



THE QUR'ĀNIC MELODIC MODES, THE DIFFERENCES BETWEEN THEM, AND THE FAMOUS RECITERS WHO APPLIED THEM

<https://doi.org/10.57033/mijournals-2026-4-0335>

Muhammadloiq AMINOV

*International Islamic Academy of Uzbekistan,
Tashkent, Uzbekistan*

Received: 10-05-2026

Accepted: 28-05-2026

Published: 09-06-2026



Copyright: © 2026 by the authors.
Submitted for open access publication
under the terms and conditions of the
Creative Commons Attribution
(CC BY) license
(<http://creativecommons.org/licenses/by/4.0/>)

Abstract. *The article sets out the place and the significance of the science of the melodic modes (maqāmāt) in the recitation of the Noble Qur'ān. It defines the principal terms of the discipline – maqām, lahn, nushūz, qarār, jawāb, jawāb al-jawāb and mu'arrif – and establishes that the study of intonation and of the readings necessarily precedes the study of the modes. The seven modes employed in Qur'ānic recitation – ṣabā, nahāwand, 'ajam, bayāt, sīkā, ḥijāz and rāst – are described one by one, together with the sentiments each expresses, the categories of verses suited to it, and the modes with which it is most readily joined. The four methods of recitation (tartīl, ḥadr, tadrīr and taḥqīq) and the four styles of melodious recitation (muwassa'a, tarkīziyya, mutanawwi'a and tarkībiyya) are likewise set out. The second part of the article is devoted to the biographies and the recitational methods of five celebrated Egyptian reciters – Muṣṭafā Ismā'īl, Maḥmūd Khalīl al-Ḥuṣārī, Muḥammad Ṣiddīq al-Minshāwī, Maḥmūd 'Alī al-Bannā and 'Abd al-Bāsiṭ Muḥammad 'Abd al-Ṣamad – since the science of the modes is mastered principally by observation and practical application.*

Keywords: *science of the melodic modes, Qur'ānic recitation, intonation, ṣabā, nahāwand, 'ajam, bayāt, sīkā, ḥijāz, rāst, imitation, famous reciters.*

INTRODUCTION

Before entering upon the science of the modes it is fitting to recall the following words of Sayyid Muḥammad Riḍā Muḥammadī: «If you have not soundly mastered the rulings of intonation, the points of articulation of the letters and sound Arabic recitation, do not spend your time upon the study of the science of the modes. Study rather those sciences that take precedence in recitation. Among these, form in yourself the rulings of intonation and the correct pronunciation of the letters and the words, and

only afterwards set about the study of this science» (Bashshār ‘Awwād Ma‘rūf, 2001:8; Muḥammadī, 2008:4). Accordingly the study of the science of intonation always takes precedence over the study of the science of the modes. Moreover, it is important that the student who sets about mastering this science should first of all know the character of his own voice, since the voices of men are various and differ one from another (Muḥammadī, 2008:7).

The aim of the present article is to set out the terminology of the science of the modes, to describe each of the seven modes used in Qur’ānic recitation together with the sentiments it conveys and the verses to which it is suited, and to examine the recitational methods of the famous reciters who applied these modes.

MAIN PART

In mastering the science of the modes it is important to know the terms employed within it. One of these is *maqām*, which in the lexicon signifies «position» and «place» (An-Naim, 2003:695); its plural comes in the form *maqāmāt*. The word *maqāmāt* is used in prose and in verse as well, as in «*Maqāmāt al-Ḥarīrī*» and «*Maqāmāt al-Hamadānī*». The word *maqām* was first employed by Quṭb al-Dīn b. Mas‘ūd al-Shīrāzī in his book «*Durrat al-tāj li-ghurra al-dībāj*» (Ibn Manẓūr, 1988:IV/84). In the terminology of the science of the modes, by *maqām* is understood a system of sound that is ordered upon a particular standard and that expresses a definite melody; by way of example, the crowing of the cock expresses the *ṣabā* mode and the roaring of the lion the *rāst* mode (‘Alī ‘Abd Allāh, 2012:4).

Another important concept, which must be rightly understood and guarded against, is *laḥn*. It is applied to a melody within a definite system, and its plural is *alḥān* or *luḥūn*. In the terminology of the science of intonation *laḥn* expresses an error, while in recitation it signifies reading with melody (Labīb al-Sa‘īd, 1970:36). The next of the terms is *nushūz*, which is a disordered passing from one mode to another through inability to control the rein of the voice; in this case the melody is spoiled and the pleasure of the hearer is dispelled. *Qarār* is the smallness of the degree of vibration of the melody of the voice, that is to say the rendering of the voice in a low register; reciters ordinarily recite in the *qarār* at the beginning of a recitation. The stage following the *qarār* is the *jawāb*, in which the number of vibrations in the melody of the voice increases; the *jawāb* lies in

a higher register than the qarār, and the melody at the stage of the jawāb signifies that the event, the narrative or the subject is not complete but has a continuation (Najaf, 2009:3; Labīb al-Saʿīd, 1970:36). The highest stage of the mode is the jawāb al-jawāb, which lies in a register higher still than the jawāb (ʿAlī ʿAbd Allāh, 2012:6). The muʿarrif, for its part, is the initial melody of each mode, which prepares the ground for us to recite perfectly in a given mode, and by means of which the recitation of the mode in its three stages is begun (Najaf, 2009:3).

