TİDSAD
Türk & İslam Dünyası Sosyal Araştırmalar Dergisi
The Journal of Turk & Islam World Social Studies

The Art of Qur'an Recitation

Kur'ân Tilâveti Sanatı

Esra YILMAZ*

Submitted/Geliş: 30.09.2022
Accepted/Kabul: 25.12.2022
Published/Yayın: 26.12.2022

Citation / Atıf

Yılmaz, E. (2022). The art of Qur'an recitation. *The Journal of Turk & Islam World Social Studies*, 9 (35), 450-489.

Yılmaz, E. (2022). Kur'ân tilâveti sanatı. *Türk & İslam Dünyası Sosyal Araştırmalar Dergisi*, 9 (35), 450-489.

Article Information: **Research Article** Makale Türü: **Araştırma Makalesi**

10.29228/TIDSAD.64812

This article was checked by Intihal.net. Bu makale İntihal.net tarafından taranmıştır.
This article is under the Creative Commons license. Bu makale Creative Commons lisansı altındadır.

***Lect. Dr., İstanbul Üniversitesi, esrayilmaz79@istanbul.edu.tr**

TİDSAD
Türk & İslam Dünyası Sosyal Araştırmalar Dergisi
The Journal of Turk & Islam World Social Studies

The Art of Qur'an Recitation [1]

Kur'ân Tilâveti Sanatı

Lect. Dr. Esra YILMAZ

Abstract: The Qur'an contains many scientific disciplines in it, one of them is the recitation of the Qur'an. The Prophet (s.a.v.) praised the recitation of the Qur'an using a beautiful voice and makams. In order to be worthy of this praise and to make the Qur'an felt in the hearts of people, recitation was elevated to the dimension of art. Reciters formed their own unique reading styles based on the influence of the geographies they were located in over time. The most commonly used styles among these are the Istanbul and Arab styles. In this study, after touching on the topic of "style", the "Istanbul Style" based in Turkey, which is the most widely listened to and read in the world in Qur'an recitation, and the "Arab Style" based in Egypt are both examined. In addition, the lives of the most famous examples of these attitudes, Üsküdar Ali Efendi and Abdulbasıt Abdüssamed, are briefly outlined. The recitations determined with experts in the field were translated into notations and analyzed. The notes were written by musicians Ahmet Sadik Kara and Mustafa Enes Güzel using the Dorico notation writing system.

Keywords: The Qur'an Qiraati, Qur'an recitations, style, music, Istanbul style, Arab style.

Öz: Kur'ân-ı Kerîm, içinde birçok ilmî disiplini barındırmaktadır. Bunlardan biri de Kur'ân-ı Kerîm tilâvetidir. Hz. Peygamber (sav.), Kur'ân'ı, güzel ses ve makam ile okumayı övmüştür. Bu övgüye layık olmak ve Kur'an'ı insanların gönlünde hissettirmek için tilâveti sanat boyutuna taşıdılar. Mûsikîşinas okuyucuların zaman içinde bulundukları coğrafyaların etkisiyle kendilerine özgü okuma tavırları oluşmuştur. Bu tavırlar içerisinde en yaygın olarak kullanılan tavırlar, İstanbul ve Arap tavrıdır. Bu çalışmamızda "tavır" konusuna değindikten sonra Kur'ân-ı Kerîm tilâvetinde dünyada en yaygın şekilde dinlenen ve okunan Türkiye merkezli "İstanbul Tavrı", Mısır merkezli "Arap Tavrı" incelenmektedir. İlaveten bu tavırların en meşhur örnekleri olan Üsküdarlı Ali Efendi ve Abdulbasıt Abdüssamed'in kısaca hayatı işlenmektedir. Alanında uzman kişilerle belirlediğimiz k¬ârilerin tilâvetleri notaya alınarak nağme analizi yapılmıştır. Notalar mûsikîşinas Ahmet Sadık Kara ve Mustafa Enes Gü-

[1] Statements of "COPE-Code of Conduct and Best Practices Guidelines for Journal Editors": No conflicts of interest were reported for this article. Ethics committee approval is not required for this article. This study derived from author's doctoral dissertation entitle "Musical Attitudes in the Qur'an Recitation" which prepared under the supervision of Ubeydullah Sezikli..

"COPE-Dergi Editörleri İçin Davranış Kuralları ve En İyi Uygulama İlkeleri" beyanları: Bu çalışma için herhangi bir çıkar çatışması bildirilmemiştir. Bu çalışma için etik kurul onayı gerekmemektedir. Bu çalışma yazarın doktora tezinden türetilmiştir.

zel tarafından Dorico nota yazım sistemi kullanılarak yazılmıştır.

Anahtar Kelimeler: Kur'ân-ı Kerîm Kırâati, Kur'ân tilâveti, tavır, mûsikî, İstanbul tavrı, Arap tavrı.

Introduction

Like language and religion, music is an indicator of identity. Just as every nation has a language that determines the means of communication and cultural unity, and a religion that determines the world of faith and identity, there is also music which shapes feelings, thoughts, and emotional identity in the world of sound. This world of common tastes and melodies is one of the pillars that supports the national structure and has an important role in national integration.[2]

Between the notes, melodies, rhythms used, the stories and history of a society are hidden in the details that make up music. When listening, it is possible to hear the sounds of the emotions of the past hidden among the tunes and to feel the emotion of what is happening.[3]

As a matter of fact, people reflect the tunes of the geography in which they are located in every area of life, and they also reflect these tunes in a way that does not distort the rules when reading the Qur'an. In fact, the spiritual intensity that people in this geography feel when they hear their own tunes during the recitation of the Qur'an is extremely strong. It is a great duty to receive spiritual pleasure from a recitation that is in accordance with the rules of Tajwid, does not violate the integrity of meaning and is read with the notes of the region in which it is located. This also happens with the accumulation of interdisciplinary knowledge. The most perfect recitations are the result of combining the knowledge of the Qur'an and the knowledge of music.

1. Style

The concept of "Tavri", meaning the style of performance of an oral work or a reed work, a style of interpretation[4] is a word of Arabic origin. In classical Turkish music, the word "style" is explained as reading, manner and method.

The artist is a part of the social culture he is in. This culture is formed over time, and the artist is also influenced by this formation. During this interaction, the artist processes his own performance to the style of the culture in which he lives. Of course, the style is born, influenced by this culture. The relevant culture contains its own tunes, its own motives. There are several styles in classical Turkish music, such as the Classical style, hafiz style, Segment style, radio style, and choir style emerged as style forms.[5] If it should be noted, we also mentioned the concept of "hafiz style" among the styles. Hafiz means the

---

[2] Fatma Odabaşı, "Dil-Kültür Bağlamında Müzik Dili ve Bunun Sosyal Bütünleşmedeki Yeri", **Istanbul University Faculty of Theology Journal**, P. 14, 2006, p. 255.

[3] Yalçın Çetinkaya, "Müziğin Değişimi Değişimin Müziği", **Yeni Türkiye,** S. 57, New Turkey Publications, Ankara, 2014, p. 1445.

[4] İlhan Ayverdi, "Tavır", **Misalli Büyük Türkçe Sözlük**, Istanbul, 2005, p. 1212.

[5] Özge Zeybek, "Türk Makâm Müziği'nde Üslûp-Tavır Görüşleri Doğrultusunda Münir Nurettin Selçuk, Alâeddin Yavaşça ve Bekir Sıdkı Sezgin İcralarının Analizi", **İstanbul Technical University Institute of Social Sciences,** Unpublished Master's Thesis, Istanbul, 2013, p. 4.

person who memorizes the entire Qur'an. Until the time of Münir Nurettin Selçuk, the vocal arts were performed by those who memorised the Qur'an. After the hafiz, who are classical Turkish music artists, the performances were performed by singers.[6] In Saadet Gültaş's interview with Bekir Bey, she personally stated that the reason Sezgin had voice discipline was the Qur'anic education given by his father at an early age.[7]

Safiye Ayla, one of the powerful voices of Turkish music, studied the Qur'an in her childhood years. The ability to create a classical Turkish music style, add meaning to the lyrics and pronounce words in an understandable way is thought to be the result of Tajwid and Makhraj studies in the Qur'an education she received at a young age. In addition, Ayla also knows the form of "mevlid", which she is said to have read to some relatives who died.[8]

Umm Kalthum, the powerful female voice of Egypt, was well aware of the signs of the Qur'an, which are from the sciences of the Noble Qur'an, similar to Safiya Ayla. She perfromed her works by utilizing the rules of tecvid. This is one of the reasons for the formation of her style and success. When she was at the peak of her fame, she tried to publish recordings of Qur'an recitation, but was not successful.[9]

Qur'an recitation styles, based on the geography they are read in, reflect the tunes that have been formed in the region where it is being performed. In the context of this topic, Amnon Shiloah recorded the verses of Taha Surah 1-16 read in Saudi Arabia, the 1-3 verses of Munâfiqun Surah read in Tunisia, the verses 40-42 of Surah Ahzab read in Jordan, the verses of Surah Al-Baqara 1-5 read in Syria and Surah Fatiha, and he showed the diversity of the reading of the Qur'an according to different geographies. In addition, he explained this situation by taking notes on the adhans recited in Syria, Turkey and Bosnia.[10]

In our study, the subject of the "Arab Style" to Egypt, which is the most widely read and listened to in the world, and the "Istanbul Style" based in Istanbul will be discussed. In addition, the readings we listen to from the representatives of these two attitudes determined by the experts will be recorded and melody analysis will be extracted.

