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Hafız Bekir Sıdkı Sezgin'in Kur'an Tilâvetinin Makamsal Analizi

Analysis of Hafız Bekir Sıdkı Sezgin's Qur'an Recitation According to Maqam Styles

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Analysis of Hafız Bekir Sıdkı Sezgin's Qur'an Recitation According to Maqam Styles

Abstract: As one of the tools used to express feelings and thoughts, music has been utilised by people in many fields throughout history. Music is seen as a means of expressing religious feelings, being used as an educational tool, as a way for military bands to invoke heroic feelings in soldiers, and as way of expressing emotions in joyful and melancholic days. Music was especially born and shaped by rituals of religious origin.

With the spread of the religion of Islam, music became an issue that paved the way for many religious discussions. It should be clearly noted that while many verses in the Qur'an are cited as a source for these discussions, it is very difficult to deduce from these verses whether music is *halal* (permissible) or *haram* (prohibited). Additionally, many permissible matters in Islam become prohibited when used maliciously or out of their intended purpose, however, if everything that has a possibility of being used maliciously or outside of its intended purpose is considered *haram*, this will lead to a path of denying many blessings that Allah has bestowed upon people in this world. Restricting issues out of the possibility of their wrongful misuse and depriving others of this blessings cannot be just. Nevertheless, although the discussion of music as permissible or prohibited has largely existed within the religion of Islam, those involved with *Tasawwuf* (Islamic Mysticism), also known as *Sufis*, have generally perceived music as nutrient for the soul. Consequently, Sufis have incorporated music into their worship in order to invoke religious feelings over the centuries.

Religious music is divided into two; first is mosque music, and the second is *Tekke* music (also known as *Tasawwuf* Music). Mosque Recitation is that which is performed without instrumentals using only vocals and an improvised approach. On the other hand, *Tekke* music is performed with an instrument and a composed written piece. Within the Mosque Recitation is the Qur'an recitation, which when read in accordance with its rules has a natural phonetic style, meaning that when the Qur'an is recited according to the Maqam (Melodic modes of recitation) requirements, it evokes spiritual feelings to the listeners. Accordingly, there is a connection between the recitation of the Qur'an and the scientific understanding of music. When a connection between the Qur'an and disciplined recitation is established, this causes an artistic sensation to the listener, which experts in the field named "*Fem-i Muhsin*".

Hafız (a title used for a person who has memorised the whole Qur'an) Bekir Sıdkı Sezgin is one of the important musicians to have left his mark on Turkish music, where a discipline was formed after him. He has a very high status due to the value he gave to Turkish music as he became one of the leading names in Turkish music, especially considering the large yet unknown number of students that he personally trained. Hafız Bekir states in interviews that he especially owed his success in the science of music to the Qur'an education he received at a young age, and he emphasises that those who are on the way to becoming good musicians must receive a Qur'an education; additionally, because classical Turkish music lyrics are Arabic and Persian, he argues that the way to correctly pronounce these lyrics is also to know Ottoman Turkish to a high degree. Hafız Bekir was also able to recite the Qur'an to a degree of perfection and was proud of being a Hafız, where he believed that the Qur'an harmonised between his memory and excellent musical knowledge. Hafız Bekir recited the Qur'an according to the suitable Istanbul Maqam of reading, and by using the Maqam befitting the Qur'an recitation, Hafız Bekir was able to take the listeners on a spiritual journey.

A survey of the works produced about Hafız Bekir shows that although there have been many theses, articles, and interviews published about him, there is no specific study on his Qur'an recitation according to the Istanbul Maqam style. In this study, Hafız Bekir's dual identity as both a musician and Qur'an Hafız is underlined as a way to contribute to the field by revealing this side of Hafız Bekir, and also examining the Qur'an education that he recommends to his students. The recitation of verses 189-194 of the chapter *Âl-i İmrân*, which Hafız Bekir recited in the Istanbul Maqam style, is notated with the *Mus* notation system, and analysed according to the Maqam reading style. The notation is formed based on a sensory

evaluation with assistance from experts in the field. This study, as a musical analysis, was produced to reveal the importance of this subject to interested parties.

Keywords: Qur'an Recitation, Music, Hafız, Maqam, Bekir Sıdkı Sezgin.

Hafız Bekir Sıdkı Sezgin'in Kur'ân Tilâvetinin Makamsal Analizi

Öz: Tarih boyunca mûsikî birçok alanda insanlar tarafından kullanılmıştır. Mûsikî insanoğlunun duygu ve düşüncelerini ifade ettiği araçlardan biridir. Müzik dini duyguları ifade etme, eğitim aracı olarak faydalanma, askeri bandolarda kahramanlık duygularını coşturma, neşeli ve hüzünlü günlerde duyguları ifade etme vasıtası olarak görülmektedir. İnsanlık tarihi boyunca müzik özellikle din kökenli ritüelle doğmuş ve şekillenmiştir.

İslam dininin yayılışıyla beraber tartışmalara zemin hazırlayan bir mesele olmuştur. Açıkça ifade etmek gerekir ki Kur'ân'da bu konuya kaynak gösterilen birçok ayet vardır. Ancak bu konuyu inceleyen âlimlerin belirttiğine göre bu ayetlerden helal ya da haram olduğu hükmünü çıkarmak çok zordur. Aslında, İslam dininde helal olan birçok hususun dahi, kötü amaçla ve maksadının dışında kullanıldığı zaman haram olacağı açıktır. Eğer helal olan bir şeyin kötüye kullanılacağı ihtimalini düşünerek haram olduğu kanaatine varacak olursak, o zaman Allah'ın bize dünyada verdiği birçok nimeti inkâr yoluna gitmiş oluruz. Mesela bir bıçağı kötüye kullanılabilir düşüncesiyle yemek yaparken bile kullanmamak doğru olmaz.¹ Ya da güzel ses ile ilahi vecde getirecek nağmeler de okuyabiliriz, isyana sürükleyecek nağmeler de... Bu bağlamda müzik İslam dini açısından zaman zaman helal haram tartışmaları içinde konu edilmişse de tasavvuf ile uğraşanlar tarafından ruha gıda olarak görülmüştür. Asırlarca süre gelen zaman içinde mutasavvıflar, müziği ritüellerinin içine sokarak dini duyguları coşturma amaçlı kullanmışlardır.

