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## **Digital Disruption in The Recitation of Al-Qur'an: an Ethical and Phonetic Study of The Phenomenon of Quranic Songs in The Era of Society 5.0**

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**Abstract:** The phenomenon of the Quranic Songs YouTube account that combines the recitation of the Qur'an with DJ music accompaniment has sparked debate, especially regarding the application of the principles of tartil and adab in reading the holy text. This study aims to analyze the extent to which the recitation of the Qur'an on the Quranic Songs YouTube account complies with or contradicts the principles of tartil and adab, and to explore the public's response to the content. This study uses a descriptive qualitative method with a purposive sampling technique. Data were obtained through in-depth observation of videos from the Quranic Songs account that integrate the recitation of the Qur'an with DJ music and visual elements. Data analysis was carried out using a content analysis approach to identify elements related to tartil and adab in the recitation of the Qur'an. The results of the study show that although the pronunciation in the Quranic Songs content at first glance seems to fulfill some aspects of tartil, in reality there are a number of inconsistencies that interfere with the clarity and accuracy of the pronunciation of the verses of the Qur'an according to the correct rules of tajwid. Some lafadz appear unclear or are even left unpronounced, and almost all the pronunciation of letters only reaches the minimum limit of makhraj, without a touch of the perfection of articulation that should be maintained. The use of DJ music and visualizations in the video also distorts the focus on pronunciation, causing inaccuracies in tajwid that are difficult to understand clearly. In addition, the incorporation of non-traditional elements such as DJ music is considered inconsistent with the sacred etiquette of reading the Qur'an. The majority of respondents rejected the integration of music in reading the Qur'an, because it reflects the tension between technological innovation and efforts to maintain traditional values in religious practice. This study is expected to provide a deeper understanding of the application of the principles of tartil and etiquette in reading the Qur'an in the digital era, especially through a study of the YouTube account Quranic Songs, as well as exploring the public response to the practice.

**Keywords:** Manners; Social Media; Quran Reading; Tartil; and Digital Technology.

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### **Introduction**

In the digital 5.0 era, social media has made it easier for people to access and produce religious content, including Qur'anic recitations while introducing new ways of disseminating and interacting with such content. *Platforms* such as YouTube have become popular means of disseminating Qur'anic recitations with various innovations, one of which is through musical accompaniment (Husna et al., 2024; Saleh et al., 2022). One prominent phenomenon is the YouTube account *Quranic Songs*, which combines the recitation of Qur'anic verses with music from various genres. This innovation has drawn pros and cons, especially among people who argue that the sacredness of the Qur'an must be

maintained through correct *adab* and *tartil* principles (Husna & Maqfiroh, 2024; M. Rahman, 2020). This is because the recitation of the Qur'an has clear guidance in terms of manners and *tartil* principles, as explained in various Islamic sources. Surah Al-Muzzammil [73:4], where the verse emphasises the importance of reading the Qur'an slowly, clearly, and attentively. The principle of *tartil* does not only apply in the context of traditional recitation, but also becomes a continuous guideline, such as in today's digital innovation (Khoiruddin, 2020). In addition to *tartil*, the manners of listening to the Qur'an are also emphasised in Surah Al-A'raf [7:204], where the verse teaches the importance of being solemn and respectful when listening to Qur'anic recitation (Fawaaid & Sultoni, 2022; IJCP, 2024). However, how this development is received in traditional and contemporary contexts remains an important debate (Nirwana AN et al., 2024). The reception to this phenomenon is mixed. On the one hand, some argue that the innovation can attract more young people to study the Qur'an, while others argue that the use of music obscures the sacredness of the Qur'anic recitation (Inaa & Qudsy, 2023). This so-called disruption also threatens the recitation of the Qur'an.

For this reason, this study aims to analyse the phenomenon of Qur'anic recitation on the *Quranic Songs* YouTube account that combines sacred verses with modern musical elements, such as DJs, rap, and rock, in the context of conformity with the principles of *tartil* and the manners of reading the Qur'an. This analysis includes an evaluation of the application of the rules of *tajweed*, such as *makhraj*, *sifatul huruf*, the rulings of recitation, the short length of *harakat*, as well as the elements that form the basis of correct recitation according to Islamic tradition. It also seeks to identify the impact of using non-traditional elements, such as music and visualisation, on the clarity of the *lafadz*, the solemnity of the recitation, and the appreciation of the Qur'anic meaning. In addition, it explores the public's response to the phenomenon, both in terms of acceptance and rejection. It aims to understand public perspectives on the extent to which combining modern elements with the recitation of holy verses can be considered a relevant innovation in the digital age, while identifying objections related to potential violations of the principles of *adab* and the sanctity of the Qur'an. Thus, this research not only contributes to the study of Qur'anic recitation in the digital era, but also serves as a reflection on the importance of balancing technological modernity with sacred religious traditions.

Various studies on the interaction between the Qur'an and art show that not many have discussed it. There are only a few similar studies, for example, a study entitled *Resepsi Estetis Qur'ani dalam Musik Rock Sholawat Rofa Band di Bantul Yogyakarta* by Muchamad Khosim. In his research, Khosim focused on musical aesthetics and social interaction, while aspects of *tartil* and *adab* in reciting the Qur'an were not discussed (Khosim, 2019). The same thing was found in a study entitled *Ayat Al-Qur'an dan Lirik Lagu Sufistik* which raised the intertextuality between song lyrics and Qur'anic verses, but did not focus on the challenges of maintaining *adab* and *tartil* in reciting the Qur'an in the digital era (Bukhory, 2020). ). There is also research with the title *Analisis Konten YouTube Mukbang dalam Channel Tanboy Kun Menurut Adab Makan Islam* conducted by Muhammad Anggi Aman Hadisahata Hasibuan discussing the influence of digital content on moral values, but limited to eating *adab*, not on religious practices such as reciting the Qur'an (Hasibuan, 2024). Finally, the study *Melakukan Al-Qur'an dengan Langgam Jawa: Studi Terhadap Pandangan Ulama Indonesia* explores the perspectives of scholars on the use of local *langgam* in Qur'anic recitation but does not address the broader social and cultural implications in the digital era (Musryid, 2021). This highlights a research gap in understanding how digital innovations, particularly the fusion of Qur'anic recitation with contemporary musical elements, influence both the sanctity and reception of the Qur'an in modern contexts. This study fills that gap by critically examining the *Quranic Songs* YouTube phenomenon, assessing its adherence to *tartil* and *adab* principles, and analyzing public perceptions regarding the balance between technological adaptation and the preservation of religious traditions. Unlike the previous studies, this research provides a fresh perspective by exploring the intersection of *tartil* and *adab* in Qur'anic recitation within the digital era, focusing on the *Quranic*

