

Musicalization of *Qashîdah Burdah* in The Horizon of Islamic Education

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Abstract

The objective of this study is to comprehend the process of incorporating music into the *Qashîdah Burdah* within the context of Islamic education. The employed methodology is literature review. The integration of *Qashîdah Burdah* into Islamic education can be categorized as part of the *nasyîd* genre, which includes religious advice (*tawâshih dîniyyah*), religious qasidahs (*qashâ'id dîniyyah*), birthday texts (*mawlid*), prayer texts (*ibtihâlat*), religious stories (*qishshah dîniyyah*), dhikr, and religious songs (*aghâny dîniyyah*). other forms of religious oral literature have been disseminated to the public through live presentations and other media platforms, either independently or in conjunction with each other. The *nasyîd* genres are essentially musical interpretations of Arabic poetry and prose that include pleas to God and expressions of praise for the Prophet Muhammad, employing eloquent language. Utilizing *Qashîdah Burdah* as a musical form in Islamic education can serve as a means to impart character qualities and foster the development of children's personalities, promoting maturity, stability, and steadfastness.

Abstrak

Penelitian ini bertujuan untuk memahami musikalisasi *Qashîdah Burdah* dalam dalam horizon pendidikan Islam. Metode kajian yang digunakan adalah studi pustaka. Musikalisasi *Qashîdah Burdah* dalam dalam horizon pendidikan Islam dapat digolongkan ke dalam genre *nasyîd* seperti nasihat-nasihat keagamaan (*tawâshih dîniyyah*), kasidah-kasidah keagamaan (*qashâ'id dîniyyah*), teks mawlid (*mawlid*), teks doa (*ibtihâlat*), kisah-kisah keagamaan (*qishshah dîniyyah*), dzikir, dan lagu-lagu keagamaan (*aghâny dîniyyah*). Semua jenis sastra lisan keagamaan ini telah go public melalui pertunjukan langsung dan media produksi atau gabungan antara keduanya. Genre-genre *nasyîd* tersebut, pada dasarnya, adalah musikalisasi puisi dan prosa Arab yang berisi doa kepada Tuhan dan pujian kepada Nabi Muhammad dengan menggunakan kata-kata yang indah. Musikalisasi *Qashîdah Burdah* dalam horizon pendidikan Islam dapat menjadi salah satu metode dan media transmisi nilai-nilai karakter, sekaligus untuk membangun kepribadian anak agar lebih matang, mantap, dan stabil.

Keywords: Musicalization, *Qashîdah Burdah*, Islamic education

INTRODUCTION

Qashîdah Burdah is a literary composition that encompasses Islamic doctrines, particularly Sufism, authored by a Sufi poet named al-Bûshîry. This Qasidah gained widespread public recognition not just via written and spoken forms, but also through recorded musical renditions. *Qashîdah Burdah* is unequivocally a sung Islamic literary composition, thereby classifying it as a form of Islamic music. *Qashîdah Burdah* is classified as an artistic ensemble that embraces the concept of Islamic music, since it has gained popularity through recordings (Frishkopf, 2023). Islamic music, prevalent in Arab countries, is a form of music that thrives and evolves within the cultural framework of societies that adhere to Islam (Harris and Stokes, 2017). This music adheres to the principles and practices of the Islamic religion, and it evolves accordingly. A distinguishing feature of Islamic music is the prevalent theme of the poetry or lyrics, which typically revolve on the exaltation of God, the praise of the Prophet, and imparting counsel (Berglund, 2008). The *Qashîdah Burdah* can be described as an Islamic musical composition that encompasses declarations of God's magnificence, admiration for the Prophet, and religious guidance (Frishkopf, 2023). The author of *Qashîdah Burdah* was an Arab named al-Bûshîry, renowned for his adherence to the principles of Islam and his fame as a Sufi poet. When considering *Qashîdah Burdah* in the perspective of Islamic music, it is undeniable that this Qashîdah is a significant piece of Arabic musical literature. It has been developed, embraced, and appreciated by the Arab community since its inception. Islamic music, in this particular context, is also referred to as Arabic musical literature. It is typically distinguished by six key characteristics: the arrangement of musical notes (*modus*), the language and themes of the songs (lyrics), the rhythm and musical instruments used, the vocal color, the costumes worn, and the ethical standards of performance (Harris and Stokes, 2017). *Qashîdah Burdah* can be delineated within the framework of Islamic music, encompassing these six distinctive attributes. The objective of this research is to comprehend the process of incorporating music into the *Qashîdah Burdah* within the context of Islamic education. The employed methodology is literature review. The incorporation of *Qashîdah Burdah* into Islamic education can be categorized as part of the *nasyîd* genre, which includes religious advice (*tawâshih dîniyyah*), religious qasidahs (*qashâ'id dîniyyah*), texts for birthdays (*mawlid*), texts