The modes employed in the recitation of the Noble Qurʾān are seven in number, namely: the ṣabā mode, the nahāwand mode, the ʿajam mode, the bayāt mode, the sīkā mode, the ḥijāz mode and the rāst mode. In order to keep these modes easily in memory it is sufficient to memorize the Arabic phrase ṣanaʿa bi-ṣaḥar, each letter of which denotes the initial letter of one of the above modes (Sherzaad, n.d.). Each of these modes is a distinct melody differing from the others, and the distinguishing and the mastering of these melodies is accomplished by hearing them often and retaining them in the mind. In order to master this science soundly it is necessary to listen to the lessons of teachers who are specialists in it, to hear again and again the noble verses recited in the various modes, and to imitate them. In the matter of imitation the student first comes to know the register of his own voice, and then chooses for imitation one of the famous reciters whose voice is near to his own.

Indeed the place of imitation in mastering the science of the modes is beyond comparison, for the recitation of the Noble Qurʾān has reached us from the Prophet onwards by the way of imitation. Imitation gradually prepares the ground for the student to discover his own method in recitation. In the process of imitation the student studies in due order the recitation of the reciter he is imitating in the various modes: first a particular mode is soundly learned, and then, in order, the study of the next mode is begun. In this connection the famous Egyptian reciter Shaykh Maḥmūd ʿAlī al-Bannā says: «The reciter must first of all memorize the Noble Qurʾān soundly and be skilled in reading it in accordance with intonation. Together with this he must possess a trained voice. Then he is required to acquire the faculty of imitation. Let him imitate to such a degree that one who hears his recitation feels himself to be listening to the reciter he is imitating, and that that reciter takes form before his eyes. After this he forms his own personal method and voice, so that one who hears him can say at once: ‘This is such and such a reciter.’ I do not approve of going on imitating all one’s life; every reciter must possess a method and a recitation of his own» (Quran.uz, n.d.a).

Once the student has mastered the recitation of the reciter he is imitating in all the modes, it is in accordance with the purpose that he should pass to mastering the recitational method of other reciters as well; for by mastering the methods of recitation of many reciters he succeeds in discovering his own method. This may be observed in the lives of the famous reciters also. Shaykh Maḥmūd ‘Alī al-Bannā says: «In 1945 I set out for Cairo. My aim was to come still closer to the famous and venerable reciters and to profit from them. I used to record upon tape those recitations of theirs that pleased me and that filled me with wonder. Then, going home, I would listen to the tape again and again and strive to recite the verses I had heard just as those reciters had recited them» (Quran.uz, n.d.a).

It must be emphasized that the student’s having distinguished the melodies and committed them to memory does not mean that he can freely employ these melodies in the recitation of the Qur’ān; rather, in order to be able to apply in recitation the melody of a mode he has memorized, he must be able to establish that melody in his vocal cords and must practise continuously. Moreover, the melody of each mode expresses a sentiment and a spiritual state of its own. For this reason, in the course of applying them in the recitation of the Qur’ān, he should give attention to the meaning of the verses and should choose the melody of the mode that embraces the sentiment corresponding to that meaning. It is therefore not fitting to apply the melody of any mode one pleases in the recitation of any verse whatever; otherwise a disproportion arises between the sentiment produced by the content of the verse and the sentiment latent in the melody.

In order to guard against such a condition, the reciter must know the meaning of the verses he is reading and must at the same time be aware of the content of the sentiment that each mode expresses. By way of example, verses that give tidings of Paradise and its favours and of good to the believers awaken in a person such feelings as joy and hope, and it is therefore most apt to recite such verses in the nahāwand mode, which embraces precisely such feelings; it is not recommended to recite verses of such content in modes such as the ṣabā or the ḥijāz, since both of these modes embody such sentiments as torment, severity and sorrow, and verses expressing that content are recited in such modes. The world-famous reciters known to us, such as Muṣṭafā Ismā‘īl, ‘Abd al-Bāsiṭ Muḥammad ‘Abd al-Ṣamad and Muḥammad Ṣiddīq al-Minshāwī, likewise observed this standard, and the study and practical application of their methods of recitation of itself requires the study of the science of the modes.

The first of the modes is the ṣabā mode, which embraces within itself such sentiments as torment, grief, pain and sorrow (Najaf, 2009:8). For this reason verses expressing the meanings of fear, torment and sorrow are read in this mode: verses expressing regret and remorse in the hereafter; verses indicating fear and threat; verses of sorrowful and grievous content; verses concerning the states of the Resurrection and the raising of the dead; and verses indicating such painful states as the threat of punishment to the unbelievers and the states of punishment in Hell. Recitation in this melody stirs in the hearer such feelings as fear of God Most High and remorse for the sins he has committed. The above effects of this mode appear still more vividly in the higher register of the voice, that is at the stage of the jawāb al-jawāb. This mode is readily joined with the ‘ajam mode, and it is joined easily with the other modes as well.

The second of the modes is the nahāwand mode, which is ascribed to the city of Nahāwand in Iran, because this mode became more widespread there than in other lands (Muḥammadī, 2008:12). The nahāwand mode embodies such meanings as gladness, joy and compassion, and verses indicating such meanings are recited in it: verses concerning Paradise and its favours; verses that relate the states of the foremost and of the companions of the right hand; verses that give glad tidings to the believers; verses pertaining to the rulings of the revealed law; and verses concerning good character. The nahāwand mode is ordinarily recited before the ṣabā, ‘ajam, rāst and bayāt modes, and it is likewise possible to recite in the nahāwand after them; the nahāwand is joined particularly firmly with the ḥijāz mode. The melody of the nahāwand mode must hold a mean between sorrow and gladness, that is to say it must be moderate, and excess in giving form to such feelings as joy and gladness in the melody of this mode is not fitting, since the melody most suited to the recitation of the Qur’ān is the plaintive melody (‘Alī ‘Abd Allāh, 2012:22). An example of this is the famous recitation of Shaykh Muṣṭafā Ismā‘īl, who recited verse 252 of the chapter of the Cow in the nahāwand mode; and another famous Egyptian reciter, Shaḥḥāt Muḥammad Anwar, recited verse 54 of the chapter of the Table in this same mode with great skill.

