

Investigation on the Nature of Allurement in Recitation of Holy Quran and Vocal Music of Islam

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Abstract

*Ulm*as and religious authorities of Islam oppose to any musical expression and admit only the cantillation of the Holy Quran and the call for prayer (*adhan*) and religious vocal singing without aid of any musical instrument. Author has measured degree of rhythm which exists in *adhan* and recitations of Holy Quran, *qawwalis* and folkreligious music broadcast on different radio, TV channels of Pakistan and *jamia* mosques with the help of a modern instrument **metronome / tuner**. All the *adhans* broadcast from TV channels, the recitations and *qawwalis* were found in ‘perfect’ rhythm. Most of the scholars working on influence of recitation of verses of holy Quran on human nature are agreed that holy recitation is an effective stimulus eliciting relaxation and peace of mind. Contrarily the modern western music such as rock & pop music, is always in high pitch sound and it is usually above the ‘threshold limit’ (>90 dB) and creates ‘jarring’ effect on listeners and musicians.

Keywords: Recitation, rhythm, allurements, western music, ‘jarring’ effect

1. Introduction

The period of Islamic music begins with the advent of Islam in about 610 A.D. It emerged both from pre-Islamic Arabian music and from important contributions by Persians, Byzantines, Turks, Berbers and Moors. Islamic music is characterized by a highly subtle organization of melody and rhythm, in which is mostly vocal or vocal component predominates over the instrumental.

In the pre-Islamic period, in the markets of Arabs, particularly the fair at the western Arabian town of Ukaz, competitions of poetry and musical performances were held periodically, attracting the most distinguished poet-musicians. Their music, more sophisticated than that practiced in the nomadic encampments, was related to that of the *qayant* (“Singing girls”) who perform at court, in noble households, and in scattered taverns. Wealthy men used to acquire slave musicians, who were often liberated. They used to hold their contest and reward the talents.

Among eminent musicians of early Islamic period, the most famous musicians were ‘*Azza al-Mayla*, who excelled in *al-ghin*, *ar-raqiq* or ‘gentle song’. Her house was most brilliant literary salon of Madina and most of the famous musicians of the town came under her tutelage. Other famous musicians of that time were the female musician Jamila, the male musician Tuways, and SaibKhahir, the son of the Persian slave. Songs were generally accompanied by the lute (*ud*) frame (one sided drum), (*duff*) and the percussion stick (*qadib*). (New EncyBri., XXII, Ed., 15, p64)(Information by the courtesy of National Academy of Performing Arts, Karachi (NAPA).

In present time Islamic music existed in juxtaposition with Western music. For example, European composers and musicians were summoned to create military bands and conservations in Turkey (1826) and in Persia (1856), and Giuseppe Verdi’s opera Aida inaugurated the opera house in Cairo in 1871. Expanding contact with Western music caused certain alternations in traditional musical styles. There was a widespread musical renaissance, with Western influences, on oriental music.

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However, the music in Syria and Iraq, together with North Africa, Iranian, Turkish and Pakistani music, remained restricted to its own periphery and vocal music still predominates.

2. Attitude of Islam towards Music

The controversy of ideas on hearing music has emerged in three groups:

- i) *Ulmās* and religious authorities who oppose to any musical expression and admit only the cantillation of the Holy Quran and the call for prayer (*adhan*) and religious vocal singing without aid of any musical instrument [These are Imam Abu Hanifa (R.A.), Imam Malik (R.A.), Imam Humble (R.A.), Imam Shafi (R.A.), Allama Aloosi (R.A.), Allama Qadri (R.A.), Abdul Qadir Jilani (R.A.), Abdullah Ibn-e-Qaaim (R.A.), Ibn-e-Najam (R.A.), Muhammad Bin Hussain Al-Toori (R.A.), Allama Zain-un-Din (R.A.), Qazi Sana-Ullah Panipatvi (R.A.), Muhammad Qutbuddin Dehlvi (R.A.) Abdul Hai Lakhnavi (R.A.), Shah Rafiuddin (R.A.), Fatwa Alamgiri, Molana Mahmood-ul-Hassan (R.A.) Aalahazrat Imam Ahmed Raza Khan Fazilbrailwi (R.A.), Ashraf Ali Thanvi (R.A.), Rasheed Ahmed Gangohi (R.A.) Shabbir Usmani (R.A.) Mufti Shafi (R.A.), Ghulam Ullah (R.A.), Allama Abdul Majid Daryabadi (R.A.) and many other Islamic scholars].
- ii) Scholars and musicians favouring music believing there to be no musical difference between secular and religious music. (People generally related with this profession)
- iii) Important mystical fraternities, for whom music and dance brings nearer to nature and God. Even in this, except the vocal Sufi brotherhood Muslim religious music, all other music is generally condemned by the Muslim community.

