

THE INFLUENCE OF ISLAMIC CULTURE AND HOLY QURAN ON PERFORMING ARTS: RELATING TO SACRED VOCAL MUSIC (LAHN)

Mohammad Ali Shokouhi¹ Dr. Abdullah Yusof²

ABSTRACT:

Islam's entry into the world generated a new chapter in civilization and changed direction of the history. Islamic Culture was gradually dominated on the history and civilization based on teaching Quran, in fact, holy Quran has influenced all social affairs and people's lives. The role of Quran in history and its effects on cultures and societies especially, on art which can be regarded as an important accomplishment of human civilization. Spread of Islam religion and the formation of Islamic art caused a kind of religious convergence and cultural connection to be established between different types of arts especially, music and Islamic traditions. Generally, this paper highlights the interconnection between Islamic practices and music. This study shows that there are various forms of vocal music (Lahn) which have been generated by Islamic culture relating to the Quran. The important one is recital of Holy Quran as well as Azan (call to prayer) which is being performed several times each day in Muslim regions. For example, Music's Muqams such as Rast, Saba, Bayat, Sigah and etc are being used for saying Azan, reading Quran and uttering Salavat in most of Islamic countries. Furthermore, there are various kinds of Dhikrs (glory and praising God, performing vocally and rhythmically) that are originated of the Quran root, such as : Lailaha ellal-lah and some beautiful names of God (Asma Al-Hosna). This article is also seeking to find out and introduce obvious examples of the links between Islamic culture and music. Moreover, some important evidences of the research will be evaluated based on main topic. The findings from the study indicate that, different types of religious vocal music have been formed systematically and expanded under the influence of the holy Quran and Islamic culture.

Keywords: Quran, Islamic culture, vocal music, lahn, muqam, Dhikr

INTRODUCTION

Art flows in humans lives from the beginning of history up to now. The role of art in history and its effect in cultures and society is to the extent that it should be known as an

¹ Mohammad Ali shokouhi, is PhD student, Department of History & Civilization, Academy of Islamic studies, UM

² Dr. Abdullah yusof, is senior lecturer, Department of History & Civilization, Academy of Islamic studies, UM

important accomplishment of human civilization. On the other hand, it is necessary to point out the role of divine religions in making civilization, particularly the role of Islam on forming cultures and civilization of different societies.

Islam religion have affected all aspects of individual and social lives of human being and changed the direction of history. Islam's entry into the world generated a new chapter in human's history. Islamic thought caused arts to find independent identities in framework of religious beliefs and worldviews by affecting different forms of culture and civilization. In Islamic art; God is the source of all the Beauties, and the same thought is manifest in another manner in Islamic culture. Because of the necessity and common aspects, Islamic culture and art are combined together in a period of time, and played an important role in the formation and spread of Islamic civilization in the Muslim world.

The Islamic art consists of a kind of thought and a collection of artistic works formed in the Islamic era and is popular in different countries. Formation of Islamic art caused a kind of religious convergence and cultural connection to be established between different types of arts especially, music and Islamic traditions. After extension of Qur'anic thought in the world, religious ceremonies and rituals gradually linked to variety of performing arts as well as music and some kind of these arts and ceremonies entered to Muslim communities such as Iran and Malaysia via the development of Islamic culture. One of the important axes in the Islamic art is the vocal music. Regarding to the interconnection between Islamic practices and music, gradually different types of religious chants have been formed systematically and expanded in Islamic countries. This study shows that there are various forms of vocal music (Lahn) which have been generated by Islamic culture under the influence of the holy Quran.

HISTORICAL BACKGROUND

Regarding to expansion of Islam religion and the formation of Islamic dominions in different countries, Islamic Culture gradually dominated on the history and civilization based on Quran's teachings. In fact, holy Quran has influenced all social affairs and people's lives; but related on extension of Quranic culture in the world which is a kind of religious convergence and cultural divergence established between different types of

people and different viewpoints manifested by some preachers and lawmakers. One of the important issues is the way of using music. Music in Islam is among the hottest arts. The dispute of music and lyricism (*Ghina*) has continued from the first century of Islam manifestation up to now.

In this regard, all principals, important Islamic centers and lawmakers, religious authorities and clergymen have participated in this discussion. The scope of this discussion includes all the way from complete rejection of music to its acceptance and each side has discussed about religious, scientific and technical affairs.

Some of Islamic preachers and lawmakers (*Faghih*) believed Islam bans all music; they adduced some verses of noble Quran like..... لهو الحديث - *loghman Sura 6th verse*¹, one of them is *Ibn Abi Al Donya* (9th AD), he was teacher of caliph *Abbasi, Moa'tazed* (9th AD) and his son. *Ibn Abi Al Donya* wrote a book about proscription of music in Islam named; *Zamm Al Malahi*.

This is a premier book against music; the writer had forbidden all types of music either vocal or instrumental and resembles it to other sins like lying and drinking alcohol. Moreover, another Islamic clergymen such as *Jamal Al'Din Abd Al'Rahman Al'Jouzi* (12th AD) *Ibn Al Hajjaj*(13th AD) *Faghih Ibn Jama'ah* (14th AD) and *Ibn Timiyyah* (14th AD) who have written different books which show their disagreement with music. They have thought Islam prohibits any form of music that is not entirely devotional to God. For example, *Ibn Jouzi*, in his book named *Talbis Iblis*, believes Sufis and its traditions like *Sama* (Dance and music) are along the way of Satan². Also *Ibn Timiyyah* has written a special book about *Sama* named; *Al' Sama & Al' Raghs*, in this book he elaborates on different aspects of *Sama*, and eventually he believes that *Sama* is satanic act³. But other thoughtful Muslims and clergymen have had different attitudes; they disagreed with that idea, they said using music in Islam is depended on conditional situations. It only prohibits non devotional music. Music and dancing for secular or entertainment purposes are forbidden. Besides, using music in viewpoints of Islamic mysticism and Sufism is basically in conflict.

