If we look at conditional beliefs, it is indicated that music is *halal*. However, they argue that it is succulent unless they contain prohibited aspects. On the other hand, it says don't make music unless it contains aspects that do not violate religion. Meanwhile, those who believe in *mubah* welcome music accompanied by kindness.

The Islamic community feels at home praying congregational prayers with long verses because the Imam who recites them has a good and melodious voice. There is no debate about the existence of musical aspects of the recitation of the Qur'an. Nor is anyone debating whether or not the Qur'an's recitation is a musical act. Their focus is more on the wisdom and eloquence in the recitation, which impacts the specificity and enjoyment of worship in the face of God. Facts on the ground show that during the Maghrib, Isha, and Dawn times, the Jogokariyan mosque was always crowded

with worshippers even though the verses read were long letters. Meanwhile, at the same time, in the surrounding mosques, verses of the Qur'an are recited from the short letter so that the duration of worship becomes shorter or completed quickly. However, the participants of the pilgrim prayers are also, on average, much fewer than the worshippers of the Jogokariyan mosque. Thus it is evident that the recitation of musical verses of the Qur'an has a significant role in bringing members of the pilgrim prayers, more specifically in worship.

### **The Role of Imams in Ramadhan Services**

From the interview results with several administrators at the Jogokariyan mosque, it is understandable that the recitation of the Qur'an from the Imams, who are eloquent, beautiful, and productive, is one of the factors that encourages people to flock to the congregational prayers in the Mosque. Associate Imam and coordinator of the daily after-dawn prayer seven-minute lecture, Muhammad Rosyidi, mentioned that three factors trigger the flock of prayer worshippers at the Jogokariyan Mosque, namely the reading quality of the holy Qur'an, the vitality of mosque activities, and the innovative approach in serving worshippers and locality residents. The manager of Jogokariyan mosque, Dwi Agus Abadiyanto, said that many factors cause the abundance of jogokariyan mosque worshippers. The people's awareness of the greater reward of joining the congregation than praying alone at home encouraged the mosque management always to improve service to worshippers. In addition to providing an adequate vehicle parking area with the support of a mosque security team, the management also guarantees the cleanliness of the 20 toilets facility. In other words, the management has strived to create a safe and comfortable atmosphere for the worshippers to solemnly carry out the daily five times congregational prayers. However, the most vital service is the Imam's determination selection which is not based on non-competence factors.

Especially for Ramadhan, the mosque management has provided full service to anticipate the quantity increase of Tarawih prayer worshippers. The management considers that the most important service after the more crowded fast-breaking activities is holding the *Isha* and *Tarawih* congregational prayers. The Mosque employed 21 qualified Imams. Of these, two Imams were of full-time status. Other imams were the members of mosque management (the *Takmir*), as many as 13 associate imams, four guest imams from outside Yogyakarta, including Muhammad Vickry, and imams from the Jogokariyan village locality as many as two. Especially for the worshipers of *Isha* and *Tarawih* prayers, the Imams encompass two full-time Imams, three external Imams, namely Muhammad Yusuf, Abdul Aziz Ma'arif, and Muhammad Vickry, and then two localities, Muhammad Hasan Habib and Wahyu Aditya Kusuma. The rest were involved as the mosque's associate Imam, especially for Maghrib prayers whose worshippers doubled due to coinciding with the breakfasting. In connection with this, the maghrib prayer was carried out in three shifts, each under the leadership of different Imams. Shortly, the selection and appointment of qualified Imams have contributed greatly to the many prayer worshippers in the mosque.

### Musical Modes in the Al-Fatiha Recitation

On the field recording, the Imam did not recite the first Verse in the *Al-Fatiha* chapter. Meanwhile, other Imams at tarawih sessions on different days recite them when leading prayers. One of the guest Imam, Yusuf, clarified that the first verse is still read but whispered. The mosque administrators and other Imams clarify that the first Verse is sometimes not recited due to various options based on the schools of Islamic jurisprudence. The subject prefers not to recite loudly. In connection with that, the resulting transcription is from the second verse.

In the first transcription (see Figure 4), it is clear that the subject applied the major scale nuance. To find out what mode was used, whether *Jiharkah* or something else, it is identified with the basic notes of the melody, ambitus, and the identity of the height of the notes by sorting them from lowest to highest. The theoretical identification is not only from the treasury of the maqam mode but also compares it analogically to the Western system of musical modes, both from the systems of the Middle Ages and the tonal system from the 15th to the 19th centuries. Here is an analysis and identification of the major mode of Imam Vickry's recitation:

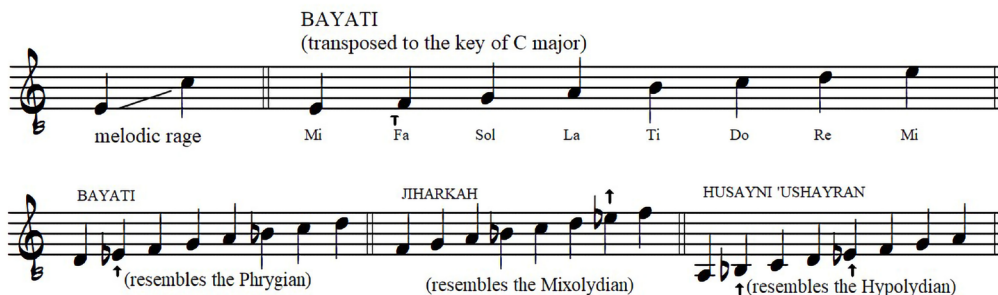


Figure 6. Notes range used in C major mode or the first six notes of Bayati maqam

In the first transcription (see Figure 4), the subject uses a scale of six notes in C major mode ranging from E to the C note above (see Figure 6). The major scale mode on the first recorded excerpt is the maqam of *Bayati*. The identification of the scale mode

is based on the Imam's voice pitch range from the lowest to the highest notes. In the interview, the subject was hesitant to answer the type of maqam used, but it was perhaps the *Jiharkah*. The *maqam* is similar to the F major scale, with its seventh note somewhat

descending but not reaching B-flat. Another *maqam* possibility is the *Husayni 'Ushayran* because it starts from the *Mi* tone (the third step in the solmisation of the major scale order) when considering the F major scale. However, the scale material used in the transcription is closer to the *Bayati*.

In the second transcription (see Figure 5), based on the second cycle of the first round of tarawih prayer (see Table 5), the main subject was confident to recognise the type of *maqam* he recited in the track was the *Hijaz*.

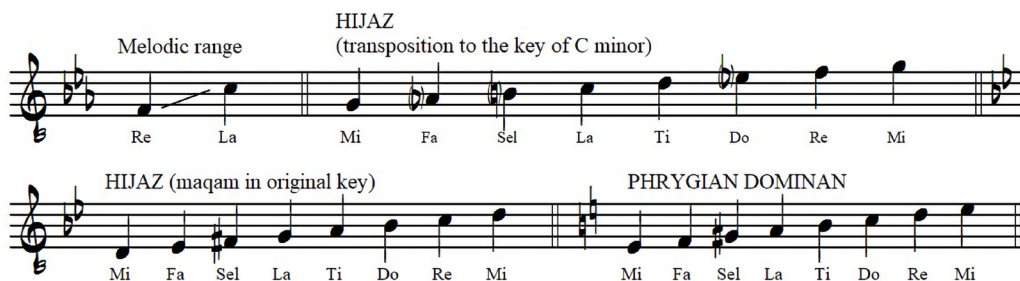


Figure 7. Notes range used in C minor mode or the first six notes of *Bayati maqam*, preceded by one other note

The second transcription (see Figure 5) uses the pitch heard from the video recording in the key of C minor. Compared to the first recording, which used C major key, the two have a parallel relationship. It is certainly understandable since the same person does both scales. However, the *maqam* package based on absolute pitch signs should not be a parallel but a relative relationship, the G minor. Theoretically, this second appearance should be in the key of A minor, not C minor.

Besides the lowest note, F, at the beginning of the last line of the second transcription (see Figure 5), the rest of the lowest notes are analogues to the finalists in the Western medieval scales. Therefore, the finalist note in the transcription is one whole step higher, the G. If we refer to the original *Hijaz maqam*, then the finalist should be D in the framework of the G minor key. Alternatively, it is G, the fifth note in the key of C minor. Thus, the lowest note on this transcription is outside the *Hijaz maqam*. Of course, it is a question of why there is another note in the *Hijaz*-dominated chant. The subject admits that the emergence of the note was unconscious and arose spontaneously to insert the extra *Jins* (a kind of *maqam* as an alternative to Western tetrachord) as an anticipation to the completion of *Al-Fatiha*

recitation to provoke “Ameen” response from the congregation. As with medieval and tonal scale modes, from the Renaissance to the Romantic eras, the scale formation used a combination of tetrachords, as in the *maqam* type formation. Nevertheless, in contrast to Western theory, the Arabian tetrachord, called *Jins*, is not only an arrangement of two sets of four notes but is more varied, ranging from three to five notes with different names for each. The existence of the F note is supposed to be the insertion of *Nikriz’s Jins*.

In the next analysis (see Figure 8 below), it is clear that the presence of a low note outside the *Bayati maqam*, in the transposition of C minor, indicates the insertion of another *Jins*, namely *Nikriz*. The *Nikriz Jins* is the “pentachords” (five-tone arrangements) spaced 1-1½-½-½ (whole-whole&half-half-half). Thus it seems that the F is an additional insertion or variation, while the main *maqam* is *Hijaz*. The Imam did not focus on this but emphasised the end of the seventh verse. Although it seemed unconscious, the appearance of the lowest note certainly has a purpose or function. Being in a position towards the end of the chapter seems to be related to the word “ameen” shouted by congregation members in response to the Imam’s reading.