*Songs* phenomenon. While existing literature has examined the relationship between the Qur'an and music, little attention has been given to how digital innovations influence the accuracy of *tajwid*, the sanctity of recitation, and public reception. This study addresses that gap by critically assessing the integration of contemporary musical elements in Qur'anic recitation, offering new insights into the ongoing discourse on balancing technological adaptation with the preservation of religious traditions.

Based on the background and existing literature review, the main question raised in this research is how the recitation of the Qur'an on the Quranic Songs YouTube account complies with or violates the principles of tartil and the adab of reciting the Qur'an. In addition, how the public responds to such content is also part of the research focus.

To address these questions, this study specifically investigates whether the recitation of the Qur'an in the *Quranic Songs* YouTube account adheres to or contradicts the principles of tartil and adab. By analyzing the pronunciation accuracy and the impact of DJ music integration, this research aims to determine how such elements affect the clarity of *tajwid* and the proper articulation of Qur'anic verses. Additionally, this study explores public responses to this phenomenon, particularly regarding the balance between technological innovation and the preservation of traditional values in Qur'anic recitation. Based on this analysis, the hypothesis proposed is that although the recitation in the Quranic Songs content at first glance appears to partially meet the aspects of tartil, the use of music and visualisation can be considered as violating the adab of the sacredness of Qur'an recitation according to traditional Islamic views (Aziz, 2023).

### **Method**

The type of research used in this study is descriptive qualitative to analyze the suitability of the principles of tartil and adab in reciting the Qur'an in the digital era. The main data of the study consists of two types of sources, namely primary and secondary. Primary sources in the form of videos from the Qur'anic Song YouTube platform featuring Qur'anic recitations with additional elements such as DJ music and visuals and books that discuss the principles of tartil and adab in Qur'anic recitation were used to evaluate whether these elements are in accordance with the rules of Qur'anic recitation taught in the Islamic tradition. The sample content on YouTube Qur'anic Song was selected based on certain criteria, namely the relevance of the use of elements that can influence the traditional way of reciting the Qur'an. Secondary sources such as articles, books, academic journals, and other references relevant to the theme were used to support the analysis and interpretation of the application of the principles of tartil and adab in the context of digital media. This research employs a purposive sampling technique in selecting videos from the Quranic Songs YouTube account. The selection is based on specific criteria, including the presence of DJ music and visual elements in the Qur'anic recitation, which are deemed relevant for analysis (M. Rahman, 2020).

Furthermore, the data collection process was conducted through in-depth observation of the selected videos, as well as literature review of books and references that explore the principles of tartil and adab. Documentation techniques were used to record phenomena such as recitation style, music, and visual effects in the videos, as well as elements that affect the sanctity and clarity of Qur'anic recitation. Data analysis was conducted using a content analysis approach, where data were categorised based on elements related to tartil and adab (HS et al., 2023). This categorisation aims to analyse the influence of non-traditional elements on the sanctity and solemnity of Qur'anic recitation, as well as illustrate how digital innovations influence the practice without neglecting Islamic principles.

## Results and Discussion

### Quranic Songs YouTube Content

The YouTube account *Quranic Songs* <http://www.youtube.com/@Quranic Songss-02> has come under intense scrutiny in the era of Society 5.0. In this context, the account blends Qur'anic verses with modern music such as DJing, rap, and rock, creating a novel approach that has generated great controversy. The account showcases a new approach to presenting Qur'ānic verses with musical accompaniment, utilizing artificial intelligence (AI) technology to create content that differs from traditional recitation formats. While creative, this format is considered by most Muslims to be inappropriate and an insult to the sanctity of the Qur'an. With 2.8 thousand subscribers, the YouTube platform was chosen as the focus of the research because it presents more detailed content than other social media, such as Instagram <https://www.instagram.com/4reallprod> and Telegram <https://t.me/Quranic Songss>. Its presence on these *platforms* expands its audience reach, but also adds to the polemics about the relevance and ethics of presenting the Qur'ān through digital media with modern musical elements, as shown in the image below:



Figure 1. You Tube *Quranic Songs*

This study critically examines the impact of AI-generated Qur'anic recitations with musical accompaniment on the principles of *tartil* and *adab* in the digital era. Theoretically, it broadens the discourse on preserving recitational ethics in modern digital spaces. Practically, it sheds light on how digital adaptations influence public perception, religious education, and the balance between innovation and tradition. By addressing these dynamics, this research bridges the gap between classical Qur'anic recitation and contemporary technological advancements.

The controversy surrounding this phenomenon reached its peak on Thursday, 19 September 2024, when the account's upload went viral on various social media *platforms*. Some of the uploaded videos featured Surat Al-Baqarah set to a rap beat, while QS. Qaf is inserted into a rock-style song, and there is also QS. Al-Naba' with a slow and mellow rhythm. This approach triggered a wave of criticism for violating the manners of reciting the Qur'an, which should be done with reverence, *tartil* and solemnity (M. H. Rahman, 2024). Below is the appearance of QS. Al-Baqarah processed with rap:



**Figure 2.** Surah Al-Baqarah Accompanied by Rap Rhythm on You Tube Account *Quranic Songs*

From the creativity of QS. Al-Baqarah above, the public reacted strongly to the content. The movement to report this account started through the Instagram *platform*, with a story template that went viral. One of the captions in the story reads: “*Bantu report gais, ada akun YT yang melecehkan Al-Quran dengan memadukan musik DJ menggunakan AI, ini sangat menistakan agama Islam*”, as shown in the picture below:



**Figure 3.** *Quranic Songs* YouTube account is in the Public Spotlight

From the image above, it can be seen that the wave of criticism was high. More than 282,000 Instagram users shared the template, calling for mass reporting of the *Quranic Songs* account. The campaign reflects people's collective awareness of preserving the sanctity of the Qur'anic verses from potential misuse in the digital age (Pasya, 2024). However, this phenomenon also raises discussions about innovations in delivering religious messages to the younger generation. Some see *Quranic Songs'* efforts as a creative experiment to bring the Qur'an closer to a new audience. However, the majority of Muslims consider the method incompatible with the sacredness of the Qur'an.



