

Indigenous Qur'anic Intonations in Nigeria: Between Modernization and Standardization

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Abstract: Qur'anic recitation using intonations other than the Arab's is not condemnable on the condition that such do not in any way, compromise the application of the principles of Tajwid. In Nigeria, some intonations, each of which, of course, has its distinctive features, are indigenous to the Muslims of the north and the south where Islam is predominant. In the light of the awareness created by the National Qur'anic Recitation Competition, which started in 1986, it thus becomes highly necessary to appraise these indigenous intonations with the view to seeing to what extent their users conform to the principles of Tajwid; and also to review the recent efforts being made at standardizing these indigenous intonations. The result shows that before the introduction of the National Qur'anic Recitation Competition, most reciters using the indigenous intonation were not applying the rules of Tajwid because they were ignorant of the rules as well as their application. The result equally shows that with the awareness created by the National Qur'anic Recitation Competition, unprecedented efforts are being made to standardize the indigenous intonations so that they could meet international standard.

Key words:

INTRODUCTION

A hadith reported by Hudhayfah directs Muslims to recite the Qur'an adopting the intonation (*Luhun*) of the Arabs [1]. Perhaps, this instruction is informed by the fact that the Qur'an is in the language of the Arabs, hence reciting it with intonations other than the Arabs may not ensure perfect rendition. To boot, reciting the Qur'an, using the Arab intonation, we have observed, makes for easier application of the rules of the *Tajwid*-an art without which Qur'anic recitation is considered imperfect.

It, however, seems the import of the hadith referred to above is seen by many as a prophetic advice rather than instruction. This assertion is borne out of the fact that, aside the Arab intonation, there exists varying others. In Nigeria for instance, there are many Qur'anic intonations indigenous to the people. Among the *Hausa/Fulani* ethnic group in the North and the *Yoruba* in the South where Islam is predominant, there are various

indigenous Qur'anic intonations in vogue other than the Arabs, which, of course, is adopted by some among the people.

In the light of the foregoing, this presentation aims at:

- Identifying and focusing attention on the features of some of the popular indigenous Qur'anic intonations employed by the Nigerian Muslims.
- Appraising the intonations with the view to seeing to what extent they conform with the rules of *Tajwid*; and
- Reviewing the efforts being made in recent time to standardize those intonations and Qur'anic recitation in general in the country.

Qur'anic Education in the North and South of Nigeria:

In the North as well as in the South, there are Qur'anic schools managed by teachers called *Mallams* in *Hausa*

and *Aafas* in *Yoruba* [2]. Ever before the introduction of European Education to the people of the Northern Nigeria, Qur'anic Education and learning had been in vogue. A statement credited to Lord Lugard affirms this. According to him, 20,000 Qur'anic schools called *Makaranta* (borrowed and adulterated form of *Madrasah*) with 250,000 pupils were found in the former Northern Provinces by the turn of the nineteenth century; and by 1961, a year after independence, 27,600 of such schools with 420,000 pupils were located not only in major centers like Kano, Zaria, Katsina, Bornu etc. but also in every towns and villages of the Northern part of the country [3]. While many of these *Makaranta* have, in the course of time, being integrated into the main stream educational system, quite a good number of them still operate purely as Qur'anic schools and centers where Muslim children are taught how to read the Qur'anic text.