Auditory and non auditory effects of high pitched music

It has been known since many years that high pitched voice and noise can suffer permanent hearing damages. However individual responses vary widely, but depend on several factors, including the duration of exposure, age, and contributory loss from other causes. Initial effects of loudness are 'threshold shift' that means that sufferer can only listen the voice of comparatively higher pitch.

Psychological reactions to sound vary also with intensity, regularity or intermittency and the state of health of an individual. Audible tones vary in frequency from about 16-1600 cycles/sec. with a critical frequency band of about 500-2000 cycles/sec. for basic communication. Continuous loud voice from a source creates psychiatric disorders and juvenile delinquencies in the children working at that place.

Aesthetic Pleasures of Recitations

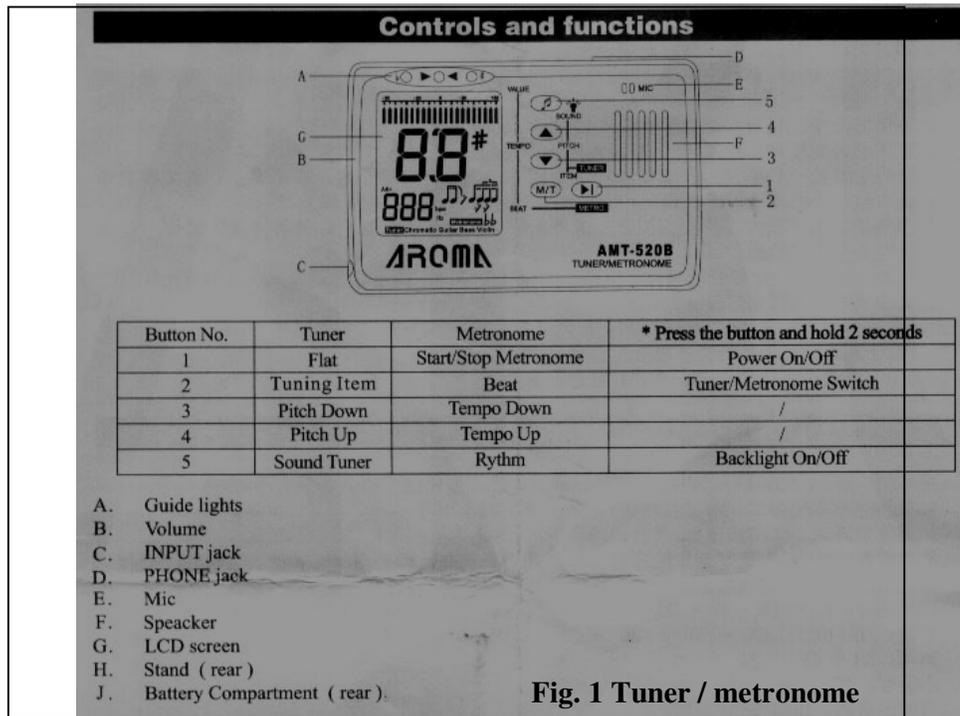
Some modern researches [14-17] have shown that holy Quran recitation sounds as a mystical music which affects mental and spiritual status. Holy recitations are composed of some waves with specific frequency and wavelength and these waves make some swinging strings that affect brain cells and bring back their balance and harmony. This balance and harmony of brain cells create not only the aesthetic pleasures which bring the cholesterol level down but also remarkable increase in protective ability against diseases; reduce anxiety, stress level and depression. Quran is panacea, Allah *ta'ala* says in Quran: "And we send down of the Quran that which is healing and mercy for the believers" [Al-Isra, 82]

The rock and pop music which are getting popular in the western society day by day, is always in high pitch sound and it is usually above the 'threshold limit' (>90 dB). The loudness of the music creates 'jarring' effect on listeners and musician contrarily 'perfect' rhythm exists in holy recitations, *qawwalis*, *naats*, and religious folk music which creates pleasant effect.