The third of the modes is the ‘ajam mode, which consists of melodies embracing within themselves such qualities as power, majesty and awe. In this respect the verses that gather within themselves the names and attributes of God Most High are read in this mode. If this mode is recited after the ṣabā and the rāst modes, the connection between the melodies is easily effected. It is in accordance with the purpose that verses

indicating power and majesty should be read in the ‘ajam mode rather than in the others. Shaykh ‘Abd al-Bāsiṭ Muḥammad ‘Abd al-Ṣamad, for example, read the chapter of the Enfolding in this mode, and Shaykh Shaḥḥāt Muḥammad Anwar recited verse 4 of the chapter of the Night Journey in this mode.

The fourth of the modes is the bayāt mode. The bayāt mode is widespread in Iraq and that land is famous for this very melody, since this melody developed among a tribe of that place called the Bayātī; the people of this tribe exist to this day and take pride in the ascription of this mode to themselves (Muḥammadī, 2008:4). The bayāt mode embraces within itself many sentiments, such as strength, stability, power, loftiness, mercy, grace, kindness, gentleness, sorrow and gladness; in a word, the bayāt mode consists of melodies expressing all the sentiments (Najaf, 2009:11). For this reason any verse whatever may be recited in this mode. So wide is the compass of this mode that its melodies are easily joined with all the modes, and in this respect it may be employed together with all of them. It is likewise fitting to emphasize that this mode is the most widespread of the modes and has received the name «the mother of the modes»; it possesses many parts, and most reciters begin the recitation with precisely this mode and conclude the end of the recitation with it also. In the course of recitation the passage from the bayāt mode is made to the ṣabā or the rāst mode, while before passing to the remaining modes a mu‘arrif joining the bayāt to them must be recited, since otherwise a disproportion arises between them; for the function of the mu‘arrif consists in ensuring the beautiful joining of two modes one to another. The bayāt mode is the mode most employed both in the recitation of the Qur’ān and in the giving of the call to prayer. As an example of this mode may be adduced verse 17 of the chapter of the Romans as recited by Shaykh Muḥammad Ṣiddīq al-Minshāwī.

The fifth of the modes is the sīkā mode. The word sīkā is taken from the Persian word segāh and signifies «three modes» (Mazameer, n.d.). The sīkā mode expresses such sentiments as majesty, loftiness, strength, power and sorrow, and it may be employed in many places: in verses indicating sorrow; in verses indicating gladness, joy and delight; in verses that come in the form of question and answer; and in verses expressing such contents as reproof, rebuke and warning. Ordinarily the ḥijāz mode is recited both before and after the sīkā mode; it is likewise possible to recite before it in the nahāwand, rāst, bayāt and ‘ajam modes, while after it one may pass to the rāst and

bayāt modes. The sīkā mode may be made the axis of the recitation, and recitation of this kind is called tarkīzī or miḥwarī recitation (Muḥammadī, 2008:41).

The sixth of the modes is the ḥijāz mode. The ḥijāz mode became widespread among the people of the land of the Ḥijāz, the central regions of the state of Saudi Arabia, and the melody of their Qur'ānic recitations is likewise this mode; it is ascribed to the land of the Ḥijāz in the Arabian Peninsula and is called by that name (Muḥammadī, 2008:41). Among the remaining modes this mode is clearly distinguished in expressing humility and supplication, and there are embodied in it such plaintive melodies as sorrow, entreaty before God Most High, supplication and fear. In this respect it resembles the ṣabā mode, and in the ḥijāz mode likewise, as was set out in the case of the ṣabā mode, there are recited verses expressing regret and remorse in the hereafter; verses indicating fear and threat; verses of sorrowful and grievous content; verses concerning the states of the Resurrection and the raising of the dead; verses indicating the threat of punishment to the unbelievers and the torments of Hell; and verses relating the pitiable ends of former peoples. In the course of recitation the ṣabā, nahāwand, bayāt and sīkā modes are read after this mode.

The seventh of the modes is the rāst mode. The word rāst signifies in Persian «straight», «level» and «fluent». The rāst mode expresses many meanings, such as power, awe, dignity, gravity and stability (al-Islamway, n.d.). Before it the bayāt, nahāwand and ḥijāz modes may be brought, and after it the ṣabā, bayāt, sīkā and 'ajam modes; ordinarily it is recited after the bayāt mode (Najaf, 2009:17). This mode too may be taken as the axis of the recitation, and indeed many reciters have taken the rāst mode as the foundation of their recitation. In this mode there are read verses having the following contents: verses gathering within themselves the beautiful names of God; the beginnings of the narratives of the Qur'ān; verses concerning acts of worship and the rulings of jurisprudence; and verses consisting of supplications. This mode is of very wide compass and is easily joined with all the modes set out above. It is famous under such names as «the father of the modes» and «the king of melodies», and it possesses many parts, not all of which are employed in recitation.

