

Mad Far'i, Gunnah, and Recitation Pace in the Mujawwad Qur'an

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ABSTRACT

Reading the Qur'an properly and correctly according to the rules of tajwid is an obligation for every Muslim. One form of reading that emphasizes the beauty and accuracy of the laws of tajwid is mujawwad. In practice, mujawwad reading cannot be separated from several important elements, namely mad far'i, gunnah, and tempo of reading. These three aspects not only affect the beauty of the sound, but also the validity of the reading of the Qur'an itself. This study aims to examine in depth the concept, types, and application of mad far'i, gunnah, and tempo of reading in mujawwad Al-Qur'an. This study uses a library research method with a descriptive qualitative approach, with data sources in the form of classical tajwid books, scientific books, and related journals. The results of the study show that mad far'i functions in regulating the length of the reading based on certain reasons, gunnah provides a distinctive nuance of reverberation to certain letters, while the tempo of reading plays a role in maintaining the rhythm and regularity of the recitation. The three are interrelated and must be applied harmoniously to produce a reading that is tartil, beautiful, and in accordance with the rules of tajwid.

INTRODUCTION

The Quran, as the holy book of Muslims, holds a very noble position, both in terms of its content and its recitation. Reading the Quran is not merely a matter of reciting its letters; it also requires careful attention to the rules of tajwid (recitation) to conform to the teachings of the Prophet Muhammad (peace be upon him). This is as stated in the Qur'an, Surah Al-Muzzammil, verse 4, which commands us to recite the Quran with tartil (recitation).

In the development of the science of qira'at and the art of reciting the Quran, various reading styles have emerged, one of which is mujawwad. Mujawwad is a method of reciting the Quran that enhances the sound, uses melodies (nagham), and adheres to the rules of tajweed. This style is often used in recitations at formal events and competitions.

However, beauty in mujawwad must not override accuracy in tajwid. This is where understanding three key aspects is crucial: mad far'i, gunnah, and tempo. These three are fundamental to maintaining a balance between aesthetics and accuracy in recitation.

In the reality of Quranic learning, many readers still lack a detailed understanding of the types of mad far'i, the dimensions of gunnah, and the proper tempo of recitation. This results in less than optimal recitation, both in terms of tajwid and aesthetics. Therefore, this study is crucial to provide a comprehensive understanding of these three aspects within the context of the Quranic mujawwad (recitation of the Qur'an).

LITERATURE REVIEW

Previous studies on Tajwid emphasize that proper Qur'anic recitation is determined not only by the accuracy of makhraj and letter characteristics, but also by the mastery of mad far'i, gunnah, and recitation tempo. Mad far'i regulates the length of pronunciation based on specific causes such as hamzah and sukun, while gunnah provides the nasal resonance that characterizes Qur'anic recitation. Recitation tempo, including tahqiq, tartil, tadwir, and hadr, plays an important role in maintaining rhythm, clarity, and aesthetic quality. Earlier research also indicates that there is often a gap between theoretical understanding of Tajwid and practical recitation skills, highlighting the need for an integrated approach that combines technical accuracy and aesthetic performance.

METHODOLOGY

This research uses a library research method with a descriptive qualitative approach. This approach was chosen because the research focuses on theoretical studies of the concepts of mad far'i, gunnah, and recitation tempo in the mujawwad Al-Qur'an.

Data sources in this study include:

1. Primary sources, namely classic recitation books such as *An-Nasyr fi al-Qira'at al-'Asyr* by Ibnu Al-Jazari and *Al-Itqan fi Ulum al-Qur'an* by Al-Suyuthi.
2. Secondary sources, namely modern Tajweed books, scientific journals, and relevant Islamic educational literature.

Data collection techniques are carried out through documentation, namely collecting, reading, and reviewing various literature related to the research topic.

The data analysis technique is carried out in several stages:

1. Data reduction, namely selecting and focusing on relevant data
2. Display data, namely presenting data systematically
3. Drawing conclusions, namely formulating the results of the study based on the analysis carried out

This method allows researchers to provide a deep and systematic understanding of the object of study.

