

Modular Construction Shouts AdhanQari Based Egyptian Quran Reciter Mosque Management System

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Abstract

In Malaysia to be a problem in adhan inconsistencies when different versions of the muezzin's call to prayer is played by major mosques, particularly in the state. This problem has been going on for so long and it lasted until today. This inconsistency reflects the inherent inability and weakness of the muezzin was in control disciplines tarannum and sound. Diversity version propagated by the call to prayer in mosques in the state can be seen as an example the call to prayer in Sultan Salahuddin Shah Alam Mosque using the *maqam* Nahawand , Negara Kuala Lumpur Mosque with *maqam* Nahawand , Sultan Zainal Abidin Mosque at the station *Nahawand* , Putra Mosque Putrajaya *maqam* Jiharkah and Nasional University of Malaysia Mosque with *maqam* Sikah . The question that arises is this prayer slogans are not prepared and formed with a methodology that values discipline and sound proper techniques as recite the adzan upon by Qari's illustrious of countries such as Egypt, Shaykh Ali al-Banna, Shaykh Taha al-Fashni, Shaykh Mustafa Isma'ail, Shaykh Muhammad Rif'at and others. The strength and ability of the adhan they proved once selected for inclusion in the radio broadcast of the Quran (*Iza'at al-Qur'an*) since the start of the call to prayer broadcast around the year 1930. Now, the azan by some male-renowned Egyptian reciter was still pulsing and radio broadcasts in the broadcast. This study aims to harmonize the method of adhan an in mosques all over Malaysia in accordance with the *methodology of qurra'* Egypt which focuses on the aspects of scientific disciplines and techniques of sound through the proposed modules.

Keywords: Module, Adhan, Qari, Masjid

Introduction

Adhan pulsing today is one of the tenets of God upon the Prophet accepted his second year of Hijrah. Before the revelation of adhan errand, he saw friends gathered to talk about ways to preach to Muslims would demand time for prayer and prayer. Various views were raised about the friends whom the use of fire, ring the bell, the beating of drums and others, but he saw reject the proposal because of incompatibility to be applied in Islam itself. Abdullah Bin Zaid one of the friends had come to meet the Prophet to tell about her dream to meet someone who will teach the words of prayer. He admitted the truth of the story and it is a gift from Allah, and then he ordered that the sentences are taught to Bilal bin Rabah reported that he was among friends who have a sonority of voice, volume, sweetness, and best when adhan. This is based on a hadith narrated by Abdullah bin Zaid, namely:

عَبْدُ اللَّهِ بْنِ زَيْدٍ عَنْ أَبِيهِ عَنْ أَبِيهِ عَنِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فَأَخَذَ بَرْنُثَهُ كَيْفَ رَأَيْتُ الْأَذَانَ أَفْعَالِي عَلَى بِلَالٍ ، فَإِنَّهُ أَنْذَى مِثْلَ صِدْوَيْلِ لَمْ يَلْمِ لَتَدْمَنَ عَبْدُ اللَّهِ ، فَأَمَرَهُ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ أَنْ يَأْتِيَ

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This Means:

Abdullah bin Zaid said: "I came to the Prophet while he was preaching on what I had dreamed of going to (about) the call. Then the Prophet said, "Give to Bilal prayer because he has a good voice" (al-Bayhaqi 2003: 1: 587). Imam Ahmad Hanbal (1957: 13: 87) interpreted the word (أدى منك صوتًا) With sound (*al-Mad wa al-Italah wa al-Isma*) that extends (the songs) and play adhan so brisk congregation. Imam Nawawi (1970: 4: 77) was of the opinion that (أدى منك صوتًا) Means (*arfa 'wa al-sawt atibuhu*) of high and lovely voice. While the Imam al-Ghaitabi (1999: 2: 424) explain the (*arfa', 'ala, ahsan, 'azbdanab'ad*), namely high, best, lovely sweet and far.

