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Kur'an Eğitiminde Mûsikî Faktörü Üzerine Bir Değerlendirme

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Özet

Kur'an eğitim ve öğretiminde Mûsikî önemli bir faktördür. Mûsikî seslerin işitme organımıza güzel gelecek şekilde düzenleme sanatı olarak tarif edilmektedir. Kur'an eğitim ve öğretimi, Hz. Peygamber döneminden günümüze kadar nesilden nesile devam edegelen bir uygulamadır. Din eğitim ve öğretiminde taklit, telkin, soru cevap metotları ön plana çıkarken, Kur'an eğitimi ve öğretiminde ise arz ve semadan oluşan eda gibi kendine has bir metot ön plana çıkmaktadır. Kur'an eğitiminde başarılı olunamamasının nedenlerine göz atıldığında; eğitim veren mekânlardaki sınıfların kalabalık olması, Kur'an dersinin önemsenmemesi, temel amaçların içselleştirilememiş olunması, eğitici sayısının yeterli olmaması, öğrencilerin sorumluluk duygunu tam idrak edememeleri, dersin gerekliliği konusunun öğrencideki karşılığının negatif olması, eğitimcilerin uygulama farklılıklarının öğrenciye olumsuz yansımaları, öğrencilerin şive ve ağız farklılıklarının yol açtığı sorunların bulunması, dersin pedagojik açıdan rahat verilmesini sağlayacak teknolojik imkânların sınırlı olması, öğrencilerin derse karşı motivasyonunun sağlanamaması, öğrencilerin dersi veren eğiticiye karşı soğukluk hissetmeleri veya olumsuz bakış açıları gibi etkenlerden söz edilmektedir. Kur'an eğitiminde verimliliği artırma konusunda birçok faktör vardır. Bunlardan en önemlilerinden birisi de dersi veren eğitiminin mûsikî bilgisi faktörü olarak öne çıktığı görülmektedir. İnsanın en önemli ruhsal ve fizyolojik ihtiyaçlarının başında gelen mûsikî, Kur'an eğitiminde öğrencilerin üzerinde önemli etki uyandırmakta ve derse karşı heveslerini artırmaktadır. Araştırmanın metodu genel anlamda kaynak taramasına dayanmakta olup, tecrübeye dayalı bazı bilgi ve yaklaşımlardan da analitik bir yol takip edilerek faydalanılacaktır.

Anahtar Kelimeler: Kur'an, Mûsikî, Makam, Teğanni, Eğitim.

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An Evaluation on the Factor of Music in Qur'an Education

Abstract

Music is an important factor in the education and teaching of the Qur'an. It is described as the art of arranging musical sounds in a way that is pleasing to our hearing organ. Qur'an education and training is a practice that has continued from generation to generation from the time of the Prophet to the present day. While imitation, suggestion, question and answer methods come to the fore in religious education and training, a unique method such as 'mutual voiceover' consisting of the earth and the sky comes to the fore in the education and teaching of the Qur'an. When the reasons for the lack of success in Qur'anic education are examined; crowded classrooms in places providing education, not paying attention to the Qur'an lesson, not internalizing the main objectives, not enough number of educators, students not understanding the sense of responsibility fully, the necessity of the lesson being negative for the students, the negative reflections of the practice differences of the trainers on the students, the differences in dialect and dialect of the students are mentioned. Factors such as the presence of problems caused by it, the limited technological opportunities that will enable the lesson to be given comfortably in pedagogy, the lack of motivation of the students towards the lesson, the feelings of coldness of the students towards the instructor or their negative perspectives are mentioned. There are many factors in increasing efficiency in Qur'an education. It is seen that one of the most important of these is the musical knowledge factor of the instructor who gives the lesson. Music, which is one of the most important spiritual and physiological needs of a human being, has a significant impact on students in the education of the Qur'an and increases their enthusiasm for the lesson. The method of the research is based on literature review in general, and some knowledge and approaches based on experience will be used by following an analytical way.