¹ - Farmer, H.G. (1942) (ed., transl.) Music: the priceless jewel (from the Kitab al-'iqd alfarid of Ibn Abd Rabbihi (d.940). Bearsden, Scotland: n.p. p14

² - Hakemi, Ismael (1981), Sema dar Tasavvof, published by University of Tehran, p128

³ Ibn Timiyyah, Taghi Al' Din Abo Al'Abbas Ahmad Ibn Abdu Al'halim, (1996) ,Kitab Al'Sama Va Al' raghs, Al' rasaelo al' kobra, Qahirah, published by Mohammad Ali Subih, second copi, p 295-330

ISLAMIC MYSTICISM AND SUFISM

When the Bright light of holy religion of Islam made clear throughout the dark world with the divine fruitful teachings, thoughtful Muslims and the truth seekers developed great ideas of theism and reaching higher perfections from the Quran, prophetic practice, hadiths and *aqwal* (prophetic sayings) they formed it as an intellectual and spiritual school which is called m

Mysticism today; and Sufism is the way of *Tariqat* (rule of life) and how to achieve perfection and to perform practices done by Sufi groups.

Islamic mysticism arose from the early centuries and then grew and expanded by the great mystics and Sufis like *Rabe'e Odavviye*(8THAD), *Ibrahim Adham*(8THAD), *Bayazid Bastami*(9THAD), *Joneid Baghdadi*(9THAD), *Hossein ibn Mansur Hallaj*(9THAD), *Abosaeed Abolkheyr*(10THAD), *Sheikh Abolhassan Kharqani*(10THAD), *Imam Mohammad Ghazali*(11TH AD), *Abdul-qadir Gilani*(12THAD), *Ibn Arabi*(13THAD), *Mawlana Jalaleddin Rumi*(13thAD), *Ne'matollah Vali*(14THAD), *Mawlana Jalaleddin Rumi*, *Ne'matollah Vali* and so on.

Sama in Sufism was also controversial subject matter among Islamic thoughtful, preachers, even some Sufis. There are a lot of books written about dimensions of using Sama in Sufi rituals in which some authors completely rejected it or emphasized on conditional implementation, but most of great Sufis have accepted Sama like; *Abosaeed Abolkheyr*(10THAD), *Imam Mohammad Ghazali*(11TH AD), *Abdul-qadir Gilani*(12THAD), *Ibn Arabi*(13THAD), *Mawlana Jalaleddin Rumi*(13thAD). In this regard, some premier books (manuscript) which are written about Sama are including;

Al'Loma'Fi Al'Tasavvof, by; *Abu Nsr Seraj* (10th AD). *Al'Tarrof Le Mazhab Al'Tasavvof*, by; *Abobakr Al'klabazi* (10th AD). *Al'Risalat Al'Qushayriyya*, by; *AbuAl'Qasem Qusheiri*(10th AD). *Kashf Al'Mahjub*, by; *Ali Ibn Ottoman Hujviri* (11th AD). *Manazel Al'Saerin*, by; *Abdullh Ansari* (11th AD). *Fsos Al' Hakam*, by *Ibn Arabi* (13th AD) and etc. Among viewpoints of great Sufis, the outlook of Ghazali has greater importance. *Imam Mohammad Ghazali* has written prominent book named; *Ihya Al'Oluom*, a part of this book is allocated for Sama in Sufism; Ghazali describes different

aspects of Sama and how to use it in rituals. In fact, Ghazali accepted Sama and music in Sufism and his viewpoints on music have had mostly influenced SUFI'S traditions¹.

More and more, dancing appeared in the Persian mystic and Sufi faith then took a central place in literature and performed by religious men. *Hafiz* (d. 1388), *Saadi* (d. 1292) and *Mawlana* (d. 1273) were three great Persian poets who extolled dancing in their poems and used this art form as a symbol of the power of life. Sufism recommends dancing as a spiritual instrument to "become one with God" which is the final goal in this faith.

One of the great spiritual masters and poetic geniuses of Persian literature is *Jalaleddin Rumi*, known as *Mawlana* (13th AD),. He is the most appreciated Sufi of all the times, who made dancing a central element in his Sufi doctrine. The goal will be achieved by practicing a strong ecstatic rituals performed with music and dance as the central strain.

Moreover, one of the most fascinating aspects of *Rumi* mysticism is using Sama and music. The intense love for music that the *Mevlevi*s inherited from their master *Jalaluddin* has inspired many classical musicians and composers in the Ottoman Empire².

CONNECTION BETWEEN ISLAMIC MYSTICISM AND PERFORMING ARTS

DHIKR (ZIKR),

"Remembrance [of God] is an Islamic devotional act, typically involving the recitation-mostly silently-of the Names of God, and supplications taken from hadith texts and Qur'anic verses. Essentially, the practice of dhikr is a form of prayer in which Muslims will express their remembrance of God either within or overtly; this may come in the form of recitation or simply always remembering God in one's heart.