1.1. Istanbul Style

This world of common tastes and melodies is one of the pillars that supports the national structure and has an important role in national integration.[11]

Each nation has recited the Qur'an according to its own musical style. Just as it is not easy for an Arab to recite the Qur'an with the Istanbul style of music tunes, it is just as

---

[6] Zeybek, p. 20.
[7] Saadet Gültaş, "Bekir Sıdkı Sezgin'le Mülâkat", **Kök Journal of Art and Culture**, P. 17, Istanbul, 1982, p. 38.
[8] Murat Bardakçı, **Safiye Aylâ ve Türk Mûsikîsi'nin Cumhuriyet Dönemi Serüveni,** Türkiye Iş Bankası Cultural Publications, İstanbul, 2017, p. 42.
[9] Bardakçı, p. 42.
[10] Amnon Shiloah, **Music in the World of İslâm: A Socıo-Cultural Stuty**, Scolar Press, Guildford, 1995, p. 213-230.
[11] Odabaşı, "Dil-Kültür Bağlamında Müzik Dili ve Bunun Sosyal Bütünleşmedeki Yeri", p. 255.

difficult for other nations to recite the Qur'an with the style of Arab music. For this reason, it is most appropriate for every nation to read the Qur'an with its own musical style.

In this context, we can list the characteristics of the Istanbul style of Qur'an recitation, which has been read in Turkish cities for centuries, as follows:

- In the name of making music, tunes that will disrupt their technical standards are avoided. Melodic passages are performed according to this procedure.
- Arabic letters are Deciphered with a sound between "u-ü" in damme readings and "e-a" in fetha readings.
- Tecvid rules are paid attention to.
- Lip training is given importance.
- Hafd-ı savt (lowering the voice), ref-ı savt (raising the voice) is very important. It takes shape according to the meanings of the verses.
- Attention is paid to the med ratios in the readings of tahkik (the slowest form of reading.), tedvir (reading at medium speed), hadr (the fastest form of reading.).
- It is read far from exaggeration according to the characters and adjectives of the letters.
- Fem-i Muhsin (from the mouth of an authoritative teacher) is read orally.
- Long intervals are not read at the scene of the stop.
- Other styles are not imitated.
- It is essential to pass coherently between the maqams.
- A fluent, smooth recitation is best.
- The traditional composition of Classical Turkish music, which we call the introduction, development and conclusion, is applied in the recitation. The tone of decision, the hanging, should be in accordance with the traditional course of the maqam.
- The word emphasis, called "nebr", is made only at the beginning of the word. The emphasis should not be placed in the middle or at the end of words. Readers who adopt the Istanbul attitude usually follow this rule and show an emphasis in accordance with the traditional rules.

The representatives of this attitude based in Istanbul were brought up in Istanbul. The hafiz who came to Istanbul from Anatolia benefited from them.[12]

1.2. Arab Style

The branch of science that studies Arabic letters is called "savtiyya". In Arabic philology, "savtiyya, ilm al-aswat, ilm al-savtiyyat" is a branch of science that is the same as phonetics and phonology in Western languages. While dealing with the issues related to sarf, nahiv, aruz, eloquence and sounds, it has also dealt with the issues related to philosophy, music, kiraat and tecvid since ancient times.[13]

With the revelation of the Qur'an in Arabic, the sensitivity of the language in the

[12] Fatih Çollak, **Kur'ân Tilâvetinde İstanbul Tavrı**, date of access: 01.01.2022. https://www.kuranakademi.com/makaleler.asp

[13] İsmail Durmuş, Ahmet Yüksel, "Savtiyye", ***TDV Encyclopedia of Islam***, v. 36, İstanbul, 2009, p. 204.

Arabs has increased even more and works from very ancient times have given importance to phonetics. Khalil bin Ahmad al-Farahidi in his work Kitab al-Ayn, which he wrote in the VIII. century, is the first regular study of sound science. Farahidi has examined all the studies on music, and given the terms a scientific identity in this field.[14] After that, many scholars have developed and produced works on this subject.

When we say the Styles of the Qur'an according to Arabs, Egypt (Cairo) comes to mind first. Thanks to the Qur'anic schools established in Egypt, it has found fame all over the world and a distinctive style has emerged. The Egyptian readers managed to turn the recitation of the Qur'an into a work of art with the tunes they made and inspired the listeners with their unique styles. They left a deep impression on the listeners. By prioritizing music in the recitation of the Qur'an, they established a radio channel about it and prioritized the recitation by selecting praiseworthy excellent-voiced kāris. This practice started in Egypt in 1934. The selection of beautiful-sounding kāris continued until the end of the sixties and the beginning of the seventies. The reading order on the radio was sorted according to the reputation of the readers and their fees were evaluated according to their reputations.[15]

The Arabic style started with meticulousness in the practice of tejwid; it was maintained by paying attention to the amount of reading in the recitations, paying attention to the satiety, the maharic-i huruf (the points of articulation of sounds), the rise, descent, clarity and harmony of the letters. This application was first released in 1961 by Mahmud Khalil Al-Husari with audio recording.[16]

Another characteristic of Arabic style reciters is that they process Arabic tunes while reading the Qur'an. In terms of entering the hearts, increasing enthusiasm and joy, it is very important to present these authorities in a beautiful voice and style.

According to the report of the International Qur'an News Agency, Egyptian readers read the following maqams the most: beyati, saba, hijaz, nihavent, rast, segah, azem, kurdi. They can also read these maqams by mixing them together. In addition, it is quite common for kāris who study the Arabic attitude to recite the kiraat-ı seb'a or the kiraat-ı ashara. The aim here is to show all the Qiraat practices that are read in Islamic countries.[17]

2. The Life of Ali Efendi From Üsküdar, The Note and Analysis of Aşr-ı Şerif He Recited

He was born on June 28, 1885 in Üsküdar, Istanbul. Hafiz Hasan Fehmi Efendi, the Imam of Selimiye Mosque, learned the kiraat-i ashere in Üsküdar, and Varnalızade Reisü'l-kurra, the Imam of Yavuz Sultan Selim Mosque, was entitled to *Ijaza* by learning from Hafiz

[14] Rıdvan Yeşilyurt, "Halil B. Ahmed El-Ferâhîdî (İlmî Hayatı, Eserleri, İlmî ve Edebî Kişiliği**", Atatürk University Institute of Social Sciences,** Unpublished Master's Thesis, Erzurum, 2015, p. 60-62.

[15] Kristina Nelson, **The Art of Reciting the Qur'an, University of Texas**, Egypt, 1985, p. 163.

[16] Uluslararası Kur'ân Haber Ajansı, 19.02.2017, https://iqna.ir/tr/news/3461424/başka-kârilerle-karşılaştırıldığında-mısırlıların-Tilâvetinin-özellikleri, date of Access: 24.04.2021.

[17] Uluslararası Kur'ân Haber Ajansı, 19.02.2017, https://iqna.ir/tr/news/3461424/başka-kârilerle-karşılaştırıldığında-mısırlıların-Tilâvetinin-özellikleri, date of access: 24.04.2021.

Ahmed Hamdi Efendi. Ali Üsküdarlı, who also had musical knowledge, was appointed imam of the Karaköy Underground Mosque on June 1, 1931.[18]

Ali Efendi from Üsküdar, whose memory is extremely strong, has a soft voice, a sweet timbre like a rebap instrument, and a long breath. While reading the Qur'an with his voice, he captivated the listeners with an insatiable decency and harmony with his ability to navigate and switch between difficult-to-reach places, and perfect application of the rules of tajwid. With this feature, he has been among the last representatives of the Istanbul Style. He performed classical works in almost every form with skill and read mevlid at a very excellent level.[19]

Ismail Karaçam, in his book called "Hâtıralar", records that he took Qur'an and ilm-i vücuh lessons from Ali Efendi at the Istanbul Higher Islamic Institute. He adds that although Ali Efendi was a good scholar, he was not very successful in transferring this to his students. Ali Efendi's knowledge of songs, ghazals, durak, mevlid, naats and hymn readings in classical Turkish music is complete, and he explains that he deciphered this knowledge skillfully by reflecting it in the recitation of the Qur'an, and the magnificent passages he made between the maqams.[20] İn addition, Ali Efendi has added:

"Ali Efendi used to say: 'When you start reading from a maqam, you make a decision. You see that the other maqams related to that maqam you are reading are lined up in a semicircle in front of you, looking into your eyes. Every one of them is waiting for me to it pick up. You perform by taking the most appropriate Maqam as you pass to the other maqams."[21]

These words that the late Ali Efendi said to his students in the Qur'an recitation lesson show that he read the Qur'an by living, feeling and trying to teach it. The grave of Ali Üsküdarlı, who died on September 27, 1976, is in Sahrayicedit Cemetery.[22]

2.1. Üsküdar Ali Efendi Qur'an Recitation Sample Notes and Analysis

Many people recite the Qur'an with the attitude called "Istanbul Style". In our study, the analysis of Üsküdar Ali Efendi, who recites the Istanbul style that we have identified with experts in his field, is made by taking the ashr-i şerif note.