RESEARCH RESULT AND DISCUSSION

Concept and Types of Mad Far'i

The law of reading Mad means to continue. According to the terminology of Tajweed scholars and experts in reading the Qur'an, Mad means to prolong the sound. There are two types of Mad in the Qur'an, namely Mad a.*ṣli* and mad far'i. While there are three mad letters, namely alif (ا), wawu (و), and ya (ي). To be a mad reading law, the letters must line up in a dead line or what is called sukun. To measure the length of the mad reading letters, there are usually special signs, there are harāakat, 4 harāakat, 6 harāakat and so on. The following are the types of mad according to Hasan Bisri:

1) Mad ṭḥabi'i

Mad ṭḥabi'i or Mad Aṣṣhli are various types of mad that occur if there is an alif located after the fathah, or yes breadfruit is located already kasrah or also the letter wawu which is located after ḍdhammah then this is considered as mad reading mad ṭḥabi'i.. Where Mad means long and ṭḥabi'i which means normal.

The reading method should be two days harāakat or called one alif, for example:

كَتَابٌ - يَقُولُ - سَمِيعٌ

2) Mad Far'i

Understanding Mad Far'i In terms of language, it means branch. Meanwhile, according to the term Mad Far'i is mad which is an additional law of mad aṣṣli (as its original law), which is caused by a hamzah or sukun. Mad far'i is a branch of mad asli which occurs due to the additional cause in the form of a hamzah or sukun (Ibn Al-Jazari, 2000). Mad far'i is divided into several types, including the following:

a) Mad Wajib Muttaṣil

The definition of mad and its types is part of Mad Far'inamely Mad Wajib Muttaṣil. Mad happens when madṭabi'i meets the hamzah in a sentence or verse. To read it, it must be extended to five harakat or the equivalent of two and a half times the mad ṭabi'i (two and a half alifs). For example:

جِيءَ - سَوَاءٌ - جَاءَ

b) Mad Jaiz Munfaṣil

Mad Jaiz Munfaṣil occurs when there is madṭabi'i which meets the

hamzah, but the hamzah is in another sentence. Jaiz itself means permissible, while Munfaṣil has a separate meaning. To read this mad is may be like Mad Wajib Muttasıl earlier and maybe also like Madṭabi'i. For example:

وَلَا أَنْتُمْ بِمَا أَنْزَلَ

c) Mad Lazim Muṣaqqal Kilmi

Mad Lazim Muṣaqqal Kilmi this is still included into various kinds of mad. This mad occurs if there is *madṭabi'i* meet with tasydid on one word or verse. The way to read this mad is to read it three times long. *madṭabi'i* or about six harakat. For example:

وَلَا الصَّالِّينَ الصَّاحَّةُ

d) Mad Lazim Mukhaffaf Kilmi

Mad Lazim Mukhaffaf Kilmi this is the mad that happens if there is *Madṭabi'i* meet with dead letters or breadfruit. The way to read is six harakat. For example: الآن

e) Mad Layyin

The next type of mad is Mad Layyin. This mad occurs when after a letter with the vowel fatha wau sukun or ya Sukun. The way to read it is by reading the mad with just a soft and limp tone. For example:

خَوْفٌ رَيْبٌ

f) Mad' Arid Lissukūn

Mad' Arid Lissukun read if there is a *waqaf* or a place to stop reading, whereas before the *waqaf* there is *Madṭabi'i* or *Mad Lin*. There are three ways to read it: First, the most important thing is to read it long, like the obligatory *mutta madṣil* or the equivalent of 6 harakat. Second, the middle one can be read for four harakat, namely twice *madṭabi'i*. Third, the short one, which can only be read like *madṭabi'i* normal. For example:

بَصِيرٌ خَالِدُونَ , وَالنَّاسِ , سَمِيعٌ ,

g) Mad Ṣilah Qaṣīrah

Mad Ṣilah Qaṣīrah happens if there is a *haḍam* whereas before *haḍam* there was a vowel (meaningful) in it. So for the PE method the reading must be as long as *madṭabi'i*. Example:

إِنَّهُ كَانَ لِأَشْرِيكَ لَهُ

h) Mad Ṣilah Shilah Ṭawīlah

The next types of mad are *Mad Ṣilah Ṭawīlah*. Mad is punished if there is *Mad Qaṣīrah* meet with Hamzah (A). How to read this is like *Mad Jaiz Munfaṣil*. Example:

عِنْدَهُ إِلَّا بِأَذْنِهِ لَهُ أَخْلَدَهُ

i) Mad 'Iwaḍ

Understanding *Mad 'Iwaḍ* is mad which is read if there is *fathatain* (two fathah) found on *waqaf* for stop at the end of a sentence or verse. The way to read mad is like *madṭabi'i*. Example:

حَكِيمًا , عَلِيمًا , بَصِيرًا , سَمِيعًا

j) Mad Badal

Mad Badal is a mad that occurs when there is a hamzah (ء) followed by the letter mad, and the hamzah is a replacement for the previous hamzah. The way to read it is as long as 2 harakat (like mad ṭabi'i). For example:

أَمْنُوا , إِيْمَانًا , أُوتُوا

k) Mad Tamkīn

Mad Tamkīn is mad that occurs when there are two letters yes (ي), where the first letter yes has the meaning kasrah and the second yes breadfruit. This Mad is read to clarify the difference between the two letters, so that they don't merge. The length of the recitation is 2 harakat. For example:

النَّبِيِّنَّ , حَبِيبُهُنَّ

l) Mad Farqi

Mad Farq is a mad sound that occurs when a hamzah istifham (question word) meets an alif lam ma'rifah (question word). It is pronounced long to distinguish between interrogative and non-interrogative sentences. It is pronounced with six harakat. For example:

ءَالَّذِينَ , ءَاللَّهِ

m) Mad Shilah

Mad Shilah is generally divided into two (which you have written about previously), but in some classical explanations it is also detailed again as a separate section in Mad Far'i, namely:

Mad Shilah because dhamir (ha) is between two vowels which are not waqfed. How to read it follows the provisions:

- If it does not meet the hamzah → 2 harakat (Qaṣīrah)
- If you meet hamzah → 4-5 harakat (Ṭawīlah) For example:

لَهُ مَا , بِهِ عِلْمٌ , إِنَّهُ أَنْزَلَهُ

The application of mad far'i in mujawwad greatly determines the beauty of the rhythm of the recitation. Mistakes in determining the length of the recitation can disrupt the meaning and diminish the quality of the recitation.

The Nature and Application of Gunnah

Gunnah is a buzzing sound that comes out of the nasal cavity (khaisyum) with a size of two harakat (Al-Maraghi, 1998). Gunnah is one of the characteristics of reading the Koran that is not found in other languages. In the book Hidayatul Mustafid Ghunnah, namely:

صَوْتُ جَهْرِيٍّ

A strong and clear/loud voice came out of Al-Khoisyum
Gunnah occurs in several conditions:

- The letter nun tasydid (نّ)
- The letter mim tasydid (ممّ)
- On the laws of ikhfa', idgham bighunnah, and iqlab

a. Gunnah Ashliyah (الغنة الأصلية)

Gunnah Ashliyah is a buzzing sound which is the original (common) characteristic of the letters nun (ن) and mim (م), which cannot be separated from these two letters under any circumstances.

This means that as long as the letters nun and mim are read – whether with vowels or sukun – the buzzing element remains, although the degree can vary.

Explanation

1. It is called ashliyah because it has become part of the letter itself.
2. Does not depend on certain tajweed laws
3. It still exists even though it is not in the conditions of tasydid or the laws of ikhfa', idgham, etc

Example

ن – ن – نْ

م – م – مْ

Explanation:

- a. There is still a slight buzz although it is not too strong.
- b. This shows that gunnah is a permanent property of letters.

Gunnah ashliyah is usually:

- a. Not too long (smooth)
- b. Not like gunnah in tasydid
- c. Just as a basic property of letters

b. Gunnah 'Aridliyah (الغنة العارضة)

Gunnah 'Aridliyah is a buzzing sound that appears due to certain reasons (the laws of tajweed), not due to the letter's original nature. It is called 'aridliyah because it appears due to certain conditions, not permanently attached.