There are several verses (sura) in the Qur'an that emphasize the importance of remembering the Will of God by saying "God Willing," "God Knows best," "if it is Your Will," and so on. This is the basis for dhikr.

¹ - Al'Ghazali, Abu Hamid (n.d.) Vol 2 of *Ihya''ulum Al'din*. 4 vols.Damascus.

²- Schimmel,Annemarie (1975) *Mystical dimensions of Islam* .Chapel Hill: university of N. California press.p325

الَّذِينَ آمَنُوا وَتَطْمَئِنُّ قُلُوبُهُمْ بِذِكْرِ اللَّهِ أَلَا بِذِكْرِ اللَّهِ تَطْمَئِنُّ الْقُلُوبُ

Translation: Those who believe, and whose hearts find satisfaction in the remembrance of Allah: without doubt in the remembrance of Allah do hearts find satisfaction.¹

الَّذِينَ يَذْكُرُونَ اللَّهَ قِيَامًا وَقُعُودًا وَعَلَىٰ جُنُوبِهِمْ وَيَتَفَكَّرُونَ فِي خَلْقِ السَّمَاوَاتِ وَالْأَرْضِ

Translation: Men who celebrate the praises of Allah, standing, sitting, and lying down on their sides, and contemplate the (wonders of) creation in the heavens and the earth, (With the thought).²

Followers of Sufism often engage in ritualized dhikr ceremonies, the details of which sometimes vary between Sufi orders or tariqah. Each order, lineage, within an order, has one or more forms for dhikr groups, the liturgy of which may include recitation, singing, music, dance and costumes.

The most common forms of Sufi dhikr groups consist of particular litanies recitals, a composition of Qur'anic phrases and Prophetic supplications, or a liturgical repetition of various formulas and prayers. All of these forms are used in Islamic ceremonies and sufi rituals.

MAQAMS

Maqam music, which is the classical music of the east of Islam, has its name from Arabic word *Maqam*, which means place and rank. In religious contexts, Maqam melodies were used in the call to prayer (*Azan*), during *Mawlud* rituals (celebrations of the birth of the prophet Mohammed), as well as in Qur'anic recitation. Premier historical investigations indicate that the word of Maqam is originated from Islamic mysticism. In fact Muqaam music was the main form of traditional music in Iran which has been created under the influence of Islamic mysticism.³

¹ -Holy Qur'an, Sura 13 (Ar-Ra'd), ayah 28

² -Holy Qur'an, Sura 3 (AL-i-Imran),ayah 191

³ - Abbas Ma,aref. Sharhe advar. first publish. Tehran. Soreh Mehr publisher,2005. p308

According to the fundamental theory of mysticism, *Maqam* is one of the important parts (step) of Islamic mysticism. There are two steps in loving God in Islamic mysticism and Sufism which Mystic (*Arif*) approaches to, that are progressive stages (Maqam) and present feelings which means States (*Haal*). Generally, mystics refer to the below verse of holy Quran in interpretation of *Maqam*: "each of us (angels) has got specific Maqam" "وما منا الا له مقام معلوم".¹ *Hujviri* at this verse interpretation believes: "each of the divine prophets such as Adam, Noh, Moses, Jesus and Mohammad (SAW) has had special *Maqam*"; For instance, Islam Prophet's position has been *Dhikr (Zikir) Maqam*.²

After development of Islamic mysticism, Maqam has been expanded through Sufism in Islamic culture, especially in music. Today, we distinguish five different styles of Maqam music which some are being used in vocal music such as; the ottoman maqam music, the arabic maqam music, the persian dastgah music, the uzbekian shash maqam and the azerbaijan muqam music.

MYSTIC POEMS AND LITERATURE

It was in the 11th century that the Sufis of *Khorasan*-in Iran- began to use Persian in writing. Sufis manuals such as the commentary on *Kitab al-ta'arruf* by *Mustamli Bukhari* and *Kashf al-Mahjub* of *Ali ibn Uthman Hujviri*, both written in Persian, are among the classical sources in Sufism. In fact, from the 11th century, Persian gradually took over Arabic and became the primary language for Sufism. As early as the 11th century, we find quatrains (*Rubai*) quoted or composed by Sufi Shakhs' such as *Abu Sa'id Abu'l Khayr*, and *Ahmad Ghazzali*. But soon the Sufis began to compose other forms of poetry, namely: the *Qasida*, the *Mathnawi*, and the *Ghazal*. The next great Sufi poet after *Sanaei* was *Fariduddin Attar* of Nishapur, who is now famous for his mystical allegory called *Mantiq ut-Tayr*, usually translated as the Conference of Birds. Another famous Persian Sufi poet *Jalal ud- Din Rumi*, the author of *Mathnawi* as well as *Divan* of *Ghazals* and *ruba'is*, considers himself a follower of *Attar*. *Attar* and *Rumi* were followed by a horde of poets in later centuries, some of whom like *sa'di* and *Hafez* of *Shiraz* and *Jami* of *Heart* are well known figures in the history of mystic poems and literature. Mystic poetry

¹-Holy Quran, safat chapter, verse 164

²- Ali ibn othman Hujviri, *Kashf al-mahjob*. edit by jhkofski. Tehran. Amir kabir publisher.1957.p224

and literature, along with Islamic beliefs, had an important impact on the styles of art performance especially, on Islamic chants and mystic music.