Dini mûsikî ikiye ayrılmaktadır. Birincisi cami mûsikîsi, ikincisi de tekke mûsikîsidir. Cami mûsikîsi formları enstrüman olmadan sadece sesle ve irticâî bir şekilde icra edilmektedir. Tekke mûsikîsi formları ise enstrüman ile yapılır ve okunan parça bestelenir. Cami mûsikîsi formu olan Kur'ân tilâveti de kurallarına uygun olarak icra edildiğinde kendi içinde doğal bir fonetiğe sahiptir. Dolayısıyla Kur'ân tilâveti makamsal olarak okunduğu zaman dinleyenlere manevi duygular yaşatmaktadır. Bu bağlamda Kur'ân tilâveti ve mûsikî ilmi arasında bağlantı vardır. Bu bağlantı fem-i muhsin dediğimiz alanda uzman kişilerce kurulduğu zaman tilâvet sanatsal bir doyum sağlamaktadır.

Hafız Bekir Sıdkı Sezgin Türk mûsikîsine damga vurmuş ve ekol olmuş önemli bestekâr ve icracılardan biridir. Türk mûsikîsine verdiği değer neticesinde ciddi bir duruşa sahiptir. Bekir Sıdkı yetiştirdiği sayısız öğrenci ile Türk mûsikîsinde önder isimlerden olmuştur. Bekir Sıdkı Sezgin, mûsikî ilminde bu denli başarılı olmasını küçük yaşlarda aldığı Kur'ân eğitimine borçlu olduğunu bizzat röportajlarında ifade etmektedir. Özellikle iyi bir mûsikîşinâs olma yolunda gidenlerin Kur'ân eğitimini mutlaka almaları gerektiğini örneklerle açıklamaktadır. Çünkü klasik Türk mûsikîsi güfteleri Arapça ve Farsçadır. Bu güfteleri doğru telaffuz etmenin yolunun Osmanlıca'yı iyi bir şekilde bilmekten geçtiğini savunmaktadır. Hafız olmasıyla övünen Bekir Sıdkı Kur'ân'ı Kerîm'i de kâmil derecede tilâvet etmektedir. Kur'ân hafızlığını ve mükemmel derecede olan mûsikî bilgisini harmanlamıştır. Sezgin İstanbul tavrı Kur'ân-ı Kerîm tilâvetini usulüne uygun şekilde gerçekleştirmektedir. Kur'ân tilâvetine yakışan makamları kullanan Sezgin, dinleyenleri manevi bir yolculuğa çıkarmaktadır. Alanda yapılan çalışmalara baktığımızda Sezgin hakkında birçok tez, makale ve röportaj olduğunu görmekteyiz. Fakat İstanbul tavrı okuduğu Kur'ân tilâveti hakkında hususi bir çalışmaya rastlanmamaktadır. Bu çalışmamızda Hafız Bekir Sıdkı Sezgin'in mûsikîşinâs olmasının yanı sıra "Kur'ân hafızı" kimliği öne çıkarılmaktadır. Sezgin'in bu yönünü ortaya çıkarılarak yetiştirdiği öğrencilerine tavsiye ettiği Kur'ân eğitimi kendi röportajları ele alınarak incelenerek alana katkı sağlamaya çalışılmaktadır. Bekir Sıdkı Sezgin'in İstanbul tavrı tilâvet

¹ Bayram Akdoğan, "İslâm'da Mûsikînin Hükümü Konusunda İleri Sürülen Âyet ve Hadislerin Tahlili", *Harran Ü. İlahiyat Fakültesi Dergisi* 14/22 (Temmuz-Aralık 2009), 111.

ettiği Âl-i İmrân Sûresi 189-194 ayetleri arası kırâati Mus nota yazım sistemiyle notaya alınarak makamsal analizi yapılmaktadır. Notasyon alanın uzman kişilerin desteği ile duyuma dayalı olarak şekillenmektedir. Bu çalışma müzikal bir analiz olup meselenin önemini ilgililere arz etme amaçlı olarak çalışılmıştır.

Anahtar Kelimeler: Kur'ân Tilâveti, mûsikî, hafız, makam, Bekir Sıdkı Sezgin.

Introduction

The foundation of Islam is a general concept of beauty in line with the hadith "Indeed, Allah is beautiful, and loves beauty"². As the Islamic civilization grew and developed, it formed its own unique style with its own mosques, adhan, architecture and crafts. Especially during the Ottoman period, there were many great advancements in Islamic arts and within these arts, music also oversaw many developments.

As music affects human psychology, Sufis believe that there is a relationship between souls and harmonious tunes; they believe that this relationship is a gift that Allah has created in human nature. Some sounds give joy, other gives sadness, so much so that it is possible to get intense emotions from sounds that are heard without knowing the meaning of the lyrics. The famous Islamic thinker Al Ghazali (d. 1111) expresses this feeling of influence naturally found in human nature as follows:

"If, when one sees spring and the flowers of the spring and listens to the oud and the sound of the strings of the oud, if it does not move him, then his temperament is corrupt and sick, and there is no cure for him." Thus, according to Ghazali, a person who is not affected by music is sick and cannot be cured.³

When the famous Sufi Jüneyd-i Bağdadî (d. 909) was asked, "Why does a person immediately sway when he hears a beautiful sound?" he replied by quoting the Qur'an with the chapter of A'raf, verse 172, "Am I not your Lord? They said, "Yes! We have testified,"⁴ Meaning that Allah has engraved this hidden treasure of enjoying pleasant sounds within people's souls with His divine Cry.⁵ He claims that people move when they hear beautiful sounds and tunes, as when souls were created, they heard the address of their Creator and due to the effect of this call, they enjoy the tunes they hear while in the world.⁶

Applying this impactful feature of music to the perfect and miraculous recitation of the Qur'an (in accordance with its rules) carries the recitation to the dimension of an art form and also creates deep spiritual feelings in people who hear the recitation.