for prayers (*ibtihâlat*), religious stories (*qishshah dîniyyah*), dhikr, and religious songs (*aghâny dîniyyah*). other forms of religious oral literature have been disseminated to the public through live presentations and other media platforms, either independently or in conjunction with each other. The *nasyîd* genres are essentially musical adaptations of Arabic poetry and prose that incorporate pleas to God and expressions of admiration for the Prophet Muhammad, employing eloquent language. Utilizing *Qashîdah Burdah* as a musical form in Islamic education can serve as an effective means to impart character qualities and foster the development of children's personalities, promoting maturity, stability, and resilience.

Method

This study employs a descriptive analysis approach, with a focus on doing a literature review. Literature research involves completing a comprehensive review of previously published literary works that are relevant to the musicalization of *Qashîdah Burdah* within the context of Islamic education. The literature that is evaluated or studied consists of non-fiction publications, including scientific articles published in scientific journals, theses, dissertations, and other non-fiction works such as books. This literary research aims to offer a comprehensive review of the musical adaptation of *Qashîdah Burdah* within the context of Islamic education.

Results and Discussion

Musicalization of Qashîdah Burdah

The organization of musical tones in Islamic music is referred to as *maqâm* (plural *maqâmât*). In Arabic music, the *maqâm* is limited to using only a specific set of notes chosen from the entire range of available notes. Regarding this matter, the *maqâm* exhibits similarities to Western musical scales, although possesses a greater capacity to exert an impact on the resulting music (Hagen, 2022). *Maqâm* is a melodic arrangement that is derived from specific key notes within a piece. Therefore, a song composed in a *maqâm* requires the utilization of specific tones and a melodic structure that corresponds to the tonal arrangement in the melody line of the song. The different *maqâm*, or tone arrangements, include: '*ajam*, *usayran*, *rashad*, *naqriz*, *nahawand*, *hijâz-kar*, *hijâz-kar kurdish*, *bayâty*, *chusayni*, *lujâzy*, *shaba*, *sah-gah*, and *tsahar-gah* (Stetkevych, 2006). The arrangement of the musical tones in *Qashîdah Burdah* is tailored to the specific *maqâmât* employed and the preferences of the vocalist who performs it. For instance, in two recordings of al-Minyâwy (1997),

Qashîdah Burdah is performed using nine different *maqâmât*, specifically *bayâty alfa*, *bayâty*, *hijâz*, *rashad*, *'ajam* or *jiharkah*, *shaba*, *sika*, *nahawand*, and *kurd* (Markoff, 1995).

The *Qashîdah Burdah* employs the Arabic poetic language, characterized by its rich and intricate meaning, where each word carries a closely connected significance. The poet's choice of words, or diction, is carefully tailored to both the rhyme, which refers to the resemblance of sounds, and the rhythm, which encompasses the variations in pitch and intensity of the songs. Every last word in the second line shares the same phonetic sound, specifically the sound of "*mîm*." When uttered, there is a subtle presence of the vowel sound "i." The *Qashîdah Burdah* revolves around ten narrative themes, mostly focusing on prayer and *munâjât* (supplication) to God. These themes are supported by the poet's intense yearning, love, and admiration for the Prophet (Ess, 1999).

The melodic structure of the *Qashîdah Burdah* is tailored to the specific *maqâmât* employed. During each occurrence, the rhythm produced varies due to its synchronization with the spatial and temporal parameters, as well as the circumstances of the listener (audience). For instance, during a Mawlid ritual gathering, the *Qashîdah Burdah* is performed with a low-pitched rhythm, whereas at a public festival, the rhythm chanted is high and energetic.

The selection of musical instruments employed in the performance of *Qashîdah Burdah* differs among singers, countries, and regions. This is contingent upon the personal preference of the vocalist. In Egypt, songs like *Qashîdah Burdah* and other Arabic songs feature traditional Arabic musical instruments such as *ud*, *durbakke*, *qânûn*, *nay*, *mijwiz*, *buzuq*, and *rikk*. Meanwhile in Indonesia, the "*Ar-Raudhah* Group," a music group known for performing *Qashîdah Burdah*, operates out of the Syaykhona Kholil Bangkalan Madura Islamic Boarding School. Additionally, the "Sufi Music Therapy" group from the Darussalam Ciamis Islamic Boarding School utilizes a collection of complete musical instruments, specifically *electones*. Additionally, there are those who do not utilize musical instruments like the ones performed by Muhammadun Zain from Semarang, but instead employ background music sung by his trainees. The *Qashîdah Burdah* maintains its vibrant rhythm even in the absence of a full complement of musical instruments (Jafar, 2022).