3. Materials and Methods

Author has performed a series of studies in which degree of rhythm which exists in *adhan* and recitations of Holy Quran, broadcast on different radio, TV channels of Pakistan and *jami* mosques,

qawwalis, folk vocal music was measured with the help of a modern instrument **metronome / tuner**. It is a cell phone sized equipment, on which the rhythm of chromatic sound (vocal sound of mixture of frequencies and waves) appears in the form of digits, C – C# - D – Eb – E – F – F# - G----. C – C# indicate ‘Complete’ or ‘perfect’ rhythm while D – E – F indicate the ‘Nearly perfect’ rhythm in sound (see fig. 1). This perceivable meter is also used for measuring rhythm of guitars, violins and other musical instruments.



Stimuli

Based on the history of Islamic culture, there are various forms of vocal music, which have been generated relating to the Quran. The important one is Quran recitation as well as *Adhan* (call to prayer) which is being performed several times each day in Muslim regions. Many types of melodic modes (*maqams*) have been taught for years to be applied for reciting the holy Quran and *Adhan*. Each of these melodic modes has a different name, such as *rast*, *Saba*, *bayat*, *Sigah*, *Kurdi*, and *Hicaz*. In the present research, the rhythm in *Adhan* and Quranic recitations from different radio, TV channels of Pakistan and *jamia* mosques were studied (in *rastmaqam* and *hicazmaqam*). The melodies of the recitation were randomly selected and the recorded by metronome/tuner.

4. *Adhan* (Azan) اذان

Holy Prophet (the last Messenger) (Peace Be Upon Him!) himself instituted in 622 or 623 A.D, the *adhan* (“Call for prayer”), chanted by the *mu’adhadhin* (*muezzin*). For this task he chose an Abyssinian Bilal (R.A.) who became the patron of the *mu’adhadhin* and their guilds throughout the Islamic world. Importance of *adhan* can be judged from the fact that when a child takes birth in a Muslim family, the *adhan* is sounded in his ears.

Al-Hajvery [6] has quoted *Hadith* of Holy Prophet (the last Messenger) (Peace Be Upon Him!) in this way: "O' Allah let us see things as they are and listening to music could alone accomplish that, since right audition consists of hearing everything as it is in quality and predicaments"

In a chapter: “The Music of Islam” of book “Ancient and Oriental Music” [6], published by Oxford University Press, H.G. Farmer writes that all the eminent Muslim and non-Muslim musicians have appreciated the high class rhythm and allurements which exist in the voice of *adhan*. The sound of *adhan* is pious, ingenuous, melodious and highly effective and leaves a very pleasant effect on ears. The *muezzins* when recite it in a festooned way it becomes highly attractive. According to *Ibn Zaila* (d. 1048), *Al-Hajvery*, (11th century), *Al-Ghazali* (d. 1111) the sound of *adhan* affects in two ways: Firstly, the holy words enlighten the soul and secondly, its musical structure which is highly exhilarating, and attracts all & sundry.

5. Recitation (*tajweed*) from Holy Quran

5.1 Al-Fatiha



Classification	Other names	No. of verses	No. of words	No. of letters
Meccan	The Key, The Opener	7	27	113

According to *Abdullah Ibn Abbas* (R.A.) and others, *Al-Fatiha* is a *Meccansura*; while according to others it is a *Medinansura*. It is often believed to be a synthesis of the Quran. It is also called *Umm Al-Kitab* (“The Mother of the Book”) and *Umm Al-Quran* (“The Mother of the Quran”) and the Opener of Quran. *Hadith* of Holy Prophet (the Last Prophet) (Peace Be Upon Him!) is that “the opening of the book is cure for every poison”, *Al-Ruqyah* (“remedy or spiritual cure”). According to *Encyclopedia Britannica* ‘among all the religions, it is the best prayer to God’. It is preface of Quran and implies that the holy book is for a person who is a seeker of truth – a reader who is asking a deity who is the only one worthy of all praise [1].

Ambari in his ‘*Kitaabur-Rad*’ through his own chain of narrators has mentioned from *Mujahid ibn Jabr* (R.A.) that *Iblees*, the accursed of Allah *Ta’ala*, lamented on four occasions: first when he was cursed; secondly when he was cast out of Heaven to the Earth; thirdly when Muhammad (Peace be Upon Him!) was given the Prophet hood; fourthly when *Surah Fatiah* was revealed [1].