As was the case in the North, Islam and Qur'anic education had long gained firm footing in the Southern part of Nigeria ever before the coming of the Europeans with their religious and educational system. Indeed, Islam predated Christianity in the region by about three centuries. With the emergence of Islam in the South, which according to Opeloye and Jimoh dated back to the fifteenth century due to the activities of the itinerant Arab Muslim scholars, later consolidated in the second half of the eighteenth century by the penetration of the *Hausa/Fulani Mallams* into the region [4], Qur'anic schools had existed. Of course, the number of such schools and pupils, due to the coming of the missionaries with Christianity and the overriding influence of western education, which enjoyed Government patronage, cannot be compared to that as obtained in the North. That notwithstanding, almost every mosque and quarter in the *Yoruba*-land where Muslims are found had a Qur'anic school commonly called *ile-kewu* with Qur'anic teachers taking Muslim children through the reading of Qur'anic text. The *Aafa* teaches them by copying the Arabic Qur'anic letters on the pupil's wooden slate while they are made to read chorally. For easy understanding and identification, each letter is taught by describing its shape as it appears on the slate using *Hausa* medium. For example, letters *ba'*, *ta'* and *tha'* are read as *ba'goje*, *ta'goje* and *tha'goje* respectively simply because their shape resembles that of a bow which is called *goje* in *Hausa* language. Letter *kha'* (ح) is read as *ha'mai ruwa* (lit. *Ha'* possessing water). That is *Ha'* that has dot. This is to differentiate between it and letter *Ha'* that has

no dot. Also, for the purpose of differentiation, *Ha'* (ح) is read as *Ha'keremi* (lit. small *Ha'*) while *Ha'* (إ) is read as *Ha'baba* (lit. big *Ha'*).

In the *Makaranta* and the *ile-kewu*, where Muslim children are taught the Qur'an, the initial emphasis is more on how to read the Qur'anic text. It has to be mentioned here that at this level, the reading is purely done without any consideration for the rules of *Tajwid*. It is only later that the teacher introduces the pupils to a particular intonation; usually, the one adopted and employed by the teacher himself.

Indigenous Nigerian Qur'anic Intonations and Their Features: Majority of the teachers in the Qur'anic schools have rudimentary theoretical knowledge of *Tajwid* while they are grossly lacking in the practical aspect. Hence reading and teaching the indigenous intonations are done with numerous solecisms (*lahn*) committed.

While there are Qur'anic teachers who, following the directive of the Prophet (S.A.W) contained in the earlier cited hadith, adopt and teach their students the Arab intonation with *Tajwid*, majority, especially in the South still prefer the Indigenous intonations to the Arab's. In the North, prior to the introduction of the National Qur'anic Recitation Competition in 1986 by the Center for Islamic Studies, Usmanu Dan Fodio University, Sokoto, the *Hausa/Fulani* Muslims too preferred to read and teach the Qur'an using any of the *Hausa/Fulani* indigenous intonations. The competition, as it were, encourages the use of the Arab intonations since the champions are to represent the country at the International editions held in Saudi-Arabia, Egypt, Iran and Malaysia. For a number of factors and reasons, the Northern Muslims embraced the National Competition more than the Southerners and that accounts for the reason why emphasis is being shifted in the North on the Arab intonations whereas, preference is still being given by the majority in the South to the *Yoruba* indigenous Qur'anic intonations.

There are among the *Hausa/Fulani* in the North numerous ancient indigenous Qur'anic intonations popularized later at *Waasi* (public lectures) sessions by reciters the like of Mallam Yahusa Bauchi, Abu Bakar Adam Funtua, Muhammad Bello Jengero who later shifted on the Arab intonation having participated in the National Qur'anic Competition and represented the country in Saudi-Arabia. Others are Mallam Idris Abdur-Rahman Gashuwa; Muhammad Kabir Rabi Daura, Ahmad Sulayman, Mallam Jimeta etc.

For the purpose of this presentation, we would like to focus on Yahusa and Abu-Bakar Adam's intonations being the one in vogue prior to the commencement of the National Qur'anic recitation Competition; and for being on audio tape (i.e. the whole Qur'an).

Hausa/ Fulani indigenous intonations:

Mallam Yahusa's Intonation/Recitation: The Hausa intonation used by Mallam Yahusa Bauchi is, according to sources, one of the most widely used of the Hausa indigenous intonations[5]. Mallam Yahusa is not the originator of the intonation, he has only, by reading it at *Waasi* (lecture) and *Tafsir* sessions in Hausa-land, popularized it. Later, he also put the intonation on recording. Mallam Yahusa even attempted popularizing it through the National Qur'anic recitation competition. It was however, not accepted not because it is indigenous but because the recitation grossly lacked in *Tajwid* application. Indeed, solecism (*Lahn*) was spotted right from his recitation of the *'isti'adhah*. Apart from poor articulation of some letters, he was equally penalized for general disregard for the application of the rules of *Tajwid*.