SAMA (DANCE AND MUSIC)

Spread of Islamic mysticism and the formation of Sufi groups caused a kind of social convergence and cultural connection to be established between different classes of societies, especially, the ordinary people. In Sufi ceremonies and communities, craftsmen, traders, villagers, whether rich or poor, were gathered together, with no privileges; and there were friendly relationships between them.

Sufis' words were more consistent with public taste, especially, because they were unhappy from the words of the juries consultants and *Mohaddesin* (those tells *Hadiths*), while avoiding words of philosophers too. Gradually, a kind of behavior and specific customs were formed among followers of Sufism, including changes in appearances such as not cropping the hair, mustache and beard, and wearing long dresses – the cases which are still common among the Sufi disciples. But most of all, Islamic mysticism could create an unbreakable bond and connection with one of the most influential phenomena, i.e. music.

Accordingly, different types and expressions of art especially poetry, music and dance gradually entered in worship ceremonies of Sufis. *Qawwali* (minstrelsy) and *Sama* (music and dance) were prevalent in Sufism assemblies since the period of *Abosaeed Abolkheyr* (10TH AD), in *Khorasan* (Iran), which caused mystic beliefs and Sufism to become substantially conventional among the followers of Sufism and ordinary people. Sufis have been sitting together in a circle on the ground, reading mystical and amatory songs in a rhythmical way. They slowly came to ecstasy, and came to cooperatively and collectively dance with exciting music. *Sama* assemblies spread not only in Iran but also in other countries with some similarities such that they are holding among Sufis until now.

FORMS AND CONTENTS IN ISLAMIC ART (VOCAL MUSIC)

In general, the content of Islamic arts and aesthetic principles in Islam are formed based on monotheistic opinions which most thinkers agree with. The Islamic art, in which God is a manifestation of all beauties and absolute perfection, is trying to bring into view of the real beauty that manifests from the Eternal being. Form in Islamic art is also important which is generally served by contents. Executive methods in Islamic art have been subject to artistic and cultural authenticities of Muslim communities.

Being away from degeneracy and consistent with Muslim affairs, made vocal music forms to be accepted in the Islamic culture and civilization during many centuries. Throughout the history, forms have evolved and developed according to the tastes and talents of the artists under the influence of Quran and Islamic culture. During history, Islamic ceremonies and Mystic rituals were gradually linked to variety of performing arts as well as music.

Generally, various forms of vocal music (*Lahn*) have been originated from Islam. Most important of them which is recital of *Holy Qur'an*, as well as *Adhan (Azan)*, (call to prayer), *Mawloodi* and *Marsiye* (lamentation), *Tawashih*, assemblies of *Dhikr (Zikir)*, *Sama*, *Maqam* music and other types of sacred chants spread rapidly in the society. For example, diversity of these traditions has been developed as a model in many Islamic countries, from Turkey, Iran, Syria to Indonesia and Malaysia, in similar way or by little difference.

SACRED VOCAL MUSIC RELATED TO ISLAMIC CULTURE

HOLY LAHN

The prophet Mohammad (SAW) commanded that the Qur'an be recited in a beautiful way so that its verses are lovingly pronounced in tones of rhythmic music. The Qur'an itself expresses this as ***Tartil***, that is, the recitation of the Qur'an in slow, measured rhythmic tones.¹ In another verses Allah (SWT) says; ... "we have rehearsed it to you in

¹ -Holy Qur'an, Sura Mozzammil, verse 4

slow, well –arranged stages, gradually”¹. The science of *Tajwid* (a psalmodic reciting of the Qur'an) has its proper method of Qur'anic recitation which has been practiced in Islamic countries for centuries. Moreover, there are various forms and rhythmic tones in most of verses in noble Qur'an. In this regard, some Islamic researchers have written different books about harmony and aesthetic aspects of Qur'an. One of the famous Egyptian authors, Islamic theorist is *Sayyid Qutb*, he has written a book named “*al-Taswiir al-Fanni fil-Quran*” (Artistic Representation in the Qur'an), in this book, *Qutb* developed a literary appreciation of the Qur'an and a complementary methodology for interpreting the text. In *al-Taswiir al-Fanni fil-Quran* (p. 71) *Qutb* has a chapter called (التخييل الحسي والتجسيم), in this chapter, he explains the meanings of *takhyeel hissee* (depiction as physical art form) and *tajseem* (embodiment of meanings) and brings what are illustrations to him of such concepts. *Qutb* essentially outlines the idea that these techniques have been used in the Qur'an to allow imagination and conceptualization in the mind of the reader, through tangible physical illustrations, to give full expression and understanding in the mind of the reader, even if these are nothing but pure meanings in and of themselves (i.e. without a reality, or without a reality that is known). Similarly, these opinions have been manifested in viewpoints of other researchers such as Dr Mosteafa Mahmoud and Ayat' Allah (clergyman) Taleghani.

If we look in *Al'Rahman* Sura (chapter), (holy Qur'an-chapter, 55) there is a kind of poetic rhythms along the whole of Sura, this rhythm is established by the rhyme (ان-An) or (ام-Am) which repeats in the end of each verses. Moreover, the verse of "فبأي الأئ ربكما" is repeated thirty times in the Sura. With regard to this, there are a lot of similar verses and chapters (Sura) in Quran which are consisted of poetic rhythms, such as; Sura *Al'A'ala* (holy Qur'an-chapter, 87) Sura *Al'Shams* (holy Qur'an-chapter, 91) Sura *Al'Lail* (holy Qur'an-chapter, 92) Sura *Al'Zoha* (holy Qur'an-chapter, 93) Sura *Al'Nas* (holy Qur'an-chapter, 114) and so on. During the formation of Islamic culture and civilization, some of rhythms and rhymes have influenced mystic and Islamic literature.