Therefore, the choice of the Prophet on Bilal is a signal to Muslims about the importance of choosing the muezzin good quality and have a strong voice in the process of adhan. In this case, the Qari's Egyptian is the best of the muezzin who is able to perform these tasks based on the characteristics and criteria are available on the volume of their voice, musicality, neatness, sweetness, softness and authenticity of voice and draw attention the listeners. The clearest evidence that says that they are the best in reciting the muezzin call to prayer is the selection of some Egyptian reciters such as Shaykh Mustafa Isma'il, Shaikh Taha al-Fashni, Shaykh Muhammad Rif'at, Shaykh Abdal-Basit and Shaykh Ali al-Banna as muezzins in the mosques of the Major Egyptian such as al-Azhar Mosque, Imam al-Husayn Mosque, al-Sayyidah Zainab Fadhil Basha Mosque, Rifa'i Mosque and others. The call to prayer they also echoed in the press *Iza 'at al-Qur'an* (Quran Broadcast) that aired for 24 hours in which the call to prayer is played alternately.

The Importance Adhan Qari's Egyptian.

On this day, the adhan that reverberated around the world with various versions and forms composed according to the tastes and desires of each. The call to prayer that if applied correctly will lead to a considerable art style and creativity, style and unfortunately if it does not match the strains tarannum and its delivery is bad, then it causes damage to the pronunciation of the letter and indecency on the sound and rhythm of the song even eliminate the arts and the authenticity of the call. It is caused by factors not altered and understand the methodology of the call itself, especially on the methodologies adhan by Qari's Egyptian. According to Tuan Haji Abdul Rahim Ahmad, the adhan by Qari's *manhaj* Egyptian ismainly related to the disciplines of sound and song. This makes it very attractive adhan and highlighted softness. Among the main features that makes the call to prayer Qari's Egyptian attractive and competitive is the volume, harmony, sweetness, softness, strength, fitness, art, originality and meet all of the votes. Table 1 below describes the structural features of adhan contained in the *manhaj* Qari's Egyptian.

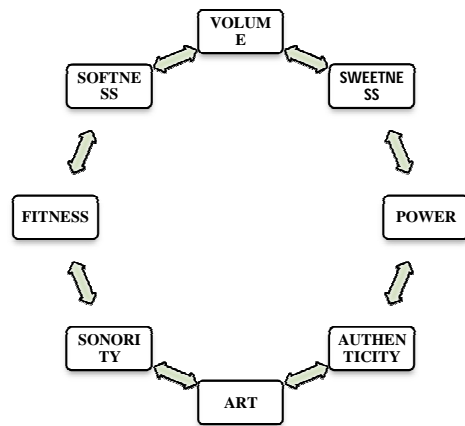


Table 1: Structural characteristics of the Adhan call to the Central Mosque in Egypt.

A resounding call to prayer in mosques in Egypt are usually propagated by Qari's celebrity who has the following features to ensure the purity and authenticity of the call is retained. Among the qari performing the call to prayer in mosques in Egypt is as Shaykh Mustafa Isma'il, Shaykh Taha al-Fashni, Shaykh Muhammad Rif'at, Shaykh Abdal-Basit and Shaykh Ali al-Banna in which they are assigned as at al-Azhar Mosque, Imam al-Husayn Mosque, al-Sayyidah Zainab Mosque, Fadhil Basha Mosque, Rifa'i Mosque and so on. Here are the features of adhan owned by them, namely:

1) Volume

Dewan Dictionary(2005: 876) defines a loud voice in the language is strong and clear and audible or visible light. In terms of terminology also is the best sound and special and it seems to live and be able to move the hearts of listeners (Nik Jafar 2012: 46). The sound of this kind rarely owned by the muezzin because it requires a lot of noise on the field and wide but only those who had to learn the rules and techniques of voice sounds like ascending, descending, horizontal, explode, open, plunging, shut down and others. The ins and outs associated with learning science *Sawt* only capable to do the movements it sounds good. While opponents of a strong voice is a low and horizontal. Rare among the muezzin who have this kind of sound due to the lack of proper training and guidance from expert teachers and assessors in these disciplines. Haji Hassan Musa argues that the muezzin Egypt has the characteristics of the volume on the sound as Shaykh Mustafa Isma'il, Shaykh Mohamed Rif'at, Shaykh Taha al-Fashni, Shaykh Abdal-Basit, Shaykh Ahmad Nu'ina, Shaykh Fathi al-Maliji, Shaykh Siddiq al-Minsyaw, Shaykh Ali al-Banna and others.