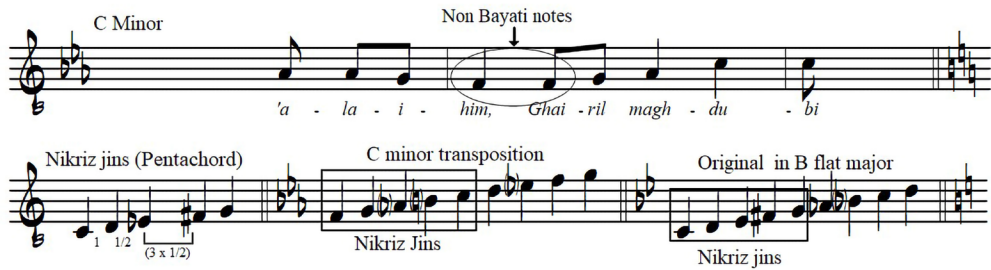


Figure 8. The F as closing is the first note of the *Jins* of *Nikriz*

An essential aspect of excellent Imams is the mastery of *tajwid* and the competence in reciting the tune of the Qur'anic verses excellently and aesthetically. The variety of tunes the Imams apply indicates the application of different scales. The application of *maqam* seems in the best recitation of one of the guest Imams scheduled on April 19, 2022, which coincides with the 20th of Ramadan 1443 Hijri, namely Ustadz Muhammad Vickry. We selected him as the main subject of this study. He was scheduled for two prayer sessions, the Tarawih package (including the Isya prayer) on April 19, 2022, and the Dawn prayer the next day. He had been fully scheduled in Yogyakarta and other cities during that time. While leading these prayers, the subject applies two different *maqams* (scales or characters). Generally, long verses use the same *maqam* used in the letter *Al-Fatiha*. However, sometimes both verse reading sessions use different *maqams*. Thus the leading Imams, one of whom was the subject of this study, each performed with a different *maqam*.

The discussion above implied that trained Imams sometimes apply different *maqams* while reciting the Qur'an during the prayers. The subject, and both Jogokariyan's full-time Imams, are specialists educated in the field of recitation of the Qur'an. They certainly mastered the *tahsin* skill, a training method for reciting in Arabic. Of course, after years of training accompanied by knowledge of Arabic and applying theories about *maqam*, they could perform the *mujawwad* style, which demanded a combination of several types of *maqam*. Unlike the *Murotal* style during prayer, in the *mujawwad* style, the

reciter can reach more than one full octave.

With the background of achieving this comprehensive competence, it was unsurprising that the Subject and the mosque's two full-time Imams sometimes changed to different *maqams* while leading the prayers. Although it was clear that they used *Hijaz* or *Jiharkah*, they needed to be made aware of and realise what *maqam* they were using. This treatment is not easy for other Imams, whose recitation tune is always the same when leading prayers. In this study, it was clear that the subjects used only between five to six notes of a total of eight notes of a *maqam*. The limited use of scale notes is understandable due to the demand for applying the *tartil* style. It demands close intervals, flattened melodic fluctuations, and the observance of rhythmic rules on certain punctuation marks. Thus, using the *tartil* style combined with *tahsin* within the range of five to six notes of a *maqam*, and using major and minor modes, is challenging. From the various *maqam*, the *Hijaz*, which resembles an imperfect minor harmonic scale, or *Phrygian* mode, is less common in congregation prayers than the *Bayati* *maqam*.

## Conclusion

The verses of the Qur'an recited by competent Imams has aesthetic values with sacred nuances and a particular attraction, so it will be exciting for the worshippers who listen to it. To provide successful congregational prayers, quality imams are the top priority of service among other facilities in a mosque. The musicological elements found in congregational prayer,



one of the essential rituals of Muslims, have proven the variety of the highest hierarchy genre of Islamic music (*the handasat al sawti*) as the characteristic of Islamic culture. The recitation of verses of the Qur'an recited by competent Imams has aesthetic values with sacred nuances and a particular attraction, so it will be exciting for the worshippers who listen to it. It is clear that when leading the prayers, the Imam used the *murotal* instead of the *mujawwad* style for the art of the *tilawah*. The art recitation, or *mujawwad*, utilises the more varied types of maqams, each with seven scale notes, to produce a comprehensive melodic fluctuation range, covering the lowest to the highest notes of the reciter's voice capacity. However, in reciting the Al-Fatiha for prayers with *murotal* style, the Imam only uses two maqams, namely the Hijaz, which has a harmonic minor scale nuance, and the Bayati, in its major parallel nuance. There is evidence that during prayer, the type of mode used in the Al-Fatiha chapter has influenced the recitation characteristics of the following verses. This study concluded that the Imam uses the first five notes from the second heptatonic characteristic of maqam, so its melodic fluctuations tend to be flat and rarely modulated. Meanwhile, improvised melismatic ornaments are applied in the long-form syllables, often at the end of a word. Thus, the musical Qur'anic recitation competency of an Imam is one factor that plays a significant role in maintaining the continuity of participating worshipers in congregational prayers in mosques.