Table-1 Study on rhythm in some Islamic recitations, recited in Arabic (Chromatic)

(1) (Azan, Adhan **اذان**)

Words of Recitation			Note (<i>Perfect or Imperfect</i>)			
Arabic version	Urdu version*	English version	Jamia Mosque**	Community Mosque ¹	Islamic TV channel ²	Private ARY channel ³
الله اكبر	اللہ بڑا ہے	God is great	Perfect	Perfect	Perfect	Perfect
الله اكبر	اللہ بڑا ہے	God is great	Perfect	Perfect	Perfect	Perfect
الله اكبر	اللہ بڑا ہے	God is great	Perfect	Perfect	Perfect	Perfect
الله اكبر	اللہ بڑا ہے	God is great	Perfect	Perfect	Perfect	Perfect
اشهد ان لا اله الا الله	میں کوئی دینا نہیں اللہ ایک ہے	I witness Allah is one	Nearly perfect ⁴ , perfect, perfect	Nearly perfect ⁴ , perfect, perfect	Nearly perfect ⁴ , perfect, perfect	Perfect, perfect, perfect
اشهد ان لا اله الا الله	میں کوئی دینا نہیں اللہ ایک ہے	I witness Allah is one	Nearly perfect ⁴ , perfect, perfect	Nearly perfect ⁴ , perfect, perfect	Nearly perfect ⁴ , perfect, perfect	Perfect, perfect, perfect
اشهد ان محمد الرسول الله	میں کوئی دینا نہیں محمد اللہ کے رسول ہیں	I witness Muhammad is Messenger of Allah	Nearly perfect ⁴ , perfect, perfect	Nearly perfect ⁴ , perfect, perfect	Nearly perfect ⁴ , perfect, perfect	Perfect, perfect, perfect
اشهد ان محمد الرسول الله	میں کوئی دینا نہیں محمد اللہ کے رسول ہیں	I witness Muhammad is Messenger of Allah	Nearly perfect ⁴ , perfect, perfect	Nearly perfect ⁴ , perfect, perfect	Nearly perfect ⁴ , perfect, perfect	Perfect, perfect, perfect
حي على الصلوة	آؤ نماز کی طرف	Come towards prayer	Nearly perfect ⁴ , perfect	Perfect, perfect	Nearly perfect ⁴ , perfect	Perfect, perfect
حي على الصلوة	آؤ نماز کی طرف	Come towards prayer	Nearly perfect ⁴ , perfect	Perfect, perfect	Nearly perfect ⁴ , perfect	Perfect, perfect
حي على الفلاح	آؤ بہتری کی طرف	Come towards betterment	Nearly perfect ⁴ , perfect	Perfect, perfect	Nearly perfect ⁴ , perfect	Perfect, perfect
حي على الفلاح	آؤ بہتری کی طرف	Come towards betterment	Nearly perfect ⁴ , perfect	Perfect, perfect	Nearly perfect ⁴ , perfect	Perfect, perfect
الله اكبر	اللہ بڑا ہے	God is great	Nearly perfect ⁴	Perfect	Perfect	Perfect, perfect
الله اكبر	اللہ بڑا ہے	God is great	Nearly perfect ⁴ ,	Perfect	Perfect	Perfect, perfect

لا اله الا الله	الله ايك ہے	Allah is one	Nearly perfect ⁴ , perfect	Perfect, perfect	Nearly perfect ⁴ , perfect	Perfect
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* Translation *Kinz-ul-Eman****Badshahi* Mosque, Lahore, Pakistan (1) Recorded from a community mosque at 500m (2,3)Recorded in TV lounge at 1m (4) It was in the beginning of recitation. **Overall Result: All the recitations are in perfect rhythm**

5.2 Al-Ikhlās سورة اِخْلَاص

Classification	Other names	No. of verses	No. of words	No. of letters
Meccan	<i>Surat Al-Tawhid</i> , Absoluteness, The Unity	4	15	47

Surah Ikhlas is equal to a third part of whole Quran in value. It is said to have been revealed during the *Quraysh* Conflict with Muhammad (the last Messenger) (Peace Be Upon Him!) in answer a challenge over the distinguishing attributes of the God Muhammad (the last Messenger) (Peace Be Upon Him!) invited them to worship.

About this, *Tafsir Ibn Kathir* says:

“When the Jews said, ‘We worship *Uzayr*, the son of Allah,’ and the Christians said, ‘We worship the Messiah (Isa), the son of Allah,’ and the Zoroastrians said, ‘We worship the sun and the moon,’ and the idolators said, ‘We worship idols,’ Allah revealed to His Messenger, Say: “He is Allah, One. He is the One, the Singular, Who has no peer, no assistant, no rival, no equal and none comparable to Him [2].