The voice timbre of *Qashîdah Burdah* is intricately linked to the composition and essence of the song, evoking a desert ambiance. *Qashîdah Burdah* songs are typically characterized by melismatic singing, where a

single syllable is sung across multiple notes in long phrases. These songs also have a distinct rhythmic structure that aligns with the rhyme (*qâfiyah* or sound equation). The many tonal qualities included in the songs of *Qashîdah Burdah* can be observed on the cassette recordings of al-Minyâwy (1997), al-Atwâny (2006), and Ar-Raudhah Group (2003). The songs of al-Minyâwy and Ar-Raudhah Group feature a singer with a distinctly high-pitched and shrill voice, accompanied by a rhythm that exhibits prominent fluctuations in intensity. Conversely, the song al-Atwâny exhibits a subdued and monotonous quality, resulting in a perceived slowness and tranquility (Ainusyamsi, 2021).

Costumes worn by musical groups or singers are directly associated with their performances on stage or in artistic presentations. Each vocalist who performs on stage invariably dons attire that complements the genre of the song being performed and the ambiance of the observing audience. The performer of *Qashîdah Burdah* is typically an aesthetically pleasing reciter (*qâri*) of the Koran who maintains their look in order to avoid seeming as a popular singer. Traditionally, male singers choose attire consisting of robes and turbans, which are characteristic of Arab culture. However, it is worth noting that contemporary singers have deviated from this norm and often opt for Indonesian-style apparel, such as koko shirts and skullcaps. Female vocalists typically don floor-length gowns and head coverings, adorned with exquisite accessories and embellishments (L'etoile, 2016).

The ethical considerations surrounding the presentation of *Qashîdah Burdah* music are intricately tied to the performance stage, which serves as the location for the live performance. The musical performance of *Qashîdah Burdah* adheres to Islamic norms and morality, reflecting the nature of Islamic music, and is characterized by its simplicity. Multiple vocalists often align themselves in a row, directly facing the audience. However, if there is only one person singing, they may choose to sit, while another individual sits and plays the electone. The musical performance of *Qashîdah Burdah* adheres to stage etiquette, encompassing both the singer and the performance. In addition to entertaining the audience, it also serves the purpose of promoting Islamic da'wah.

Given the aforementioned description of *Qashîdah Burdah* as Islamic music possessing six distinct features, it is accurate to assert that *Qashîdah Burdah* can be classified as a piece of Arabic musical literature. The reading of *Qashîdah Burdah* in performing and recording arts was primarily pioneered by Arabs, particularly Egyptian Arabs. This is a well-

established fact. Consequently, *Qashîdah Burdah* was introduced into the realm of Arabic music literature by the Egyptian Arabs, leading to its increased popularity in both the Islamic and Western spheres (Chih, 2022).

Qashîdah Burdah and the Development of Islamic Literature

Arabic music literature refers to *nasyid* and pop songs that incorporate lyrics derived from poems written by Arab authors. Notable Arabic song lyricists included Achmad Syauby, Sayyid Quthub, Syaykh Thâha al-Fashny, Syaykh Muchammad al-Fayyûmy, and Syaykh Nasrud-Dîn Tubbar. The reception of *Qashîdah Burdah* in the recording involves the incorporation of its lyrics into nasheed and pop songs, performed by both Arab (Egyptian) and non-Arab vocalists (Sperl, 2006). Non-Arab singers, as referred to in this debate, are Indonesian *nasyid* singers who perform *Qashîdah Burdah* songs on cassette recordings that are manufactured in Indonesia.

Qashîdah Burdah was composed by an Egyptian Sufi poet. It was initially embraced by the Egyptian Arab community and received global recognition in several formats, particularly through recordings as *nasyîd*, which also originated from Egypt. The *Qashîdah Burdah* is an Arabic literary masterpiece created by Egyptian Arabs that has garnered significant acclaim from the global literary community. Qasidah, in the context of Islam, refers to a form of vocal music that expresses deep emotions from the heart. It is often accompanied by qith'a, which are fragments, and ghazals, which are songs of mystical love (Hoesin, 1975). Hence, this article aims to provide a concise overview of the historical progression of Arabic Islamic music literature, with a specific focus on religious songs (*nasyîd*) that emerged in Egypt. These songs served as a context for the Arab community's reaction to *Qashîdah Burdah* in its recorded manifestation, as well as the advancement of vocal music in Egypt.