At this point it is necessary to dwell upon the question of the methods of recitation, since by this it is made clear in what manner the Qur'ān is to be recited. The scholars divide the methods of reciting the Noble Qur'ān into four. The first is tartīl, which signifies in the lexicon «ordering» (Bashshār 'Awwād Ma'rūf, 2001:8), while in recitation it is

understood as reciting the verses calmly and distinctly, without haste and contemplating the meaning of the verses. The second is ḥadr, which is reciting the verses at a rapid tempo; in this, however, the observance of the rulings of intonation is a condition, that is to say the rapidity of this recitation must not lead to such things contrary to the rules of intonation as shortening the lengthenings or spoiling the points of articulation of the letters. The third is tadvīr, a recitation read at a middle speed, more rapid than tartīl and slower than ḥadr. The fourth is taḥqīq, a recitation read calmly and without haste, which in respect of speed is below even the tartīl; this recitation is performed for the purpose of instruction, with deep contemplation of the meanings of the verses and firm observance of the rulings of intonation. Some reckon taḥqīq and tartīl to be recitation of a single degree, and say that taḥqīq is proper to instruction and tartīl to worship. The most excellent among these recitations is that performed with tartīl (‘Alī ‘Abd Allāh, 2012:8); moreover, the recitation of tartīl is reckoned convenient for the easy mastery and application of the melodies of the modes, and for this reason the student who is learning the modes masters them in the method of tartīl before taḥqīq, and afterwards passes to recitation in the method of taḥqīq (Labīb al-Sa‘īd, 1970:34).

In whichever of the above methods of recitation the reciter may read, according to the rule of the modes, if he begins the recitation with a voice of the lower register he must likewise conclude the end of his recitation with a voice of the lower register; and in the same way, when he has begun with a voice of the higher register, he must conclude with a voice of the higher register. It is nevertheless preferable to begin the recitation in a voice of the lower register and to conclude it likewise. That is to say, the reciter begins the recitation at the stage of the qarār; and even if in the course of the recitation he passes to the stages of the jawāb and the jawāb al-jawāb, at the end of the recitation he concludes at the stage of the qarār, since this increases still further the majesty of the recitation. Besides this, in whichever mode the recitation was begun, the end of the recitation is likewise concluded in that same mode: the reciter may begin his recitation in the bayāt mode and pass in the course of the recitation to such modes as the rāst and the ḥijāz, but at the end of the recitation he must return again to the bayāt mode. As to passing from one mode to another, there is no definite rule; rather the reciter himself chooses the fitting mode according to the requirement of the verses and of the register of the voice (Najaf, 2009:23).

It is fitting to set out particularly that in reciting the Qur’ān melodiously there likewise exist methods of their own, and these are divided into four. The first is the

muwassa‘a recitation, which is a recitation read from the beginning to the end of the recitation in a single mode only; if, for example, the recitation is begun in the bayāt mode, the qarār, the jawāb and the jawāb al-jawāb are likewise read in that same mode (Najaf, 2009:26). The second is the tarkīziyya recitation, in which a particular mode is taken as the foundation of the recitation, and when a passage is made from it to another mode out of necessity, a return is made again to that mode; this condition may occur again and again, but the departure from the principal mode is made according to the requirement of the meaning of the verses. For example, having begun the recitation in the bayāt mode and recited a little, when verses indicating such meanings as torment, oppression and Hell are reached, a passage is made from the bayāt to the ṣabā mode, since verses of this content are read in the ṣabā mode; and after the recitation of those verses has been performed, a return is made again to the bayāt mode. Having recited a number of further verses, if verses indicating strength and power are reached, a passage is made from the bayāt to the ‘ajam mode, and when the verses of this content are ended a return is made again to the bayāt mode. In such a recitation, therefore, the bayāt mode serves as the foundation and the remaining modes as parts; among the reciters who read in the tarkīzī recitation may be instanced Shaykh al-Ṭablāwī, who took the rāst mode as the foundation of his recitations.

The third is the mutanawwi‘a recitation, in which the recitation is performed in two or more modes, each mode being fully recited with its three stages before a passage is made to another mode, which is likewise fully recited. The fourth is the tarkībiyya recitation, in which several modes are employed, but each mode is not recited in its full form; rather, in the course of reciting a particular mode, a turn is effected that ensures the passage to another mode. This recitation is divided into two kinds. The first is the mutajānisa tarkībiyya, which in its turn occurs in two conditions. In the first condition, beneath each mode there exist a number of parts that possess the property of joining with other modes; accordingly, when a given melody is recited, the conclusion of that melody requires a passage to another mode, and joining by means of the melody in this manner is the first condition of the mutajānisa recitation – thus, while reciting in the ṣabā mode, a passage is made to the ‘ajam mode by bringing a melody that is one of its parts. In the second condition, while reciting in a particular mode, in order to depart from that mode and pass to another a connective must be brought which joins the first

mode to the second; thus it is difficult to join the ṣabā mode directly to the sīkā mode, and for this reason a melody joining them is brought, which melody is called ramal. The second kind is the mutamāthila tarkībī, in which two stages of a particular mode are recited and then a passage is made to the second stage of another mode, the second stages of the two modes resembling one another: for example, having recited the qarār and the jawāb stages of the bayāt mode, a passage is made to the jawāb stage of the rāst mode, since the jawāb stages of the bayāt and the rāst modes resemble one another (Najaf, 2009:23).