[18] Ramazan Alparslan, **İstanbul Ehl-i Kur'ân ve Mevlithanları ve Bu Nesli Yetiştirenler**, Acar Printing, İstanbul, 2014, p. 38-39.
[19] Mehmet Ali Sarı, "Üsküdarlı Ali Efendi", **TDV Encyclopedia of Islam,** v. 42, İstanbul, 2012, p. 376.
[20] İsmail Karaçam, **Hâtıralar**, Çamlıca Publishing House, İstanbul, 2009, p. 171-174.
[21] Karaçam**,** p. 171-174.
[22] Sadeddin Nüzhet Ergun, **Türk Mûsikîsi Antolojisi**, v. 2, Riza Koşkun Printing House, İstanbul, 1942, p. 633.

2.1.1. Üsküdar Ali Efendi Ashr-ı Şerif Recitation Note

مَثَلُ الْجَنَّةِ الَّتِي وُعِدَ الْمُتَّقُونَ ۖ فِيهَا أَنْهَارٌ مِنْ مَاءٍ غَيْرِ آسِنٍ ۖ وَأَنْهَارٌ مِنْ لَبَنٍ لَمْ يَتَغَيَّرْ طَعْمُهُ ۚ وَأَنْهَارٌ مِنْ خَمْرٍ لَذَّةٍ لِلشَّارِبِينَ ۚ وَأَنْهَارٌ مِنْ عَسَلٍ مُصَفًّى ۖ وَلَهُمْ فِيهَا مِنْ كُلِّ الثَّمَرَاتِ وَمَغْفِرَةٌ مِنْ رَبِّهِمْ ۖ كَمَنْ هُوَ خَالِدٌ فِي النَّارِ وَسُقُوا مَاءً حَمِيمًا فَقَطَّعَ أَمْعَاءَهُمْ ﴿١٥﴾

وَمِنْهُمْ مَنْ يَسْتَمِعُ إِلَيْكَ ۖ حَتَّىٰ إِذَا خَرَجُوا مِنْ عِنْدِكَ قَالُوا لِلَّذِينَ أُوتُوا الْعِلْمَ مَاذَا قَالَ آنِفًا ۚ أُولَٰئِكَ الَّذِينَ طَبَعَ اللَّهُ عَلَىٰ قُلُوبِهِمْ وَاتَّبَعُوا أَهْوَاءَهُمْ ﴿١٦﴾



وَالَّذِينَ اهْتَدَوْا زَادَهُمْ هُدًى وَاٰتٰيهُمْ تَقْوٰيهُمْ ﴿١٧﴾

فَهَلْ يَنْظُرُونَ اِلَّا السَّاعَةَ اَنْ تَأْتِيَهُمْ بَغْتَةً فَقَدْ جَاءَ اَشْرَاطُهَا فَاَنّٰى لَهُمْ اِذَا جَاءَتْهُمْ ذِكْرٰيهُمْ ﴿١٨﴾

Üsküdarlı Ali Efendi - Muhammed Sûresi 15-38. Âyetler



فَاعْلَمْ اَنَّهٗ لَآ اِلٰهَ اِلَّا اللّٰهُ وَاسْتَغْفِرْ لِذَنْۢبِكَ وَلِلْمُؤْمِنِيْنَ وَالْمُؤْمِنٰتِۗ وَاللّٰهُ يَعْلَمُ مُتَقَلَّبَكُمْ وَمَثْوٰىكُمْ ﴿١٩﴾

وَيَقُوْلُ الَّذِيْنَ اٰمَنُوْا لَوْلَا نُزِّلَتْ سُوْرَةٌۚ فَاِذَآ اُنْزِلَتْ سُوْرَةٌ مُّحْكَمَةٌ وَّذُكِرَ فِيْهَا الْقِتَالُۙ رَاَيْتَ الَّذِيْنَ فِيْ قُلُوْبِهِمْ مَّرَضٌ يَّنْظُرُوْنَ اِلَيْكَ نَظَرَ الْمَغْشِيِّ عَلَيْهِ مِنَ الْمَوْتِۗ فَاَوْلٰى لَهُمْۚ ﴿٢٠﴾

Üsküdarlı Ali Efendi - Muhammed Sûresi 15-38. Âyetler



طَاعَةٌ وَقَوْلٌ مَعْرُوفٌ فَإِذَا عَزَمَ الْأَمْرُ فَلَوْ صَدَقُوا اللهَ لَكَانَ خَيْرًا لَهُمْ ﴿٢١﴾

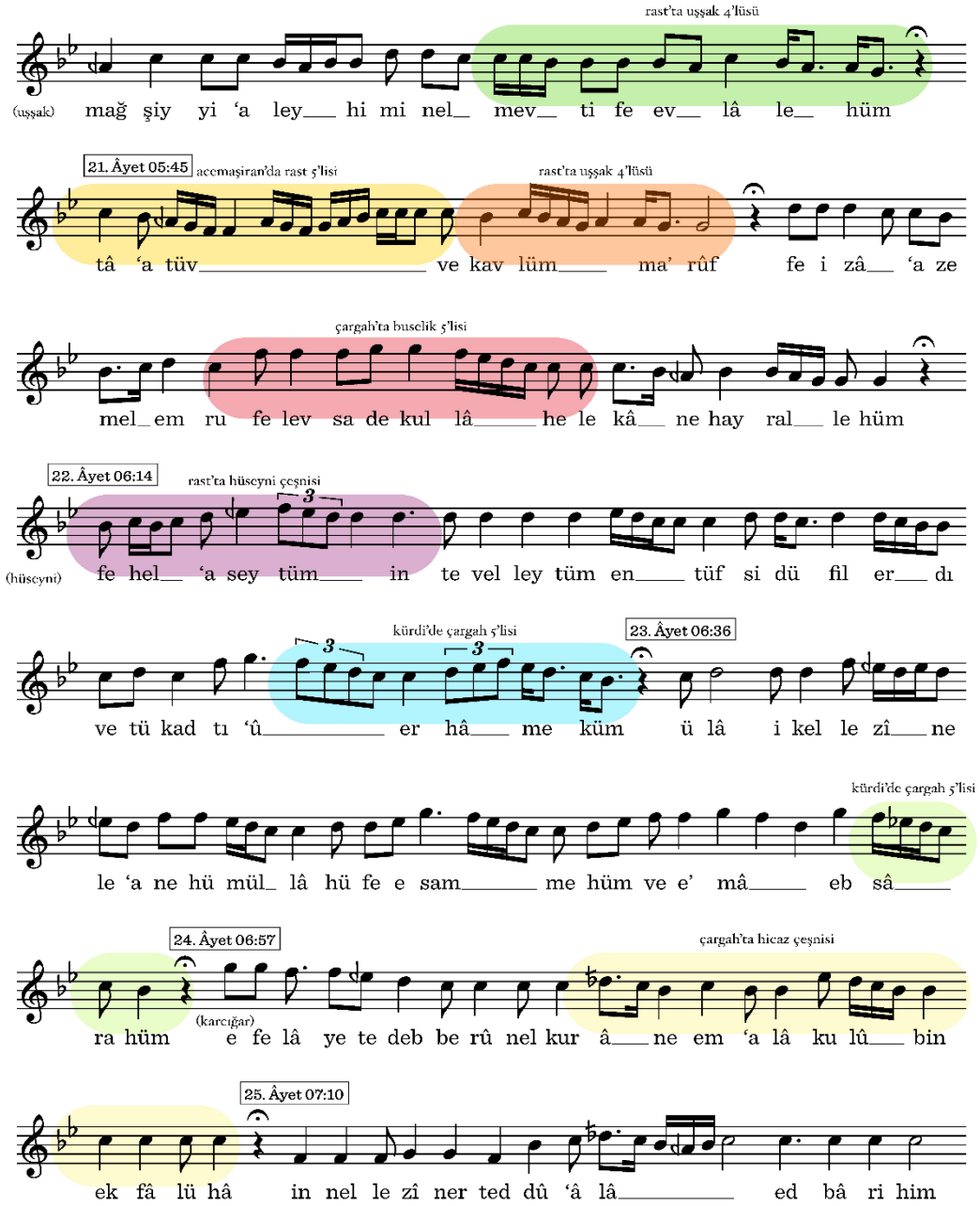
فَهَلْ عَسَيْتُمْ إِنْ تَوَلَّيْتُمْ أَنْ تُفْسِدُوا فِي الْأَرْضِ وَتُقَطِّعُوا أَرْحَامَكُمْ ﴿٢٢﴾

أُولَٰئِكَ الَّذِينَ لَعَنَهُمُ اللهُ فَأَصَمَّهُمْ وَأَعْمَىٰ أَبْصَارَهُمْ ﴿٢٣﴾

أَفَلَا يَتَدَبَّرُونَ الْقُرْآنَ أَمْ عَلَىٰ قُلُوبٍ أَقْفَالُهَا ﴿٢٤﴾

إِنَّ الَّذِينَ ارْتَدُّوا عَلَىٰ أَدْبَارِهِمْ مِنْ بَعْدِ مَا تَبَيَّنَ لَهُمُ الْهُدَى ۙ الشَّيْطَانُ سَوَّلَ لَهُمْ وَأَمْلَىٰ لَهُمْ ﴿٢٥﴾