**Figure 4.** Instagram Story Repost Template for the *Quranic Songs* YouTube Account

Regardless of the pros and cons, the presence of *Quranic songs* is a reminder of the importance of maintaining a balance between digital innovation and respect for religious values. The existence of the *Quranic Songs* account highlights the new challenges faced in the digital age, especially regarding how technological innovation is used in the religious realm. Creativity in conveying the message of Islam is important to appreciate, but it must remain within the framework of adab and respect for basic principles, so as not to cause debate or controversy that damages the essence of broadcasting the Qur'an itself.

#### Analysis of Tartil in *Quranic Songs* YouTube Content

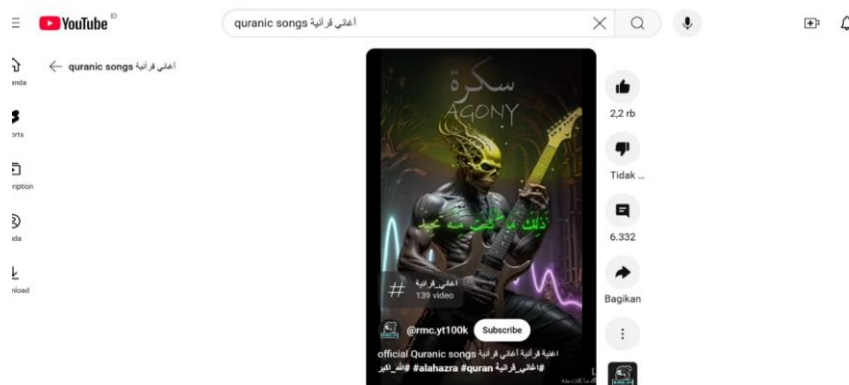
In the Islamic tradition, reciting the Qur'an is not just a verbal activity, but also an act of worship that is full of spiritual values. This activity is a form of direct communication between a servant and his Lord, so it is carried out respectfully (Basid & Rahmah, 2023; Zaenal Arifin et al., 2022). The principle of tartil, as mandated in Surah Al-Muzzammil [73:4], emphasizes the need to read the Qur'an slowly, clearly, and according to the rules of tajweed (Ashari, 2023; Basid et al., 2022). This is not only to maintain the beauty of the recitation but also to strengthen the appreciation of the meaning of God's words. In this tradition, the recitation of the Qur'an becomes more than just the pronunciation of words; it is a form of devotion enveloped in a sense of solemnity (Shalaby, 2020). In addition to the principle of tartil, the adab of reading the Qur'an is an equally important element. This adab covers various aspects, ranging from purity of heart and body, choosing a proper place, to the use of polite clothing (Sule & Mainiyo, 2024). In Islam, this adab reflects a deep respect for the holy book as the great Kalamullah. Neglect of adab is considered to undermine the sacredness of the Qur'an and Islamic values.

The *Quranic Songs* phenomenon of combining Qur'anic recitation with DJ music raises the issue of whether this content is in accordance with the principles of tartil and the manners of reading the Qur'an. This study selected two videos from the *Quranic Songs* YouTube channel for analysis, namely QS. Al-Naba': 31-36 and QS. Qaf: 19-22. The tartil aspect of the selected videos was analyzed by referring to Qiraat Imam 'Ashim Riwayat Hafz (Ahmad Sarwat, n.d.), which is a commonly used qiraat in Indonesia (Fathia Nur Maulida, n.d.). The analysis focuses on various components of tajweed which are the main indicators of tartil (Hayatun Nupus et al., 2023), such as *makhrajul huruf* (the place where letters come out), the nature of letters (the characteristics of letters), the laws of reading (the rules for pronouncing certain letters when interacting with other letters), as well as the accuracy in maintaining the quality of reading, the length of short readings, the laws of *waqf* (stopping) and *ibtida'* (starting). Presumably, the extent to which the element of tartil is applied in content accompanied by modern musical elements in the *Quranic Songs* YouTube content.



**Video Analysis 1 (QS. Al-Naba': 31-36)**

إِنَّ لِلْمُتَّقِينَ مَفَازًا ۝۳۱ خَدَاقًا وَعَنَابًا ۝۳۲ وَكَوَاعِبَ أَتْرَابًا ۝۳۳ وَكَأْسًا دِهَاقًا ۝۳۴ لَا يَسْمَعُونَ فِيهَا لَغْوًا وَلَا كِذْبًا ۝۳۵ جَزَاءً مِّن رَّبِّكَ عَطَاءً حِسَابًا ۝۳۶



**Figure 5.** Video of the recitation of Surah an-Naba' verses 31-36 on the YouTube account *Quranic Songs*

After analyzing the first video data, several discrepancies were found between the recitation of the Qur'anic verses in the video and the applicable tajweed rules. These discrepancies include aspects of *makharijul huruf*, *sifatul huruf*, *ahkamul huruf*, *mur'atul huruf wal harakah*, *ahkamul mad wal qasr*, and *ahkamul waqf wal ibtida'*, which can be shown in the table below:

**Table 1.** Error Analysis of QS. Al-Naba': 31-36 on Qur'anicSongs

No Verse	Sound	Analysis Result					
		Makharijul Letters	Sifatul Huruf	Ahkamul Letters	Muru'ah Huruf wal Harakah	Ahkamul Mad wal Qasr	Ahkamul Waqf wal Ibtida'
31	إِنَّ لِلْمُتَّقِينَ مَفَازًا	Less emphasis on the makhroj of the letter ق in the phrase لِلْمُتَّقِينَ				<p>[1] In the phrase إِنَّ the letter ن is pronounced as 1 alif long, but it is not.</p> <p>[2] In the phrase لِلْمُتَّقِينَ the letter ت is read as 1 alif long, but it is not.</p> <p>[3] The phrase مَفَازًا should be read mad iwadl (1 alif/2 harakat), but instead it is read long as 3 alif/6 harakat.</p>	

No Verse	Sound	Analysis Result					
		Makhorijul Letters	Sifatul Huruf	Ahkamul Letters	Muru'ah Huruf wal Harakah	Ahkamul Mad wal Qasr	Ahkamul Waqf wal Ibtida'
32	حَدَائِقُ وَأَعْنَابُ				In the phrase وَأَعْنَابُ the letter ب is read obliquely (it should read baa, but becomes <i>bee</i> ).	1. In the phrase وَإِنْ حَدَائِقُ the letter ق is read as 1 alif long, but it is not. 2. The phrase وَأَعْنَابُ should be read mad iwadl (1 alif/2 harakat), but instead it is read long by 2.5 alifs/5 harakat.	
33	وَكَوَاعِبُ أُنْزَالٍ		In the phrase أُنْزَالٍ, the letter ن does not have its <i>Hams</i> property (hissing).				The phrase وَكَوَاعِبُ أُنْزَالٍ should be read waqof because it coincides with the end of the verse (but actually if it is diwasholkan or connected it is okay as long as the <i>ahkamul letter is maintained</i> ).
34	وَكَأَسَا دِهَاقًا	In the phrase دِهَاقًا the makhraj of the letter ة is not emphasised enough.		1. If the verse in the previous verse ( وَكَوَاعِبُ أُنْزَالٍ ) is connected to this verse ( وَكَأَسَا دِهَاقًا ), then the ruling of <i>idghom bighunnah</i> appears, but in the video this verse is connected but not read <i>idghom bighunnah</i> . 2. in the verse وَكَأَسَا دِهَاقًا the tannin in the letter س meets the letter د should be read <i>Ikhfa'</i> but in the video it is not		In lafadz دِهَاقًا the letter هَا should be read <i>Mad Thobi'I</i> , but instead it is read long by 2.5 alif/5 harakat.	



No Verse	Sound	Analysis Result					
		Makhoriijul Letters	Sifatul Huruf	Ahkamul Letters	Muru'ah Huruf wal Harakah	Ahkamul Mad wal Qasr	Ahkamul Waqf wal Ibtida'
				read <i>Ikhfa'</i> .			
35	لَا يَسْمَعُونَ فِيهَا لَغَوًا وَلَا كُذْبًا			In the verse لَغَوًا وَلَا, the ruling of <i>idghom</i> bighunnah should appear, but in the video, this verse is read as <i>idzhar</i> (clear).			
36	جَزَاءٌ مِّنْ رَّبِّكَ عَطَاءٌ جَسَاشًا			In the phrase مِّنْ رَّبِّكَ, the ruling of <i>idghom</i> when <i>ghunnah</i> appears, but in the video the verse is read as <i>idzhar</i> (clear).	In the phrase عَطَاءٌ there is no tashdid in the letter ط, but it is read as if there is a tashdid.	The phrase جَزَاءٌ should read <i>Mad wajib muttashil</i> (2.5 alif/5 harakat), but instead it reads 1 alif/2 harakat.	

From the table above, it can be explained in detail that in the 31st verse, the discrepancy is seen in lafadz **لَا يَسْمَعُونَ**, where the makhraj of the letter ق is not emphasized correctly, which potentially affects the clarity of pronunciation. In addition, the letter ن in lafadz **إِنْ** and ت in lafadz **لَا يَسْمَعُونَ** are read longer than the prescribed one alif. This shows a deviation from the *original mad* rule. In the lafadz **مَفَازًا**, it is found that the application of *mad iwadl* is not appropriate, because the length of the reading reaches three alif or six harakat, while the provision only allows two harakat (Basid et al., 2024; K.H.M. Basori Alwi, 2009).

In the 32nd verse, there is an error like the letter ب in the phrase وَأَعْنَبًا, where the pronunciation sounds closer to "bee" instead of "baa". In addition, the length of the *mad iwadl* recitation in that lafadz reaches five harakat, exceeding the maximum rule of two harakat. A similar error occurs in lafadz حَدَائِقَ, the length of the letter ق exceeds one alif without any supporting ruling.

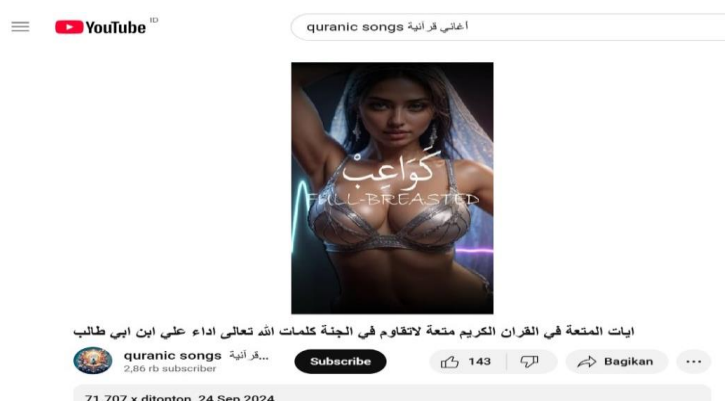
In the 33rd verse, the discrepancy is found in the phrase أَثْرَابًا, where the nature of the letter ت does not indicate the nature of *hams* (hiss). In addition, this verse is read with *wasal* (without stopping) at the end of the verse, which is not in accordance with the rules of *waqf* (K.H.M. basori Alwi, 2003).