5.3 Al-Kauser سورة الكوثر

Classification	Other names	No. of verses	No. of words	No. of letters
Meccan	Bounty, Plenty, Good in Abundance	3	10	41

There are several different opinions as the timing and contextual background of *Al-Kauser* supposed revelation. According to *Ibn Ishaq*, it is an earlier “Meccan surah”, which is believed to have been revealed in Mecca, sometime before the *Isra* and *Mi'raj*. [3]

Narrated *Anas bin Malik* (R.A): One day the Messenger of Allah (the last Messenger) (Peace Be Upon Him!) was sitting amongst us he dozed off. He then raised his head smilingly. We said: What makes you smile. Messenger of Allah? He said: A Sura has just been revealed to me, and then recited: In the name of Allah, the Compassionate, the Merciful. Verily we have given three *Kauser* (fount of abundance). Therefore, turn to thy Lord for prayer and offer sacrifice, and surely the enemy is cut off (from the good). Then he (the Holy Prophet) (the last Messenger) (Peace Be Upon Him!) said: Do you know what *Kauser* is? We said: Allah and His Messenger (the last Messenger) (Peace Be Upon Him!) know best. The Holy Prophet (the last Messenger) (Peace Be Upon Him!) said: It (*Kauser*) is a canal which my Lord, the Exalted and Glorious has promised me, and there is an abundance of good in it [3].

5.4 Al-Nas سورة الناس

Classification	Other names	No. of verses	No. of words	No. of letters
Meccan	The Men, People	6	20	80

Mankind (romanized: *al-nas*) is the 114th and last chapter (*surah*) of the Quran. It is a short six-verse invocation.

Available at
www.ijsred.com

Muhammad *ali as-Sabuni* characterizes this *surah* as one of seeking protection and shelter in the Lord from *Iblis* and his helpers among both *jinn* and humans who lead people astray through whispering or insinuation (*waswasah*) and temptation [4].

Table-2 Study on rhythm in some Islamic recitations, recited in Arabic (Chromatic)

(a) Sura Fatiha سورة الفاتحة

Words of Recitation			Note (Perfect or Imperfect)			
Arabic version	Urdu version*	English version	a	b	c	d
بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ	اللہ کے نام سے شروع کرتے ہیں یاں رحمت والا	In the name of Allah, the Most Gracious, the Most Merciful	Perfect	Nearly perfect	Perfect	Nearly perfect
الْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِیْنَ	سب تعزیاں اللہ کو جو مالک جہان والوں کا	All praise is for Allah, Lord of the Worlds	Nearly perfect	Nearly perfect	Perfect	Nearly perfect
الرَّحْمٰنِ الرَّحِیْمِ	بہت مہربان رحمت والا	The Most Gracious, the Most Merciful	Perfect	Nearly perfect	Perfect	Nearly perfect
مٰلِكِ یَوْمِ الدِّیْنِ	روز جزا کا مالک	The Master of the doomsday	Nearly perfect	Nearly perfect	Perfect	Nearly perfect
اِیَّاكَ نَعْبُدُ وَاِیَّاكَ نَسْتَعِیْنُ	ہم تجھی کو پوجتے ہیں اور تجھی سے مدد چاہتے ہیں	You alone we worship, and You alone we ask for help	Perfect	Perfect	Nearly perfect	Nearly perfect
اِهْدِنَا الصِّرَاطَ الْمُسْتَقِیْمَ	ہم کو سیدھا راستہ چلا	Guide us to the straight path	Nearly perfect	Nearly perfect	Perfect	Nearly perfect
صِرَاطَ الَّذِیْنَ اَنْعَمْتَ عَلَیْهِمْ	راستہ ان کا جن پر تو نے احسان کیا	The path of those upon whom You have bestowed favor,	Nearly perfect	Nearly perfect	Perfect	Nearly perfect
غَیْرِ الْمَغْضُوْبِ عَلَیْهِمْ وَلَا الضَّالِّیْنَ	ندان کا جن پر غضب ہوا اور نہ بھٹکے ہوؤں کا	Not of those who incurred Your anger, nor of those who are astray	Nearly perfect	Near perfect	Perfect	Perfect

(b) Surah Ikhlas سورة الاخلاص

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ	اللہ کے نام سے شروع کرتے ہیں یاں رحمت والا	In the name of Allah, the Most Gracious, the Most Merciful	Perfect	Nearly perfect	Perfect	Nearly perfect
قُلْ هُوَ اللّٰهُ اَحَدٌ	تم فرماؤ اللہ ہے وہ ایک ہے	Say "He is Allah, the One"	Nearly perfect	Nearly perfect	Perfect	Perfect
اللّٰهُ الصَّمَدُ	اللہ بے نیاز ہے	"Allah, the Self Sufficient"	Nearly perfect	Perfect	Nearly perfect	Perfect
لَمْ يَلِدْ، و لَمْ يُولَدْ	نہ اس کی کوئی اولاد اور نہ وہ کسی سے پیدا ہوا	"He begets not, nor was He begotten"	Nearly perfect	Perfect	Nearly perfect	Perfect