Since the science of the modes is a science mastered principally by observation and practical application, it is necessary to study the lives of the reciters who became famous in the Muslim world, together with the modes and the methods they employed in recitation. Shaykh Muṣṭafā Ismāʿīl, the teacher of the reciters of Egypt, is reckoned one of the foremost of the famous Egyptian reciters who filled the world with wonder in the recitation of the Qurʾān. He was born on 7 June 1905 in one of the western provinces of Egypt, and at the age of twelve he committed the Noble Qurʾān wholly to memory. Afterwards, with the aim of deepening his knowledge of intonation and of recitation, he entered the «Aḥmadī» college in the city of Ṭanṭā, and at the hand of his teacher Idrīs Fākhīr he completed the Noble Qurʾān thirty times. Having mastered perfectly the intonation and the recitation of the Noble Qurʾān, he obtained at the age of sixteen the licence in the ten readings. Shaykh Muṣṭafā Ismāʿīl afterwards became, through study in various cities of Egypt, an accomplished master of Qurʾānic recitation; and it must be said particularly that he likewise deeply mastered the science of the modes employed in the recitation of the Qurʾān and was able to make use of it with the utmost skill, laying the foundation of a new and remarkable method differing from that of others, which made him the founder of a school of his own in the recitation of the Qurʾān (Wikipedia, n.d.a).

One who listens to the recitation of Muṣṭafā Ismāʿīl plunges involuntarily into the boundless spiritual ocean of the verses of the Noble Qurʾān; he contemplates the content of the verses, and thereby feels how insignificant and powerless a creature he is before the great signs of the Lord. The reason for this is that he was able to govern the rein of his voice with skill in every sphere, and this capacity assisted him in producing the plaintive melody that gives profound form to the content of the verses. By his pleasing voice he was able, in the course of recitation, to unite the sciences of recitation, of

intonation, of exegesis and of the modes to such a degree that it is difficult to find his equal in this respect. More than thirteen hundred of the recitations of Muṣṭafā Ismā'īl have been recorded upon tape, among them a complete recitation of the Noble Qur'ān. He travelled to many countries at their invitation and visited more than twenty-five Arab and Muslim countries, reciting on the nights of the month of Ramadan; he was likewise in such states as Turkey, Malaysia, Tanzania, Germany and the United States, and in 1960 he went to the city of Jerusalem and recited in the Aqṣā Mosque upon the occasion of the night of the Night Journey and the Ascension. He was honoured with decorations and orders by various countries, among them Lebanon in 1958, Egypt in 1965 and 1985, Tanzania in 1978, and also Syria and Malaysia. Muṣṭafā Ismā'īl died on Friday, 22 December 1978 (Wikipedia, n.d.a).

Another of the famous Egyptian reciters, Maḥmūd Khalīl, was born in 1919 in one of the villages of Egypt. His father was occupied with the trade of making and selling mats; a mat is called in Arabic ḥaṣīr, and for this reason he afterwards became famous under the sobriquet «al-Ḥuṣārī». The childhood and youth of Maḥmūd passed in helping his father in the work of their livelihood; in the meantime he began to memorize the Noble Qur'ān, and at the age of ten he was already a reciter who had committed it wholly to memory. He received instruction from Ibrāhīm Salām, the famous memorizer of the Qur'ān of that period, and studied the Qur'ān in emulation of his contemporaries Muṣṭafā Ismā'īl and Maḥmūd 'Alī al-Bannā. Having mastered the Noble Qur'ān perfectly in accordance with the rules of intonation, his recitation in a pleasant and beautiful voice made Maḥmūd Khalīl al-Ḥuṣārī famous throughout the country; and in 1944 he took the first place among two hundred reciters in the competition of reciters organized by Egyptian radio, proving himself to be one of the most powerful reciters in the world (Quran.uz, n.d.b).

He did not remain merely a memorizer of the Qur'ān. By dint of ceaseless searching and deep research he became a bearer of the Noble Qur'ān, that is to say one who, together with reciting the Qur'ān from memory, understands its meanings, applies it to life and acts upon it. In 1965 he was appointed adviser upon the Noble Qur'ān to the Ministry of Endowments of Egypt, and afterwards, for his scholarly research in the field of the Noble Qur'ān, he was given the title of Doctor of the Qur'ānic Sciences. The scholar displayed great firmness and devotion in preserving the divine revelation inviolate and unaltered: when the explanations of the Noble Qur'ān were distorted in

Israel, Maḥmūd Khalīl al-Ḥuṣārī was the first to reject these falsifications decisively, and thereafter he resolved to recite the whole of the Qur'ān with tartīl and to record it upon magnetic tape, and he was the first to accomplish this task also. The famous reciter visited many Islamic lands and assisted their Muslims in strengthening their bond with the Qur'ān, in reciting, studying and acting upon the divine speech, and in training reciters. Maḥmūd Khalīl al-Ḥuṣārī died in 1970 while travelling to Kuwait, and his beneficial works in the field of spreading the speech of God are continued to this day by hundreds of his pupils in Egypt and in other countries of the world (Quran.uz, n.d.b).

Muḥammad Ṣiddīq al-Minshāwī, known to the world for his sensitive voice, was born in 1920 in the Egyptian town of Minshāh. God Most High had bestowed upon this fortunate child extraordinary talent, powers of memory and an enviable understanding; perceiving this, his father began to teach him the words of the divine revelation as soon as he could speak. He completed the Noble Qur'ān very early, and from the age of nine he recited the whole of the Noble Qur'ān every year before thousands of worshippers, while at other times he gave lessons in recitation and intonation to his contemporaries (Wikipedia, n.d.b). Already in his adolescence Muḥammad Ṣiddīq made a name for himself as an expert in the Qur'ānic sciences. He possessed a soft and pleasing voice that made the body tremble, and his pronunciation was free of error and of defect; his own method in reading the verses and conveying them to the hearer took shape. When he recited the places in which the commands and the threats of God in the Qur'ān, the Resurrection, Hell and the punishment given to the servants are mentioned, his voice became more fervent and more resonant than ever; conversely, when the description came of the rewards promised by God Most High, of Paradise and of the ranks of the possessors of faith in the world of the hereafter, his voice grew gentle and melodies penetrated that gave solace and repose to the hearts (Quran.uz, n.d.c).

