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Development of a Modified Talaqqi Model in al-Qur'an Recitation Art (Tausyih) with Bayāti Rhythm: A Case Study of Students at Baitul Qurro al-Qur'an Boarding School, Jakarta

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Abstract

This study is motivated by the limited research on the application of modified *Talaqqi* methods in al-Qur'an recitation, particularly in mastering the *Bayāti* rhythm, despite its significant impact on students' Qur'anic reading skills. The study aims to develop and evaluate a Modified *Talaqqi* Model to enhance both melodic and vocal performance among students. Adopting a qualitative case study design, the research involves 20 students from Baitul Qurro al-Qur'an Boarding School, Jakarta, selected through purposive sampling. Data were collected using direct observation, performance recordings, and evaluation rubrics, and were analyzed using descriptive statistics and qualitative interpretation to assess mastery of melodic patterns and vocal quality. The findings reveal that students achieved high proficiency in song (melodic pattern) and voice quality, with overall average scores of 96.05/100, and that the model effectively improved mastery of the *Bayāti* rhythm, vocal clarity, and *tajwid* application. These results confirm the effectiveness of the modified *Talaqqi* method when combined with audio-visual supports such as QR codes and guitar chords. The study concludes that the Modified *Talaqqi* Model significantly enhances al-Qur'an recitation skills, providing theoretical contributions to Qur'anic arts education and practical guidance for instructors, and suggests that future research examine its applicability to other rhythms and larger student populations.

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Keywords: Modified *Talaqqi* Model; Al-Qur'an Recitation; *Bayāti* Rhythm; Qur'anic Arts Education; Case Study

INTRODUCTION

Behaviorist learning theory emphasizes observable behavioral change as the primary indicator of successful learning, resulting from systematic external stimuli provided by the learning environment. Within this framework, teachers function as key agents who shape learners' responses through repetition, reinforcement, and structured practice. Learning outcomes are therefore measured through demonstrable skill acquisition rather than abstract cognitive understanding alone(Hamruni, 2021). This approach is particularly relevant to skill-based learning contexts that require continuous practice and habituation, including the instruction of Qur'anic recitation.

Art creates beauty. It cannot be denied that art is always closely associated with beauty. Since ancient times, beauty has been something continually sought by human beings. In its early development, humans referred to nature as the primary standard of beauty. (Felix, 2012)

Islam is a religion revealed by Allah (SWT) to all humankind, with its primary sources being the Qur'an and the Sunnah**.** Islam is a practical and comprehensive religion that is in harmony with human *fitrah* (natural disposition), which includes aesthetic sensitivity, will, desires, instincts, emotions, and intellect. Within the human soul, feelings, conscience, and aspirations lies an inherent inclination toward beauty, and this sense of beauty is manifested through art.(Wildan, 2018)

The art of Qur'anic recitation refers to a style of reading that adheres to the rules of *tajwid*, which govern the correct pronunciation of each letter. In addition to accurate articulation, this practice emphasizes aesthetic quality through the use of harmonious tones and rhythms. Therefore, reciting the Qur'an is not merely the act of verbalizing the text, but involves articulating each letter with awareness and beauty, creating a recitation that moves the heart and touches the soul of its listeners. (Susanti & Jazila, 2025)

Furthermore, the use of instructional videos accessed through QR codes aims to extend the scope of the modeling process (*teladanan*), which constitutes the core of the *talaqqi* method. According to Albert Bandura's social learning theory, effective learning occurs when

learners observe and imitate behaviors or skills demonstrated by a model (such as a teacher or role model). In this context, these videos function as digital representations of the teacher demonstrating the correct recitation of the *bayātī* nagham, enabling students (santri) to engage in the imitation process even when they are not directly interacting with the teacher.(LESILOLO, 2019)

Islam and the arts are often described as two inseparable dimensions that complement one another like two sides of the same coin. Islam, as a divine teaching, requires artistic expression to articulate its inner spiritual depth, while art functions as a human medium to actualize aesthetic, emotional, and metaphysical values. Through art, individuals can experience beauty, tranquility, reverence, and contemplative serenity, emotional states that support the spiritual journey toward God. Al-Ghazali, (Akromusyuhada, 2018), explains in Ihya' Ulum al-Din that a person who lacks artistic sensitivity risks developing spiritual dryness, indicating the essential place of art in Islamic religiosity.

Within this framework, the art of reciting the Qur'an, known as nagham, holds a distinguished position as an artistic expression that merges spiritual devotion, cultural identity, and aesthetic embodiment. The recitation of the Qur'an is not merely a linguistic act but a devotional performance that conveys meaning through melodic structure and emotional nuance. (Al-Qattan, 2018) who emphasizes that the Qur'an, as God's message to humanity, contains numerous mutawatir evidences regarding the merits of recitation, including the command to recite with deliberation and rhythmic clarity as stated in Qur'an Surah al-Muzzammil, verse 4: "and recite the Qur'an with measured recitation."