In the 34th verse, the lafadz lacks the stress on the makhraj of the letter ه, so the pronunciation sounds less following the rules. In addition, the *idghom bighunnah* ruling that should be applied to the connection with the previous verse is not visible. This is exacerbated by the *mad thabi'i* reading of the letter ه which reaches five harakat, exceeding the two harakat requirements (Muhammad, 1991).

In the 35th verse, lafadz وَلَا لُغُوا shows inaccuracy in the application of the law of *idghom bighunnah*, because the letter ن is not melted with a hum. The same thing is found in the 36th verse, especially in the lafadz مِّنْ رَبِّكَ, which does not apply the law of *idghom when ghunnah*. In addition, lafadz جَزَاءً, عَطَاءً, and show discrepancies in the application of *mad wajib muttashil* and *mad iwadl*, with a reading length that exceeds the rules (Abdurohim, 2016).

#### 1. Video Analysis 2 (QS. Qaf: 19-22)

وَجَاءَتْ سَكْرَةُ الْمَوْتِ بِالْحَقِّ ذَلِكَ مَا كُنْتَ مِنْهُ تَحِيدُ ﴿١٩﴾ وَنُفِخَ فِي الصُّورِ ذَلِكَ يَوْمُ الْوَعِيدِ ﴿٢٠﴾ وَجَاءَتْ كُلُّ نَفْسٍ مَّعَهَا سَائِقٌ وَشَهِيدٌ ﴿٢١﴾ لَقَدْ كُنْتَ فِي غَفْلَةٍ مِّنْ هَذَا فَكَشَفْنَا عَنْكَ غِطَاءَكَ فَبَصَرُكَ الْيَوْمَ حَدِيدٌ ﴿٢٢﴾



**Figure 6.** Video Recitation of Surah Qof Verses 19-22 on the *Quranic Songs* YouTube Account

In the second video data analysis, QS. Qaf: 19-22, several discrepancies were found between the recitation of the Qur'anic verses in the video and the applicable tajweed rules. These discrepancies include various aspects, such as *makhraj huruf*, *sifatul huruf*, *ahkamul huruf*, *mur'atul huruf wal harakah*, *ahkamul mad wal qasr*, and *ahkamul waqf wal ibtida'*, which can be shown in the table below:

Table 2. Error analysis of QS. Qaf Verses 19-22 on Qur'anicSongs

No Verse	Verse Reading	Analysis Result					
		Makhorijul Letters	Sifatul Huruf	Ahkamul Letters	Muru'ah Huruf wal Harakah	Ahkamul Mad wal Qasr	Ahkamul Waqf wal Ibtida'
19	وَجَاءَتْ سَكْرَةُ الْمَوْتِ بِالْحَقِّ ۖ ذَٰلِكَ مَا كُنْتَ مِنْهُ تَحِيدُ			In the lafadz وَجَاءَتْ سَكْرَةُ الْمَوْتِ بِالْحَقِّ because it is read <i>waqaf</i> should be at the end of the lafadz وَجَاءَتْ سَكْرَةُ الْمَوْتِ بِالْحَقِّ read <i>qolqolah kubro</i> , but in the video it is not reflected.	1. In lafadz مِنْهُ it is not read ( <i>minhu</i> ) but added م to become مِنْهُمْ ( <i>minhum</i> ). 2. In the phrase تَحِيدُ, the letter د is pronounce d تَحِيدُ.		
20	وَنُفِخَ فِي الصُّورِ ۚ ذَٰلِكَ يَوْمُ الْوَعِيدِ		In the phrase وَنُفِخَ فِي الصُّورِ the nature of the letter د which should be <i>jahr</i> (clear) is pronounced <i>hams</i> (hissing).		In the phrase وَنُفِخَ the letter خ is replaced by ص.		
21	وَجَاءَتْ كُلُّ نَفْسٍ مَعَهَا سَائِقٌ وَشَهِيدٌ		In the phrase وَجَاءَتْ كُلُّ نَفْسٍ the nature of the letter ج, which should be pronounced <i>jahr</i> (clear), is pronounced <i>hams</i> (hissing) in the video.		1. In the phrase وَجَاءَتْ the letter ت is not pronounced . 2. In the phrase كُلُّ نَفْسٍ the letter س is not pronounced . 3. In the phrase سَائِقٌ وَشَهِيدٌ the letter ق is replaced by ت and in وَشَهِيدٌ the letter ه is replaced by ح and the letter د is replaced by the letter ت.	1. The phrase وَجَاءَتْ should read <i>Mad wajib muttashil</i> (2.5 alif/5 harakat), but instead it reads 5.5 alif/11 harakat. The phrase سَائِقٌ should read <i>Mad wajib muttashil</i> (2.5 alif/5 harakat), but instead it reads 3.5 alif/7 harakat.	In the lafadz وَجَاءَتْ كُلُّ نَفْسٍ there is no <i>waqaf</i> sign but it is <i>waqafised</i> .
22	لَقَدْ كُنْتَ فِي غَفْلَةٍ مِّنْ هَٰذَا فَكَتَفَنَّا عَنْكَ غِطَاءَكَ فَبَصَرُكَ الْيَوْمَ خَافِيٌ	The macroj of the letter ف is not held back so it sounds like س	In the phrase خَافِيٌ the nature of the letter د which should be <i>jahr</i> (clear) is		1. In the lafadz لَقَدْ د should be read as <i>a sukun</i> , but in the video it is read as <i>kasrah</i> and <i>ditasydid</i> .	In the phrase فِي غَفْلَةٍ the letter ل is pronounced long by 5 alif/10 harakat, but it should be	In lafadz لَقَدْ كُنْتَ فِي غَفْلَةٍ there is no <i>waqaf</i> sign but it is <i>waqafised</i> .

No Verse	Verse Reading	Analysis Result					
		Makhorijul Letters	Sifatul Huruf	Ahkamul Letters	Muru'ah Huruf wal Harakah	Ahkamul Mad wal Qasr	Ahkamul Waqf wal Ibtida'
			pronounced <i>hams</i> (hissing).		2. Lafad <i>هَذَا فَكْشَفْنَا عَنْكَ غِطَاءَكَ</i> in the video is not read (omitted). 3. In the phrase <i>فَبَصَّرَكَ الْيَوْمَ</i> there is the addition of the letter <i>ل</i> .	pronounced short.	