This Gunnah arises because of the laws of tajweed such as:

- a. Nun/Mim tasydid
- b. Ikhfa'
- c. Idgham bighunnah
- d. Iqlab

In this condition, gunnah becomes:

- a. Clearer and stronger
- b. Has a certain length (2 harakat)

Example

1. Ikhfa'

مِنْ قَبْلُ

→ Gunnah samar

2. Idgham Bighunnah

مَنْ يَقُولُ

→ Gunnah united

3. Iqlab

أَنْتَبَهُمْ

→ Gunnah turns into mim

Table 1. Differences between Gunnah Ashliyah and 'Aridliyah

Aspect	The Original Good News	Gunnah 'Aridliyah
Characteristic	Original (still)	Come for a reason
Letter	Nun & Mim	Nun & Mim (because of the law)
Strength	Weak/fine	Stronger & clearer
Long	Not specifically measured	± 2 harakat
Example	ن , م	مِنْ قَبْلُ ,

In mujawwad practice, the gunnah is not merely a mere hum; its sound quality and stability must also be taken into consideration. A gunnah that is too short will lose the character of the recitation, while a gunnah that is too long can disrupt the rhythm of the recitation.

Thus, mastering the gunnah is very important to maintain a balance between the accuracy of the recitation and the beauty of the sound.

Reading Tempo in Mujawwad Al-Qur'an

Recitation tempo is an important aspect in determining the rhythm and character of Quranic recitation. According to scholars, recitation tempo is divided into four levels (Al-Suyuthi, 2005). The following are the various recitation tempos in the book Nihayatul Qoulil Mufid, in the discussion of levels of recitation:

1. Tahqiq (التحقيق)

التحقيق هو قراءة القرآن بتؤدة وطمأنينة مع إعطاء الحروف حقوقها ومستحقاتها من غير زيادة ولا نقصان.

Explanation: Tahqiq is reading the Qur'an very slowly, calmly, and giving each letter its rights and characteristics perfectly without exaggerating or reducing. This method emphasizes accuracy in makhraj, the nature of letters, and the laws of recitation.

Example reading:

مَالِكِ يَوْمَ الدِّينِ

(read very slowly, each letter is clarified)

2. Tartil (الترتيل)

الترتيل هو قراءة القرآن بتؤدة مع تدبر المعاني ومراعاة أحكام التجويد.

Explanation: Tartil is reading the Al-Qur'an slowly and regularly, accompanied by appreciation of the meaning and still maintaining the rules of recitation. Tartil is the most recommended way of reading in the Koran.

Example reading:

الرَّحْمَنُ الرَّحِيمُ

(read moderately, clearly, and regularly)

3. Tadwir (التدوير)

التدوير هو التوسط بين التحقيق والحدر مع مراعاة الأحكام.

Explanation: Tadwir is reading the Koran at a tempo between tahqiq (slow) and hadr (fast), while maintaining the rules of tajwid.

Example reading:

نَا أَعْطَيْنَاكَ الْكَوْثَرَ

(reading tends to be fast, the tajwid is maintained)

4. Hadr (الحدر)

الحدر هو الإسراع في القراءة مع مراعاة أحكام التجويد وعدم الإخلال بها.

Explanation: Hadr is reading the Qur'an quickly, but still maintaining the laws of tajweed and not ignoring the clarity of the letters.

Example reading:

قُلْ هُوَ اللَّهُ أَحَدٌ

(read quickly, but still correct tajwid)

Integration of Mad Far'i, Gunnah, and Tempo in Mujawwad

In the art of reciting the Qur'an with mujawwad, the accuracy of the application of the laws of tajweed is not only measured by the correctness or incorrectness of the pronunciation of makhraj and the nature of the letters, but also by the reciter's ability to harmoniously combine mad far'i, gunnah, and the tempo of the recitation. These three elements are the main components that complement each other to produce a fluent, beautiful recitation, and able to bring reverence to the reader and listener. If one of the elements is not applied correctly, the balance of the recitation will be disturbed and the beauty of the recitation will be reduced, even though the other laws of tajweed have been applied correctly.

a. Mad Far'i Provides the Dimension of Tone Length

Mad far'i A long recitation occurs for a specific reason, such as the meeting of a mad letter with a hamzah or sukun. In mujawwad, the function of mad far'i is not only to fulfill the rules of tajwid, but also to create melodic beauty (naghmah). The length of the recitation provides the reciter with room to gradually develop the tone so that each maqamat can be delivered more expressively without going beyond the limits of tajwid.