When looking at verses of the Qur'an regarding reciting the Qur'an according to Maqam styles, there is no set phrase that clearly considers it *halal* or *haram*, although music can be decreed permissible or prohibited through inferences from other verses.⁷ However, in response to the question of "how should we recite the Qur'an?", the 4th verse of the chapter of Muzammil presents an answer with the concept of "*Tartil*". The verse "Recite the Qur'an by giving it its due"⁸ means that the Qur'an must be read carefully using *Tajwid* and *Tartil* in order to understand the meaning and act according to it, to ponder the message, and to read it in the best possible way. Additionally, there are many prophetic hadiths related to this subject which provide clarity, therefore are important to take into account:

- The most famous hadith related to the subject is narrated by al-Bera b. Azib (ra). The Messenger of Allah (PBUH) said: "*Beautify the Qur'an with your voices, because a beautiful voice increases the beauty of the*

² Ebû'l-Hüseyn Müslim b. Haccac el-Kuşeyrî en-Nîsâburî Müslim, *Sahîhu Müslim* (Beyrut: Dâru'l-kitabu'l-arabî, 1435/2004), "îmân", 41. Mehmet Görmez vd., "Güzellik ve Sanat Allah Güzelliği Sever", *Hadislerle İslâm* (Ankara: TDV Yayınları, 2011), 7/533.

³ İmam Gazzâlî, *İhyâ*, çev. Mustafa Çağrı (İzmir: Diyanet İşleri Başkanlığı Yayınları, 2020), 391.

⁴ *Kur'ân Yolu Tefsiri* (Erişim 21.08.2023), A'râf 7/172.

⁵ Abdülkerîm Kuşeyrî, *Tasavvuf İlmîne Dâir Kuşeyrî Risâlesi*, çev. Muhammed Coşkun (İstanbul: İlk Harf Yayınevi, 2013), 541.

⁶ Esra Yılmaz, *Kur'ân-ı Kerîm Kırâatinde Müzikal Tavrılar* (İstanbul: İlahiyât Yayınları, 2022), 90.

⁷ For a study on whether artistic activities, including the use of music in the recitation of the Qur'an, are directly rejected in the Qur'an, see. İshak Kızılaslan, "İslami Anlayış ve Oryantalist Yaklaşımında Kur'an'ın Bazı Sanat Dalları ile İrtibatı", *Amasya İlahiyat Dergisi* 17 (Aralık 2021), 387-392.

⁸ *Kur'ân Yolu Tefsiri* (Erişim 21.08.2023), Müzemmil, 73/4.

Qur'an. The beauty of the voice is the adornment of the Qur'an. Everything has an adornment; the adornment of the Qur'an is the beautiful voice."⁹

- Abu Hurayra (ra.) reported in one of his narrations that the Messenger of Allah (PBUH) said:

*"He who does not recite the Qur'an with a tune (Taghanni) is not one of us."*¹⁰

- It was narrated from the daughter of Abu Bakr and wife of the Prophet PBUH, Aisha (ra) that:

*"The Messenger of Allah (PBUH) praised Abu Musa al- Ash'arî who recited the Qur'an with his beautiful voice, and said, "If you would have seen me, as I was listening to your recitation last night. You have been given a Mizmar (sweet melodious voice) from the Mazamir of Prophet Dawud (Âl-i Dâwud)."*¹¹

- According to what is reported from Abu Hurayra, the Messenger of Allah (PBUH) said:

*"Allah does not listen so attentively to anything as He listens to the recitation of the Qur'an by a Prophet who recites well with a melodious and audible voice,"*¹²

- Narrated by the famous companion Barae (ra):

*"I listened to the Prophet (PBUH) while I was reading the chapter of ve't-tîn in a night prayer. I've never heard anyone more beautiful than him in my life."*¹³

In the light of this scholarly foundation, it is evident that the Prophet recited the Qur'an with a beautiful voice and Maqam, and that he praised such recitations. The Muslim generations after the Prophet also gave importance to recitation in order to be worthy of this praise.

The famous hadith scholar and Hafiz, Ibn Hajar al-Asqalani (d. 1448), summarized the recitation of the Qur'an with a beautiful voice and rank as follows:

*"Make Taghanni (melodious voice) with the Qur'an, and beautify your voice while reading it, Harmonise it sorrowfully and clearly, And be free of the books of the ancients but ask, For the enriching of the hand and soul, then commit to it. For there is no doubt that souls are more inclined to listen to the melodious recitation, than to those with no melody, Because joy has an effect on the tenderness of the heart, And on the flowing of tears"*¹⁴

تغن بالقرآن حسن به الصوت
حزينا جاهرا رنم
واستغن عن كتب الألى طالب
غنى يد والنفس ثم الزم ولا شك أن النفوس تميل إلى سماع القراءة بالترنم أكثر من ميلها لمن لا
يترنم؛
لأن للتطرب تأثيرا في رقة القلب،
وإجراء الدمع

The most important purpose of reading the Qur'an with Maqam is to leave deep feelings in the hearts of those who hear it. Additionally, when listening to Qur'an recitation, the recitation should be representative of the meaning of the verses through the Maqam style.¹⁵ A representative recitation reaches a point of making the listeners live and feel the meanings of the verses. Whilst reciting the Qur'an, it is appropriate to recite the verses that herald the Heavens in an enthusiastic style, and verses

⁹ Ebû Abdillâh Muhammed İbn İsmâîl el-Buhârî, *Sahih-i Buhârî ve Tercemesi*, çev. Mehmed Sofuoğlu (İstanbul: Ötüken Yayınları, 1989), 16/7417.

¹⁰ El-Buhârî, *Sahih-i Buhârî ve Tercemesi*, çev. Mehmed Sofuoğlu, 16/7398.