2) Sonority

Dewan Dictionary(2005: 1024) defines as the subject of its voice melodious. For someone who enjoys its voice then he will be engrossed and amazed when they hear it. Nature musicality need to exercise and strengthen the skills of the individual as it is to produce the best sound. According to Wan Hilmi (2010: 96) voice features voice sonority categorized in grade A. According to Haji Rahim Ahmad, between Egypt muezzin who have melodious voice is Shaykh Abdal-Basit, Shaykh Mustafa Isma'il, Shaykh Mohamed Rif'at, Shaykh Taha al-Fashni, Shaykh Ali al-Banna and others.

3) Sweetness

Dewan Dictionary(2005: 995-996) defines sweetness as something lovely, beautiful and brings joy to people. What is required in the sweetness of the sound of voices to be heard balun must be attractive and win the hearts of listeners. This type of voice is the best sound, special and categorized in classes A and has the potential for teaching and learning the art science tarannum (Wan Hilmi 2010: 96). While the opponents of this type of noise is sound discordant. Haji Abdul Rahim Ahmad said the example of Egypt, which has a muezzin's voice type is Shaykh Ali al-Banna, Shaykh Mustafa Isma'il, Shaykh Kamil Yusuf al-Bahtimi, Shaykh Muhammad Jibril, Shaykh Ali al-Banna and Shaykh Tablawi.

4) Softness

The word means no hard soft, pliable, weak and soft. Whereas the purpose of softness is something soft and something that has a softness (Dewan Dictionary2005: 918). From the point of the term, Haji Hassan Musa believes softness sound means the sound is soft, pliable, not stiff or rigid when reciting certain words. Tenderness occurs when a muezzin's voice or the Qari's able to control the degree of opening of his voice so as not to bring in terms of sound that great. This is achieved through skills training and not enough happens intentionally or pretend. Soft sound produced by vibration of the sound of flowers arranged in clusters of sound and it is adjusted to the spoken verse. While opponents of the soft sound is loud, rigid and flat. According to Haji Noor Din Idris, between the muezzin's voice has a softness like Shaykh Mustafa Isma'il, Shaykh Dr. Ahmad Nu'ina, Shaykh Hajjaj Hindawi, Shaykh Syahat Mohammad Anwar and Shaykh Mustafa Ghalwash.

5) Power

Power means a lot of energy, not weak, energetic, enterprising, not easily broken down and shaken. Strength is defined by power, strength, and stiffness that occurs in human beings (Dewan Dictionary2005: 835-836). While the strength of the sound from a sound that composed the term implies, it is not so weak, crippled and weak (Haji Abdul Rahim Ahmad). This indicates that the strength of a sound adhan strains must have elements of rigor and neatness that are appropriate to the purpose of the call of the adhan call to goodness and success. Opponents of the ballot that does not have the power of voice is so weak, crippled, weak and straight to the point. According to Haji Noor Din Idris, Egypt muezzin who have the power to vote is Shaykh Muhammad Rif'at, Shaykh Mutawalli, Shaykh Dr. Ahmad Nu'ina, Shaykh Abdal-Basit, Shaykh Helbawi, Shaykh Ahmad Hendawi and others.

6) Fitness

Dewan Dictionary(2005: 272) defines the active state intends fitness, speed, activity and movement in the limelight. The sound aspect, the mean fitness of votes cast in a quick and active movement and not show weakness and shortcomings in the process of sound arrangement made (Haji Noor Din Idris). The voice that has its fitness is very important to improve the quality adhan resulting from a healthy body. Haji Hassan Musa the muezzin Egypt believes that a robust voice features such as Shaykh Mustafa Isma'il, Shaykh Mustafa Ghalwash, ShaykhMohammad Anwar Shahat, Shaykh Mohamed Helbawi, ShaykhMutawalli, Shaykh Dr.Ahmad Nu'ina and others.

7) Art

According to the Dewan Dictionary(2005: 1452-1453) is defined as a work of art (poetry, painting, music and others) are composed with talent (efficiency) and the results of an invention, means about art and art related to art and nature beauty (fineness). From an art term meaning voice sound compositions that can give pleasure to the listener, and it's something that is fine. Sound art in the category of class A which type best sound and able to make the atmosphere of the show (Wan Hilmi 2010: 56). The sound of this kind must have at least ten properties that the accuracy of tone, softness, sweetness, smooth, clean, bright, loud and sharp (Nik Ja'far 2005: 51). Examples muezzin who have art in Egypt is sound Shaykh Mohammad Rif'at, Shaykh Shahat Mohammad Anwar, Shaykh Taha al-Fashni, Shaykh Ali al-Banna, ShaykhHelbawi, Shaykh Dr.Ahmad Nu'ina, Shaykh Mustafa Ghalwash and others.