Mallam Yahusa's intonation is the speedy type with drawn ending. Using this intonation, the whole Qur'an is recorded on tape in the rendition of *Warsh*, the principles of which are not perfectly observed.

Mallam Abu- Bakar's Intonation: Mallam Abu- Bakar Adam hails from Funtua in Kastina State. Through his recitation of the whole Qur'an on tape in the rendition of *Warsh*, he has popularized a particular intonation, which of course, is not original to him [6]. This intonation and recitation is similar in many respects with that of Yahusa. One major difference, however, is that his is not as fast as Yahusa's. The same remark of imperfection in the area of articulation of Quranic letters and disregard for the rule of *Tajwid* made of Yahusa's is also applicable to Mallam Adams recitation using this intonation.

Yoruba indigenous intonations

Adabiyyah Intonation: Shaykh Taju'l-Adab (1877-1924 CE) the progenitor of the *'Adabiyyah* school is, according to sources, the originator of the *'Adabiyyah* intonation which was later popularized by his illustrious student, Shaykh Kammalud-din (1905-2005 CE). The students of this Shaykh (Kammalud din) using the *'Adabiyyah* intonation seem to be the first in the South to realize the

need to put the Qur'an on tape. As far back as the early Seventies, Shaykh Ahmad Alaye, using the *'Adabiyyah* intonation, had put the early part of *Surat Yusuf* on gramophone record. Following his footsteps, Shaykh Muhyideen Bello, using the same *'Adabiyyah* intonation also recorded *Surat Yasin* and *Waqi'ah*.

Reading in the *'Adabiyyah* intonation is done slowly while the end of the verse is read in a descending tone. There is intermittent pausing at the end of every two - three words even when there is no justifiable cause for such. Though, the exponents of this intonation lay emphasis on correct articulation of letters, but the truth is that majority of those who put the intonation on tape fall short of the required standard.

Markazi Intonation: This is another very popular intonation among Muslims in the South. The intonation takes its name from *Markazu 't-Ta'limi 'l-'Arabi*, a very popular school in Lagos founded by Shaykh 'Adam 'Abdullah al-Iluri (d.1992). While products of this school are referred to as *Markaziyyun*, their style of reading is called the *Markazi* intonation. The general belief among the *Markaziyyun* is that the Shaykh was the originator of the intonation. Varying anecdotes are therefore given by his disciples and students to support this claim. One of such anecdotes is that the Shaykh was one day bathing when he heard an unseen voice reading the Qur'an to him with the intonation. Our research into the origin of this intonation, however, reveals that Shaykh Adam might have probably learnt and adopted the intonation from Shaykh Adam Namaji, a Hausa/Nupe scholar who Shaykh Adam himself claimed was one of his teachers. This submission of ours is informed by a finding we were able to make that certain Hausa Mallams in *Obalende*, Lagos also use this very intonation whereas they have no link whatsoever, according to them, with *Markaz*. Another evidential support for this our position is that there is a recitation on tape done by one Shaykh Dan Atata who is a Hausa reciter. Dan Atata recites *Suratu 'l-Fath* with an intonation similar in every respect to the *Markazi* whereas he has no link whatsoever with *Markaz*. Reading in the *Markazi* intonation is not as slow as in *'Adabiyyah* discussed above. However, those who put the intonation on tape as well as those who adopt it during *tafsir* and lecture sessions have always left the conscious listeners with the impression that articulating Qur'anic letters correctly; and applying the rules *Tajwid* are not, at all, possible when reading in the intonation; or that such attempt will mar the beauty of the intonation.