Qashîdah Burdah holds a significant position in Arabic music literature in Egypt, particularly within the *nasyîd* genre. This genre encompasses various forms of religious expression, including religious advice (*tawâshih dîniyyah*), religious qasidahs (*qashâ'id dîniyyah*), birthday texts (mawlid), prayer texts (*ibtihâlat*), religious stories (*qishas dîniyyah*), dhikr, and religious songs (*aghâni dîniyyah*). Other forms of religious oral literature have been disseminated to the public through live presentations and other media platforms, either individually or in combination. *Nasyîd* genres are musical adaptations of Arabic poetry and

prose that incorporate pleas to God and expressions of praise for the Prophet Muhammad, employing eloquent language (Kennedy, 2019).

Literature addresses the concept of beauty, and music falls within the realm of literature (Al-Thanthâwy, 1992). Language is one of the constituent aspects of music (Sâ'iy, 2023). Beautiful words, as a constituent of language and literature, serve as the primary factor that renders music aesthetically pleasing to the listener. Arabic music, encompassing diverse genres, enriches the language and literary culture of Arab society with its eloquent lyrics. Engaging in music listening is a delightful and pleasurable encounter. Arabic music is a prominent component of the world's esteemed classical musical traditions (Danielson, 1996). In this instance, *nasyîd* refers to the utilization of eloquent language by a poet or singer to accomplish their objective, which is to exalt the name of Allah and extol the Prophet.

Adaptation of Qashîdah Burdah into Nasyîd Format

The *Qashîdah Burdah*, due to its religious connotations, might be referred to as a *nasyîd*. The individual who performs the *Qashîdah Burdah* in Egypt, typically sung by male *nasyîd* singers, is referred to as a *sayyid*. In Turkey, this role is known as a *zâkir* (Ok and Erdal, 2014). This enhances their status as a *nasyîd* performer during religious gatherings. In order to understand the status of *Qashîdah Burdah* as a *nasyîd*, we will now provide a detailed explanation of the definition and reception of *nasyîd*, as well as its various genres and evolution in Egypt. The etymological definition of *nasyîd* is the act of raising one's voice (Munawwir, 1984: 1516), primarily referring to the person who sings. However, in the contemporary context of religious music, the term *nasyîd* has evolved to encompass the concept of a song and is predominantly associated with singing. *Nasyîd*, a religiously nuanced song, has proliferated across diverse nations, encompassing both Muslim-majority countries and non-Muslim nations, including England, the United States, and Australia (Erol, 2011).

Nasyîd, a form of Islamic vocal music, has had extensive dissemination throughout the 20th century in nations predominantly inhabited by Muslims, including Egypt. This cultural phenomenon has transcended both geographical and socioeconomic barriers (Markoff, 1995). The primary emphasis of *nasyîd* is the exaltation of Allah and His Messenger, together with the articulation of religious and spiritual encounters. *Nasyîd* transcends geographical boundaries, socioeconomic divisions, and sectarian beliefs. *Nasyîd* embodies the profound aspects of

a certain Islamic doctrine and is typically conveyed in the manner associated with Sufism. The lyrics of *Nasyîd* possess a mystical essence within the Sufi community, renowned for its unique *nasyîd* style. *Nasyîd* lyrics are only performed at Sufi ceremonial events and have become an integral part of their existence (Homerin and Stetkevych, 2011).

Textually, *nasyîd* can be clearly differentiated from *tilâwatil-Qur'an* and adhan. *Nasyîd* is a form of conventional poetry, whereas the Koran is regarded as divine revelation, and the adhan originated from an Islamic tradition of preaching. The call to prayer is a prominent Islamic symbol that beckons individuals to engage in the act of prayer five times daily. It serves as the primary emblem of the religion propagated and observed by the Prophet, both during his residence in the village and while on his journeys. The practice of the call to prayer originated in the 1st century Hijriyyah and has been observed by Muslims worldwide since then, including after the Prophet's death and continuing indefinitely into the future.

Tajwîd is the codification of the holiness of the revelation of the Koran and the specific norms for reading it. Individuals who engage in the careful observance of the norms of recitation while reading the sacred verses would experience the auditory perception of a harmonious voice in their *tilâwatil-Qur'an*. In the Hadith reported by Abû Dawûd and an-Nasâ'iy, the Prophet advised "*Zayyinûl-Qur`âna bi Ashwâtikum*" (Adorn the Quran with your voices), and in another Hadith reported by Muslim, the Prophet emphasized this by saying "*Laysa Minnâ man lam yataghanna bil-Qur`ânî*" (We are not among those who do not beautify the recitation of the Quran) (Al-Bukhari, 1981). *Tilâwatil-Qur'an* refers to the ability to read the Qur'an in both a conventional manner and with the accompaniment of melodies, each of which follows specific guidelines. The term "*tilâ`atul-Qur`ân*" in this study refers to the act of reading the Koran, as defined by Yahya (2001). It encompasses seven distinct reading methods, collectively known as "*al-qirâ`atus-sab'ah*" (Al-Zarqani, 1988). The seven methods of interpreting the Koran eventually evolved into a distinct field of study, which gained significant recognition from the Muslim world, particularly educational institutions that excel in reciting the Koran.