¹¹ El-Buhârî, *Sahih-i Buhârî ve Tercemesi*, çev. Mehmed Sofuoğlu, 11/5143.

¹² Ahmed Dâvudoğlu, *Sahih-i Müslim Tercüme ve Şerhi* (İstanbul: Sönmez Neşriyat, İstanbul, 1973), 4/344.

¹³ El-Buhârî, *Sahih-i Buhârî ve Tercemesi*, çev. Mehmed Sofuoğlu, 16/7418.

¹⁴ Ahmet Mazdazlı, *Kur'an Okuma Âdâbı* (Kayseri: Türkiye Diyanet Vakfı Yayınları, 2001) 34. Yılmaz, *Kur'an-ı Kerîm Kıratinde Müzikal Tavırlar*, 103.

¹⁵ İsmail Karaçam, *Kur'an-ı Kerîm'in Faziletleri ve Okunma Kâideleri* (İstanbul: MÜİFV Yayınları, 2015), 61-62.

that discuss things such as the torment of Hell in a depressive style. This is possible by using appropriate Maqam styles, where Maqams such as *Rast* and *'Ushak* are used in enthusiastic verses and Maqams such as *Sabâ*, *Huzam*, and *Seeka* are preferred in sorrowful verses. Thus, the listener listens to the perfect words of Allah in the dimension of art, and enters into a deep awe, reverence, and contemplation towards the Supreme Creator.¹⁶

In the 1876 Paris edition "Mahomet et l'Islam", the French lawyer and academic Victor Imberdis's expresses the admiration of Western science to the Qur'an as follows:

"...this is not poetry, nor is it prose, nor is it magic, it is something that penetrates only the soul."¹⁷

The unique phonetics of the Qur'an, the divine book of the religion of Islam, has influenced many scholars, and it has even had an unshakeable effect on non-Muslims. Many Hafiz musicians who grew up in this region have brought this effective recitation to artistic dimension for centuries. One of them is the Hafiz Bekir Sıdkı Segin, who is at the forefront with his melodiousness. In the continuation of this study, the life of Hafiz Bekir, the connection he established between the Qur'an and the science of music, and his recitation of the Qur'an will be analysed.

1. Life of Bekir Sıdkı Sezgin

Before examine the life of Bekir Sıdkı Sezgin (1936-1996), it is necessary to acknowledge his parents as the musicians who raised him. His father, Hafiz Hüseyin Sezgin (1899-1969) was born in 1899 in the Kemah district of Erzincan. Hafiz Hüseyin, who spent his childhood and youth in Kemah, served in the military for a long time due to the difficult conditions in the country, and when he returned to his village where he had completed his Qur'an memorisation, he learned of his mother's death. Having been deeply saddened by this event, Hafiz Hüseyin realized that his memorisation of the Qur'an had weakened, and thus, he went to Istanbul in order to repeat his memorisation and to recite the Qur'an according to the Istanbul Maqam style. The main aim of Hafiz Hüseyin, who worked as a patient caregiver at *Vakıf Gureba* Hospital, was to improve his Qur'an education to the best possible standard. Because of this conviction, he took lessons from the very best teachers; the teachers whom he received training from are as follows: *Fatih* Mosque Imam Orator Ahmed Rasim (an Arab Hafiz from *Plovdiv*), *Aksaray Valide* Mosque Imam Hafiz İdris, *Bezmialem Vakıf Gureba* Mosque Imam Hafiz Ahmed from Kavala, Hafiz Sadeddin, and he received *Tajwid*, *Ashere-i taqrib*,¹⁸ and *Wujuh* sciences from Nuruosmaniye Mosque Imam Hatibi Hacı Hafiz Hasan Akkuş.¹⁹

Hafiz Hüseyin received his musical education from Hafiz Sadettin Kaynak²⁰ and was also educated in the field of Maqam styles and religious music by his teacher.²¹

After completing his education in Qur'an sciences, Hafiz Hüseyin passed the exam within the Presidency of Religious Affairs and started to work as a Muezzin at the *Keyci Hatun* Mosque. He went on to discover the path of Sufism with Bekir Sıdkı Necmeddin who worked as an Imam in the same mosque. In the following years, Hafiz Hüseyin named his son Bekir Sıdkı because of his love for Imam Necmeddin.²²

Hafiz Hüseyin devoted his life to the Qur'an. He read the *Qiraat-i Âsım*²³ (the recitation of Asım) and gave great importance to teaching the Qur'an with the Istanbul Maqam style; he had a very disciplined

¹⁶ Erdoğan Ateş, *Câmi Mûsikîsi* (İstanbul: Rağbet Yayınları, 2018), 40-41.

¹⁷ İsmail Hâmi Danişmend, *Garp İliminin Kur'ân-ı Kerîm Hayranlığı* (İstanbul: Dergâh Yayınları, 1978), 52.

¹⁸ For information about Ashere and taqrib, see this source: Ahmet Gökdemir, "Osmanlı Kıraat Eğitimi Tarikler, Meslekler ve Mesleklerin Temel Eserleri", *FSM İlmî Araştırmalar İnsan ve Toplum Bilimleri Dergisi* 13 (Bahar 2019), 95-96.

¹⁹ Hüseyin Kudsi Sezgin, "Dedem Hâfiz Hüseyin Efendi'ye Dair", *Bekir Sıdkı Sezgin Mûsikîye Vakfedilmiş Bir Ömür* (İstanbul: Ketebe Yayınları, 2020), 25-26.

²⁰ Günaydın Kaynak, Nuri Özcan, "Kaynak, Sadettin", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Erişim 27.10.2023)

²¹ Cengiz Önder, *Hâfiz-Mûsikîşinâs Hüseyin Sezgin Efendi* (Isparta: Süleyman Demirel Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, 2014), 18.

²² Sezgin, "Dedem Hâfiz Hüseyin Efendi'ye Dair", 27.

²³ For information about Imam Asım, see this source: Murat Akkuş, "The Reason for The Implementation of The Saktah (According To Hafs' Report Of Asım Recitation)", *The Journal of International Civilization Studies* 2/2 (Winter 2017), 105-106.