From the table above, it can be explained that in the 31st verse, there is a discrepancy in the lafadz *وَجَاءَتْ بِالْحَقِّ الْمَوْتَ بِالْحَقِّ*, where the pronunciation of the letter *ق* in the lafadz *بِالْحَقِّ* is not emphasised properly, thus reducing the clarity of pronunciation. In addition, in lafadz *وَمِنْهُ*, there is an addition of the letter *م* which should not be there, thus changing the meaning and structure of the word. In lafadz *تُجِيدُ*, there is an error in replacing the letter *د* with *ت*, which changes the nature of the pronunciation significantly (K.H.M. Basori Alwi, 2009).

In the 32nd verse, there is a discrepancy in the lafadz *وَفِي الصُّورِ وَتُفَخِّحُ*, where the pronunciation of the letter *خ* is replaced with *ص*, which changes the nature of the sound of the letter. Then, in the phrase *الْوَعِيدِ*, there is an error in the pronunciation of the letter *د*, which should be pronounced with *jahr* (clear) to *hams* (hissing).

In the 33rd verse, the discrepancy is found in the phrase *وَجَاءَتْ وَشَهِيدٌ سَائِقٌ*, where there is a change like a letter *ج* which should be read with the nature of *jahrah* to *hams*, as well as the omission of the letter *ت* in the phrase *وَجَاءَتْ*. In addition, in the phrase *سَائِقٌ*, there is a violation of the length of the *mad wajib muttashil*, which should be two alifs (5 harakat) long, but is pronounced up to five alifs (11 harakat).

In the 34th verse, lafadz *وَلَقَدْ* shows an error in length, where the letter *ل* is read longer than the applicable rule. The same thing happens with the phrase *فَبَصَّرَكَ الْيَوْمَ*, which has the addition of the letter *ل*, as well as the omission of the phrase *هَذَا*. In *عَنْكَ*, there is an error in the pronunciation of the letter *غ* which should have the nature of *jahr* turned into *hams* (Muhammad, 1991).

Overall, this analysis shows that there are several discrepancies in the recitation of Qur'anic verses in the videos, especially in the application of tajweed rules and aspects of *tartil*. These discrepancies include inaccuracies in *makhraj*, the nature of letters, the rulings of recitation, and the length of *harakat*. Some letters lose their clarity, such as *hams* that are inaudible or *jahr* that turns into hissing. Errors in the application of the laws of tajweed are also glaring, with *mad* often being haphazardly lengthened or shortened, and *waqaf* being performed without considering the correct punctuation. More astonishingly, some lafadz are even left unspoken, a gross disregard for the essence of *tartil*. Almost all the pronunciation of letters only reaches the minimum limit of *makhraj*, without the touch of articulation perfection that should be maintained. This phenomenon illustrates the dilemma between modern innovation in the presentation of the holy verse and the majesty of *adab* and *sharia* that must be upheld. Therefore, the results of this analysis are important to be evaluated in improving the *adab* and technicalities of reciting the Qur'an, especially on digital *platforms*. A sharp reminder that creativity does not always mean progress, especially when it comes at the expense of the sacredness of the Qur'an (Qureshi & Mushtaq, 2023).

## 2. *Analysis of Adab in Quranic Songs Content*

Adab in reading the Qur'an is an integral part of Islamic law, which not only includes outward and inward purity, but also certain procedures that must be considered. Among these, is the obligation to perform ablution, wear appropriate clothing, and ensure that the place used to read the Qur'an is clean (Yulianingsih et al., 2022). Imam Nawawi, in *At-Tibyan fi Adab Hamalatil Qur'an*, asserts that the recitation of the Qur'an should be done with a deep sense of reverence, avoiding anything that could degrade the honor of God's revelation (Annawawi, 2011).

However, in the phenomenon of Quranic songs content, although the recitation appears to follow tartil, some aspects deviate from the adab of reciting the Qur'an. One of them is the use of worldly music such as DJ, rap, and rock, which contradicts the principle of adab that maintains the sanctity of reciting the Qur'an. This music, in addition to distracting the listener from the main purpose of the recitation, also destroys the solemnity that should be deep in understanding the words of Allah (Setiyo et al., 2024).

Furthermore, despite attempts to beautify the sound of the recitation, some videos on this channel even sing the verses of the Qur'an to the point of sounding like singing. This practice contradicts the etiquette of scholars, such as Shaykh Fuad bin Abdul Aziz as-Syalhub, who asserted that the beautification of the voice in reciting the Qur'an should not be so excessive that it resembles singing. This is considered an innovation that deviates from the guidance of Shari'ah (Syahub, 2022). In a broader view, reciting the Qur'an in imitation of singing or song not only detracts from the sanctity of the *makhraj* (the place where the letters come out) but can also distort the meaning and take the focus away from the main objective: to *learn the* meaning of Allah's verses.

In addition, the visualizations shown in some videos including images such as demonic figures or naked women further exacerbate this incompatibility with the manners of reciting the Qur'an. The use of such images contradicts the principle of sanctity which should preserve the honor of the Qur'an, not only in the aspect of sound but also in the accompanying visuals. In this regard, Abu Bakr al-Thurthusy (Prof.Dr.Mahmud Al-Dausary, 2022) criticized the use of aesthetic elements that favor entertainment over understanding the meaning of the Qur'an, as the main purpose of recitation is to *delve* into His verses, not to simply enjoy sounds or images (Muhammad Nabih Ali, 2023).

The use of music, singing, and visuals that are not by the manners of reciting the Qur'an destroys the sanctity and meaning that should be preserved. This deviates from the main purpose of reciting the Qur'an, which is to explore its meaning with full appreciation and sincerity. The recitation and presentation of the Qur'an, whether in audio or visual form, must prioritize purity, maintain adab, and focus on understanding the meaning, not just on the beauty of the sound or image. The presence of inappropriate music and visualization undermines solemnity and reduces respect for God's revelation (Farahat, 2023).