He took part in several competitions and was among the foremost. The eminent reciter soon became famous not only in Egypt but throughout the Muslim world as the possessor of an unrepeatable voice and as a memorizer who had initiated a new direction and a new method in recitation; he visited Syria, Kuwait and the countries of the Persian Gulf and displayed to thousands of Muslims his experience in reciting the Qur'ān. Because Muḥammad Ṣiddīq al-Minshāwī had perfectly mastered the science of the Qur'ānic modes, he discovered his own method in recitation, and owing to his new

method the possibilities of recitation and of pronunciation of the reciters were notably widened. Muḥammad Ṣiddīq al-Minshāwī died of cancer in 1969 at the age of forty; but his method in the recitation of the Qur'ān and the Qur'ānic sciences that he spread became the priceless possession of the reciters of the world, and hundreds of his pupils convey the skill and the knowledge of their teacher to the generations even now (Quran. uz, n.d.c).

One of the famous Egyptian reciters, the close companion of Shaykh 'Abd al-Bāsiṭ and of Shaykh Maḥmūd Khalīl al-Ḥuṣārī, who received the name «the angelic voice», was Shaykh Maḥmūd 'Alī al-Bannā, born on 17 December 1926 in one of the villages of the province of Manūfiyya. Maḥmūd began his instruction in the Noble Qur'ān at a very early age: his father, Ḥājj 'Alī al-Bannā, took him to the private school of Shaykh Mūsā in the village when Maḥmūd was not yet five years old. Maḥmūd completed the memorization of the Qur'ān soundly, and the villagers began to call this little reciter, not yet twelve years of age, «shaykh»; he was at that time the youngest reciter in the village. Afterwards Maḥmūd went to the «Aḥmadī» mosque and took lessons from Shaykh Ibrāhīm Sallām, who, seeing the boy's capacity, grew in affection for him and had the young reciter memorize the book «al-Shāṭibiyya» of Imām al-Shāṭibī together with its commentary; at the hand of the shaykh Maḥmūd studied the Qur'ānic sciences and the ten readings (Wikipedia, n.d.c).

When Maḥmūd 'Alī al-Bannā reached the age of fifteen his renown spread still more widely: he had now passed beyond the stage of imitation and had begun to create a school of his own, reciting in a particular manner distinguished from the recitations of other reciters, and his unrepeatable recitation soon found a place in the hearts of millions of lovers of the Qur'ān. When Maḥmūd 'Alī al-Bannā reached the age of eighteen he went, upon the recommendation of Shaykh Ibrāhīm Sallām, to the city of Cairo, the land of knowledge and of scholars, in search of learning; by that time he had fully mastered the Qur'ānic sciences, was skilled in recitation and had become the possessor of a beautiful voice and of a lovely recitation. In 1946 Maḥmūd 'Alī al-Bannā met Shaykh Darwīsh al-Ḥarīrī, who possessed great fame in the chanting of hymns and was reckoned an accomplished specialist in the science of the modes, and who rendered Shaykh Maḥmūd great assistance in soundly mastering the modes and in applying them in recitation (Wikipedia, n.d.c).

Sayyid Abū ‘Aws, one of those in charge of «Shabān al-muslimīn», a famous radio station of Egypt, heard the recitation of Maḥmūd ‘Alī al-Bannā in one of the mosques, was taken with it, and proposed that he recite the Qur’ān upon the radio; and after he had passed the examination of the great teachers and of the specialists in the science of recitation, his recitations too began to resound upon the waves of the radio. Until that time the reciter who had been earliest of all in Egypt to recite upon the radio was Shaykh al-Sha‘shā‘ī, who had begun to recite the Qur’ān upon the radio from the age of twenty; Shaykh Maḥmūd became the second reciter in this respect, girding himself to this service from the age of twenty-two, and his recitation was broadcast for the first time in December 1948. In 1965, when the father of the Egyptian leader Jamāl ‘Abd al-Nāṣir Ḥusayn died, the greatest and most famous scholars and reciters of the country came to the house of mourning; alongside the teachers Muṣṭafā Ismā‘īl, Maḥmūd Khalīl al-Ḥuṣarī, Muḥammad Ṣiddīq al-Minshāwī, Shaykh ‘Abd al-Bāsiṭ Muḥammad ‘Abd al-Ṣamad and others, Maḥmūd ‘Alī al-Bannā was present also, and it was there that Jamāl ‘Abd al-Nāṣir proposed to him that he recite the Qur’ān in the method of tartīl as well, in accordance with which his recitations in the method of tartīl were likewise broadcast upon the radio waves (Quran.uz, n.d.a).