Qur'an education and trained many students; included within these students was his son Bekir Sıdkı Sezgin.²⁴

Hafız Bekir made the following statement about his father:

*"Here is my first teacher in music, my reason for my life, the mature, full, and capable personality of my father. He conveyed to me exactly what he learned. He raised me to be everything that I am."*²⁵

Hafız Bekir's mother, Lady Feride (1915-1981) was born in Vakfikebir district of Trabzon. Lady Feride's mother, Lady Ulviye, was a music teacher at Bartın Secondary School. Lady Ulviye played the oud and violin extremely well and she even gave violin lessons after her retirement. Lady Ulviye taught her daughter Lady Feride to play music and the oud instrument, and Lady Feride, with this education she received, passed the famous works of her time to her son Bekir, and filled his ears with melodious tunes.²⁶

Growing up with such equipped parents, Hafız Bekir grew into musical science with a natural predisposition. Having begun his Qur'an education at the age of three and a half, he was able to read the entire Qur'an at five years old.²⁷ When describing his education from his first teacher, his father, Hafız Bekir says: *"He would say, come on, my son your lesson today will be Subhâneke. I used to memorize it until the evening and then read it to him... He would say, well done to you my son, here, take this candy. Then I would read the second part. After saying it for the third and fourth time, I had memorized it."*²⁸

On one hand, Hafız Bekir was studying the Qur'an with his father, and on the other hand, he was introduced to music at a very young age due to the dedication of his mother. He expresses those years as follows:

*"At the beginning of the primary school, I could perform at least six religious and non-religious Maqams, as well as many other works, and I could practically recognize these positions with their characteristic qualities and when I heard them."*²⁹

After receiving his music and Qur'an recitation education for the first time from his parents, Hafız Bekir began practicing the *Mawlid Bahirs* with the most famous *Mawlidhans* of his time, such as Hafız Fahri, Hafız Mecit, Hafız Numan, Hafız Rıza, and Hafız Mahmud. He also learned the call to prayer from Hafız Numan.³⁰ In 1946, when he was only ten years old, he took the podium in front of the society and recited the *Tawhid Mevlid Bahri*.³¹ When he visited Izmir in 1946-1948, he crossed paths with Turkish musical vocal artist and composer Rakım Elkutlu (1869-1948). This short period benefited him greatly and he also wrote about the life of Rakım Elkutlu.³²

Having completed his primary and secondary education in Isparta and Muğla, Hafız Bekir completed his Qur'an memorization in 1952 and his high school at Pertevniyal High School in Istanbul. With a letter from his father, who was in Izmir, he entered the Istanbul Municipality Conservatory School and obtained the highest grade from amongst 238 people. He received training on *Lâdinî* (non-religious) music in the relevant conservatory, and from that school, he received lessons from Şefik Gürmeriç, Dr. Nevzat Altıç, Şive Ölmez and Mesut Cemil. During this same time, he also benefitted from Münir Nurettin Selçuk and Ferdi Stadzer, and met with Sadettin Kaynak.³³

²⁴ Sezgin, "Dedem Hâfız Hüseyin Efendi'ye Dair", 28.

²⁵ Sezgin, "Dedem Hâfız Hüseyin Efendi'ye Dair", 29.

²⁶ Sezgin, "Dedem Hâfız Hüseyin Efendi'ye Dair", 31.

²⁷ Gönül Paçacı, *Türk Müzik Geleneğini Yaşatanlar Bekir Sıdkı Sezgin* (İstanbul: Boyut Yayın Grubu, 1995), 14.

²⁸ Sezgin, "Dedem Hâfız Hüseyin Efendi'ye Dair", 31.

²⁹ Saadet Gültaş, "Bekir Sıdkı Sezgin'le Dînî- Tasavvufî ve Klasik Mûsikîmiz Hakkında Mülakat", *Sanat ve Kültürde Kök* 17 (1982), 38.

³⁰ Hüseyin Kudsi Sezgin, "Babam Bekir Sıdkı Sezgin'e Dair", *Bekir Sıdkı Sezgin Mûsikîye Vakfedilmiş Bir Ömür* (İstanbul: Ketebe Yayınları, 2020), 31.

³¹ Mehmet Güntekin, *İstanbul'un 100 Mûsikîşinâsı* (İstanbul: İstanbul Büyükşehir Belediyesi Kültür A.Ş. Yayınları, 2010), 98.

³² Paçacı, *Türk Müzik Geleneğini Yaşatanlar Bekir Sıdkı Sezgin*, 16.

³³ Bekir Sıdkı Sezgin, "Mehmet Râkım Elkutlu", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1995), 11/55-56.

³⁴ Şemsettin Çoban, *Bekir Sıdkı Sezgin'in Hayatı, Sanatı ve Besteleri* (İstanbul: Marmara Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, 2012), 13.

1.1. Duties that Hafız Bekir Sıdkı Sezgin Had Acquired

After completing his military service in Denizli, Hafız Bekir settled in Izmir in 1958. In 1967, he taught artist trainees at Izmir Radio. In 1973, he became a classical choir conductor. Whilst practicing the classical and religious mystical works in Izmir, he also took lessons from the best masters there. In 1976, he started to work as a lecturer at the Istanbul State Turkish Music Conservatory. He became a member of the TRT Central Supervisory Board and retired from TRT in 1980. In 1981, he published *Kök* magazine, where the 22-issue magazine made positive contributions to the musical world of the period.³⁴

As of 1971, he is confirmed to have given 45 concerts in various countries. In these countries, he performed various activities such as solo concerts, Mevlevi Mass, Cassette Record, *Ayin-i Cem* (gathering assemblies), and Ghazal Solo Concert. Works available from his lifetime include 45 recorded works, various CD albums which he directed and consulted, and video broadcasts.³⁵