Jejewiyyah And Ekemode Intonations: These two intonations are of the same origin as they are both traceable back to Shaykh 'Ahmad Badrud-din Jeje (1880-1944), the founder of *Madrasat Sa'diyyah Jejewiyyah* in 1912 [7]. The *Jejewiyyah* intonation was popularized by Shaykh Muhammad Thani Jeje (1915-1996), a leading student of Shaykh 'Ahmad Jeje, who taught the intonation to his students some of who put the intonation on audio-tape either in the form of pure recitation or recitation within lectures. Most recent of such endeavor is that of Sulayman al-Badawi who read the whole of *Surat Maryam*, with some explanations in *Yoruba*, using the *Jejewiyyah* intonation.

The *Ekemode*, which can be aptly described as a version of the *Jejewiyyah*, was introduced by the first National Missionary of the *Ansarud-din* Society of Nigeria, Alhaji Mustafa Kasumu Ekemode (1898-1972) who, according to sources, studied under Shaykh 'Ahmad Jeje [8]. Alhaji Ekemode, using his intonation recorded on tape *Suratu 'l-Furqan, Mulk and Yasin*. The intonation was, however, further popularized by Shaykh Husayn Muhammad who though belongs to the 'Adabiyyah School, having studied under Shaykh Ya'qub of *Ile-Alawo, Ilorin* who himself was one of the early pupils of Shaykh Kamalud-din al-Adabi[9]. Using a version of the *Ekemode* intonation, Shaykh Husayn Muhammad recorded *Surat Yasin* and *Waqi'ah; Rahman* and *Naba'*; and *Juz' 'amma* etc on tape.

The *Jejewiyyah* and the *Ekemode* intonations, being of the same origin, are similar in many respects with slight variations one of which is speed. While the *Jejewiyyah* is a slow reading intonation with many breaks and pauses in between, the Husayn's version of *Ekemode* is the running type.

A study of the various recitations done by Kasumu Ekemode himself, Shaykh Husayn and those done by the *Jejewiyyah* reveals that they do not take cognizance of the application of the rules of *Tajwid*.

Traditional Yoruba Intonation: Another indigenous *Yoruba* intonation that is, however, gradually, because of the overwhelming presence of the ones discussed above, going into oblivion is that used by most 'Imams in the traditional *Jumu'at* mosques in *Yoruba* towns and villages. Being the oldest of the *Yoruba* intonations, it is probably an adaptation of the *Hausa* intonation popularized by Mallam Yahusa Bauchi as the two styles of reading have some semblances when one listens to them except that Yahusa's does not feature intermittent

pausing as is the case with the traditional *Yoruba* intonation. It would be noted that the active agents of Islamization in *Yoruba*-land were the *Hausa/Fulani* who penetrated the area from the second half of the 18th century teaching Islam and the Qur'an to the *Yoruba* people.

In this traditional *Yoruba* intonation, words in a verse are not usually read together; there are intermittent pauses within every verse while letters are wrongly articulated and rule of *Tajwid* jettisoned. Mixing between *riwayat* especially *Hafs* and *Warsh* is a common feature of this intonation.

General Appraisal: While according to Al Husary, there is nothing wrong in adopting, for recitation, any intonation other than the Arab's provided such intonations do not result in excesses and negligence in the application of the rules of *Tajwid* [10]; Muhammad Makki on his own part considers such endeavor detestable [11]. *Tajwid* scholars, however, have generally emphasized the need not to compromise the principles of *Tajwid* no matter the intonation adopted.

In the light of the above, a critical study of the indigenous intonations used by some *Hausa* and *Yoruba* Muslims of Nigeria shows general disregard for proper articulation of Qur'anic letters and application of *Tajwid* rules. This may be due to either ignorance or negligence on the part of the reciters. Invariably, their recitations, using the indigenous intonations, are usually laden with minor and major flaws (*lahn*) some of which are hereunder discussed.