Shaykh Maḥmūd ‘Alī al-Bannā took part in many international assemblies and various gatherings and recited the Qur’ān, and the administration of al-Azhar al-Sharīf appointed him judge in a number of Qur’ān competitions. He travelled on service to a number of countries of the Islamic world and to several European countries, and recited the Qur’ān in the two sanctuaries of Mecca and Medina and in the Aqṣā Mosque in Jerusalem. In the last years of his life, in 1984, he played an important part in the founding of the «Union of Reciters and Teachers of the Qur’ān» and was himself appointed its head. He recited on Fridays for five years in the royal mosque at the place called Ḥadā’iq al-Qubba in Cairo, afterwards served some five years in the mosque of Imām Aḥmad al-Rifā‘ī in the Qal‘a quarter of Cairo, was then appointed reciter to the mosque of the great scholar and representative of Sufism Aḥmad al-Badawī in the city of Ṭanṭā, where he served for twenty-three years, and from 1980 until his death in 1985 discharged the office of reciter in the mosque named after Imām Ḥusayn, the grandson of the Prophet. In the month of Ramadan in 1985 Shaykh Maḥmūd was invited to the city of Abu Dhabi in the United Arab Emirates to pass the nights of Ramadan there and

to record a complete recitation of the Noble Qur'ān; after returning from that journey he fell ill, and as a result of that illness Maḥmūd 'Alī al-Bannā departed this world (Quran. uz, n.d.a).

'Abd al-Bāsiṭ Muḥammad 'Abd al-Ṣamad, the teacher of reciters and the possessor of «the Davidic voice», was born in 1927 in the village of Murā'aza in the district of Armant in the province of Qina in southern Egypt. His grandfather 'Abd al-Ṣamad and his father Muḥammad 'Abd al-Ṣamad were likewise known as memorizers of the Qur'ān and experts in intonation, and his elder brothers Maḥmūd and 'Abd al-Ḥamīd were memorizers of the Qur'ān also. 'Abd al-Bāsiṭ himself recalls: «When I reached the age of ten I had already committed the whole of the Noble Qur'ān to memory. My father worked in the Ministry of Transport and my grandfather was a scholar. I wished to study the Qur'ānic sciences with them, but they told me to go to the district of Ṭanṭā to receive instruction from the teacher Muḥammad Salīm. The distance between Armant and Ṭanṭā was considerable. Before setting out upon the road we learned that Muḥammad Salīm had come to Armant; it was as though destiny had sent him to us. I went into his presence and recited the whole of the Noble Qur'ān to him, and then recited from memory 'al-Shāṭibiyya', the text relating to the seven readings» (Wikipedia, n.d.d).

At the age of twelve 'Abd al-Bāsiṭ, upon the recommendation of Muḥammad Salīm, recited the Qur'ān in various places in the province of Qina, and wherever he went there was talk of his rare talent. In 1950 he went to Medina, drawn above all by the desire to hear directly the voices and the recitations of such famous and experienced reciters as 'Abd al-'Azīz Zāhir, 'Abd al-Fattāḥ al-Sha'shā'ī and Muṣṭafā Ismā'īl. When the night was half spent, pilgrims from the various cities of the world began to come in groups to the mosque of «Ḥaḍrat Zaynab», and 'Abd al-Bāsiṭ too was given leave to recite ten verses of the Noble Qur'ān; his recitation continued for more than an hour, and he recited from the chapter of the Confederates. Silence covered every part of the mosque, and the gaze of those assembled fastened upon the little reciter seated in the ranks of the mighty reciters; and after a while sounds of wonder and amazement rang out. In 1951 Shaykh Dabbā approached 'Abd al-Bāsiṭ with the proposal of broadcasting his recitation upon the airwaves, and after 'Abd al-Bāsiṭ had concluded an agreement with those in charge of the recording studio he settled permanently in Cairo with his family;

and once his voice began to be broadcast upon the radio he became still more famous (Wikipedia, n.d.d).

In the month of Ramadan of 1952 invitations began to reach ‘Abd al-Bāsiṭ from various countries of the world expressing the desire that he complete a recitation of the Qur’ān, and among the invitations there were those asking that the reciter visit them if only once; for by the blessing of the Noble Qur’ān the place that the foot of ‘Abd al-Bāsiṭ touched was filled with the grace and the majesty of God Most High. The head of the state of Pakistan invited him to Pakistan and met him as he descended from the aeroplane, embracing him in greeting. ‘Abd al-Bāsiṭ also recited the Qur’ān in the greatest mosques of Indonesia. In 1952 he went with his father to Saudi Arabia to perform the pilgrimage, and in the homeland of Islam the people, counting his visit a boon, requested him to complete a recitation of the Qur’ān for them; ‘Abd al-Bāsiṭ consented to this request and recited the Qur’ān in a number of mosques in Saudi Arabia, his most famous recitations being those in the Sacred Mosque in Mecca and in the mosque of the Prophet in Medina. On one occasion a man of India invited ‘Abd al-Bāsiṭ with great honour to the land of India, and the shaykh was taken to a great mosque; when ‘Abd al-Bāsiṭ looked upon the people awaiting him, the heads of all were bowed and their eyes were filled with tears, and they continued weeping until the shaykh had completed the recitation, so that ‘Abd al-Bāsiṭ himself was moved by this state and his own eyes filled with tears (Quran.uz, n.d.d).

‘Abd al-Bāsiṭ Muḥammad ‘Abd al-Ṣamad was held in equal honour not only in the Arab and other Muslim countries but in the east and the west, the north and the south of the world; a number of non-Muslims who heard his recitations in Paris, London and Jerusalem were struck with wonder and expressed the desire to accept Islam. The shaykh was honoured with the awards of many countries, in particular of Syria, Lebanon and Senegal. As destiny would have it, ‘Abd al-Bāsiṭ fell ill with diabetes, and his liver too did not function as it should; for many years he had to endure these two grave illnesses. At length he was placed in the hospital of Dr Badrān in the Egyptian city of Ghazza, but because his health was growing ever weaker the physicians and the shaykh’s children resolved to take him to London, where he was treated for a week; yet, as though knowing that his life was drawing to its close, he told his son Ṭāriq, who had come with him, to take him back to Egypt. ‘Abd al-Bāsiṭ died on Wednesday, 30 November 1988 (Quran.uz, n.d.d).