Hafız Bekir, with his exemplary morality, left many records in the forms of Qur'an Recitation, Classical Turkish Music Performances, and Mosque Recitation. Hafız Bekir, whose value is not known enough, passed away on September 10, 1996.³⁶ He has a total of 91 works. 44 of them are non-religious, 36 of them are religious works in various forms, 5 of them are children's songs and 6 of them are instrumental works.³⁷

2. The Importance that Hafız Bekir Sıdkı Sezgin Gives to the Recitation of the Qur'an

Like most things, music can be a means of reaching Allah. Consider the following words of Hafız Bekir: “*Music is a blessing. It requires goodwill.*” This means that music is a blessing that Allah bestowed upon people, and it is necessary to use this blessing in beautiful and beneficial ways.³⁸

According to Yalçın Çetinkaya, Hafız Bekir is a member of the resistance, because he had lived through the Republican revolutions and although it was banned during this period, Hafız Bekir memorized the Qur'an and received a proper Turkish music education. He is a resister because due to his respect for his art, he did not sing in any casino or entertainment programs. He is a resister because he stubbornly preserved Turkish music against its enemies, thus, abiding by his heritage. Despite those who find Turkish music inadequate, Hafız Bekir received praise for giving concerts all over the world. With his meticulousness, mastery, and unique proficiency of this art, he lived as he believed and did not choose the easy path.³⁹

Hafız Bekir paid careful attention to the pronunciation of the words in the lyrics in order to give a good musical performance. He states that the most important way not to make mistakes in dictation in a musical performance is through Qur'an education. As the lyrics of classical Turkish music consist of Arabic and Persian words and compositions, he claims Ottoman Turkish is also a requirement. Therefore, Hafız Bekir states that in order to be able to pronounce it correctly, the rules of *Makhârij-i hurûf* (Pronunciation of letters) and *Tajwid* (Intonation), which are necessary for the recitation of the Qur'an, must be learned and utilised. In an interview with *Kök* magazine, Hafız Bekir explains this dilemma as follows:

“The word '*sühan*' in the line of Hacı Arif Bey's song: '*Tasdi edeyim yâri biraz da sühanimle* (Let me disturb you with my words)' is one of the frequently misread words. It is always read as '*suhan*' or '*suhen*'. However, it is (*hu*) here, not (*he*). For this reason, the bold reading and the vowel should be vocalized as (*ü*) not (*u*). In the (*k*) sound in words like '*zevki* (pleasure), *şevki* (enthusiasm), *mûsikî* (musical)' we can't

³⁴ Mustafa Tahralı, “Bekir Sıdkı Sezgin Bey'in Ardından”, *Bekir Sıdkı Sezgin Müsikîye Vakfedilmiş Bir Ömür* (İstanbul: Ketebe Yayınları, 2020), 94.

³⁵ Hüseyin Kudsi Sezgin vd., *Bekir Sıdkı Sezgin Müsikîye Vakfedilmiş Bir Ömür* (İstanbul: Ketebe Yayınları, 2020), 573-577.

³⁶ Mehmet Ali Sarı, *Kur'ân-ı Kerîm Kırâatinde Müzikal Tavrılar*, 145.

³⁷ Yılmaz, *Kur'ân-ı Kerîm Kırâatinde Müzikal Tavrılar*, 145.

³⁸ Sezgin vd., *Bekir Sıdkı Sezgin Müsikîye Vakfedilmiş Bir Ömür*, 11.

³⁹ Yalçın Çetinkaya, *Müzik Yazıları* (İstanbul: Kaknüs Yayınları, 1999), 65-66.

hear always hear the deep pronunciation of (*kaf*). A vocalist must be able to distinguish between the soft reading and the deeper reading of the (*kaf*). There is an obligation to pronounce words according to the correct vocal exit and through following the correct *Tajwid* rules.”⁴⁰

Hafız Bekir states that it is essential to read the Qur'an recitation in the mosque with *Tajwid*, however, he says that this method should not be the same for classical music. Additionally, he also states that it is necessary to connect these different styles of recitation occasionally. In his interview with Saadet Gültaş, he outlines the rules of *Tajwid* one by one and explains their connection with his musical performance with examples:

“**Al-waqf** means stopping. There are **Sajawends** in the Qur'an; in some Sajawends, one cannot stop while reading the Qur'an. For example, in the letters 'lam-elif and ze'... In these Sajawends, the following word is **connected** and read without stopping. For example, **Ishbaa'** means lengthening. The prosody is read for one and a half syllables. We sometimes have notes that take from two and a half up to four syllables. If you extend with a very soulless, straight voice, the melody in between, that is, the sound that even a note gives, does not evoke any feeling. That's why it is necessary to use the art of **Tarji'** (repetition) there. I will give you an example from the Hadith to explain the art of Tarji': 'Our Prophet (PBUH) said to his Companions: 'Read with Tarji'' while making his companions recite the Surah Inna Fetešnâ. In other words, he told them to read by stretching the long *med* sounds emphasizes like a...a...i...i...”⁴¹ This explanation reiterates the importance he attached to the recitation of the Qur'an as he shows the practical application of Qur'an recitation and includes a hadith from the Prophet (PBUH).

He exemplifies the subjects of '**Ghunnah** and **idgham-ı Misleyn Maal Ghunnah**', one of the concepts of the science of *Tajwid*, with a piece of music (Dede's *Rast Maqam* style) as follows: “If you pay attention in the lyrics, '*Sen benim misin söyle aman aman* (Tell me are you mine?)' two 'm's come together in the word "*benim misin*". There is a *Ghunnah* between these two 'm's. This is the *Ghunnah Misleyn*.” Presenting this example during an interview, Hafız Bekir explains the *Ghunnah* rule as 'sound from your nasal passage'.⁴²