## Community Response to @Quranic Songs Content

The content of the YouTube account @Quranic Songs, which combines Qur'anic verses with DJ music, has triggered a variety of public reactions. These responses, both positive and negative, show that this phenomenon has caught the attention of many, with strong pros and cons. On the one hand, some see this innovation as a way to reach young audiences and make the Qur'an more relevant in the digital age. On the other hand, however, many have criticized the use of music in Qur'anic recitation, seeing it as a form of deviation from the manners that have been taught in the Islamic tradition. These responses reflect differing views on the appropriate way to present the Qur'an in the digital age.

To find out and further understand the public's views on this phenomenon, data was collected through an analysis of user comments on YouTube as well as an online questionnaire. The results of the analysis of 100 comments on the YouTube platform related to @QuranicSongs content revealed

that public responses can be grouped into several categories based on user attitudes and expressions, as illustrated in the diagram below:

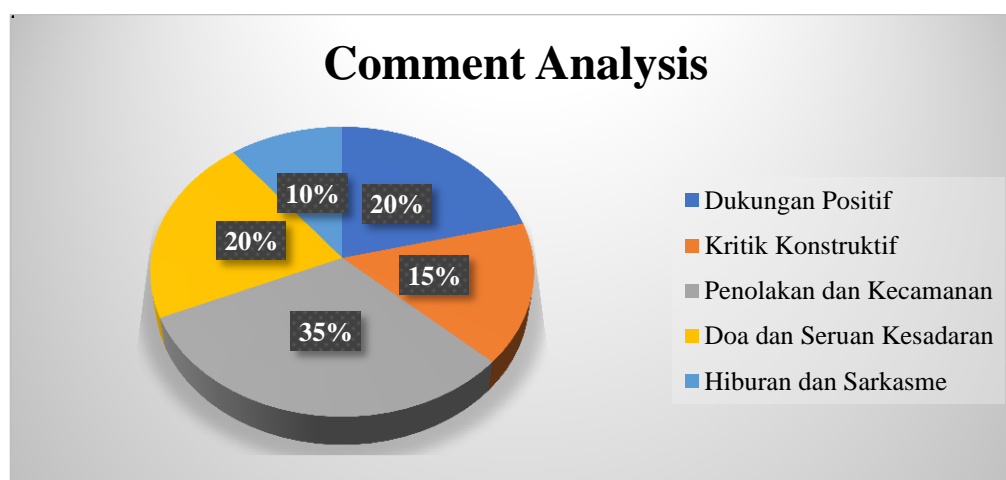


Figure 7. Pie chart of comment analysis results

From the diagram above, it can be seen that there are five types of respondents' comments, consisting of positive support, constructive criticism, rejection and condemnation, prayers and calls for awareness, and entertainment and sarcasm. Here are the details and explanations of the five types of comments above.

#### 1. Positive Support for Creativity

Around 20% of comments highlighted the innovative aspects of this content. Audiences who fell into this category appreciated the creativity in packaging the Qur'anic recitation, seeing it as a new approach to attracting the attention of the younger generation. Examples of comments that illustrate this sentiment include:

- "Wow, good music, very good, with a rock flavour." (@GonzalesMourad)
- "The melody is creativity." (@SCIENCE\_AGE)
- "The video is good, keep it up." (@amrmuhammad7527)

#### 2. Constructive Criticism

A total of 15% of comments provided constructive criticism, recognising the innovation but cautioning the need to maintain the values of Islamic manners in the use of music as accompaniment. Examples of comments in this category are:

- "I ask you not to publish it until reviewing the music, the slander and the melody." (@ferasalrefai1811)
- "Quran is not a song book... please don't upload this video." (@HizamSakeel)

#### 3. Rejection and Condemnation

Most of the comments, around 35%, showed a strong opposition to content that was considered disrespectful to the sanctity of the Qur'ān. The use of music in Qur'anic recitation was seen as a significant form of deviation. Some comments even included strong condemnations, such as:

- "May Allah humiliate him in this world and the next." (@hndrengaming8338)
- "Quran is not a song Quran is the holy book of Islam." (@OmarAjaoui)

#### 4. Prayer and Call to Awareness

Twenty per cent of the comments contained prayers and warnings for the content creators to be guided and to better understand the sensitivity in conveying Qur'anic verses. Examples of responses include:

- "O Lord, guide them to Your straight path." (@فاطمهمحمدالكريمي)
- "May Allah guide you." (@Theworldbestcartoons983)

#### 5. Entertainment and Sarcasm

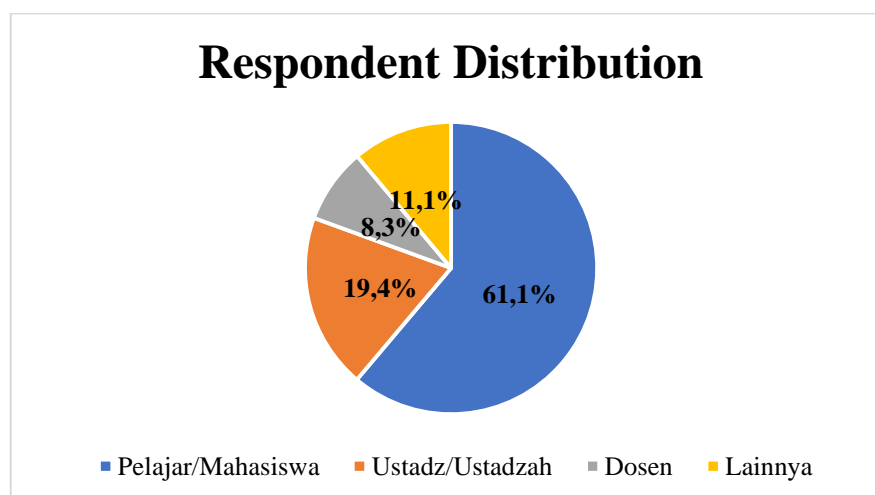
A minority of comments, around 10%, were casual or sarcastic in tone, reflecting a lighter view of the controversy. Examples of comments in this category are:

- "Pity the one crying in the comment section, your screams are hilarious." (@kauzyanayu8026)
- "Hahahaha the Qur'an is back." (@8ك4ن-مجهول)

The majority of comments (around 70%) showed resistance to @Quranic Songss content, whether in the form of criticism, condemnation, or religious-based appeals. However, there was also a segment that appreciated the creative effort with a note of caution in maintaining the sanctity and honour of the Qur'an. This variety of responses confirms the importance of caution in utilising technology and art to convey Qur'ānic values, in order to remain in line with deep Islamic values. Thus, this phenomenon reflects not only the dynamics of da'wah innovation in the digital era, but also the challenge of balancing modernity and religious tradition.