Keywords: *Qur'an, Musiqi, Tune, Taganni, Education.*

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Introduction

The education and training of the Holy Quran is a practice that has continued from generation to generation from the time of the Prophet. (Koyuncu, 2019: 121). In Turkey, Qur'anic education and training is generally provided in mosques and Qur'anic Courses and Training Centers affiliated to the Presidency of Religious Affairs, in compulsory or elective courses in schools within the Ministry of National Education, especially within the curriculum of Imam Hatip Secondary and High Schools, and within the Faculties of Theology or Islamic Sciences in the Higher Education Institution. It is also given in some foundations, organizations or madrasahs. While imitation, suggestion, question and answer methods come to the fore in religious education and teaching, (Kırca, 1990: 167-182) in the education and teaching of the Qur'an, a unique method such as *edda* consisting of presenting and hearing comes to the fore. (Yerlikaya, 2021: 104, 172, 210; Akaslan, 2019: 60-61; Kılıç, 2019: 172; Yıldız, S., 2019: 201). While there are so many institutions and organizations in Qur'an education and training in our country, it is not possible to talk about success at the same rate, even though Qur'anic lessons are also included in the curricula intensively. Despite the necessary arrangements to correct this problem, it remains a fact that not much progress has been made. (Gökdemir, 2019: 18-19; Yıldız, 2019: 149-167; Bayraktutan, 2019: 70). When we look at the reasons for the lack of success in Qur'an education; the crowded classrooms in the places where education is given, the Qur'an lesson is not taken seriously, the main purposes are not internalized, the

number of educators is not enough, the students do not fully understand the sense of responsibility, the necessity of the lesson is negative in the students, the negative reflections of the differences in the practice of the trainers on the students, the differences in dialect and dialect of the students, some of the factors such as the presence of problems caused by it, the limited technological opportunities that will enable the lesson to be given comfortably in pedagogy, the lack of motivation of the students towards the lesson, the feelings of coldness of the students towards the instructor or negative perspectives are mentioned. (Gökdemir, 2019: 18-39; Taşpınar, 2019: 104-109).

Although all these factors are important, the awareness that the lecturer will awaken in the students is very important. (Akdemir, 2021; Özyurt, 2019; Akdemir, 2020; Aliyev-Kalgı, 2014; Özyurt & Akdemir, 2021). It is clear that as a result of the different characteristics that the students will see in the person who teaches the course, positive emotions will occur towards the lecturer. (Özyurt, 2018; Özyurt, 2019; Özyurt, 2021). Seeing music as a structural element and evaluating it together with other structural elements in this context will prevent the mistake of reducing music to just a feeling. (Düzgün, 2008: 176) Music has the fastest and most effective lasting effect on human emotions of the fine arts. Because of this feature, some of the thinkers who define music have said that music has the power of magic and sorcery. Adolf Von Grolman put forward the most exclusive intellectual product or work on this subject, called "Music and the Human Spirit".(Grolman, trz.: 13 vd.; Kılıç, 2017: 247) In this respect, we believe that music should be utilized to the maximum in the

education and teaching of the Qur'an. In this context, the issue of how, in which methods and within which rules the Qur'an should be read is important. This issue has been brought up and discussed in different periods within the framework of both verses and hadiths. (Yılmaz, 2020: 95). The questions such as what is music in this context, does it have an impact on the education and training factor, what are the possible effects of music on success, can education reach a good level without knowledge of music must be answered.

1.1. The Lexical Meaning of Music

Music is the composition of sounds in a way that is pleasing to the ear. It is the art of creating aesthetic effect and excitement through measured sounds. It is the way people express their feelings and thoughts with sounds. Music is the name given to the sound lines that are considered in terms of the effect they arouse in people. According to another definition; melody is a unit of sounds considered in terms of rhythm and harmony. (Çetin,1998: 117; Uludağ, 1976:14; Uludağ, 2015). According to İbn-i Sînâ, music is an ascetic science that studies sounds and the time intervals between these sounds in terms of whether they are in harmony with each other; according to Emmanuel Kant, "It is the art of expressing the beautiful feelings that emerge through musical sounds"; according to Abdülkadir Merâgî, "It is the bringing together of soft-sounding tunes arranged in one of the periods of Ika" and according to Kantemiroğlu, "The sounds we make act in a measured time in accordance with the order of a procedure, stay settled in a certain place and give pleasure to our

hearing power...”.(Özcan-Çetinkaya, 2006: 31, 257; Cançelik, 2018: 3). According to Pythagore, music is a concert consisting of various sounds that do not resemble each other. Jean-Jacques Rousseau says that it is the art of arranging musical sounds in a way that sounds good to our hearing organ. (Talay, 1959: 3-4; Biberçi, 2022: 4).