Another subject applied during the recitation of the Qur'an is **Ikhfâ**. Emphasizing that the rule of *Ikhfâ* is also important in musical performance, he shares the necessity of reading the letter 'n' with a voice coming from the nasal passage and not being over-enunciated. Immediately after *Ikhfâ*, he explains the concept of '**Izhâr**', where he states *Izhâr* is a method applied if only one of six specific letters comes after the 'n' sound. He outlines this application of 'n' sound should not be over-emphasised in the expression “from here to Izmir”. He said that the concepts of '**Tahfif** and **Teşdid**', which are among the concepts of *Tajwid*, should also be applied in music. According to the meaning in the performance, the sound and style from time to time should be softened through 'tahfif', where it should be strengthened according to the appropriateness of context through 'tashdid', which is the opposite.⁴³

In an interview with Hafız Bekir, Saadet Gültaş stated that the reason behind Hafız Bekir becoming a discipline was the combination of his Turkish music performances whilst having the sound discipline from the Qur'an education given to him by his father at a young age. Growing up he learned both the rules of *Mahârij-i Hurûf* and *Tajwid* as well as receiving a practical education in classical Turkish music with his mother at a young age, and because of these circumstances, Bekir Sıdkı Sezgin was able to become an exceptional artist.⁴⁴

⁴⁰ Bekir Sıdkı Sezgin, “Mûsikî sohbeti” (Görüşmecî: Saadet Gültaş, Görüşme Transkripsiyonu), *San'at ve Kültürde Kök Dergisi* 14, (Nisan 1982), 24-25.

⁴¹ Bekir Sıdkı Sezgin, “Mûsikî sohbeti” (Görüşmecî: Saadet Gültaş, Görüşme Transkripsiyonu), *San'at ve Kültürde Kök Dergisi* 15, (Mayıs 1982), 24-25.

⁴² Gültaş, “Mûsikî sohbeti”, 24.

⁴³ Gültaş, “Mûsikî sohbeti”, 24.

⁴⁴ Bekir Sıdkı Sezgin, “Mûsikî sohbeti” (Görüşmecî: Saadet Gültaş, Görüşme Transkripsiyonu), *San'at ve Kültürde Kök Dergisi* 17, (Mayıs 1982), 38. For the meanings of the tajweed concepts given, see this source: Abdurrahman Çetin, *Kur'an Okuma Esasları* (Bursa: Emin Yayınları, 2020), 161-281.

3. The Qur'an Recitation Notation of Surah Âli Imran 189-196⁴⁵, as recited by Hafiz Bekir Sıdkı Sezgin

أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
وَاللَّهُ مُلْكُ السَّمَاوَاتِ وَالْأَرْضِ وَاللَّهُ عَلَى كُلِّ شَيْءٍ قَدِيرٌ ﴿١٨٩﴾
إِنَّ فِي خَلْقِ السَّمَاوَاتِ وَالْأَرْضِ وَاخْتِلَافِ اللَّيْلِ وَالنَّهَارِ لَآيَاتٍ لِّأُولِي الْأَلْبَابِ ﴿١٩٠﴾



I seek refuge in Allah from the evil of the expelled devil. In the name of Allah, the Most Gracious and Merciful, To Allah belongs the sovereignty of the heavens and the earth. And Allah is All-Powerful (189). Indeed, in the creation of the heavens and the earth and the alternation of the day and night, there are signs for people of reason(190).

Âl-i İmrân Suresi

Serbest Uşşak Çeşnisi Okuyan: Bekir Sıdkı Sezgin

0:01 0:07 0:14 0:22

E ü zû bil lâ hi mi nes sey da nir râ cim bis mil lâ hir rah mân ir râ him

189. Ayet 0:36 Yerinde Uşşak 4'lüsü Çeşnisi 0:44

ve lil lâ hi mül kûs se mâ vâ ti ve'l ard

0:51 1:04

vel lâ hü a lâ kül li şey in ka dir

190. Ayet 1:14 Yerinde Uşşak 4'lüsü Çeşnisi

in ne fi hal kis se mâ vâ ti vel ar dı veh ti lâ fil

1:35

ley li ven ne hâr

1:44

vel ar dı veh ti lâ fil ley li ven ne hâ ri

2:05

le â yâ til li u lil el bâb la

الَّذِينَ يَذْكُرُونَ اللَّهَ قِيَامًا وَقُعُودًا وَعَلَىٰ جُنُوبِهِمْ وَيَتَفَكَّرُونَ فِي خَلْقِ السَّمَاوَاتِ وَالْأَرْضِ رَبَّنَا مَا خَلَقْتَ هَذَا بَاطِلًا
سُبْحَانَكَ قِنَا عَذَابَ النَّارِ ﴿١٩١﴾

⁴⁵ Klasik Türk Müsikişi, "Bekir Sıdkı Sezgin-Âl-i İmrân Sûresi 189-194. Ayetler", YouTube (02.08.2023), 16:29-18:00.

رَبَّنَا إِنَّكَ مَنْ تُدْخِلِ النَّارَ فَقَدْ أَخْرَيْتَهُ وَمَا لِلظَّالِمِينَ مِنْ أَنْصَارٍ ﴿١٩٢﴾

They are those who remember Allah while standing, sitting, and lying on their sides, and reflect on the creation of the heavens and the earth and pray: "Our Lord! You have not created all of this without purpose. Glory be to You! Protect us from the torment of the Fire (191). Our Lord! Indeed, those You commit to the Fire will be disgraced! And the wrongdoers will have no helpers (192).

Nevâ' da Büselik Çeşnisi

191. Ayet 2:18

el le zî ne vez ku rû nel lâ he kî vâ mev

ve ku û dev ve a lâ cu nû bi him

Muhayyer' de Uşşak Çeşnisi

2:50
3
ve ye te fek ke rû ne fi hal kîs se mâ vâ ti vel ard
3:01
3
rab be nâ mâ ha lek te hâ zâ bâ ti lâ sub hâ ne ke
3:25
fe kî nâ a zâ ben nâr

Nevâ' da Büselik Çeşnisi

192. Ayet 3:37

rab be nâ in ne ke men tûd hi lin nâ ra

fe kad eh zey teh ve mâ liz zâ li mi ne

4:09
min en sâr

رَبَّنَا إِنَّا سَمِعْنَا مُنَادِيًا يُنَادِي لِلْإِيمَانِ أَنْ آمِنُوا بِرَبِّكُمْ فَآمَنَّا رَبَّنَا فَاغْفِرْ لَنَا ذُنُوبَنَا وَكَفِّرْ عَنَّا سَيِّئَاتِنَا
وَتَوَقَّنَا مَعَ الْأَبْرَارِ ﴿١٩٣﴾

Our Lord! We have heard the caller to 'true' belief, proclaiming: 'Believe in your Lord 'alone'', so we believed. Our Lord! Forgive our sins, absolve us of our misdeeds, and allow us to die as one of the virtuous (193).