Üsküdarlı Ali Efendi - Muhammed Sûresi 15-38. Âyetler



ذٰلِكَ بِاَنَّهُمْ قَالُوا لِلَّذِيْنَ كَرِهُوا مَا نَزَّلَ اللّٰهُ سَنُطِيْعُكُمْ فِيْ بَعْضِ الْاَمْرِۚ وَاللّٰهُ يَعْلَمُ

اِسْرَارَهُمْ﴿٢٦﴾

فَكَيْفَ اِذَا تَوَفَّتْهُمُ الْمَلٰٓئِكَةُ يَضْرِبُوْنَ وُجُوْهَهُمْ وَاَدْبَارَهُمْ ﴿٢٧﴾

ذٰلِكَ بِاَنَّهُمُ اتَّبَعُوْا مَآ اَسْخَطَ اللّٰهَ وَكَرِهُوْا رِضْوَانَهٗ فَاَحْبَطَ اَعْمَالَهُمْ﴿٢٨﴾

Üsküdarlı Ali Efendi - Muhammed Sûresi 15-38. Âyetler



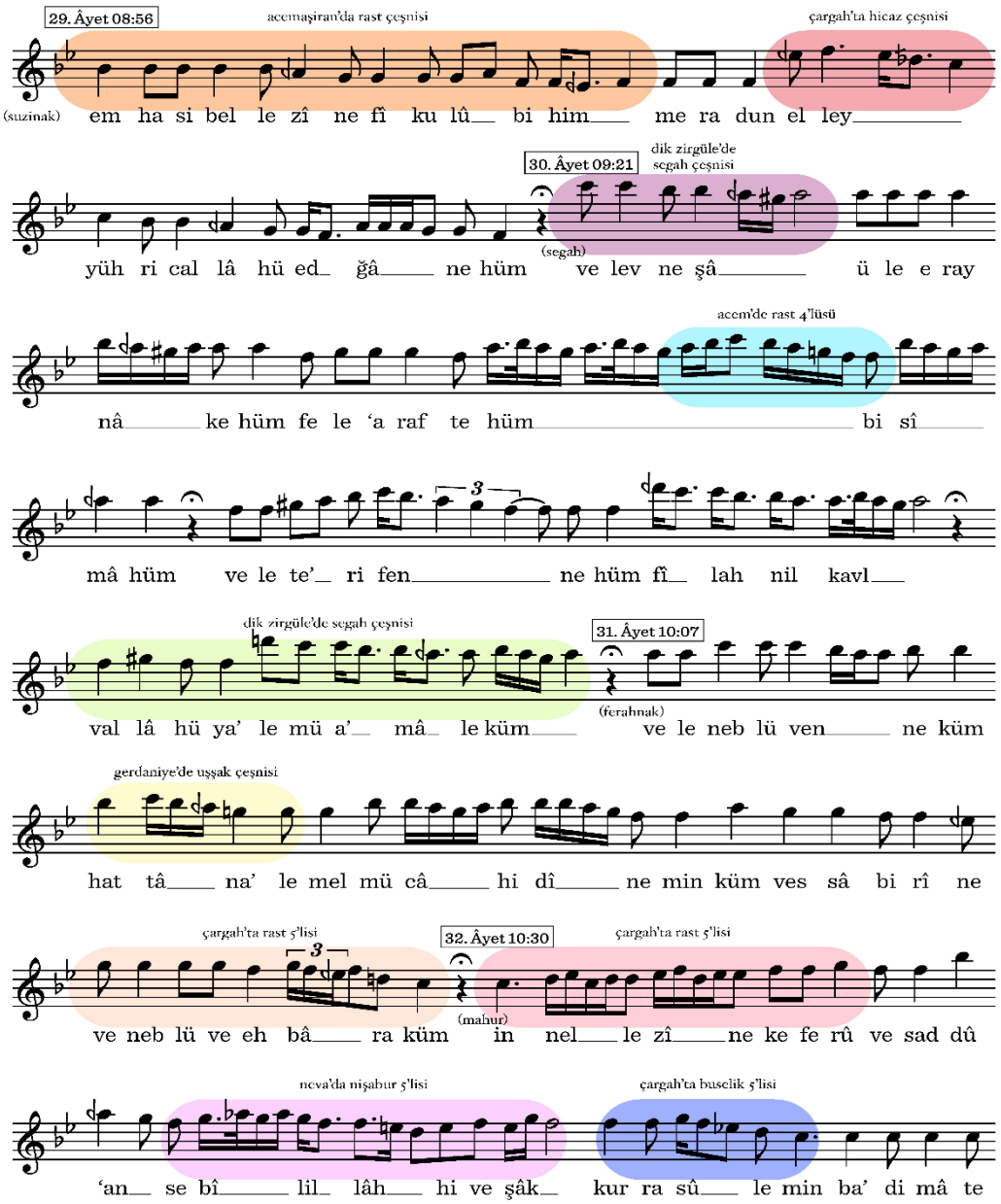
﴿٢٩﴾ اَمْ حَسِبَ الَّذِينَ فِي قُلُوبِهِمْ مَرَضٌ اَنْ لَنْ يُخْرِجَ اللهُ اَضْغَانَهُمْ

﴿٣٠﴾ وَلَوْ نَشَّاءُ لَاَرَيْنَاكَهُمْ فَلَعَرَفْتَهُمْ بِسِيمٰيهُمْ ۚ وَلَتَعْرِفَنَّهُمْ فِي لَحْنِ الْقَوْلِ ۚ وَاللهُ يَعْلَمُ اَعْمَالَكُمْ

﴿٣١﴾ وَلَنَبْلُوَنَّكُمْ حَتّٰى نَعْلَمَ الْمُجَاهِدِينَ مِنْكُمْ وَالصَّابِرِينَ ۙ وَنَبْلُوَا اَخْبَارَكُمْ

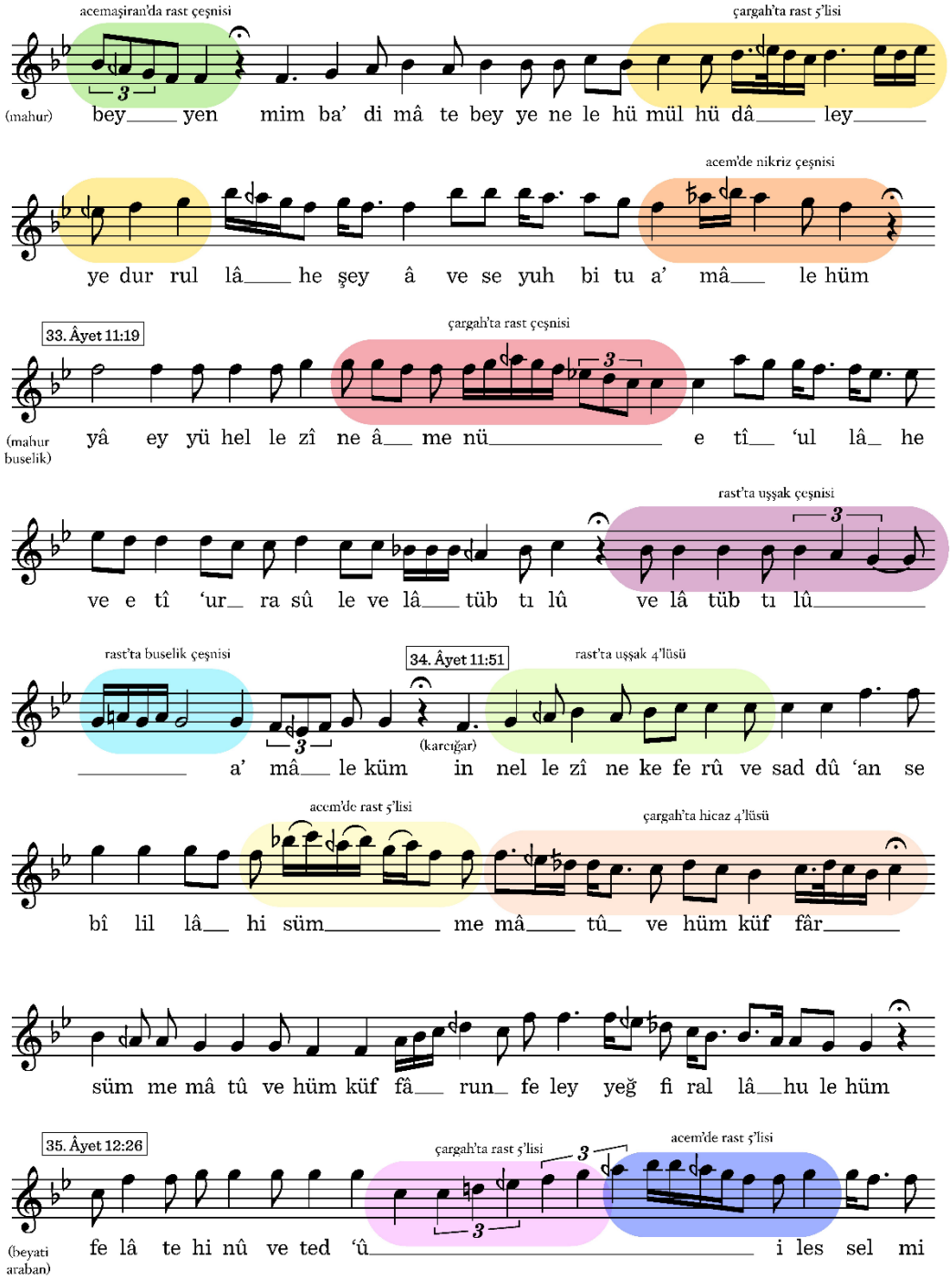
﴿٣٢﴾ اِنَّ الَّذِينَ كَفَرُوا وَصَدُّوا عَنْ سَبِيلِ اللهِ وَشَاقُّوا الرَّسُولَ مِنْ بَعْدِ مَا تَبَيَّنَ لَهُمُ الْهُدٰى ۙ لَنْ يَضُرُّوا اللهَ شَيْئًا ۗ وَسَيُحْبِطُ اَعْمَالَهُمْ