و لم يكن الله كفوا احد	اور نہ اس کے جوڑ کا کوئی	“And no one is equivalent with Him”	Nearly perfect	Perfect	Nearly perfect	Perfect
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* Translation *Kinz-ul-Eman* (a,b,c,d) recitations of 4 reciters (*Quraa*) from Saudia, Egypt and Pakistanin modes, *maqam*, *rast* and *hiczaz*.

(c) Surah Al Kauser سورة الكوثر

(cont'd....)

بسم الله الرحمن الرحيم	اللہ کے نام سے شروع جو بہت مہربان رحمت والا	In the name of Allah, the Most Gracious, the Most Merciful	Perfect	Nearly perfect	Perfect	Nearly perfect
انا اعطيتك الكوثر	اے نبی! بیشک ہم نے تمہیں بہت سے خیریاں عطا فرمائیں	Indeed, We have granted you (O Muhammad) Al-Kausar	Perfect	Perfect	Nearly perfect	Perfect
فصل لربك وانحر	تو تم اپنے رب کے لیے نماز پڑھو اور قربانی کرو	So pray to your Lord and sacrifice	Nearly perfect	Nearly perfect	Nearly perfect	Nearly perfect
ان شاتك هو الابر	بیشک جو تمہارا دشمن ہے وہی ہرگز سے محروم ہے	Indeed, your enemy is the one cut off (from the root)	Nearly perfect	Nearly perfect	Nearly perfect	Perfect

(d) Surah Al Nas سورة الناس

بسم الله الرحمن الرحيم	اللہ کے نام سے شروع جو بہت مہربان رحمت والا	In the name of Allah, the Most Gracious, the Most Merciful	Perfect	Nearly perfect	Perfect	Nearly perfect
قل اعوذ برب الناس	تم کہو میں اس کی پناہ میں آیا جو سب لوگوں کا رب	Say: “I seek refuge with the Lord of mankind”	Nearly perfect	Nearly perfect	Perfect	Nearly perfect
مالك الناس	سب لوگوں کا بادشاہ	“The King of mankind”	Nearly perfect	Nearly perfect	Nearly perfect	Nearly perfect
الله الناس	سب لوگوں کا خدا	“The God of mankind”	Perfect	Nearly perfect	Nearly perfect	Nearly perfect
من شر الوسواس الخناس	اس کے شر سے جو دل میں رہنے والے اور دیکھ رہے ہیں	“From the evil of the whisperer who withdraws”	Nearly perfect	Perfect	Nearly perfect	Nearly perfect
اللى يوسوس فى صدور الناس	وہ جو لوگوں کے دلوں میں دوسو سے ڈالتے ہیں	“Who whispers into the hearts of mankind”	Perfect	Perfect	Nearly perfect	Nearly perfect
من الجنة والناس	جن اور آدمی	“From among the jinn and mankind”	Perfect	Perfect	Nearly perfect	Nearly perfect

* Translation *Kinz-ul-Eman* (a,b,c,d) recitations of 4 reciters (*Quraa*) from Saudia, Egypt and Pakistan

Implication: According to 14th C exegesis of *IbnKathir (tafsir)*, it has been reported from *AbuSa'id* that "Prophet Muhammad (the last Messenger) (Peace Be Upon Him!) used to seek protection from the evil eyes of the *jinn* and mankind. But when the *Muawwidhatayn* were revealed, he used them (for protection) and abandoned all else besides them. (*Al-Tirmidhi, An-Nisai* and *IbnMajah*) recorded this [4].

5.5 AayatulKursi آية الكرسي

AayatulKurshi, the greatest *ayath* of the Quran, is the 255th *ayath* of *Surah al-Baqarah*. It has great blessings when recited. The Prophet (the last Messenger) (Peace Be Upon Him!) has instructed us to recite it after every obligatory *salah* and before sleep. *AayatulKursi* is the most powerful protection against the devil [5].