The beauty of the Koran lies in its verses, which intricately incorporate diverse literary language types, including *majâz*, metaphors, similes, and analogies. The Koran contains almost a hundred rhythmic verses. The musicality inherent in the Koran is derived from its aesthetic appeal, which, when recited, evokes a profound impact on the listener. The

majority of verses in the Koran have a consistent tonal pattern toward their conclusion. The specific term used to refer to this pattern in poetry (syair) is wazan or rima. The passages of the Koran employ rhymes that captivate the emotions and deeply resonate with the spirit. The Koran possesses distinctive characteristics and unparalleled attractiveness due to its remarkable structure and flawlessness (Baljon, 1968).

Another aspect of the attractiveness of the Koran lies in the seamless integration of words and their intended significance. The verses depicting God's kindness and mercy are characterized by a gentle and exquisite tone. Conversely, if the verses pertain to anguish, wrong, narrowness, and problems, it elicits sentiments of anxiety. In addition, the phrases and sentences in the holy verses are burdened with a weighty and arduous quality, mostly due to the close proximity of numerous letters in *tasydîd*.

The paramount element of the aesthetic appeal of the Koran, when considering it from a literary perspective, lies in its linguistic composition. The impact of this linguistic style can be observed in the Koran, as well as in the works of Jalâlud-Dîn Rûmy's Masnawi Maknawi and Syamsud-Dîn Châfidh's poetry, both of which are renowned masterpieces in Persian literature. The practice of reciting the exquisite Quran with different musical styles later evolved into a customary tradition known as *tilâwatil-Qur'ân* in Muslim communities worldwide. The practice of reciting the Koran accompanied by melodic chants, which encompasses seven distinct reading techniques, significantly impacts the manner of *nasyîd* chanting in several Muslim nations, particularly in Egypt and Indonesia. According to Frishkopf (2000), it is assumed that in Muslim traditions, a *nasyîd* singer is both a *qâri`* and a muezzin.

In Muslim society, it is customary to regularly listen to the recitation of the Koran, ensuring that it is done with proper *tajwîd*. Additionally, the call to prayer is heard five times a day, delivered in a pleasant and beautiful voice. This is the prophetic inheritance imparted by the Prophet to his community. Regarding the pleasant and harmonious sound of the call to prayer voiced by the muezzin, the Prophet instructed his followers to instruct Bilal in the art of the call to prayer due to his exceptionally melodic voice. In contemporary times, the pleasant sound is not solely derived from the recitation of the Quran and the call to prayer, but also from the melodic tunes of *nasyîd* that have the ability to deeply resonate with one's emotions.

Nasyîd exhibits greater versatility in its visual presentation as compared to *tilâwatil-Qur'an*, as it allows for more liberal integration with

other musical components. Certain Egyptians possessed the ability to discern the distinction between *nasyîd* and regular songs, despite the fact that, in terms of thought and execution, they were undeniably intertwined. There exists a spectrum that encompasses both the presentation of religious *nasyîd* and non-religious music. Prior to the conclusion of the 20th century, endeavors to distinguish *nasyîd* from conventional songs were deemed unattainable. In the 19th century, religious and artistic traditions harmoniously intertwined, engaging in a meaningful exchange to produce artistic creations referred to as *turâts qadîm* (ancient traditions).

Religious and non-religious songs are gradually making their way into the commercial music industry, offering increased financial gains while also distancing themselves from traditional religious customs. Nevertheless, the formidable impact of commercial music industry tendencies has eroded the longstanding limits. In the mid to late 20th century, there were several musical groups that emerged, which may be described as a fusion of pop music and religious music. These groups produced numerous symphonic renditions of *nasyîd*, a genre of Islamic vocal music, which were heavily influenced by the musical traditions of the city. It is not unusual for a shaykh, who is an expert and singer of religious music, to collaborate with a mutribin, who is a pop singer, in performing religious songs (Frishkopf, 2023).

Within the realm of *nasyîd* discourse, Egyptians classify *nasyîd* genres based on the identity of the singer, their performance style, as well as the content and circumstances surrounding the music. The proper manifestation of *nasyîd* should be understood as a religious endeavor, serving as an additional means of worshipping Allah, a manifestation of religious devotion, or a form of Islamic propagation. Simultaneously, the aesthetic and entertainment aspects that arise remain appropriate as long as they are not solely pursued for the purpose of aesthetics and amusement (Campbell, 2023). Indications point to the fact that *nasyîd* embodies religious principles. *Nasyîd* should be situated inside a suitable sacred framework that remains connected to the essence of religious devotion. Within these parameters, *nasyîd* can be openly showcased in religious activities that have a predominantly social character. The ultimate manifestation of a munsyid's professionalism, as stated by Berglund (2008), lies in their devotion to Allah and their ability to provide enjoyment to fellow Muslims.