In second century of Islamic civilization, one of the Iranian preacher named *Khalil Ibn Ahmad Farahidi* (2th AD) was Islamic scientist about *Nahv*. *Farahidi* established new poetic style based on Arabic language and literature that called; *Ilm Al'Arus* or (*Afaeel*).

¹ -Holy Qur'an, Sura Forghan, verse 32

Jorji Zeydan famous Islamic historian believes that *Farahidi* divided Arabic poems to 5 parts and created 15 poetic scales¹. Progressively, Arabic poems and literature developed Based on *Ilm Al'Arus (Afaeel)*. After period of history, new poetic style spread in whole Islamic world. There are a lot of Persian and mystic poems which created by new style (*Afaeel*) under the influence of Quran and Islamic culture. For example, one of the important poetic styles in Iran has been formed on Islamic Dhikr like: "لا حول ولا قوة إلا بالله". This poetic Style named *Rubai*. A famous Persian poet, *Omar Khayyam* (10th AD) has composed a lot of *Rubai*. Gradually, literature and mystic poems changed by new forms and rhythms as well as religious chants. As result, during the expansion of Islamic civilization, different types of vocal music spread in Muslim communities under the influence of Qur'an and Islamic culture.

READING QURAN (QIRAT)

Imam Ghazali emphasized a lot on reciting being a 'high worship' of Allah and in order for it to be so, the reader must be aware of what he is saying so that it changes the state of the person reciting. He said: "Recitation of the Qur'an in its real sense is an activity in which the tongue, intellect, and mind all take part together.

The word *Qari'*, which is the same word for a Qur'an reciter is used, as opposed to *Mughenni*, or singer, to emphasize the spiritual nature of the *Maqam* and to elevate the *Maqam* to a status higher than other lighter vocal genres which were not held in such esteem. The human voice is much more important than any instrument. The musician needs to think how to make the sound on an instrument whereas a *Qari* can spontaneously make the sound without a need for tuning. Qur'anic recitals are as form of vocal music which particularly common in Muslim countries and has resulted in a very high level of memorization amongst the common people. Generally, reading Holy Quran (*Qirat*) is perform based on *Maqam* music.

¹ -Zeydan, Jorji, (1976) history of civilization, (Tarikh 'Tamaddon) Translate by Ali Javaher kalam, fifth print , Amir Kbir, p,522

QUR'ANIC MAQAM MUSIC

Maqam (Pl, *Maqamat*), is the urban classical vocal tradition of Islamic culture. Found primarily in the Islamic countries, the Maqam repertoire draws upon musical styles of the many populations in Asia, such as the Bedouins, rural Arabs, Kurds, and Turkmen as well as neighboring Persians, Turks, and other populations in Islamic world.

The use of the word Maqam in Islam is distinct from its use in the rest of the Arab world and Turkey, where the term refers to a musical mode on which are based on compositions and improvisations. Particularly here means: a tonality with a basic ground tone, a special skill and a special melodic development. When it comes to Maqam, the roots are said to be from mostly Persian in their origin with the exception of Hejaz which came from the land of Hejaz.

The vocal music Maqam consists of some melodies, each of which has a unique name, and to which is often ascribed some other attribute: an association with a geographical region, a tribe, a historical event or person, or some other aspect of Islamic society. In order to understand the Maqam, it is necessary to know the scales of Maqam Music first.

According to development of music in the period of Islamic civilization in Iran, the scale (Gamut) of music has changed by thoughtful Muslim musicians, such as; Mansur Zalzal (8th AD), Ishaq Museli (8th AD), Abu Nasr Farabi (9th AD), Ibn Sina (10th AD) and Safi Al'Din Ormavi, (13th AD). In fact, previous system of music modified by *Safi Al' Din* and new scale [ie. Maqam music] has been formed by him based on a quarter (¼) interval tone¹. With regard to this, after 13th century, 12 scales (Maqam) spread gradually to other Islamic countries' music. The name of 12 Maqam narrated by the famous Islamic musician, Abd Al'Qader Maraqui in his *Advar* book.²

After extension of Islam in other countries, most of Maqamat entered in vocal music, especially in recitation of Holy Qur'an. When it comes to understanding Qur'anic Maqamat the context of what is written here is about vocal Maqam. Most important of Maqamat for recital noble Qur'an consist of seven Maqam; ***Maqam Bayati, Maqam***

¹ - Mehdi Barkeshli, (1976) *Gamha va dastgah haye musighiye Iran*, Tehran, first published by vezarate farhang va honar Iran, p75

²- Abdolghadir Maraghi (1991), *Advar*, Correction by Taghi Binesh, Tehran, published by : Markaze Nashre Daneshgahi, p. 338

Hijaz, Maqam Ajam, , Maqam Saba, Maqam Seeka, Maqam Nahawand, Maqam Rast.

Every one of the Maqamat with sub-titles is consistent with what is happening in the Iranian traditional music. In addition some of Qari use around 20 Maqam or sub-titles to recital Qur'an. Here is a quick overview of the characteristics of Qur'anic Maghamat.