Poor articulation of Qur'anic letters as a result of which its wordings are changed and meanings distorted. Advising against this, Khuram Murad, in his "Way to the

Qur'an" Says: You must read Qur'an correctly. At least vowels and letters should be pronounced correctly, even if you are unable to learn the whole art of *Tajwid*. The Arabic Language is such that very slight mistake in pronouncing vowels while reading may drastically alter the meaning, sometimes totally distorting it. On some occasions, you may be saying things, which could amount to *Kufr* [12].

To ensure proper articulation, Qur'anic letters should be pronounced from the right points of articulation (*makharij*) and in the correct manner. In the terminology of the phonetics of the Qur'an (*Tajwid*), *Makharij* refers in most cases to the points of articulation or the places where letters are produced on the upper part of the mouth

which is also called, in modern linguistics, the passive articulator which the active one approaches during the production of a letter.

In order to identify the place of articulation of a particular letter, the letter should be prefixed with a vowelised *Hamzah* while the letter itself is made vowelless (*sakinah*) e.g. ا ب. When this is pronounced, the point of articulation of the letter is identified as the point where there is a stricture between the active and the passive articulators; or the point at which the air stream coming from the lungs is obstructed. For the example given above, the point of articulation is the lips as the air-streams coming from the lungs are obstructed by the two lips.

To properly analyse the properties of sounds, it is important also to know the manner of their articulation. By manner of articulation, it is meant the way sounds are produced, the degree of closeness between the active and the passive articulators.

Traditional scholars of *Tajwid* refer to manners of articulation of sounds as “Attributes of Sounds”. The attributes are the basic or conditional (temporary) qualities associated with sounds and it is with them that the differences between sounds are identified.

Truly, some Qur’anic letters are not found in the *Hausa* and *Yoruba* languages. Not taking pain to master the proper articulation of such letters, reciters using the indigenous intonations often substitute them with other letters close to them in their language. خلق

(He created) in *Suratul ‘Alaq* is thus read as هلك (He destroyed) by many *Yoruba* reciters. /Kh/ is substituted with /h/ and /q/ with /k/ since /kh/ and /q/ are not in *Yoruba*.

- Closely related to the above is the problem of poor articulation of the Pharyngealised Qur’anic letters (*hurufu’t-tafkhim*) as a result of which there is usually a mix-up between them and their soft counterparts. The pharyngealised letters which according to classical *Tajwid* scholars are seven but put at four by Modern Linguists [13] are neither available in *Yoruba* nor in *Hausa* language. Pharyngealization takes place when the end of the tongue is contracted and raised up towards the palate. The sound thus produced becomes thick. The level to which the tongue rises differs with letters and the higher the tongue, the thicker the sound. This is equally known as elevation or thickening. In *Tajwid*, seven letters are produced with elevation. These are *kha’*, *sad*, *dad*, *ghain*, *ta’*, *qaf* and *dha’*.

The remaining letters of the Arabic alphabet are pronounced depressed without pharyngealization, rather, with the tongue flattened and in its normal position. They are, therefore, called depressed letters حروف الإستفال or soft letters حروف الترقيق. Letters *Lam* and *ra’* are sometimes pronounced heavily or softly depending on their position in words.

It should, however, be noted that modern linguists consider only these four letters (i.e. صرطظ) as *tafkhim* letters which they also refer to as *itbaq* letters. In their production, the lips are rounded and protruded forward. To them, the other three letters i.e. خ غ ق which traditional scholars regard as *tafkhim* only sound pharyngealised because of their places of articulation.