Üsküdarlı Ali Efendi - Muhammed Sûresi 15-38. Âyetler



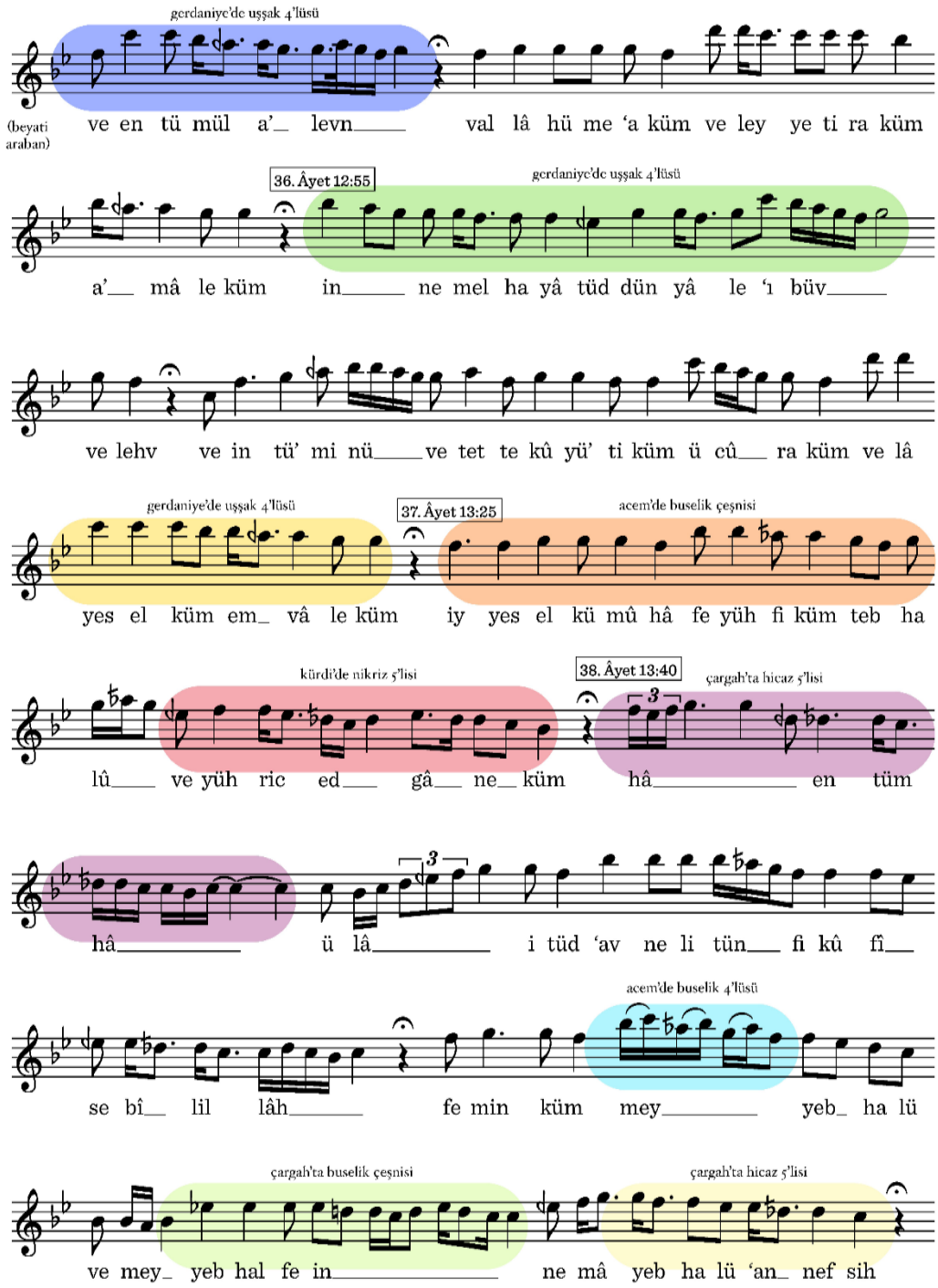
يَا اَيُّهَا الَّذِينَ اٰمَنُوا اَطِيعُوا اللّٰهَ وَاَطِيعُوا الرَّسُولَ وَلَا تُبْطِلُوا اَعْمَالَكُمْ﴿٣٣﴾ اِنَّ الَّذِينَ كَفَرُوا وَصَدُّوا عَنْ سَبِيلِ اللّٰهِ ثُمَّ مَاتُوا وَهُمْ كُفَّارٌ فَلَنْ يَغْفِرَ اللّٰهُ لَهُمْ ﴿٣٤﴾ فَلَا تَهِنُوا وَتَدْعُوا اِلَى السَّلْمِ وَاَنْتُمُ الْاَعْلَوْنَ وَاللّٰهُ مَعَكُمْ وَلَنْ يَتِرَكُمْ اَعْمَالَكُمْ ﴿٣٥﴾

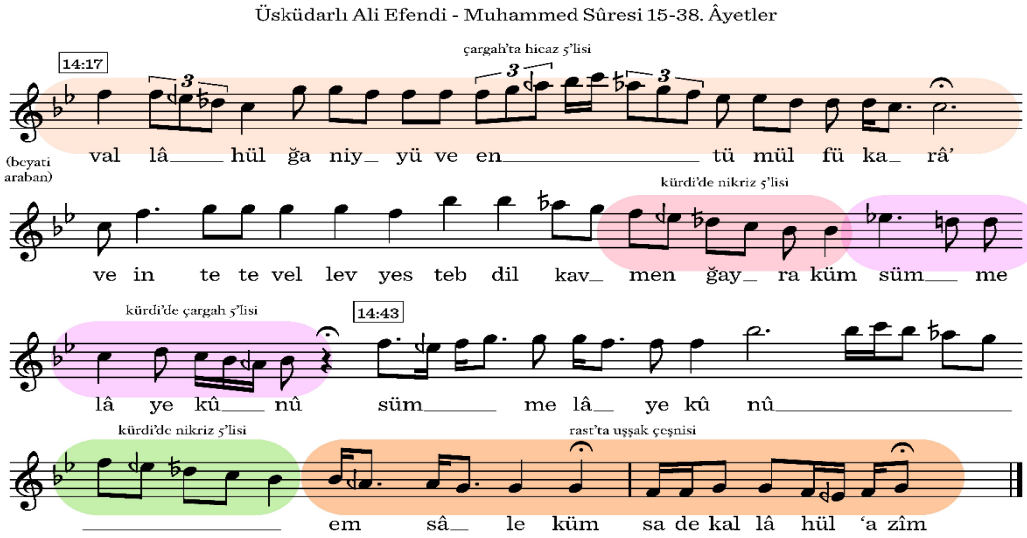
Üsküdarlı Ali Efendi - Muhammed Sûresi 15-38. Âyetler



إِنَّمَا الْحَيٰوةُ الدُّنْيَا لَعِبٌ وَلَهْوٌ وَإِنْ تُؤْمِنُوا وَتَتَّقُوا يُؤْتِكُمْ أُجُورَكُمْ وَلَا يَسْـَٔلْكُمْ اَمْوَالَكُمْ ﴿٣٦﴾ إِنْ يَسْـَٔلْكُمُوهَا فَيُحْفِكُمْ تَبْخَلُوا وَيُخْرِجْ اَضْغَانَكُمْ ﴿٣٧﴾ هَآ اَنْتُمْ هَٰٓؤُلَآءِ تُدْعَوْنَ لِتُنْفِقُوا فِي سَبِيلِ اللّٰهِ فَمِنْكُمْ مَنْ يَبْخَلُ وَمَنْ يَبْخَلْ فَإِنَّمَا يَبْخَلُ عَنْ نَفْسِهِ وَاللّٰهُ الْغَنِيُّ وَاَنْتُمُ الْفُقَرَآءُ وَإِنْ تَتَوَلَّوْا يَسْتَبْدِلْ قَوْماً غَيْرَكُمْ ثُمَّ لَا يَكُونُوا اَمْثَالَكُمْ ﴿٣٨﴾

Üsküdarlı Ali Efendi - Muhammed Sûresi 15-38. Âyetler





2.1.1.1. Analysis of the Recitation of Üsküdar Ali Efendi Ashr-ı Şerif

Surah Muhammad https://youtu.be/QEpoKEDldJ0

In the analysis of ashr-ı şerif recitation performed by Uskudar Ali Efendi, the passages made in the recitation are shown second by second.