The text should be positioned centrally in the presentation of the *nasyîd*, according to a critical review. Hence, the significance lies in the

quality and content of the communication. The primary motifs of *nasyîd* encompass *tasbîch* (praise), *ibtihâl* (invocation), *du'â* (supplication), *madîch* (complimentary verses), *ghazals* dedicated to the Prophet and his family, articulations of spiritual encounters, *qishas* (narratives) of heroic figures, and guidance for the audience. The utilization of excessively mystical and sexual love poetry might occasionally give rise to ambiguity. Typically, *nasyîd* consists of supplications to Allah and expressions of admiration for the Prophet. Religious poetry is a common feature in Islamic history, composed by renowned figures who were not only scientists but also Sufis. Their works are regarded as paradigms or standards in linguistic expression. Religious poetry was composed by several companions of the Prophet, such as Chassan ibn Tsâbit (died 659 AD), Imâm asy-Syâfi'i (died 820 AD), and Al-Azhar scholars like Syaykh Shâlih al-Ja'fary (died 1978 AD). These poems are commonly presented as *nasyîd*. Classical Arabic, which is the language used in religious texts and Islamic customs, is typically favored, particularly in the *qasidah* genre. However, more common colloquial varieties such as *mawwal* and *zajal* are also commonly used because to their widespread accessibility, particularly in rural regions.

In addition to the textual content, the auditory aspects, including the function and quality of the sound, are also considered significant in the execution of the *nasyîd*. The incorporation of melodic vocalization enhances the liveliness of the text, particularly when complemented by the singer's expressive approach, resulting in a more flawless rendition of the *nasyîd*. A proficient solo vocalist is essential in eliciting emotional responses from the audience, particularly when they possess a distinct and harmonious vocal articulation. While the idea of *nasyîd* chanting does not have standardized standards, it is known that the principles of *tajwîd* are utilized in it. This is merely to enhance comprehension and preserve the sanctity of the text. A *munshid*, due to his expertise and proficiency, effortlessly recites *nasyîd* texts.

Tajwîd is crucial not just for reciting passages of the Koran but also for chanting *nasyîd*. *Tajwid*, in this context, refers to the discipline of acquiring the knowledge and skills necessary to read the Koran with accuracy, clarity, consistency, deliberate pace, and meticulous attention to both individual letters and sentence structures. In order to ensure that his *nasyîd* remains musical, a *munshid* must possess a comprehensive understanding and mastery of the science of *tajwîd* when chanting. Without attaining proficiency in the science of *tajwîd*, there is a high probability of mispronouncing the *nasyîd* text, particularly when reciting a

word or sentence repeatedly over an extended period. This, in turn, diminishes the aesthetic value of the *nasyîd*'s intended message.

The solo *nasyîd* performance is not the exclusive performance option, as there is also a highly sought-after choir *nasyîd* performance. The musical instruments commonly used in *nasyîd* performances include drums, diverse percussion instruments, and flutes. The final musical instrument is highly favored by Sufis. Following are violins, zithers, and a variant of tambourine. These musical instruments can be played either solo, in small ensembles, or in bigger orchestras. Typically, these instruments are played one after the other. Upon the conclusion of the song, the musician will engage in improvisation by performing a rhythmic sequence commonly referred to as a 'religious tune'. In an Arabic orchestra, the customary practice is to perform percussion beats at an accelerated and amplified speed, accompanied by shrill flute sounds. The choir concludes the performance with a resounding chorus, reciting the dhikr words. This Arabic song combines religious symbolism with contemporary musical instruments, and it requires utmost attention and comprehension.

An intriguing phenomenon in the Islamic world, particularly in Egypt, Malaysia, and Indonesia, is the notable rise of *nasyid* groups that perform songs without any musical instrument accompaniment. This phenomenon is referred to as *nasyid* acapella, when both male and female *nasyîd* singers, known as sayyid and *sayyidah* respectively, perform religious songs by utilizing vocal sounds that resemble musical instruments. This acapella *nasyid* is a faithful imitation of a style of church music in Spain known as deep song. This style, originating from Cante Hondo, is typically performed by Spanish gypsies. During that period, the use of musical instruments was forbidden for church followers in Spain. As a result, the worshipers in the church resorted to singing spiritual hymns using only their voices, which produced sounds resembling musical instruments (Busoni, 2012). It is noteworthy that under Islam, particularly in the majority of Muslim nations, there is no explicit ban for Muslim singers (sayyid) and Muslim women (*sayyidah*) to utilize musical instruments in their *nasyid* songs. The *nasyid* acapella phenomenon mostly stems from musical artistic innovation rather than as a response to the prohibition on the use of musical instruments within the Muslim community.