Not taking pains to learn their proper articulation, most reciters using the indigenous *Yoruba* and *Hausa* intonations substitute them with their soft counterparts. Thus صراط in *Suratu ‘l-fatihahis* rendered as سرات

- Another flaw noticeable is in the area of syllabic structure. The syllabic structure of *Yoruba* and *Hausa* does not admit of consonant cluster; it is instead consonant /vowel (C/V) structure whereas, Arabic, which is the language of the Qur’an, admits of consonant cluster. In effect, while reading the Qur’an in the indigenous intonations, some reciters read Qur’anic wordings to conform to the syllabic structure of *Yoruba* and *Hausa*. Thus الْحَمْدُ read as اَلْحَمْدُ
- Poor application of *Tajwid* rules is another problem of reciters using the *Yoruba* and *Hausa* indigenous intonations. The teaching of the Qur’an to the Prophet by Angel Jibril was not without the application of *Tajwid* while he (the Prophet) equally emphasized it in his renditions to the *Sahabah*. Hence, to have at least, rudimentary knowledge of the rules of *Tajwid* and apply same when reading the Qur’an, no matter the intonation employed, is a must on every reader [14]. While some of the reciters in the indigenous intonations are completely ignorant, based on our findings, of the rules of *Tajwid* and their application, some others have only the theoretical knowledge but are grossly inadequate when it comes to application. Yet, there are some others who see the application of *Tajwid* rules as tasking and bearing negatively on the sonority of the intonation. To them, sonority in intonation takes precedence over application of *Tajwid* rules. Some of the noticeable errors thus committed includes elongation of *Maddu Tabi’i* (primary elongation) to the tune of *maddu lazim* (obligatory elongation) or

even more; excessive manifestation ('*izhar*) of *Nun Sakinah* and *Tanwin* as a result of which the *sukun* is read as vowel *Kasrah* e.g. مَنْ عَمِلَ which is read as مَنْ عَمِلَ

- Another problem is mixing between *riwayat* (renditions) especially *Hafs* and *Warsh*. This is very common especially with reciters using the *Yoruba* indigenous intonation. The Qur'an, of course, was revealed to the Prophet, for convenience sake, in seven different modes ('*Ahruf*) [15] which according to some *Tajwid* scholars are the same as the seven methods of reading (*Qira'at*) championed by *Qurra'* the like of 'Asim, Nafi', Hamzah etc. Each of these *Qira'at* has a number of renditions (*riwayat*). It is, however, not allowed, according to scholars of *Tajwid* to mix or combine while reading the Qur'an, between the *riwayat* for the obvious reason that such could easily lead to confusion and mix-up [16]. The only occasion when such is allowed is during the process of evaluation such as examination or competition.

Recent Standardization Efforts: The need to standardize the indigenous Qur'anic intonations used by the *Hausa* and the *Yoruba* was not felt until after the introduction of the National Qur'anic Recitation Competition, which has the following as some of its goals:

- To make the Youths intensify learning the correct recitation of the Qur'an and all its sciences in the way it was revealed to Prophet Muhammad and
- To develop *Tajwid* and Qur'anic sciences in schools throughout the country [17].

Prior to the commencement of the competition in 1986, indigenous intonations that compromised the principles of *Tajwid* were in use both in the North and in the South. Committed to the goals for which it was introduced, the National Competition does not accord recognition to any indigenous intonation that disregards the application of the rules of *Tajwid*. This challenge encouraged many to learn the rules of *Tajwid* and their application. As a result, many reciters abandoned the indigenous intonations and shifted on the Arab intonation with applied *Tajwid*. A good example in this category is Mallam Muhammad Bello Jengero who, having participated in the National competition and even represented the country in Saudi-Arabia, abandoned his

own indigenous intonation for which he was known and shifted on the Arab intonation. Yet, there are some others who still recite the Qur'an using the indigenous intonations but with full application of *Tajwid*. Very popular for this novelty among the *Hausa* are Mallam Abdul- Rahman Idris, Mallam Jimeta who both have the whole Qur'an on audiotape using *Hausa* indigenous intonations, with application of *Tajwid* and in the rendition of *Warsh*; and Mallam Ahmad Sulayman Kano who in his own case reads in the rendition of *Hafs*.