1. 00.01-00.09



2. 00.02-00.26



3. 00.38-00.42



4. 00.42-00.47



5. 00.47-00.53



6. 00.53-00.57



7. 01.16-01.11



8. 01.23-01.29



9. 01.29-01.37



10. 01.48-01.50



11. 01.50-01.53



12. 01.58-02.04



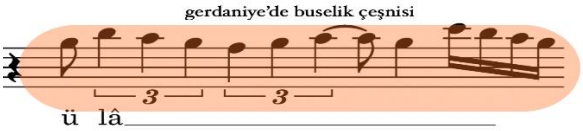
13. 02.07-02.09



14. 02.10-02.16



15. 02.29-02.34



16. 02.34-02.36



17. 02.52-02.55



18. 03.03-03.16



19. 03.20-03.28



20. 03.31-03.40



21. 04.02-04.08



22. 04.08-04.11



23. 04.14-04.21



24. 04.44-04.49



25. 04.50-04.54



26. 04.54-04.59



27. 04.59-05.01



28. 05.03-05.08



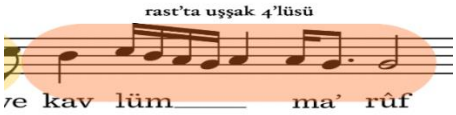
29. 05.38-05.42



30. 05.45-05.50



31. 05.50-05.57



32. 06.01-06.05



33. 06.14-06.18



34. 06.26-06.31



35. 06.52-06.54



36. 07.02-07.09



37. 07.21-07.28



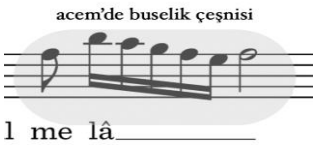
38. 07.31-07.39



39. 07.41-07.46



40. 08.18-08.22



41. 08.32-08.37



42. 08.37-08.40



43. 08.40-08.43



44. 08.56-09.03



45. 09.06-09.09



46. 09.21-09.27



47. 09.34-09.36



48. 09.57-10.03



49. 10.12-10.15



50. 10.23-10.27



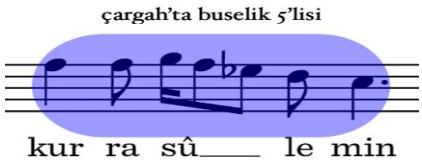
51. 10.30-10.36



52. 10.39-10.46



53. 10.46-10.49



54. 10.52-10.54



55. 11.01-11.06



56. 11.12-11.14



57. 11.24-11.29



58. 11.39-11.43



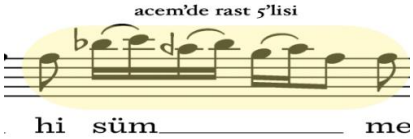
59. 11.44-11.47



60. 11.51-11.56



61. 12.02-12.04



62. 12.04-12.09



63. 12.30-12.34



64. 12.34-12.37



65. 12.38-12.42



66. 12.55-13.03



67. 13.18-13.24



68. 13.25-13.33



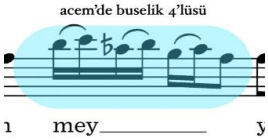
69. 13.34-13.38



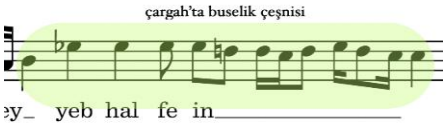
70. 13.40-13.48



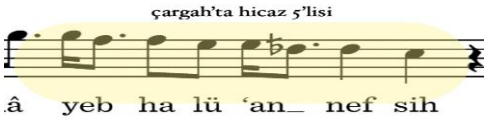
71. 14.03-14.05



72. 14.08-14.11



73. 14.13-14.16



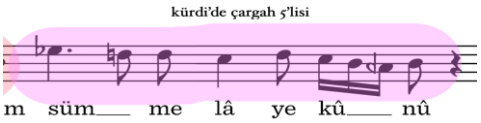
74. 14.17-14.30



75. 14.37-14.38



76. 14.39-14.43



77. 14.50-14.52



78. 14.52-14.56



3. The life of Abdulbasit Abdussamed, The Note and Analysis of the Aşr-ı Şerif that He Recited

He was born in 1927 in Armenia, Kina province. He recited the Qur'an when he was ten years old. Abdulbasit, who went to Cairo in 1951, recited the Qur'an in various places and made his voice heard by starting to work on Cairo Radio in the same year. He became recognized in a short time.[23]

In the documentary made by the Al-Jazeera channel, it is said that the following are of interest to Abdussamed:

"With the introduction of radio, radio sales have increased. When he read the verses describing paradise, he imagined it as if it was so real that he entered paradise and shared the bliss with the listeners. From the beauty, sweetness and freshness of his voice, he attracted hearts to him; he would connect minds and hearts to himself by reading the besmal with full concentration from the beginning to the end. A good and educated voice should know the science of maqam. Abdul Basit was a very excellent reader who practiced the maqams very well and made clear transitions between sounds. He made it from the tiniest of voices to the shrillest of voices."[24]

Fatih Çollak declared the following about Abdüssamed:

"He is a school. God has given him many talents. He read with a very beautiful voice, a very strong voice and a very strong breath. Each of these (characteristics) are not seen in every Kari (reciter). It is as if Allah created him to recite the Qur'an. He has a very important role in making Muslims in the world love the Qur'an."[25]

---

[23] Ahmet Özel, "Abdüssamed, Abdülbâsit Muhammed", **TDV Encyclopedia of Islam**, v. 1, İstanbul, 1988, p. 300.

[24] El-Cezire, Esvâtun mine's-Semâ', **Abdulbâsit Abdussamed**, date of access: 22.08.2021 https://www.youtube.com/watch?v=zL7XxwMZliA&t=324s.

[25] Altın Sesli Hâfızlar, **Abdulbâsit Abdussamed,** date of access: 26.08.2021 https://youtu.be/XDZsiQZufkI

İn 1984, he became the first president of the Egyptian Kāris Union. Abdulbasit received nicknames such as "kāri with a golden voice, the voice of heaven and the voice of Mecca" due to the beauty and tuneful structure of his voice.[26]

When he was at the height of his fame, he became diabetic. Abdulbasit, who was loved and admired by millions of people from America to China, passed away in 1988.[27]

3.1. Abdulbasit Abdussamed Qur'an Recitation Sample Notes and Analysis

In this section, the reading of Abdulbasit Abdussamet, who is a school of Arabic attitude recitation, is made by taking notes and analyzing them.

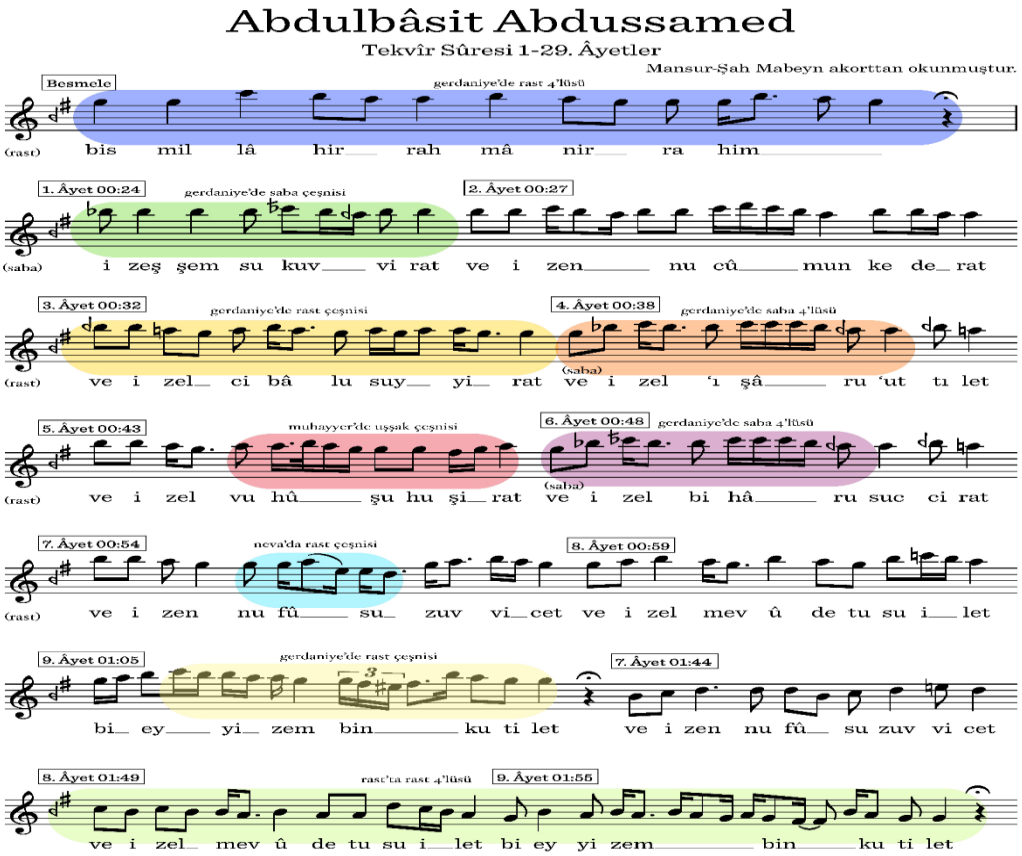
3.1.1. Abdulbasit Abdussamed Ashr-ı Şerif Recitation Notes

بِسْمِ اللهِالرَّحْمَنِ االرَّحِيم ,

اِذَا الشَّمْسُ كُوِّرَتْ ﴿١﴾ وَاِذَا النُّجُومُ انْكَدَرَتْ ﴿٢﴾ وَاِذَا الْجِبَالُ سُيِّرَتْ ﴿٣﴾

وَاِذَا الْعِشَارُ عُطِّلَتْ ﴿٤﴾ وَاِذَا الْوُحُوشُ حُشِرَتْ ﴿٥﴾ وَاِذَا الْبِحَارُ سُجِّرَتْ ﴿٦﴾

وَاِذَا النُّفُوسُ زُوِّجَتْ ﴿٧﴾ وَاِذَا الْمَوْءُدَةُ سُئِلَتْ ﴿٨﴾ بِاَيِّ ذَنْبٍ قُتِلَتْ ﴿٩﴾



[26] Uluslararası Kur'ân Haber Ajansı, **Mısır Kur'ân Radyosuna İtibar Kazandıran Ünlü Kâriler**, date of access: 20.08.2021, https://iqna.ir/tr/news/3471533/mısır-Kur'ân-radyosuna-itibar-kazandıran-ünlü-kâriler

[27] Muhammed es-Sa'denî, **Elḥânü's-semâ'**, Cairo, 1959, p. 79-80.