While some music historians argue that this communication of people with each other is both vocal and verbal, others argued that the sound (teganni and terennüm) precedes speech, and that when people cannot speak, they express their feelings to each other like birds with only sound (teganni and terennüm). (Ataman, 1947: 1/1; Biberçi, 2022: 7). According to some philosophers, the human brain thinks, and language expresses it. What language cannot express; human nature expresses (terci) shakily with authorities. With the emergence of these authorities, people's souls fall in love with them; their souls long for them. The starting point of the human-music relationship is this communication and longing. (Biberçi, 2022: 8).

Ibn Haldun (1304-1406) makes the following determinations on this subject. “Art manifests itself in civilizations that turn to the satisfaction of secondary needs after primary needs. Because people who meet their basic needs are interested in thinking about their pleasures and activities that will satisfy such pleasures. Music can be considered as the last art that emerged in society. Because although others respond to different needs of people, music is useful for making use of free time. With the decline of civilization, music regresses and disappears. (İbn Haldun, 2004: 2/593;

Muhtar, 1947; Çelebioğlu, 1986; Farmer, 1956;) According to İbrahim Hakkı (1186-1772) from Erzurum: "Each of the musical makams is a panacea and most importantly, it is food for our souls." (Erzurumlu İbrahim Hakkı, 1997: 181 vd.).

Music, which showed itself in the pre-Islamic period, that is, in the period of ignorance, shows itself in the examples that the Arabs call hidâ / huda. (el-Mufaddal, 1984: 40 vd.; Üçok, 1967: 83 vd.). It is seen in the sources that during the time of the Prophet, music was performed accompanied by a tambourine. It is also known that at the time of the Prophet's migration, the immigrants greeted him with chants accompanied by a tambourine. (Nüveyrî, 1955: 169; Kettânî, 1993: 2/130; Biberçi, 2022, 26 vd.) The basis of music is sound, rhythm and harmony. The concept of sound is defined as the pressure changes caused by the vibrations of objects in an atmospheric environment and the sensation that this creates in the hearing organ. (İhvân-ı Safâ, I/87.) In Arabic, the concept of sound is usually the equivalent of the word "savn". Savn: It means "sound". (Asım Efendi, 1304: I/588). In other words, it can be said that wherever there is sound, there is naturally music. Music occupies an important place in the context of Qur'anic recitation, in which sound is actively used.

1.2. The Place of Music in Qur'an Education

As it is known, it is essential to read the Qur'an properly and properly. The Qur'an has an extremely rich content and a unique style that appeals to the eye, ear, mind and heart, and prompts human emotions to emotions. Oral culture was dominant in the environment where the Qur'an was revealed.

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With the descent of the Qur'an, its vocalization in accordance with its transcendence was performed in the best way by both the Prophet and the Companions. Not only that, the Prophet encouraged Muslims to read the Qur'an beautifully, in accordance with the tertil (slow reading) order in the Qur'an. (Yılmaz, 2017: 233 vd. Okçu, 2008: 234 vd.; Dağ, 2007; Akdoğan, 2013; Düzenli, 2014; Aslan, 2006; Dağ, 2011). It includes all the literary arts in the Arabic language such as depiction, representation, warning, truth, metaphor, question, demand, intimidation, parable, and oath. (Çevikoğlu, 2012: 67-90; Çakıcı, 2021: 320). It is tajwid and maqam that enable the Qur'an to be read beautifully. The necessity of complying with tajwid while reading the Qur'an is the only condition that cannot be discussed. However, it is a matter of debate whether or not to participate in the Qur'an with authority, and if so, to what extent. While some said that the Qur'an should be read without a maqam, others stated that it can be read with a maqam, and that it is more preferable to read it with a maqam. While saying this, they showed some mental and transplant evidence. (Çetin, 1998: 115). In fact, if those who think about the relationship between sound and music, and the connection of note to sound, participate in discussions on this issue, this issue will not be discussed at length as if it were a problem. As stated above, wherever there is sound, there is also some form of music. The important point to be emphasized is the research and interpretation of hadiths that express the reading of the Qur'an with "taganni" and the ornamentation of the voice with the Qur'an (tezyîn). As a matter of fact, it is claimed by some that it is permissible to recite the Qur'an with taganni and to sing it with shouts,