An effort in the South similar to that of Sulayman is the one championed by Ibrahim Yahya who also recites the Qur'an with the indigenous *Yoruba* intonations applying the rules of *Tajwid*. It has to be mentioned that we are not aware of similar effort by any reciter in the whole of *Yoruba* land till date. Of the four identified *Yoruba* intonations appraised above in this paper, only the *Jejewiyah/Ekemode* intonation has not caught the attention of Ibrahim Yahya who, with regards to the other three has made remarkable efforts at standardizing them. Ibrahim's debut was in 1993 when he came up with an audiotape in which four *Suwar* are recited using the '*Adabiyyah* and the *Markaziyyah* intonations on each side of the cassette. Following this is another endeavor in which the whole of *Juz' 'Amma* was put on audiotape in the *Markaziyyah* intonation and with full application of *Tajwid* rules. This was first produced in Nigeria and later in Saudi-Arabia when he went on *Hajj*. Determined to showcase to the world the *Yoruba* indigenous intonations, Engineer Ibrahim Yahya, who is now the Director of *Al-huda* International Qur'anic Education Services, London, United Kingdom, embarks on what he titles "African Intonation Series." Having done enough on the '*Adabiyyah* and *Markaziyyah* intonations, he then shifted his attention on the traditional intonation used by the *Yoruba* Imams when delivering Friday sermon. Using this intonation and applying the rules of *Tajwid*, Ibrahim Yahya put on tape and disc *Juz' Tabarak* [18].

The beauty of these efforts by Ibrahim is that the principles of *Tajwid* in terms of proper articulation of Qur'anic letters and application of rules are, to a large extent, adhered to. The efforts of Ibrahim Yahya, Sulayman, Idris and Jimeta earlier mentioned have succeeded in correcting the erroneous picture hitherto painted by reciters using indigenous intonations like Mallam Yahusa Bauchi, Adam Funtua, Muhyideen Bello etc. that *Tajwid* can not be applied when the Qur'an is read with the *Hausa* and *Yoruba* indigenous intonations.

CONCLUSION

The Qur'an was revealed to the Prophet with applied *Tajwid* while he, in turn, taught it to the *Sahabah* in like manner. To ease the task for up-coming generations, Abu Muzahim al-Khaqani, towards the end of the third/ninth century, in a versified work ending in *Ra'* and titled *Ra'iyat 'Abi Muzahim*, codified and laid down, for the first time, the principles of *Tajwid* [19]. Recitation of the Qur'an must therefore, as a matter of obligation, be done with *Tajwid*. Indeed, any recitation done in negligence of *Tajwid* is considered imperfect while the reciter is adjudged a sinner. (*Athim*)[20].

Reciting the Qur'an using the Arab intonation is best for reasons given in the introduction. It is, however, not forbidden to employ other intonations provided such do not, in any way, compromise the principles of *Tajwid*. In Nigeria, there exist many indigenous intonations, which before 1986 when the National Qur'anic Recitation Competition was introduced, used to compromise *Tajwid*. Today, as vividly pictured in this presentation, commendable efforts are being made not only at standardizing but also internationalizing these indigenous Qur'anic intonations employed by the *Yoruba* and *Hausa* Muslims of Nigeria.

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16. Shaykh Abdul - Basit has been seriously criticized for mixing between *riwayat* especially during recitations on ceremonial occasions. See Sa'id, A.W. 1404 A.H. Taysiru t - Tajwid. Kuwait: (n.p).p:63
17. Information extracted from the programme of event booklet of the 25th edition of the National Qur'anic Recitation Competition held in Jigawa State between February 10 and 20, 2011.
18. Other released recordings of Ibrahim Yahya are: a selection of *Al- Qiyamah* and *Al- Insaan* (with English and Yoruba translations) and *Juz' 'Ammah* (with English and Yoruba translations). See www. al-hudaa.org or info@al-hudaa.org
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20. Husayni, K., 1990. Easy Tajwid. Chicago: Muslim Community Center, pp: 18.