This is the greatest *ayath* in the Book of Allah, the Mighty and Majestic. It contains three categories of *tawheed* – *ruboobiyyah, ullohiyyah, and asmaa'was-sifaat*. Allah gathered them all in this verse, using negation and affirmation, where He negates shortcomings and deficiencies for Himself, and affirms completeness for Himself, Most Glorified and Exalted. In the first part of the *ayathTawheed al-Ulohiyyah* is mentioned: "Allah, there is none deserving worship other than Him" Then Allah mentions *Tawheed al-asmaa'was-sifaat*: The Ever-Living, the Sustainer of everything" This affirms for Allah the attributes of life and that He sustains others. Then Allah says: "Neither slumber nor sleep overtake Him" This is a negation. Allah negates that these deficiencies, slumber and sleep, could be attributed to Him. Then Allah says: "To Him belongs all that is in the heavens and all that is on earth". This is an affirmation of His *Rubbobiyyah*, He owns the heavens and the earth and all that is in them.

Then He, Mighty and Majestic, says: "They will never comprehend anything from His Knowledge except what He allows them to" This is a negation. Allah nullifies the idea that His Creation could gain some of His Knowledge without Him giving them access to it. So if He does not allow them to have knowledge of something, then it is considered *ghayb* (unseen), and no one knows the *ghayb* except Allah.

Allah then says: "And He does not grow tired of protecting them both (the heavens and the earth)" This is a negation, meaning that nothing is difficult or burdensome on Him, Most Glorified. Protecting and preserving the heavens and the earth from corruption and distortion does not tire Him, nor does His holding them in place cause Him any fatigue: "And He holds up the sky so that it does not fall upon the earth, except with His permission" *Surah al-Hajj* (22): 65.

As for the last part of *Ayatul-Kursi*: "And He is the Highest and the Greatest"

6. Qawwali

Qawwali is a form of *sufi* Islamic devotional singing, which originated from the Indian subcontinent. It is originally performed at *sufi* shrine *ordargahs* throughout South Asia and has gained great popularity in late 20th century. *Mefal-e-sama*, in which *qawwali* has the main role, is considered by *sufis* as an act of 'purification' of soul. It was first introduced by *Amir Khusrow*(1253-1325) a Delhi *sufi* who introduced certain traditions in art of *qawwali*, which is now in the present form. Musical instruments are prohibited in *qawwali*, the singer must be adult. Listener should listen *qawwali* for remembrance of Allah. Words of *qawwali* must be free from obscenity and indecency. Some saints do not stop *qawwals* (performers of

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qawwali) from using musical instruments such as *harmonium*, *tabla* and *dholik* but their use must be justified.

(e) Aayat-ul-Kursi آیت الکرسی

(cont'd....)

بسم الله الرحمن الرحيم	اللہ کے نام سے شروع جو بہت مہربان رحمت والا	In the name of Allah, the Most Gracious, the Most Merciful	Perfect	Nearly perfect	Perfect	Nearly perfect
الله لا اله الا هو الحي القيوم	اللہ ہے جس کے سوال کوئی معبود نہیں، وہ آپ زندہ اور اوروں کا قائم رکھنے والا	Allah! there is none worthy of worship but He, the Ever-Living and the Sustainer by Whom all subsist.	Nearly perfect	Nearly perfect	Perfect	Perfect
لا تأخذه سنة ولا نوم	اسے نہ اڈکھائے نہ نیند،	No slumber can seize Him nor sleep.	Nearly perfect	Nearly perfect	Perfect	Nearly perfect
له ما في السموات وما في الارض	اسی کا ہے جو کچھ آسمانوں میں ہے اور جو کچھ زمین میں،	To Him alone belongs whatsoever is in the heavens and whatsoever is in the earth.	Nearly perfect	Nearly perfect	Perfect	Perfect
من ذا الذي يشفع عنده الا باذنه	وہ کون ہے جو اس کے یہاں سفارش کرے جاس کے حکم کے،	Who is there that can intercede with Him except by His leave?	Nearly perfect	Nearly perfect	Perfect	Perfect
يعلم ما بين ايديهم و ما خلفهم	جانتا ہے جو کچھ ان کے آگے ہے اور جو کچھ ان کے پیچھے	He knows all that was before them, and all that shall be after them,	Nearly perfect	Nearly perfect	Perfect	Perfect
ولا يحيطون بشئ من علمه الا بما شاء	اور وہ نہیں پاتے اس کے علم میں سے مگر جتنا وہ چاہے	and they can grasp nothing of His Knowledge except that which He may will.	Nearly perfect	Nearly perfect	Perfect	Perfect
وسع كوسيه السموات والارض	اس کی کرسی میں سمائے ہوئے ہیں آسمان اور زمین	His Throne (i.e. Knowledge and Power) encompasses the heavens and the earth,	Nearly perfect	Nearly perfect	Perfect	Perfect
ولا يؤده حفظهما و هو العلي العظيم	اور اسے بھاری نہیں ان کی نگہبانی، اور وہی ہے بلند، بڑائی والا	and the preservation of them both (the earth and heavens) does not weary Him, and He alone is the Most High, the Supreme.	Nearly perfect	Nearly perfect	Perfect	Perfect