To deepen the understanding of how the public perceives the @Quranic Songss content phenomenon, additional data was collected through an online questionnaire. This questionnaire was designed to capture opinions from various age groups, educational backgrounds, and levels of religious understanding. The participating respondents totalled around 36 people, consisting of the general public, students, and academics, with diverse backgrounds, such as students, ustadz/ustadzah, Quran recitation teachers, lecturers, and others. The data obtained provides a more structured picture of the public's perception of combining Qur'anic verses with DJ music, as well as their understanding of the impact of such content in religious and social contexts.

Furthermore, in addition to the results of user comments on YouTube, based on the status of respondents who filled out the questionnaire, as drawn in the diagram below:



**Figure 8.** Pie Chart of the Distribution of Respondents Obtained through Google Form.

Based on the diagram above, the demographic data shows the diversity of participants' backgrounds. There were 22 respondents (61.1%) who were students, 7 respondents (19.4%) from among ustadz/ustadzah, 3 respondents (8.3%) who worked as lecturers, and 4 respondents (11.1%) who came from other groups, including Quran recitation teachers, boarding school administrators, businessmen, and so on. The total number of respondents who participated in this survey was 36. This diversity of backgrounds provides a more complete picture of how people view the phenomenon of



combining Qur'anic verses with DJ music, and how each group, from students to religious professionals, perceives the content.

In addition, the respondents' survey results showed mixed views regarding the combination of Qur'anic verses with DJ music. Some respondents (40%) agreed with this content, seeing it as a relevant innovation to bring the Qur'ān closer to the younger generation who are more familiar with digital technology. They see this approach as refreshing and making the Qur'ān easier for young audiences to accept. On the other hand, 50% of respondents disagreed, believing that the use of DJ music in Qur'ānic recitation is a deviation from the adab that should be maintained. They argued that the Qur'ān as the word of God should be honoured in the right way without irrelevant elements such as music or images that are not in line with Islamic values. A further 10% of respondents were neutral, expressing doubts and asking for further clarification on the law and etiquette of combining music with the Qur'ān before making a definitive judgement. While 40% supported it as a relevant innovation for the younger generation.

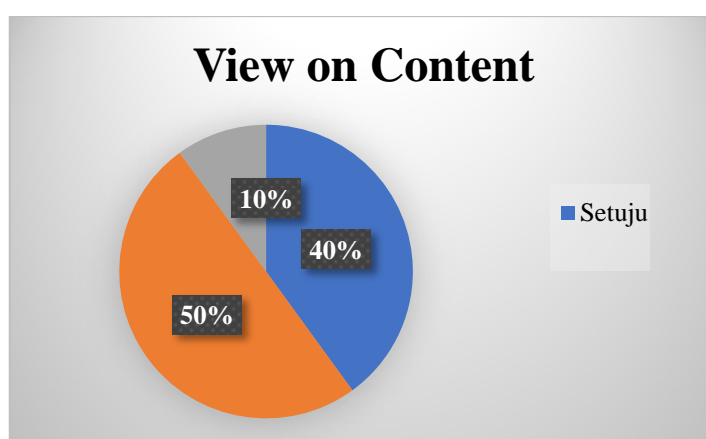


Figure 9. Pie Chart of Views on Content Obtained from Questionnaire Results

### Conclusion

This study describes the phenomenon of Qur'an recitation in the digital era through the YouTube account Quranic Songs, which combines sacred texts with elements of popular culture. In the content, especially in the video sample that is the focus of the research, there are reading discrepancies, concerning some literature on the rules and procedures in reciting the Qur'an. Both in terms of, *makhraj huruf*, *sifatul huruf*, *ahkamul huruf*, *mur'atul huruf wal harakah*, *ahkamul mad wal qasr*, and *ahkamul waqf wal ibtida'*. This leads to ambiguity in the pronunciation of letters, and can even lead to changes in meaning. The use of DJ music and other entertainment elements also violates the rules of tajweed and the principle of tartil, which emphasizes the importance of clarity in reciting the Qur'an. In addition, in terms of Qur'ānic recitation etiquette, the incorporation of music and visuals in Qur'ānic recitation contradicts the manners of reciting the Qur'ān, which should maintain the sanctity and reverence of God's word. From the analysis of all the videos available on the Quranic Songs account, it was found that 33.33% of the videos conformed to the principles of tartil and adab, while 55.56% did not, and 11.11% were only partially conformed.

In principle, innovations used in reciting the Qur'an to adapt to changing times and aim to attract more people to read and love the Qur'an, are very feasible and can be done. However, it does not mean neglecting the rules or regulations in reciting the Qur'an. Both in terms of content and adab. The rules or procedures and adab in reciting the Qur'an remain the main benchmark in innovation.

This study has certain limitations, particularly in the number of respondents engaged with Qur'anic Song video content. Additionally, the scope of the study is restricted to a limited selection of

video content. To enhance future research, it is recommended to involve a broader range of respondents, analyze content across multiple digital platforms, and explore public perceptions regarding the sanctity of the Qur'an in the digital era more deeply. Further studies could also examine the broader impact of digital religious content on individuals' understanding and interpretation of the Qur'an's sacredness.

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