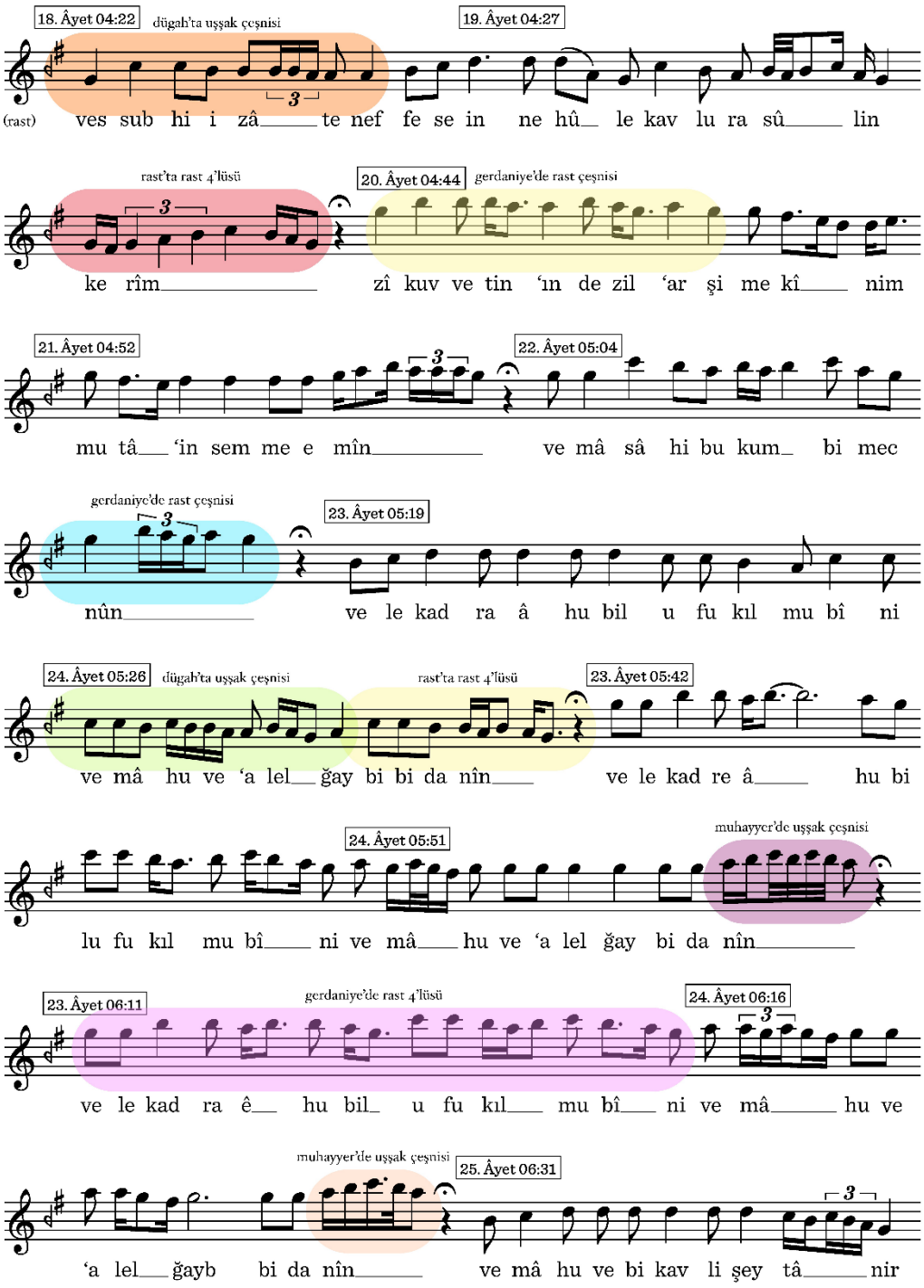
وَإِذَا الصُّحُفُ نُشِرَتْ ﴿١٠﴾ وَإِذَا السَّمَاءُ كُشِطَتْ ﴿١١﴾ وَإِذَا الْجَحِيمُ سُعِّرَتْ ﴿١٢﴾
وَإِذَا الْجَنَّةُ أُزْلِفَتْ ﴿١٣﴾ عَلِمَتْ نَفْسٌ مَّا أَحْضَرَتْ ﴿١٤﴾ فَلَا أُقْسِمُ بِالْخُنَّسِ ﴿١٥﴾
الْجَوَارِ الْكُنَّسِ ﴿١٦﴾ وَاللَّيْلِ إِذَا عَسْعَسَ ﴿١٧﴾ وَالصُّبْحِ إِذَا تَنَفَّسَ ﴿١٨﴾
إِنَّهُ لَقَوْلُ رَسُولٍ كَرِيمٍ ﴿١٩﴾



ذِي قُوَّةٍ عِنْدَ ذِي الْعَرْشِ مَكِينٍ ﴿٢٠﴾ مُطَاعٍ ثَمَّ اَمِينٍ ﴿٢١﴾ وَمَا صَاحِبُكُمْ بِمَجْنُونٍ ﴿٢٢﴾

وَلَقَدْ رَاٰهُ بِالْاُفُقِ الْمُبِينِ ﴿٢٣﴾ وَمَا هُوَ عَلَى الْغَيْبِ بِضَنِينٍ ﴿٢٤﴾ وَمَا هُوَ بِقَوْلِ شَيْطَانٍ رَجِيمٍ ﴿٢٥﴾

Abdulbâsit Abdussamed - Tekvîr Sûresi 1-29. Âyetler



فَاَيْنَ تَذْهَبُونَ ﴿٢٦﴾ اِنْ هُوَ اِلَّا ذِ كْرٌ لِلْعَالَمِينَ ﴿٢٧﴾ لِمَنْ شَاءَ مِنْكُمْ اَنْ يَسْتَقِيمَ ﴿٢٨﴾
وَمَا تَشَاؤُنَ اِلَّا اَنْ يَشَاءَ اللهُ رَبُّ الْعَالَمِينَ ﴿٢٩﴾

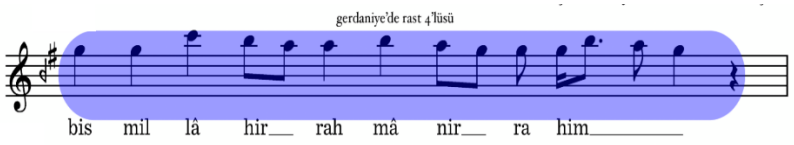


3.1.1.1 Analysis of the Recitation of Abdulbasit Abdussamed Ashr-ı Şerif

Surah Takwir: https://youtu.be/7alGkSZ8Fm8

In the analysis of the ashr-ı şerif recitation performed by Abdulbasit Abdussamed, the passages made in the recitation are shown second by second.

1. 00.00-00.06



2. 00.24-00.27



3. 00.32-00.38



4. 00.38-00.43



5. 00.47-00.48



6. 00.48-00.53



7. 00.56-00.58



8. 01.05-01.11



9. 01.49-02.03



10. 02.08-02.15



11. 02.18-02.27



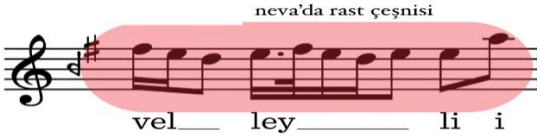
12. 02.28-02.36



13. 02.46-02.54



14. 03.10-03.16



15. 03.22-03.27



16. 03.27-03.33



17. 04.02-04.08



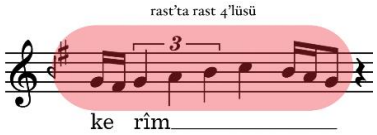
18. 04.12-04.14



19. 04.22-04.27



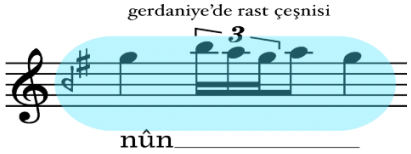
20. 04.35-04.38



21. 04.44-04.50



22. 05.08-05.11



23. 05.26-05.30



24. 05.30-05.34



25. 05.58-06.00



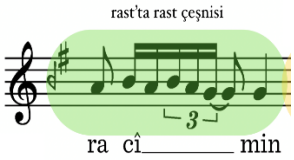
26. 06.11-06.18



27. 06.26-06.27



28. 06.39-06.40



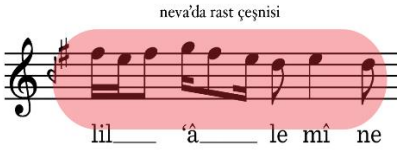
29. 06.40-06.44



30. 06.44-06.46



31. 06.58-07.00



32. 07.03-07.06



33. 07.08-07.12



34. 07.30-07.34



35. 07.41-07.45



36. 08.05-08.08



37. 08.17-08.21



38. 08.26-08.29



39. 08.29-08.34



4. Result

In different parts of the world, there are kāris who recite with different styles. In our study, this topic is limited to the two most common recitation styles, as the Istanbul and Arabic styles are examined. The sounds used in Istanbul and Arab styles are not different. What is different is the manner of recitation. Therefore, there is no maqam difference in the voices of the related attitudes. There is a difference in terms of which geographical region recites the Qur'an with its influence.