Muhayyer'de Uşşak Çeşnisi

193. Ayet 4:24

rab be nâ in ne nâ se mi nâ

Muhayyer'de Kürdi Çeşnisi

mü nâ di yey

Muhayyer'de Uşşak Çeşnisi

yü nâ dî lil i mâ ni

Muhayyer'de Kürdi Çeşnisi

en â mi nû

Muhayyer'de Uşşak Çeşnisi

mü nâ di vey vü nâ dî

Muhayyer'de Kürdi Çeşnisi

lil i mâ ni en â mi nû

Muhayyer'de Uşşak Çeşnisi

bi rab bi küm

Segâh Çeşnisi

fe â men nâ

Segâh Çeşnisi

rab be nâ feğ fir le nâ zü nû be nâ ve kef fir an

nâ sey yi â ti nâ ve te vef fe nâ me al

eb râr

رَبَّنَا وَآتِنَا مَا وَعَدْتَنَا عَلَىٰ رُسُلِكَ وَلَا تُخْزِنَا يَوْمَ الْقِيَامَةِ إِنَّكَ لَا تُخْلِفُ الْمِيعَادَ ﴿١٩٤﴾

Our Lord! Grant us what You have promised us through Your messengers and do not put us to shame on Judgment Day—for certainly You never fail in Your promise (194).

Muhayyer'de Uşşak Çeşnisi

194. Ayet 6:00

ended with the *Muhayyer* sound. He used the same symmetrical structure between 3:01-3:25 seconds of the verse.

Hafiz Bekir started to perform the 192nd verse of the surah by showing the *Nevâda Bûselik* quartet between 3:37-4:00 and using the 'Ushak quartet symmetrically he ended the verse with the *Muhayyer* as the voice of conclusion with a declining structure.

Hafiz Bekir Sıdkı began with 'Ushak *Muhayyer*, starting from the syllables of "Rab (Lord)" in the 4:24 second mark of verse 193. Then, in the part that started with the syllable "mu", he took the sound of the *Kurdi* in the treble and showed it in the *Muhayyer* Maqam. Hafiz Bekir used the *Segâh* sound in the verse that continues with the "yü" syllable, with the 'Ushak *Muhayyer*. Finally, in the part that starts with the syllable "en", he ends with a decisive way using an *Acem* tone.

Hafiz Bekir, between 4:57 -5:17 seconds of the verse, used respectively, 'Ushak *Muhayyer* Maqam, *Kurdi Muhayyer* Maqam, 'Ushak *Muhayyer* Maqam, and finally, in the section that starts with the "fe" syllable, he made the *Segâh* style by taking the *Nim Hisar* (mi flat) sound in the "â" syllable and concluded using *Eviç* (fa sharp). Starting from the 5:22nd second of this verse, between 5:51 seconds, he continued with the *Segâh* style structure and concluded in the sound of *Nevâ* (re). Hafiz Bekir, starting from the syllable of "Rab (Lord)" in the 6:00th minute of the chapter of Âl-i İmrân, showed the 'Ushak *Muhayyer* Maqam and the *Kurdi Muhayyer* Maqam, respectively. In the 194th verse, where Hafiz Bekir continued with the sound of *Acem* in the syllable "tuh", he uses the *Nim Hisar* sound in the "yew" syllable and shows the examples of deficient *Ferahnâk* styles one after the other and concludes the verse with the *Nevâ* sound.

Conclusion

The famous musician Hafiz Bekir Sıdkı Sezgin received a Qur'an education from a very young age and developed himself in this field under the leadership of his father; the training he received allowed him to discipline and nurture his innate skills. Hafiz Bekir is one of the names that left its mark on classical Turkish music and his style became a discipline due to his performances. He has set an example for new generations not only with his scientific technique but also with his character and status.

Hafiz Bekir argues that the education of the Qur'an is necessary for the performance of Turkish music. According to him, the subjects of *Tajwid* (*Mahârij-i hurûf*), which are in the education of the Qur'an, are also necessary for the science of music. Additionally, because many lyrics contain Arabic and Persian words and expressions, a Qur'an education is necessary as an infrastructure in order to pronounce these lyrics correctly. Therefore, as was the previous tradition, in order to receive an exemplary Turkish music education, it is essential to also receive a Hafiz or Qur'an education. Otherwise, it is inevitable that there will be mistakes in the pronunciation of the performer when reading the lyrics.

Having analysed the field of Hafiz Bekir, it is evident that he had a very great contribution to the field of music and that he also gave great importance to receiving a Qur'an education. Additionally, although Hafiz Bekir attributes his success to the identity of "Hafiz", records of his Qur'an recitation are low whereas his musical performance records are quite high. This study showed that Hafiz Bekir was successful in both his performance of Turkish music as well as Qur'an recitation, through the *Mus* notation of his writing, which was transcribed with the aid of experts in this field. This notation showed that Hafiz Bekir executed Maqams with a mastery and that he made transitions between the Maqams skilfully and did not compromise the rules of Qur'an recitation. In the recitation of *âşr-i şerif*, Hafiz Bekir applies the traditional composition of classical Turkish music, with a coherent recitation, and he recited the Qur'an with the Istanbul Maqam (by following the rules of *tecvid* and using many makams of Turkish music). During the six-minute recitation, he presented a professional sample according to both the *Tajwid* rules and the rules of classical Turkish music. He also presented a representative reading example by making the Maqam usage suitable for the meaning of the verses.

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