* Translation *Kinz-ul-Eman* (a,b,c,d) recitations of 4 reciters (*Quraa*) from Saudia, Egypt and Pakistan

Qawwali contents generally consist of *hamd*, *na'at*, *manqabat*, *marsiya*, *kafi* and *ghazal*. Performers (*humnawa*, chorus, repertoire) of *qawwali* sit cross legged, on the ground in two rows, playing their harmonium and expressing stanzas of *qawwali* and creating rhythm in verses by syncopations and expressing them repeatedly & forcefully at high pitch and clapping hands. These catchy repetitive time cycles create spiritual atmosphere and can have a hypnotic effect on performers and audiences alike. There are many fantastic *qawwali* albums available. However we have selected *mustt – mustt* (Nusrat F.A.K.), Sabri brothers (*qawwali* masterworks), Aziz Mian, Habib Painter for our testing.

7. Observations and Results

The degree of rhythm which exists in chromatic voice of *adhans*, recitation of above mentioned *surah* of holy Quran, broadcast from different radio, TV channels of Pakistan and *jamia* mosques was measured with the help of a modern instrument **metronome / tuner** and results are tabulated in table-1 & 2 (a-e). *Adhan* broadcast from different TV channels of Pakistan and *talawa* of verses of Quran by different *qurras* and *qawwalis* were found in 'perfect' rhythm.

8. Conclusion

a) Summing up the discussion, it can be concluded that controversy of ideas on hearing music, three main groups emerged:

- i) According to *Ulmas* and religious authorities (including all four Schools of Thought and some other eminent Islamic scholars) any expression by musical instrument is *haram*. Only the cantillation of the Holy Quran and the call for prayer (*adhan*) and religious vocal singing without aid of any musical instrument (such as stringed, wind blowing instruments, trumpet, clapper and bells) are allowed in *shreea*. Only one sided drum (frame) can be used at *nikkah*, *walima*, *eidan* and for welcome of some eminent personalities. The frame should not be decorated and it should be used only by the lasses.
- ii) Scholars and musicians favouring music believing there is no musical difference between secular and religious music. (People generally related with this profession)
- iii) Important mystical fraternities, for whom music and dance brings nearer to nature and God. Even in this, except the vocal Sufi brotherhood Muslim religious music, all other music is generally condemned by the Muslim community.

b) The results of the degree of rhythm which exists in chromatic voice of *adhans*, recitation of some of the *surah* of holy Quran, broadcast from different radio, TV channels of Pakistan and *jamia* mosques and *qawwalis*, measured show that these are in 'perfect' rhythm.

Adhan and recitation of holy Quran influence the soul in two ways:

- i) Firstly, its pious, ingenuous words which leave pleasant effect directly on soul,
- ii) Secondly, the reciter recites the verses in melodious way which leaves pleasant effect on the listener.

c) Each different melody of Quran recitation can evoke a distinctive emotional response:

- i) The melodious voice of recitations brings about psychological changes in human body like variations in the heart rate (ECG/HRV), skin conductance (GSR), breathing rate (BR), blood volume pulse (BVP), brain waves (EEG) temperature and muscle tension.
- ii) Quran recitation with mode *Rastmaqam* can significantly affect the skin conductance and brings about spiritual and physical relaxation, therefore it can be considered to be applied as 'Quranic recitation therapy' for assuaging frustration, stress relieving & alleviation [15-17]

d) Modern music such as rock music and other high pitched music can create permanent hearing damage. It has long lasting auditory and non auditory effects. Instrument music is, therefore, strictly prohibited in Islam. Contrarily pleasant rhythm exists in harmonious recitation of Quran which is highly impressive.

9. Outlook

Author's findings open up great opportunity of further research. The maximum degree of rhythm may be estimated in different modes of recitation of most of the *surah* of Quran and accordingly those may be applied as therapy for psycho physiological disorders. It will largely help to

create positive, constructive and creative thinking among the *Muslameen*. In this respect valuable research given in the works [Ref. 14-17] may be consulted.

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