BAYATI MAQAM,

Bayati is the broadest *Maqam* in recital Holy Qur'an, *Bayati* is subdivision of Iranian 12 Maqam, (*Maqam Kuchek*). Usually this Maqam used for beginning of Qira'at Quran, and performs before, after, even among other Maqam. Gentleness, light joy, vitality, Dignity, grandeur, greatness, and comfort grip and a heavy feeling of sadness come along. The *Bayati Maqam* to implement the Quranic prayers, anecdotes and advice are used. The sample of Qira'at by; Al'Ostaz Qalvash, Sura Al 'Boruj (Holy Qur'an chapter 85)

HIJAZ MAQAM,

Maqam Hijaz, is one of the 12 Maqam music in Iran. The characteristic is the sound of calling out, the sound of longing, and the sound of reaching out. It is a very beautiful tune, and in addition to being used in Quranic recitation, it is also used in dua and in the adhan. The sample of Qira'at by; Al' Ostaz, Abd Al' Basit, Sura Al'Hashr Verse 21(Holy Quran, chapter 59)

SABA MAQAM,

Saba in Arabic literally, baby boy; used for sadness, tragic, lamenting, and pain. Also Contrite prayer, the divine blessings and verses used. The sample of Qira'at by; Al' Ostaz, Abd Al' Basit, Sura Al'Qiyama, Verse 14-15 (Holy Quran, chapter 75)

AJAM MAQAM,

The word of *Ajam* named after the Arabic word for "Iranian", is used to mark happy occasions such as holidays, weddings, and other joyous occasions. The sample of Qira'at by; Al' Ostaz, Abd Al' Basit, Sura Al'Zoha, (Holy Quran, chapter 93)

SEEKA MAQAM

Is from the Persian root for "third place" regarding to the musical interval, this Maqam is originated from the ancient Iranian music mode and now is similar to one of the same scale named (*Dastgah Segah*) in traditional music in Iran, The characteristics are the seriousness, love, promises of God, evangelism, forgiveness, character believers' victory and answered prayers used. The sample of Qira'at by; Al' Ostaz, Al'Mostafa Ismaeel, Sura Al'Fater, Verse 14-15 (Holy Quran, chapter 35)

NAHAWAND MAQAM

Nahawand is the name of city in Iran, The characteristics of Maqam are the resolution, seriousness and discourse, not too harsh, not too mild, and most are used in the expression of Quranic stories. The sample of Qira'at by; Al' Ostaz, Al'Mostafa Ismaeel, Sura Al'Baqara, Verse 250 (Holy Quran, chapter 2)

RAST MAQAM

Is one of the 12 Maqam music in Iran. The characteristics of Maqam are masculine, power, soundness of mind, and possibility of different concepts, used in the verses. The sample of Qira'at by; by Al' Oztaz Menshavi, Sura Al'Rum (Holy Quran, chapter 30) Although maqam singing is rhythmically free, Qur'anic Maqamat contain a kind of rhythm, or Iqa'(pl. Iqa'at), under the influence of verses which is performed by Qari. Quranic recitation must be inclusive of a pace and tone that has a positive influence on the recitor and audience. Sincere recitals would also share a sense of responsibility towards the Greatness of Allah (SWA). The idea is not merely to perform out beautiful recital as much as it is correct recitation coupled with sincerity.

Doubtlessly, reading Qur'an (Qira'at) is the most important form of religious chanting in Islam. Nowadays, there are different styles of recital Qur'an related to circumstance of using *Maqam* music technologically and aesthetically. The repertoire of Reading Qur'an (Qira'at) can be considered as genre of sacred vocal music in whole Islamic world.

ADHAN (AZAN)

The Holy Prophet Mohammad (SAW) said “Stop doing everything during the *Azaan*, even

Reading the Quran”. In fact *Bilal ibn Rabah al-Habashi* was the first person to recite the adhan publicly out loud in front of the Muslim congregation. After the first Adhan (call to prayer), it started to spread to all parts of the Muslim world, and now Adhan echoes across the Muslim world in 5 different times in many cities and zones. Adhan has been stated earlier to invite the Muslims towards worshipping Allah (S.W.T)

If the Adhan performs in a beautiful way, the person who rarely goes to the masjid will try to run towards in seeking the beauty of Adhan, thereby of getting an opportunity to get closer to other acts of worship (Ibadah). The Muezzin is the most notable person in the mosque; he is chosen for his talent and ability in reciting the Adhan beautifully, melodiously and loudly for all Muslims to hear. Generally, all of Qura’nic *Maqam* Music such as *Rast*, *Hijaz*, *Bayat*, and etc are using for performing Adhan. In fact, Adhan is special and technical type of vocal music in using *Lahn*. Since the text of Adhan is fixed, the form of vocal music depends on Muezzin. There for, there are many variety of Adhan in Muslim communities regarding to the type of Maqam and the muezzin performance method. For example, Bayati is also used very often in religious liturgies of the Middle East. It is the favored Maqam of use for the Adhan in Medina, Saudi Arabi and also the famous Muezzin have performed Adhan by Maqam Rast and Hijaz. Besides In Iran, one of the famous Adhan has recited by Persian Muezzin. The late Rahim Muezzin Zade Ardabili recited Adhan based on the scale of Iranian music named *Bayati Turk*. This Adhan in comparison to Arabic one is basically different in terms of *Lahn* and *Maqam*.