### Recommendations

This study recommends that mosques employ Hafizs, competent in reciting the Qur'an as full-time imams with a decent appreciation. The most appropriate cooperation partners are vocational education institutions majoring in Qur'an specialists. Competent and knowledgeable imams are advised to teach *tajwid* to nurture cadres of prospective imams in their mosques and socialise the types of *maqam* often used in prayers and their application.

### Recommendations for Further Research

Concerning the limitations of this study, which were due to the relatively short duration given by the supporting institution for the chosen research scheme, this study provides recommendations for further research. This research topic could be developed into more in-depth and broad studies. An example is to prove the connection between the mode tune used in the *Al-Fatiha* recitation and the other chapters that follow it in congregational prayers. Further research could be developed to study maqam types often used in the *Al-Fatiha* recitation by involving more qualified sources for comparison. In addition, the more specific research could also be in the form of comparisons between the *murotal* style and the art of recitation of the Qur'an in the recitation of the *Al-Fatiha* chapter.

### Recommendations for Applicants

This research is at a fundamental stage that generates a theory about the existence of a musical dimension in the recitation of the Qur'an during congregational prayers. The applicants of this study output are the worshippers of congregational prayer who line up behind the Imam. However, the probable applicants are musicologists and music academicians. Due to that reason, this study suggests that it is a good idea for mosques to schedule, programme, and publicly announce the other Qur'anic verses that will be read for specific Tarawih prayers in mosques. Thus, the Imams and the participants of the congregational prayers, especially those who are enthusiastic and have a high awareness of worship, will have a target and naturally try to prepare themselves before joining the prayers. However, readers who are academicians and researchers interested in Islamic music could consider this research as the fundamental supplement to further studies of the art of Qur'anic recitation. This study still needs to develop more comprehensive data as a solid foundation for conducting further research at applied stages.

## **Acknowledgment**

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## Biodata of Authors



Assoc. Prof. Dr **Andre Indrawan** gained his Bachelor of Arts with Honour (1986), Music Department of the Faculty of Arts, Yogyakarta Indonesian Institute of the Arts, Indonesia. He had two master's degrees, a Master of Humanities in Performance Arts Studies (1994), from the Faculty of Cultural Sciences, Gadjah Mada University, Yogyakarta, and a Master of Music Studies (2000) from the Faculty of Music, the University of Melbourne, Australia. In 2010 he completed his Doctor of Philosophy in Performing Arts and Fine Arts from Gadjah Mada University, Indonesia. In addition, he also held the highest professional qualifications in music, such as a Grade Three Certificate in classical guitar teaching from Yamaha Music Foundation, Tokyo (1996), and a classical guitar diploma, the Licentiate of Music, Australia (L.Mus.A.) from Australian Music Examination Boards, (AMEB), Melbourne, Australia (1997). Since 1987 he has been serving as a full-time music lecturer at Yogyakarta Indonesian Institute of the Arts with his current teaching position as the Associate Professor. He was formerly responsible as the Head of the Music Department for the 2011-2015 and 2015-2019 periods.

**Google Scholar:** <https://scholar.google.com/citations?user=jHjpo8kAAAAJ&hl=en&oi=ao>

**SINTA:** <https://sinta.kemdikbud.go.id/authors?q=andre+indrawan>

**Researchgate:** <https://www.researchgate.net/profile/Andre-Indrawan-3>



**Salsabil** was born in Aceh Province. He is an alumnus of the Music Department, the Faculty of Performing Arts, Yogyakarta Indonesian Institute of the Arts (ISI Yogyakarta). He started his undergraduate study in 2017 and majored in classical guitar under the supervision of Dr Andre Indrawan. He graduated in September 2022. To conclude his study he wrote a final research report concerning analytical studies on the performance of classical guitar solo arrangement of the popular Acehness folksong, entitled Bungong Jeumpa. He has currently dedicated his life to teaching and performing the guitar in Aceh.



**Muhammad Fikrul Islami** was born in Sumedang, West Java, He is an active fourth-semester student at the Music Department, the Faculty of Performing Arts, Yogyakarta Indonesian Institute of the Arts (ISI Yogyakarta). He is majoring in classical guitar under the supervision of Adityo Legowo. For the past three years, he joined the Music Department's classical guitar club, the Gitar Ekstra Mahasiswa, and actively participated in their concerts and workshops.