chanting and chanting, and even this type of recitation is considered preferable. (Yılmaz, 2020: 100). As a result, taganni has a spiritual value in that it serves to announce the meaning of a word to the spirit. (Biberçi, 2022: 98). The subject of vocalizing the Qur'an at the time of the Prophet began with the order of "Read the Qur'an on Tertil" (Muzzammil, 73/4), which is one of the first verses to be revealed. The Qur'an, which left the other side incapable with both its wording and content, had a different and beautiful effect on its interlocutors with its different vocalizations. (Yılmaz, 2017: 234). In this way, the recitation of the Qur'an, that is, the recitation of the voice by beautifying the voice, has an indispensable place in the lives of the Companions and later. The vocalization of the Qur'an naturally brought up the issue of reading the Qur'an with tunes. In general, there is no problem in the reading of the Qur'an with tunes and beautification. This issue is not open to discussion when the command "Beautify the Qur'an with your voices, because a beautiful voice adds beauty to the beauty of the Qur'an". (Buhârî, Fedailu'l-Kur'an, 19; İbn Mâce, trz.: İkame 176; Sûyutî, 1306: 1/125; Dârimî, 1407: 34;) When the hadiths that the narrations of "Make the Qur'an beautiful with your voice" should be encouraged in this regard, it is understood that it is necessary to read the Qur'an with tune, with elhân (tune, melody, melody), with sadness and away from hypocrisy. (Yılmaz, 2017: 235). The prominent concept in reading the Qur'an with music has been taganni. When it comes to taganni, it is generally understood to make vocalizations with melody. This is known as the sound produced according to tune, beautiful voice,

composition and maqam progressions in music. (Aynî, trz.: Uygun, 2001: 50; Hamidullah, 1993: 92 vd.)

When we look at the narrations and facts about the subject, the Prophet was in an encouraging position to recite the Qur'an with a beautiful voice, and the Companions tried to voice all their skills by doing their best in reading the Quran with a beautiful voice. Two of the people who came to the fore with their voices were Abu Musa al-Ash'ari and Ukbe b. Amir was asked to read the Qur'an and the Companions were advised to do taganni like these. (Buhârî, Fedailu'l-Kur'an, 31; Müslim, Salâtu'l-Müsafirîn, 34; İbn Hacer, 9/92; Davudođlu, 4/348; Yılmaz, 2017: 238). Some of the Companions became so skilled in teaching the Qur'an that the Prophet recited the Qur'an by name, Abdullah Ibn Mas'ud, Salim, Muaz b. Cebel and Ubayy b. He ordered to learn/take from Ka'b. (Buhârî, Fedailu'l-Kur'an, 31).

After the period of the Prophet and the Companions, choral readings continued in the Tabi'un period. Especially in the period of Umayyads and Abbasids, studies on musical theory were carried out, and it is claimed that with the spread of the Islamic geography, Byzantine and Iranian music mixed with Arabic music, and therefore this had an impact on the Qur'anic recitation. (Özcan, 2006: 31/261 vd.). In fact, it is thought that it emerged after these mixtures when the reading of music while reading the Qur'an began to be discussed. In other words, it can be said that the subject has started to be discussed because of the expansion of the Islamic geography, the encounter with different cultures and the similarity of the