TAWASHIH

Tawashih is a kind of religious vocal music which normally done cooperatively; the subject which is prayer, the eulogy of Prophet Muhammad (SAW) or some praise of God (Doa). Such as, سبحان الله [Glory be to Allah" or "Exalted be Allah] الحمد لله ["All praise is due to Allah] ,(Asma Al-Hosna) and uttering *Salavat*.

It is told in Arabic language and usually no instrument accompanies it. *Tawashih* has a soloist and a group who sing along. *Tawashih* flows in Arabic countries also recently this form of vocal music spread in other communities. For instance, after Islamic revolution, *Tawashih* has been developed in Iran by technical music in terms of Harmony and polyphony. Although composing melodies for *Tawashih* are used by Qur'anic Maqam, local music can be used for composing variety types of *Tawashih*. Moreover, in some Islamic regions, *Tawashih* is performing by either men or women groups, for example in south East Asia, there are many women *Tawashih* groups are active in Is one of the 12 Maqam music in Iran; The characteristics of Maqam are masculine, power, soundness of mind, and possibility of different expressions, used in the verses. Muslim ceremonies. A canon of Arabic language *Tawashih* is used in Indonesia to learn the most popular Maqamat used for recitation; Bayyati, Hijaz, Saba, Rast, Nahvand, Sekah and Jiharka¹. Nowadays, some *Tawashih* as known in whole Islamic world, like *Asma Al'Hosna*, which broadcast on TV in most of Islamic countries in Ramadan.

DHIKR (ZIKR)

Zikr Is a kind of religious custom in which glory and praising God performs vocally and rhythmically. There are various species of *Zikr* (praise of God) in Muslim communities which are originated of the same roots such as لا إله إلا الله - Lailaha ellal-lah [There is no god but Allah], هو Hu, هو Hu- حق Haq, حق Haq- Ya Allah-*Zikr Salawat*, some beautiful names of God and many mystic Sufi poems.

Zikr has a special position in most assemblies of Sufis and Mystics in Muslim communities. Majority of Sufi orders perform Zikr collectively by vocally form of music. According to the *Abu Sa'id Abu'l Khayr's* mystic orders, Zikr is the eighth step (*Maqam*) of mysticism's steps.² Zikrs are really vast in terms of the differences between their poems, contents and music styles; they are obvious examples of the link between vocal music and mysticism. For example, truth followers Sufis (Ahle Haqq) use more than 200

¹ - Anne K. Rasmussen,(2010) Women, the Recited Qur'an, and Islamic Music in Indonesia, Publisher; University of California Press, p88

²-R.A. Nicholson (1919), *Studies In Islamic Mysticism*, Cambridge, Chapter 1

Zikrs in their ceremonies.¹ Other vocal musical forms connected with *Zikr* include *Rodat* and *Hadra*.

Hadra, as another type of group Dhikr ceremony mostly performed in Arabic countries. The *Haḍ ra* is a communal gathering for dhikr and its associated liturgical rituals, prayers, and song recitals, performing both private and public. Universally, the *haḍ ra* is almost always followed by Qur'anic recital in the Tarteel style.

Though the *Haḍ ra* is popular (in part because of the controversy surrounding it), it is mostly practiced in North Africa, the Middle-East and Turkey. In Turkey this ceremony is called "*Zikr-i Kiyam*" (Standing Dhikr) and "*Imara*" in Algeria and Morocco. In places like Syria where Sufis are a visible part of the fabric and psyche of society, each order typically has their private gathering on a day and will participate in a public *haḍ ra* at a central location which both the affiliated and unaffiliated alike are invited as an expression of unity. Similar public ceremonies occur in Turkey, Egypt, Algeria and Morocco. The climax is usually reached through cries of "Allah! Allah!" or "hu hu" while the participants are moving up and down.

Several varieties of *Zikr* like *berdikir*, which have been developed in more elaborated ways throughout the Islamic world, also exist in Malaysia. *Rodat* is active in several states but is principally associated with *Terengganu*. *Hadrah*, is also active in *Kedah* and *Perlis* as a theatre form, started off as a form of *Zikr* singing.

SAMA

Sufism, considers joyful songs as Godlike songs which create verve and excitement feelings in human, this songs may be a voice of a Muezzin, sound of reading Quran or sound of a lyre.² As we have just mentioned, Sama is performing in most of assemblies of Sufis, which are musically, rhythmic and formally different. Sufis sit together in a circle on the ground, reading mystical chants in a rhythmical way; they come slowly to ecstasy and come to cooperative dance with excitement. Sama in Most of Sufi rituals accompany

¹-J.Doring (1378), *Musique et Mystique*, Translate by Fazaeli, Anjoman Iran Shenasi Farance, p. 88.

² - Seyed Ziyoddin Sajjadi (2001), *Mabanie Erfan Va Tasavvof*, Tehran, publisher: Samt, p. 257

with mystic chants. Mystic ceremonies of Iranian *dervishes* of *Qadiriyyah*, and *Nimat'Al-lahi*, *Naqshbandi*, as well as famous Sufi order, known as *Mevlevi Tariqa* in *Qunia* (Turkish), they have some points in common in terms of vocal music.

MAWLOODI

Religious vocal music has its own identity in terms of rhythm, melody and incorporation of poetry. *Mawloodi*, minstrel *Qawwali* and Mystic music have been created under direct impact of Islamic Mysticism. Similar to Islamic countries, there are some ceremonies performances for commemorating Islam prophet's birthday in mosques and religious places such as (*Khanqah of Deravish*) in Iran and surrounding countries.