As a result of the interviews conducted with the experts of the field in the study, the aşr-ı şerifs identified from the kāris reciting in the relevant attitudes were notes. We have attempted to simplify the recitation of the Qur'an for those interested in reciting it, by notating the performances of the Kāris. In order to confirm the notation of these performances, which are read as reactionary, we aimed to reach the most accurate note by obtaining the approval of many music personalities.

The recitations of Ali Efendi from Üsküdar in the style of Istanbul and Abdülbasıt Abdüssamed as the Arab style were determined and notated. The passages they made during the recitation were also cut off second by second and a new file was created.

We can evaluate the results obtained from the recitation analysis in terms of music and kiraat science as follows:

- **Üsküdarlı Ali Efendi:**

✓ Üsküdar Ali Efendi is reading the Hafs narration of Asım kıraati.

✓ Ali from Üsküdar, who recited verses 15-38 of the Surah Muhammad, which is 47 surahs of the Qur'an, read about three pages. The recording time is 14 minutes and 58 seconds. The euzu and basmale are not included in the recording, the recitation started with the first verses of the Surah, but the recording was started on the 15th verse.

✓ Üsküdar Ali Efendi's recitation shows a reading between "tahkik and tedvir", but his inclination towards the "tahkik" reading format is closer.

✓ Although it is a recording of Üsküdar Ali Efendi's old age, it is heard that his voice and breathing are strong.

✓ It has been observed that he recited the verses by giving short distances between them and without changing the letters. The Istanbul style is in accordance with the general rules by reading the *Fat-ha* in a voice between "e-a" and the *Damma* as "u-ü". He also remains faithful to the *gunne* distance and the med ratios throughout the recitation he reads.

✓ The “emphasis“, explained by the concept of “nebr", should be only at the beginning of the word, not in the middle or at the end of the word. In this regard, Ali Efendi emphasizes at the beginning of the necessary words that he deems appropriate. He also complies with Ref-i savt and hafd-i savt.

✓ He makes transitions from Maqams in connection with word emphasises.

✓ By maintaining the manners of recitation, he uses the rules of tecvid and maqam passages as necessary.

✓ As far as we can determine during the recitation, he makes maqam recitations in 78 places. He begins the performance with the “Nihavend" makam and recites the first verses with the “rast”ta buselik beshlisi”. He concludes his recitation with "rastta uşşak". He uses the passage sounds of “çargâhta hicaz” in nine different places.

✓ Üsküdarlı performs in the form of “kız akort” (4 voices).

✓ In the recitation of Üsküdar, existing elements such as ascending, descending, descending-rising, which are made to form a maqam in the series are seen.

✓ The traditional course of classical Turkish music, which we call introduction-development-conclusion, which takes place in three main sections named maqam, zemin, meyan, karar, which are extremely important in composition and reading, is observed in the performance of Ali Efendi.

✓ Elements suitable for maqam structures formed by the juxtaposition of quartets and fifths are applied by Ali Efendi.

- **Abdulbasit Abdussamed**

✓ Abdulbasit Abdussamed is reading the narration of Asim Kiraati Hafs.

✓ He recited the entire Surah Takwir, which is the 81 surahs of the Qur'an. Abdulbasit Abdussamed read about one page. The recording time is 8 minutes and 53 seconds.

✓ Abdussamed recites in the ”tahkik" format.

✓ The *Fat-ha* vowel is read between “e-a“, *damme* is read between “u-u".

✓ Gunne distances are proportional.

✓ Med ratios show compliance with the format he recites.

✓ Even if maqamsal passes in med places, med balances have not been violated.

✓ His sukun does not shake.

✓ Maqam makes transitions in connection with word emphasis. The emphasis is made in parallel with the meaning and at the beginning of the word.

✓ He practices ref-i savt and hafd-i savt.

✓ The stopping distance between the verses is proportionate.

✓ As the traditional practice of the Arab style, low and steep pitches are used from time to time. The recitation style is in accordance with the traditional style of Arabic music.

✓ Abdussamed's voice structure is very prone to reading from upright pitches, so he reads the recitation from high-pitched voices. From time to time, it is seen that he also performs from low voices.

✓ When looking at the recitation musically, no inconsistencies are observed.

- ✓ Reciting from "Mansur-Shah Mabayn" (5,5 voices) chord, the Kāri begins with the Basmala at the sounds of "4th rastta rast", and ends the passage with the sound of the "4th gerdaniyede rast ".
- ✓ Abdussamed performs maqam in 39 different places during the recitation. His most used is the "4th gerdaniyede rast".
- ✓ The elements made to form maqam in the series are seen in Abdüssamed's recitation.

Our study contributes to the fields of Qur'an recitation and mosque music by taking Istanbul style and Arabic style recitations into notation. It has been prepared as a pilot study, especially on the subject of "attitude to Qur'an recitation", which has not been mentioned before. Based on this study as a foundation, more detailed studies need to be carried out.

References

Abdulbasıt Abdussamed. date of 08 26, 2021 Altın Sesli Hafızlar: https://youtu.be/XDZsiQZufkI it was taken from his address.

Alparslan, R. (2014). *İstanbul Ehl-i Kur'an ve Mevlithanları ve Bu Nesli Yetiştirenler.* İstanbul: Acar Printing

Ayverdi, İ. (2005). *Tavır.* İstanbul.

Bardakçı, M. (2017). *Safiye Aylâ ve Türk Mûsikîsi'nin Cumhuriyet Dönemi Serüveni.* İstanbul: Türkiye Iş Bankası Cultural Publications.

Çetinkaya, Y. (2014). Müziğin Değişimi Değişimin Müziği. *Yeni Türkiye*, 1445.

Çollak, F. (2014, 08 29). *Kur'an Tilavetinde İstanbul Tavrı.* date of 01 01, 2022, Kur'an Akademisi: https://www.kuranakademi.com/makaleler.asp it was taken from his address.

Ergun, S. N. (1942). *Türk Mûsikîsi Antolojisi.* İstanbul: Riza Koşkun Printing House.

Esvâtun Mine's-Semâ, Abdulbasıt Abdussamed. date of 08 22, 2021 El-Cezire: https://www.youtube.com/watch?v=zL7XxwMZliA&t=324s it was taken from his address.

Gültaş, S. (1982). Bekir Sıdkı Sezgin'le Mülâkat. *Journal of Roots in Art and Culture.*

İsmail Durmuş, A. Y. (2009). Savtiyye. *TDV Encyclopedia of Islam* (V. 36, s. 204). İstanbul: TDV Publications.

Karaçam, İ. (2009). *Hâtıralar.* İstanbul: Çamlıca Publishing House.

Nelson, K. (1985). *The Art of Reciting the Qur'an.* Egypt: University of Texas.

Odabaşı, F. (2006). Dil-Kültür Bağlamında Müzik Dili ve Bunun Sosyal Bütünleşmedeki Yeri. *Istanbul University Faculty of Theology*, 255.

Özel, A. (1988). Abdülbâsıt Muhammed Abdüssamed. *TDV Encyclopedia of Islam* (s. 300). İstanbul: TDV Publications.

Sarı, M. A. (2012). Üsküdarlı Ali Efendi. *TDV Encyclopedia of Islam, 42*, 376.

Shiloah, A. (1995). *Music in the World of Islam: A Socıo-Cultural Study.* Guildford: Scolar Press.

Uluslararası Kur'an Haber Ajansı. (2017, 02 19). date of 04 24, 2021 https://iqna.ir/tr/news/3461424/başka-kârilerle-karşılaştırıldığında-mısırlıların-tilavetinin-özellikleri it was taken from his address.

Yeşilyurt, R. (2015). *Halil B. Ahmed El-Ferâhîdî.* Erzurum: Atatürk University Institute of Social Sciences Unpublished Master's Thesis.

Zeybek, Ö. (2013). *Türk Makâm Müziği'nde Üslûp-Tavır Görüşleri Doğrultusunda Münir Nurettin Selçuk, Alâeddin Yavaşça ve Bekir Sıdkı Sezgin İcralarının Analizi.* Istanbul: Istanbul Technical University Institute of Social Sciences Unpublished Master's Thesis.