Regarding the topic of Arabic music, it can be asserted that comprehending and appreciating Arabic songs is a challenging task. The framework of the music is constructed gradually, with each line, phrase, and sometimes word being added one by one. In order to comprehend it,

one must diligently observe the subtle distinctions that encompass it. According to Jihâd Racy and Salwâ as-Shawan, appreciating Arabic songs involves actively immersing oneself in its complete historical trajectory, paying attention to the nuances of the melody, lyrics, response, perception, and emotion (Danielson, 1996). Currently, *nasyîd*, an Arabic song genre, is perceived as a vibrant addition to the contemporary Arabic music scene. The distinctiveness of the *nasyîd*, as an exemplary devotional song, is in its purpose of serving as a medium for supplication and the expression of admiration for the Prophet.

A *nasyîd* is characterized by its seriousness, contemplative nature, and graceful qualities. Hence, even the most minimal amalgamation with other elements, such as pop music, will promptly invite criticism. *Nasyîd*, from a cultural standpoint, embodies genuine principles rooted in Arab-Islamic customs while actively opposing the influence of modern, commercially-driven Western music. The *nasyîd* genre is rooted in its genuine musical concept and aims to rejuvenate traditional songs and musical ideas inspired by the recitation of the Qur'an and ancient customs. For non-experts, distinguishing between *tilâwah* and *ibtihâlat* might be challenging. Notable *nasyîd* singers known for their recorded works include Syaykh Ibrâhîm al-Farrân and Thâha al-Fashny. Additionally, *Qashîdah Burdah* in Egypt, who are also active in the recording studio, feature prominent *nasyîd* singers such as Hisâm Shaqar and 'Abdul-'Adhîm al-Atwânî (Mansur, 2003).

The subsequent text is the lyrics of a song performed by the *Nasyîd* Ustratul-Wâdy ensemble, derived from Sayyid Quthub's poetry titled "wasiat" and translated into Indonesian by Budi Sudarsono.

*If you cry for my death
and you watered my grave with your tears
then on top of my shattered bones
light the torch for this noble people
and continue the journey to the jaya gate (2 x)*

*My death is a journey
found a lover who was missing me
the gardens of heaven are proud to receive me
the birds chirped happily to welcome me
Blessed is my life in the eternal world*

*If you cry for my death
and you watered my grave with your tears
then on top of my shattered bones
light the torch for this noble people*

*and continue the journey to the gate of Jaya (reff)
The power of darkness will surely be destroyed
and this world will be illuminated by dawn again
let my spirit fly to find His longing
do not be afraid to wander in the eternal realm
there the dawn is breaking
(back to chorus) (Al-Bushiri, 1957).*

Impeccable vocal technique, which enhances the beauty of the text, is much valued in the *tilâwatil-Qur'an*. It is characterized by its emphasis on flexibility, expressiveness, emotional depth, and the ability to create melodic improvisations. Fast-paced and lively music, such as that found in pop music, is consistently avoided. One particular passage in the recitation of the Qur'an is occasionally recited at a deliberately slow pace, with intermittent pauses. In the customs of music and *tilâwatil-Qur'an*, it is customary for listeners to respond to the singer's voice by providing feedback or expressing their reaction with words like 'Allah!' or 'yâ, salâm'.

The quality of *nasyîd* is evaluated based on its sound quality, contextual relevance, social standing, and visual presentation. The *munshid* was bestowed with the title 'shaykh' due to his exceptional skills, extensive knowledge, vast experience, and exemplary attitude, all of which accurately embodied the essence of a shaykh. *Nasyîd* vocalists typically don traditional attire associated with Arabic Islamic culture, including turbans, robes, scarves, and prayer beads. The attire of a *munshid* is distinct from that of a *qâri'* or *khâtib*, and even more contrasted when compared to the attire of a *mutribin* or pop singer.

Historically, there existed certain female vocalists, such as Hajjah Suwayisiyyah (19th century), who publicly presented themselves in attire that was characterized by modesty. Nevertheless, Islamic reformers during the 20th century advocated that a woman's voice should be considered *awrah*. Hence, it is imperative to exclude women's bodies and voices from public spaces. Some Egyptians dissent from this perspective as they perceive it as stemming from a group's aversion to the dominant position held by women. An unexpected consequence of this promotion is that numerous female vocalists are actively seeking chances to showcase their talents at nightclubs and other establishments that cater to nighttime entertainment.