8) Authenticity

Dewan Dictionary(2013: 85) defines the nature and origin of the sound is natural. According to Haji Abdul Rahim, the authenticity of the sound means the sound vibration (*urab*) is active, alive and fast. It is not the sound made up or invented but already existing originality and authenticity are carried out by an individual when the adhan or read the Quran. Nevertheless it can be practiced and learned to enhance the sound.

Features azan stated it recognized by Haji Nor Din Idris with the view that the adhan by Egyptian reciter exemplary and followed by any muezzin in Malaysia. This is because the call to prayer they have proven benefits and advantages immeasurably especially things related to the discipline of sound and song. According to Nik Ja'far (2005), a sound that has all the features mentioned above are categorized as the best voice and glad to be controlled during the process of voting takes place. Therefore, the call should be highlighted and promoted in society so that it becomes an important guide to the muezzin to learn and apply it for the purpose of strengthening the implementation of the Adhan that are not qualified and effective. Table 2 below shows the justification grade or quality of sound (Wan Hilmi: 2010: 97);

Bil	Grade Voice	Sweetness	Sonority	Volume	Softness	AuthenticityUrab(interest)	The sound field
1	A	Sweetness	Softness Sonority	Volume	Softness	Authenticity Flower Songs	Meets All Fields
2	B	Sweetness	Sonority	Less volume	Softness	Authenticity Flower Songs	Meet some courses
3	C	Less Sweetness	Less Sonority	Less volume	Less Tenderness	No Originality Flower Songs	Meet the All Fields or some
4	D	Less Sweetness	Less Sonority	Less volume	Less Tenderness	No Originality Flower Songs	Meet some All Fields

Table 2: Models Sound Categories Justification difference.

Method Adhan Qari's Egyptian.

In discussing the Egyptian reciter adhan methodologies, it can be stated in two main disciplines that relate to the methodology of their sound science and science track.

First : Sound

Voice refers to the communication that occurs (Dewan Dictionary2005: 1528). 'Atiyah Abd al-Khaliq Khaliq (1984: 10) mentions that the sound resulting from mass pressure, liquid and gas in the body.

According to Norakyairee and Adnan (2008: 32) also sound is a vibration in the air processed by the lungs through the vocal tract of the mouth or nose, then it will be determined sounds by means of another speech. From the aspect of the adhan, the sound is a key tool in the process of implementing them. It plays an important role in determining the style and pattern of presentation (*performance*) of the adhan. According to Haji Abdul Rahim, the voice is the most important component for translating the quality and completeness of the adhan. Without good sound and beautiful adhan that would cause less interesting and less effective. On the following factors, then the sound must be trained, mentored and nurtured to produce quality adhan that will entice people to listen.

Second : Songs

Dewan Dictionary(2005: 867) defines the rhythm of the song is the voice in reading, singing, conversation or communication. It also gives the meaning of a musical composition, pattern, rhythm, methods, techniques and style through the art of the word. From the aspect of the case, could mean that sounded through singing tone, tempo or rhythm appropriate based on a specific method to add the beauty of a reading, especially reading Quran. Additionally, singing is also defined as a process of reading the Quran with the songs for the purpose of describing the meaning of the text that you want (Wan Hilmi: 2010: 2). The same is true of the adhan which require the use of appropriate songs as it can produce beauty and miracle prayer itself. There are several methods used by Qari's Egyptian when reciting the adhan which is combine some *maqam* songs in a number of paragraphs, using methods and techniques *sulalim nuzul* (descending stairs) and *sulalim su'ud* (ascending staircase), apply *tabaqah* (level) of sound, *wazan* (weighing voice), voice control and have established a sufficient breath. The ability and capacity can be seen in the strains of adhan by Qari's Egyptian when they do so.

Data analysis.