CONCLUSION

The study of the sciences of intonation and of recitation takes precedence over the study of the Qur'ānic modes, and for this reason it is not permissible to enter upon this science without knowing the sciences of intonation and of recitation (Muḥammadī, 2008:4). The seven modes employed in the recitation of the Noble Qur'ān each possess sentiments of their own, and the choice of the mode must correspond to the meaning of the verses recited, so that the melody serves to give form to the meaning rather than to display the voice (Najaf, 2009:11; 'Alī 'Abd Allāh, 2012:22).

The terminology of the discipline – the maqām itself, the laḥn, the stages of qarār, jawāb and jawāb al-jawāb, and the mu'arrif that joins one mode to another – together with the four methods of recitation and the four styles of melodious recitation, constitutes the theoretical foundation of the science; but the science itself is mastered principally by hearing and by imitation (Najaf, 2009:23; Quran.uz, n.d.a).

The lives of such reciters as Muṣṭafā Ismā'īl, Maḥmūd Khalīl al-Ḥuṣarī, Muḥammad Ṣiddīq al-Minshāwī, Maḥmūd 'Alī al-Bannā and 'Abd al-Bāsiṭ Muḥammad 'Abd al-Ṣamad show that each of them first memorized the Noble Qur'ān and mastered intonation and the ten readings, then passed through a long stage of imitation, and only afterwards discovered a method of his own; and this order is the practical confirmation of the theoretical principle that intonation precedes the modes and that the modes are to be learned from the people of the Qur'ān themselves.

REFERENCES

1. Alī 'Abd Allāh. (2012). *al-Ta'bīr al-dirāmī wa-l-taḥhīm fī tartīl al-Qur'ān al-Karīm*. Amman: Maktabat al-'Ilm. 208 p.
2. An-Naim. (2003). *Arabcha-o'zbekcha lug'at [Arabic–Uzbek Dictionary]*. Tashkent: Abdulla Qodiriy nomidagi Xalq merosi nashriyoti.
3. Bashshār 'Awwād Ma'rūf. (2001). *al-Bayān fī ḥukm al-tagħannī bi-l-Qur'ān: dirāsa fī ḍarūrat taḥsīn al-ṣawt wa-l-taḥhīb fī al-qirā'a*. Baghdad: Maktabat Shabakat al-tafsīr wa-l-dirāsāt al-qur'āniyya. 278 p.
4. Ibn Manẓūr, Muḥammad b. Mukarram. (1988). *Lisān al-'Arab al-muḥīṭ*. Vol. IV. Beirut: Dār Lisān al-'Arab.
5. al-Islamway. (n.d.). *Ta'lim al-maqāmāt*, session 14. ar.islamway.net
6. Labīb al-Sa'īd. (1970). *al-Tagħannī bi-l-Qur'ān*. Cairo: Dār al-Ḥadīth. 178 p.
7. Mazameer. (n.d.). *al-Maqāmāt al-ra'isiyya / Nagham al-waḥy*. www.mazameer.com
8. Muḥammadī, Sayyid Muḥammad Riḍā. (2008). *Durūs fī fann al-tilāwa wa-'ilm al-maqāmāt wa-l-naghamāt al-qur'āniyya*. Jeddah: Maktabat al-'Aṣr. 214 p.

9. Najaf, Aḥmad. (2009). *Durūs fī al-maqāmāt al-qurʿāniyya: mulāḥazāt wa-tanbīhāt fī ʿilm al-maqāmāt*. Medina: Malik Fahd. 266 p.
10. Quran.uz. (n.d.a). Qorilar tarixi, article 795. www.quran.uz/qiroat/qorilar-tarixi/795
11. Quran.uz. (n.d.b). Murtazo, A. Maxmud Halil Husariy. www.quran.uz/qiroat/qorilar-tarixi/maxmud-halil-husariy
12. Quran.uz. (n.d.c). Ahmad, Z. Muhammad Siddiq Minshaviy. www.quran.uz/qiroat/qorilar-tarixi/74-muhammad-siddiq-minshaviy
13. Quran.uz. (n.d.d). Shayh Abdulbosit Abdussamad. www.quran.uz/qiroat/qorilar-tarixi/93-shayh-abdulbosit-abdussamad.
14. Gafurova, I. (2020). Вақф мулкчилигининг Туркистон тарихида тутган ўрни. *Islom ziyosi*, 3(3), 66–74.
15. Gafurova, I. (2026). The study of the waqf institution in Turkestan. *The Journal of Interdisciplinary Human Studies*, 2(5).
16. Gafurova, I. (2024). Turkiston konfessiyalarga oid ilmiy tadqiqotlar. *Moturidiylik*, 4(3), 77–82.
17. Gafurova, I. M. (2024). Туркистонда православлик тарихи ва унга муносабат. *Islom tafakkuri*, 7(Special Issue 3/2), 79–82.
18. Sherzaad. (n.d.). *Durūs al-maqāmāt al-qurʿāniyya*, session 16. www.Sherzaad.com
19. Wikipedia. (n.d.a). Muṣṭafā Ismāʿīl (muqriʿ). www.wikipedia.org
20. Wikipedia. (n.d.b). Muḥammad al-Ṣiddīq al-Minshāwī. www.wikipedia.org
21. Wikipedia. (n.d.c). Maḥmūd ʿAlī al-Bannā. www.wikipedia.org
22. Wikipedia. (n.d.d). ʿAbd al-Bāsiṭ ʿAbd al-Ṣamad. www.wikipedia.org