temple music in different religions to the melodic dimension in the Quran. (Çağıl, 2015: 353). The subject of reading the Qur'an with a beautiful voice and tune, which was encouraged, tolerated and appreciated at first, has taken a form that is not tolerated due to the influence of these external factors, and its permissibility is questioned. Despite this, rhythmic reading continued in the education and training of the Qur'an. The important point here is that reading the Qur'an should be done without compromising the tajwid of the Qur'an by ensuring the integrity of the voice and meaning in teaching the Qur'an or speaking the Qur'an to the society. It is expected that tadebbür (trying to understand the meaning of the words in the Qur'an in depth), contemplation, awe and relief of the heart are expected for those who read and listen to the Qur'an. What should be kept in the foreground is the reading of the Qur'an without compromising its tajwid, with the rules suitable for tertil, tedvir and hadr (slow-medium-fast reading styles). Music will inevitably reveal itself in the education of the Qur'an. According to some field experts, there are more than five hundred maqams. (Martı, 2015: 9 vd.; Şehâde, 1992; Yiğitbaş, 1968; Tekin, 2015; Pehlül, 2014: 28 vd.). In other words, almost every form of reading already enters a maqam, the ups and downs of the maqam, the course in the maqams. It is obvious that if this is done consciously, it will mean something. In the recitation of the Quran, emphasizing in accordance with the meaning of the voiced part, that is, reading in accordance with the rules of raising and lowering the voice is already called representative reading. (Biberçi, 2022: 122; Kılıç, 2021: 18 vd; Kılıç, 2022: 13 vd.). What should not be done is: Reading the Qur'an accompanied by musical

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instruments. For educational purposes, even this is welcome. Music is a tool in the recitation and teaching of the Qur'an. The better this tool is used, the easier it will be to achieve the goal. The Qur'an is miraculous with its literary and aesthetic aspects. With this miraculous aspect, music and recitation also require that it be applied with the same meticulousness and care. If the tool and the purpose are confused with each other, the problem arises. Using the Qur'an as a tool is a problem. Otherwise, music is a great means of inner peace both in the vocalization of the Qur'an and in other fields. Erzurumlu İbrahim Hakkı expressed this in the following lines.

Mûsikî hikmete dair fendir.

Bilene bilmeyen rûşendir.

Nice esrarı var idrak edecek.

Yer gelip sineleri çâk edecek.

Music is the science with respect to wisdom.

One knowing music is enlightened.

Many secrets of its to be grasped.

Time to come forth and awaken hearts all.

“According to the viewers who argue that the recitation of the Qur'an should be in maqamah, it is mustahab to recite with the maqamah that affects the listeners, brings ecstasy and causes tears, if it does not go out of tajwid. Spirits are inclined to tune, tune leaves an effect on the heart.

For something to be haram, its bad side must be outweighed, and it must be prohibited with definite evidence. This is not the case for taganni in the recitation of the Qur'an." (Karaçam, 1980: 130; Biberçi, 2022: 113). The general principle of those who do not like music in the recitation of the Qur'an is to read against tajwid. In other words, if the rules of tajwid are followed, the number of people who look at the tunes with problems in general is very limited. It can be said that these people also have difficulties in their knowledge level about music in general and they are not equipped to distinguish issues related to sound, rhythm and maqamah. They say that the students who are educated in the places where the Qur'an education and teaching are carried out, are more productive if the educator who has music knowledge or the course taught by using this in the education of the Qur'an. (Bayraktutan, 2019, Bayraktutan, 2017: 145-171).

Conclusion

It is unthinkable that the "reading of the Qur'an with a beautiful voice", which has been carried out for worship since the revelation of the Qur'an, has survived to the present day without undergoing changes and developments in a long period of fourteen centuries. Although positive and negative reactions were given from the Islamic world to this development and change phenomenon, the Qur'an recitation with a beautiful voice has continued until today. It is thought that the issue of reading the Qur'an with a beautiful voice, which was encouraged, supported, tolerated and recommended at first, the expansion of the

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Islamic geography, and the fact that it was lived together with different religions and cultures led to a change in the understanding of music. The recitation of the Qur'an, in other words, can be read as free, improvised by leading a certain maqamah and sound sequence, as well as without including the elements of musical instruments in the education and training of the Qur'an, provided that the rules of tajvid are followed. In the light of the prophetic explanations and encouragements that come to the fore in the narrations, it is considered mustahab to recite the Qur'an in a tertil and with a beautiful voice. This subject was tolerated by the Companions, tabiun, etbeu tabiin and Islamic scholars unless musical instruments were included in it. It is also the opinion of the experts in the field that the recitation of the Qur'an is directly related to the music and that it is impossible to read it independently of the elements of the music. In the education and training of the Qur'an, the teachers' reflection of their knowledge and skills on music has a positive effect on the students. Music adds another beauty to the unique beauty of the Qur'an.

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