

*The First Ninety Seconds of the Sixty-Seventh Sura al-mulk ("The Empire")*

The melodic line is represented here using a five-line system, but in contrast to the Western method of notation, with beams of different lengths. The duration of a tone is determined by its absolute length in seconds (occurring as vertical dashes in the transcription) and expressed by the length of the beams. The above recitation is based on the maqām bayātī. It is from a recording that appears on the record "Union Records U 132" in Cairo.

excerpts. Furthermore, during each of the five prayer times prescribed throughout the day, every believer recites *al-fātiḥah* (the opening sura) and other selected short suras. This is done in the mosque, within the circle of the family, at the workplace, or at any other location. The publicly presented reading of the Koran, however, should be viewed as a highly developed art form that presupposes a mastery of the maqām repertoire and the rules of the tajwid as well as a full-sounding voice in a high register.

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MADDE YAYIMLANDIKTAN SONRA GELEN DOKÜMAN

The Adhān

The *adhān* is the name for the call to pray from atop the minaret. With this, the believers are called to the Friday holy service and to the five prayers prescribed for the day—in the morning, at noon, in the afternoon, at sunset, and in the evening. Shortly before the beginning of the holy service the *mu'adhḥin* (muezzin) climbs atop the minaret or the roof of the mosque and loudly and distinctly sings the text of the call to prayer, which for orthodox Moslems comprises these seven formulations:

1. God is most great.
2. I witness that there is no God but Allah.
3. I witness that Muhammad is the messenger of God.
4. Come to prayer.
5. Come to salvation.
6. God is most great.
7. There is no God but Allah.

These seven phrases are repeated one or more times according to fixed rules, with a longer singing pause following each phrase. Already during the lifetime of the Prophet it was customary to announce the holy service in this manner.

The musical structure of the *adhān* is defined by the principle of contrast, which gives an individual musical profile to each repetition of a phrase as well as to the different phrases. Whereas, during the first appearance of a phrase, the melodic line ordinarily turns out short, is less melodically elaborate, and has a limited tonal range, the repetition can be clothed in