To get community feedback on the effectiveness and benefits of the call to prayer echoed by Qari's Egyptian than in prayer by the muezzin at the mosque in Selangor, the researchers emphasis on two aspects of the public perception of the sound aspect ratio and tarannum and attractiveness of the adhan by Qari's Egyptian and the muezzin at the mosques in the state. This questionnaire using a Likert Scale of 1 to 5. To determine the mean value for each of the variables studied, the researchers categorize and interpret the score on 3 levels as table 3 below.

Table 3 Average Score Interpretation (Style Likert Scale 5)

Average score	Interpretation
1:00 to 2:33	Low
2.34 to 3.66	Simple
3.67 to 5.00	Height

Source: Customization of Ab. Halim (2005)

1. Aspect ratio is the public perception of sound and tarannum.

Table 4 below shows the results of analysis of frequency, percentage, mean and levels of questionnaires were distributed randomly. The overall mean for the public perception of the adhan by Egyptian reciter of sound and tarannum ratio stood at a high level. Based on the table above are found, only one item showed a moderate level of items numbered 3, while the items are numbered 1, 2, 4, 5, and 6 show a high level.

A data analysis section in Table 4 below shows the frequency distribution of respondents who answered the question about the perception of sound adhan tarannum and Qari's Egyptian. It was found that none of the respondents who answered the question first select an item strongly disagree, disagree by 1.7%, 25.0% agree, not sure 33.3% strongly agree and 40.0%, resulting in a mean value of 4.12 to a high value. As for the second question, none of the respondents strongly disagreed select an item, disagreed by 11.7%, 11.7% agree, 45.0% were not sure and could not agree by 31.7% showed a mean value of 3.97 to a high value. For the third question, no respondents chose the item strongly disagree, disagree 11.7%, 43.3% agree, not sure 31.7%, and 13.3% strongly agree showed moderate value of 3.47. For the fourth question, no respondents chose the item strongly disagree, disagree as much as 5.0%, 25.0% agree, not sure 50.0% strongly agreed and 20.0% showed a mean value of 3.85 to a high position.

The fifth question, respondents disagreed select items by 3.3%, 21.7% agree, 45.0% are unsure, and totally agree 30.0% showed a mean value of 4.02 to a high position. As for the sixth question, respondents disagreed select items by 3.3%, 13.3% agree, not sure 46.7%, and 36.7% strongly agree showed mean values of 4.17 to a high position. With this, the average mean for the questionnaire in the first part shows respondents perceptions of the adhan at the Egyptian reciter high at 3.93.

The study also found no items to be at ground level. Items that have the lowest mean is numbered item 3, the adhan by Egyptian reciter little mischief or indecency voice. While the item that received the highest score is a numbered item 6 of the adhan by Egyptian reciter show appreciation for the content of the prayer tent.

Selection of the call to prayer echoed by Egyptian reciter is due to factors such compositions adhan less corruption and indecency sound in addition to the appreciation in words to prayer. As a result, the quality of the call is to be very interesting and effective. In addition, with a long breath and a strong voice coupled with the diversity tarannum version when the adhan call to prayer is a very strong and beautiful.

a) Community perspectives on sound and tarannumadhan by Qari's Egyptian

NO	SOUND AND TARANNUM	FREQUENCY AND PERCENTAGE				MIN	LEVEL
		STS	TS	TS	S		
1	The call to prayer by the Egyptian reciters have multiple versions tarannum interesting.		1 (1.7%)	15 (25.0%)	20 (33.3%)	24 (40.0)	4.12 Height
2	The call to prayer by Qari's Egyptian is very strong and effective.		7 (11.7%)	7 (11.7%)	27 (45.0%)	19 (31.7%)	3.97 Height
3	The call to prayer by the Egyptian reciter little mischief or indecency voice.		7 (11.7%)	26 (43.3%)	19 (31.7%)	8 (13.3%)	3:47 Simple
4	The call to prayer by the Egyptian reciter voice is very loud.		3 (5.0%)	15 (25.0%)	30 (50.0%)	12 (20.0%)	3.85 Height
5	The call to prayer by Qari's Egyptian have a long breath.		2 (3.3%)	13 (21.7%)	27 (45.0%)	18 (30.0%)	4:02 Height
6	The call to prayer may display the appreciation of the Egyptian reciter pronouncement on the content of the call.		2 (3.3%)	8 (13.3%)	28 (46.7%)	22 (36.7%)	4.17 Height
Number						3.93	Height