In practice, a reciter must maintain the measure of harakat according to the provisions of each type of mad far'i. For example, Mad Wajib Muttashil is read for around 4-5 harakats, while Mad Lazim reaches 6 harakats. This precise duration makes the tone shifts sound natural and doesn't seem forced. On the other hand, if the text is shortened or lengthened beyond the provisions, the rhythmic balance will be disturbed and can change the aesthetic quality of the reading. Therefore, practicing mastery of mad far'i is an important basis for learning mujawwad.

b. Gunnah Gives Color and Character to Sound

Apart from the short length of the reading, another element that really determines the beauty of the mujawwad is gunnah or hum. Gunnah is the sound that comes out through the nasal cavity (khaisyum) when reading the letters nun and mim in certain circumstances, such as idgham bighunnah, ikhfah', iqlab, and mim bertasydid. In the art of recitation, gunnah functions to provide a soft, smooth and resonant vocal color so that the reading sounds more alive.

The application of gunnah requires not only legal accuracy but also vocal stability. A hum that is too short can cause the recitation to lose its character, while a hum that is too long can disrupt the tempo and alter the proportions of the recitation. Therefore, the reciter must be able to maintain a balance between vocal strength, hum duration, and tonal continuity. Breathing exercises, resonance regulation, and practicing reading with a teacher are common methods used to achieve good gunnah.

c. *Reading Tempo Sets Flow and Rhythm*

The next element is the tempo of the recitation, which is the speed at which the Quran is read, adjusted to the purpose of the recitation. In mujawwad, the tempo used is generally slower than in murattal recitation, as this gives the reciter the opportunity to display a variety of maqamat (paragraphs), clarify the rules of tajweed, and allow the listener to internalize the meaning of the verse.

Good tempo doesn't mean reading extremely slowly, but rather maintaining a stable rhythm from beginning to end. Changes in tempo should maintain rhythmic continuity, avoiding a rushed or excessively lengthy reading. A balanced tempo also helps the reciter regulate his breath, maintain a consistent voice, and maintain the quality of each letter's pronunciation according to the rules of tajwid.

d. *The Integration of the Three Aspects in Mujawwad*

These three elements are essentially an inseparable whole in the art of reciting the Quran in a mujawwad manner. Mad far'i provides space for the development of tone, gunnah enriches the character of the voice through its distinctive resonance, while tempo regulates the continuity of the rhythm so that all elements can blend harmoniously. The integration of these three results in a recitation that fulfills two main dimensions: the accuracy of the rules of tajwid and the aesthetic beauty of the recitation.

In learning practice, mastery of each element should not be taught separately, but rather through practice reading verses in their entirety under teacher guidance. This approach helps students understand the relationship between recitation length, humming, breath control, and rhythmic flow simultaneously. Thus, the ability to read the Qur'an not only improves theoretically, but also performatively, namely the ability to present a reading that is fluent, beautiful, and touching to the listener's heart. Conversely, if one element is neglected, for example, the mad is read incorrectly, the gunnah is imperfect, or the tempo is unstable, the quality of the mujawwad will decrease even though the other rules of tajweed have been applied correctly. Therefore, tajweed learning is ideally implemented comprehensively by integrating mastery of mad far'i, gunnah, and recitation tempo in every recitation practice.

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the study, it can be concluded that mad far'i, gunnah, and tempo of reading are three main elements in the mujawwad of the Qur'an which cannot be separated.

Mad far'I plays a role in regulating the length of the recitation according to certain reasons, gunnah provides a distinctive buzzing nuance, while the tempo of the recitation determines the rhythm and beauty of the recitation.

Proper application of these three aspects will result in a recitation of the Quran that is smooth, beautiful, and in accordance with the rules of Tajweed. Therefore, every reader of the Quran needs to understand and consistently practice these three aspects.

ADVANCED RESEARCH

Future research is recommended to develop empirical studies examining the influence of mad far'i, gunnah, and recitation tempo on the quality of mujawwad performance among different groups of Qur'an readers. In addition, future studies may utilize digital voice analysis technology to measure the accuracy of harakat, the stability of gunnah, and the consistency of recitation tempo objectively, thereby contributing to a more accurate, measurable, and applicable evaluation model for modern Tajwid learning.

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