Musicalization of Qashîdah Burdah in the Form of a Religious Story

Qashîdah Burdah is a laudatory ode that encompasses narratives about the Prophet's life, encompassing both his character and the challenges he faced

as a Messenger. *Qashîdah Burdah* consists of religious narratives (*qishshah dîniyyah*) that center around the life of the Prophet. Consequently, *Qashîdah Burdah* is considered colloquial poetry, while the *syarah* is written in narrative prose. When performed by a *munsyid* with the title of *sayyid* and accompanied by ensemble music, the singing of *Qashîdah Burdah* will seem more impressive than the music in *dhikr*. The subsequent passage provides an account of the life of *qishshah dîniyyah* in Egypt, serving as a foundation for the examination of *Qashîdah Burdah* as a distinct subgenre of *qishshah dîniyyah* known as prophetic stories (*qishshah nabawiyah*) (Stetkevych, 2006).

In the Egyptian Delta, the practice of *qishshah dîniyyah* is more prevalent than *dhikr*, although in Port Sa'id, the opposite is true. Certain *munshids* engage in the practice of reciting both *qishshah* and *dhikr*, occasionally even blending both together within a single performance or presentation. The genre known as *qishshah dîniyyah* emerged as a direct successor to the declining traditions of *maulid nasyîd* (*mawaldi*) and praise *nasyîd* (*madach*), which had been waning for over half a century. The first performance is consistently accompanied by a percussion ensemble and a choir, whilst the second performance is solely accompanied by "flying". Contemporary *sayyids*, who are performers of *qishshah dîniyyah*, integrate this customary practice with a broader repertoire of music, incorporating a fusion of folk music (*sya'by*) and urban music, along with additional instruments and songs. A *sayyid* typically dons a white robe and cap. Typically, performances are scheduled to take place on religious occasions, such as the Prophet's birthday and wedding ceremonies. *Qishshah dîniyyah* encompasses modern music from the *nasyîd* genre, wherein women are permitted to take on the role of lead vocals and are commonly referred to as *sayyidah* or *munsyidah*.

There exist two distinct categories of *qishshah dîniyyah*. The first is *qishshah nabawiyah*, which is a historical account of the life and teachings of the Prophet Muhammad. The second category is *qishshah khayâliyyah*, which refers to fictitious stories that contain moral content. *Qishshah* is appreciated as a kind of amusement because to its relatively lighter nature compared to other *nasyîd* genres, particularly *qishshah khayâliyyah*.

The recording industry centered in Tanta is experiencing fast growth, leading to the emergence of numerous new musicians in the field of recording. Although live performances feature lengthy songs, the recorded versions are truncated for economic purposes, typically lasting around 45 minutes each side. Notable *munshids* in the Delta region include Syaykh Achmad al-Mujâhid, as-Sayyid Khamîs, and Sharaf Ibrâhîm at-Tamady. *Haniyyât Sya'bân* and *Wafâ'* are two of the *munsyidah*, who are female *nasyîd* singers. In the late 20th century, *Qashîdah Burdah*, known as the *qishshah nabawiyah*, began to be recorded

in Egypt. Prominent *nasyîd* singers such as al-Minyâwy and Hisâm Shaqar released cassette recordings titled *Burdatul-Madîch*, each comprising of two cassettes. 'Abdul-'Adhîm al-Atwâny also published eleven cassettes under the title *al-Burdah*. *Qashîdah Burdah* falls under the category of *qishshah dîniyyah*, specifically as a prophetic story (*qishshah nabawiyyah*). This is due to its verses containing a narrative of the Prophet's life as a religious leader and community figure, serving as a model for the present and future Muslim community.

Conclusion

From the given definition, it can be concluded that *Qashîdah Burdah*, as a kind of Islamic music, possesses a minimum of six distinct features that classify it as a literary composition within the realm of Arabic music. The reading of *Qashîdah Burdah* in performing and recording arts was mostly done by Arabs, particularly Egyptian Arabs, as supported by factual evidence. Consequently, *Qashîdah Burdah* was introduced to the realm of Arabic music literature by Egyptian Arabs, leading to its increased popularity both inside and beyond the Arab world. *Qashîdah Burdah*, a form of *nasyîd* music, gained significant popularity among consumers in Egypt. Even in the performing arts, *nasyîd* singers, known as *sayyid* or *sayyidah*, consistently incorporate the verses of *Qashîdah Burdah* into their repertoire, presenting them in diverse expressions and textual adaptations. In the present progression of religious music, *Qashîdah Burdah* is classified as a *nasyîd*, which refers to a type of song. The *Nasyîd Qashîdah Burdah* has achieved global reach, extending to diverse nations across five continents, encompassing Africa, Asia, Europe, America, and Australia, regardless of their religious affiliation.

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