Table 4: Frequency, Percentage, Mean and The Sound and Stage for Adhan by Qari's Egyptian

2. The attractiveness of the strains of the call by the Qari's Egyptian

In this section, researchers will present findings of a study analyzing public perceptions of attractiveness and interest adhan dil auspices of the Egyptian reciter. Styles used a Likert Scale of five strongly disagree, disagree, unsure, agree and strongly agree. The questionnaire is intended to affect the question submitted related to the attraction that could draw people to the mosque. Analysis of the findings of the second part of Table 5 below also measure public perceptions of attractiveness and their interest in Egyptian reciter adhan. Results show that respondents strongly disagree select items by 1.7%, 1.7% do not agree, 20.0% disagree, not sure 55.0%, and 21.7% strongly agree showed mean values of 3.93 to a high position.

As for the second question, none of the respondents strongly disagreed select an item, disagreed by 10.0%, 13.3% agree, not sure 33.3%, and 43.3% strongly agree showed a mean value of 4.10 in the high position. As for the third question, the respondents chose strongly disagree stood at 1.7%, 1.7% do not agree, 15.0% disagree, not sure 48.3%, and by 33.3% strongly agree showed mean values of 4.10 to a high position. For the fourth question, no respondents chose item disagree, disagree by 8.3%, 21.7% agree, not sure 41.7%, and 28.3% strongly agree showed a mean value of 3.90 in the high position. As for the fifth question, respondents strongly disagree select items by 1.7%, 11.7% disagree, agree 6.7%, 48.3% do not know, and could not agree by 31.7% showed a mean value of 3.97 to a high position. This shows, the average mean value for the ratio attractions and public interest in the adhan by Egyptian reciter was high with a mean of 4.0. This is because the power of the adhan is capable of producing a sense of calm in the hearts of listeners.

b) Community perspectives on the interest and fascination of the adhan by Qari's Egyptian

NO	POWER OF ATTRACTION AND PASSION	FREQUENCY AND PERCENTAGE					MIN	LEVEL
		STS	TS	TS	S	SS		
1	The call to prayer by the Egyptian reciter of interest to you to come to the mosque.	1 (1.7%)	1 (1.7%)	12 (20.0%)	33 (55.0%)	13 (21.7%)	3.93	Height
2	The call to prayer by very eminent Egyptian reciter when you hear it.		6 (10.0%)	8 (13.3%)	20 (33.3%)	26 (43.3%)	4.10	Height
3	The call to prayer by the Egyptian reciter able to enliven interest in the mosque.	1 (1.7%)	1 (1.7%)	9 (15.0%)	29 (48.3%)	20 (33.3%)	4.10	Height
4	The call to prayer by the Egyptian reciter helps the mosque.		5 (8.3%)	13 (21.7%)	25 (41.7%)	17 (28.3%)	3.90	Height
5	The call to prayer by the Egyptian reciter convict me when hear that.	1 (1.7%)	7 (11.7%)	4 (6.7%)	29 (48.3%)	19 (31.7%)	3.97	Height
Number							4.0	Height

Table 5: Frequency, Percentage, Mean and Phase for on the interest and fascination of the adhan by Qari's Egyptian

Conclusion

The results showed that the percentage of respondents who chose the top A problem that is related to aspects of community perspectives and voices tarannum on adhan by Qari's Egyptian is high 3.93 score. Part B is related aspects of public perceptions of interest and attractions in the adhan by Qari's Egyptian is also high, at 4.0. This proves that the adhan by Qari's Egyptian has the power and privileges. Therefore, the adhan is appropriate as a model.

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Interview

Interview with Haji Abdul Rahim Ahmad, former Bilal of Muhammadi Kota Bharu Mosque (Kelantan) and former Qari reciting the Quran ranked International of Malaysia in 1994 and 1995 on August 10, 2013 at 6 pm.

Interview with Haji Hassan Musa, a former runner-up in 1964 and winner of the International Reciter of the Quran Recitations of Malaysia in 1964, on August 9, 2013 at 6 pm.

Interview with Haji Noor Din Idris, former Bilal at Muhammadi Mosque (Kelantan) and Qari Quran Recitations International ranked Malaysia in 1985 on 13 Ogos 2013 at 2.30 pm.