Barzanji -Another type of literature is reading *Mawloodi*, called *Barzanji*, which is performed by Malays in birthday anniversary of Muslim prophet Mohammad (SWA) at the beginning of Rabi'al-awaal month. Barzanji's texts based on Barzanji book are performing with in musical poems by groups of men and women in mosques, religious places and even personal homes.¹

Marhaban -There is another Mawloodi genre in malaysia, called *Marhaban*, which includes praying and requesting to absolve Islam prophet's soul and his entourage, is daily pray of Muslims that starts by uttering *Salawat*. The important samples of songs in this genre are related to the prophet's greeting and welcome upon of entering to *Madina*. Authentic samples of *Marhaban* are accompanied with handy drum (Daf). The most famous of the Marhaban text has been translated and sung in English translation by *Yusuf Eslam* (Kat Stevens)².

Nasyid -Is an Arabic- style of song containing lyrics of a religious character. Nasyid have been one of the rhythmic songs in Maqam music in Iran. *Nasyid* groups tend to be bigger than other genres of vocal music and the themes of *Nasyid* are connected with the life of the Prophet as well as with general Islamic teachings. This form is operating recital and in way of asking and answering questions along with music such as *Rabbana*. For instance, *Reihan* group performs Nasyid in English, Malay and Arabic.

¹- Ghulam-Sarwar Yousof, (2004), Encyclopedia of Malaysia, Performing Art, Singapore, Archipelago Press, p. 101

² - Ibid, p. 101

Qasidah(ode)- Another example in Malaysian religious vocal music is *Qasidah* (ode) which include a long poem such as poetry of *Mantele* by *Sharafeddin Mahmoud Albasiri* (1212-1296). *Ghazal* and *Qasidah* (long poem) are two of the most important forms of Mystic poem in Iranian poets which have been used by *Sanaei* poet in 6th century. Poems of great poets such as *Sanaei*, *Mevlana*, *Jami*, *Iraqi*, *Hafez* and *Sa'di* that include *Ghazal*, *Masnavi*, *Rubae*, *Dobeyti*, *Qasidah* are using as the essential parts of compositions in Iranian traditional vocal music.

CONCLUSION

According to the discussed issues, we can conclude that Quran has influenced the forms and contents of the performing arts as well as sacred vocal music through the expansion of Islamic civilization. This study shows that there are various forms of vocal music (Lahn) which have been generated by Islamic culture relating to the teaching Quran. The important one is recital of Holy Quran as well as Azan (call to prayer). Furthermore, there are various kinds of Dhikrs (glory and praising God, performing vocally and rhythmically) that are originated of the Quran root, such as: Lailaha ellal-lah and some beautiful names of God. This article is also seeking to find out and introduce obvious examples of the links between Islamic culture and music. Moreover, some important evidences of the research will be evaluated based on main topic. The findings of the study indicate that, different types of sacred vocal music have been formed systematically and expanded as a unique genre under the influence of the holy Quran in Islamic world.

BIBLIOGRAPHY

Holy Qur'an

Abbas Ma,aref.(2005)Sharhe advar. first publish. Tehran. Soreh Mehr publisher,.

Abdolghadir Maraghi (1991), *Advar*, Correction by Taghi Binesh, Tehran, published by : Markaze Nashre Daneshgahi.

Al'Ghazali, Abu Hamid (n.d.) Vol 2 of Ihya''ulum Al'din. 4 vols.Damascus.

Ali ibn othman Hojviri, (1957).Kashf al-mahjob. edit by jhkofski. Tehran. Amir kabir publisher.

Anne K. Rasmussen,(2010) Women, the Recited Qur'an, and Islamic Music in Indonesia, Publisher; University of California Press.

- Dr. Abdullah yusof, is senior lecturer, Department of History & Civilization, Academy of Islamic studies, UM
- Farmer, H.G. (1942) (ed., transl.) Music: the priceless jewel (from the Kitab al-'iqd alfarid of Ibn Abd Rabbihi (d.940). Bearsden, Scotland: n.p.
- Ghulam Sarwar Yousof, (2004), Encyclopedia of Malaysia, Performing Art, Singapore, Archipelago Press.
- Hakemi, Ismael (1981), Sema dar Tasavvof, published by University of Tehran.
- Ibn Timiyyah, Taghi Al' Din Abo Al'Abbas Ahmad Ibn Abdu Al'halim, (1996) ,Kitab Al'Sama Va Al' raghs, Al' rasaelo al' kobra, Qahirah, published by Mohammad Ali Subih, second copi.
- J.Doring (1378), *Musique et Mystique*, Translate by Fazaeli, Anjoman Iran Shenasi Farance.
- Mehdi Barkeshli, (1976) Gamha va dastgah haye musighiye Iran, Tehran, first published by vezarate farhang va honar Iran.
- Mohammad Ali shokouhi, is PhD student, Department of History & Civilization, Academy of Islamic studies, UM
- R.A. Nicholson (1919), *Studies In Islamic Mysticism*, Cambridge, Chapter 1
- Schimmel,Annemarie (1975) Mystical dimensions of Islam .Chapel Hill: university of N. California press.
- Seyed Ziyoddin Sajjadi (2001), Mabanie Erfan Va Tasavvof, Tehran, publisher: Samt.
- Zeydan, Jorji, (1976) history of civilization, (Tarikh 'Tamaddon) Translate by Ali Javaher kalam, fifth print , Amir Kbir.