The pedagogical significance of melodic recitation necessitates an instructional design that balances artistic technique with religious correctness. This balance is found in behavioral learning theory, which views observable behavioral change as the indicator of successful learning. From this perspective, teachers serve as instructional agents who shape learner responses through repetition, reinforcement, and structured practice (Hamruni, 2021). Skill-based learning outcomes are therefore measured through demonstrable behaviors such as vocal precision, articulation accuracy, and rhythmic fluency rather than cognitive understanding alone.

Tilāwah (*nagham*) is a cultural practice that is created, shared, and collectively owned by both women and men. Indonesian women and men are recognized throughout the Muslim world for their expertise as Qur'anic reciters, particularly in the Egyptian style and

mujawwad melodic mode. Closely intertwined with the culture of Qur'anic *tilāwah* are various forms of Islamic musical traditions, some of which are rooted in distinctive Indonesian cultural expressions, while others belong to the broader cultural practices of Muslim communities in which women and men participate on equal terms (Asmussen, 2019)

Complementing this paradigm, Bandura's social learning theory posits that learning occurs through observation, imitation, and internalization of modeled behavior. Learners adopt behavioral patterns from figures they observe, including teachers and media representations (Anwar, 2017)In the context of Qur'anic recitation, instructional modeling becomes central: learners imitate the teacher's application of tajwid rules, articulation of makharij al-huruf, and execution of melodic patterns. (LESILOLO, 2019) reinforces this notion by asserting that modeling is crucial in instructional settings based on exemplification, making talaqqi a naturally aligned methodological choice.

In the psychomotor domain, this module encourages students (santri) to develop vocal abilities, breathing techniques, articulation, pitch control, and rhythmic mastery through practical exercises. Each training component in the module is designed to cultivate fine motor skills in Qur'anic recitation using the *bayātī* nagham, whether through repetition (drills), phrase combination, or direct *tilāwah* practice from the sacred verses. Through these structured and progressive exercises, students not only acquire cognitive understanding and affective appreciation but also attain the technical competence to recite the verses beautifully and accurately, in accordance with the rules of *tajwīd* and the aesthetic principles of *maqāmāt*. (Muhammad Afif Marta et al., 2024)

Art is a form of beauty. It is an expression of the human spirit that gives rise to patterns of human behavior imbued with aesthetic value. Art emerges from the deepest dimension of the human self, driven by an innate inclination toward beauty in all its forms. This inclination reflects a natural human instinct, or *fiṭrah*, bestowed by Allah upon His creation. (Muhammad, 2019)

The title *qari* or *qariah* in Indonesia is commonly given to individuals who have won awards in the Musabaqah Tilawatil Qur'an (MTQ) at certain competitive levels. Winning such competitions is regarded as one of the benchmarks for categorizing a person as an expert in reciting the Qur'an. As champions and skilled Qur'anic reciters, *qari* and *qariah* serve as sources of motivation for the community to learn the art of Qur'anic recitation.

Particularly in Aceh, many *qari* and *qariah* have established institutions dedicated to fostering and developing Qur'anic recitation skills within the community. (Fahmi, 2021)

A learning model functions as a procedural framework that organizes instructional activities to achieve defined objectives. Joyce and Weil, as cited in Mulyani Sumantri et al., conceptualize learning models as theoretical structures guiding instructional planning. (Darmadi, 2017)affirms that instructional effectiveness in skill-oriented domains depends on selecting a model that supports accuracy and habit formation. Thus, in Qur'an recitation education, the choice of learning model directly affects students' melodic, articulatory, and performative proficiency.

Talaqqi, a classical method rooted in prophetic tradition, derives from the verb laqiya–yalqa, meaning "to meet" or "to receive directly." In instructional practice, talaqqi denotes direct oral transmission through teacher-student interaction (Nesia, 2023). This method preserves an unbroken chain of instructional authority and ensures that recitation standards are inherited with authenticity. Empirical studies have affirmed its instructional effectiveness: (Hapsah & Faelasup, 2024a) report that talaqqi supports significant achievement in Qur'an memorization, primarily due to the teacher's function as a behavioral and performative model.

(Cici & Hadi, 2024) identify two instructional mechanisms in talaqqi: teacher modeling followed by imitative learner practice, and learner performance followed by immediate correction. This real-time feedback mechanism ensures audio-articulatory accuracy and deepens procedural knowledge. However, classical talaqqi relies heavily on continuous face-to-face contact, presenting practical limitations in modern instructional environments where independent practice and media-supported repetition are pedagogically necessary.

Behavioristic learning theory emerges as a result of human interaction with nature and the socio-cultural environment within the educational process. Consequently, individuals become intelligent, skilled, and possess other abstract characteristics depending on whether and how they learn through interaction with their environment. Behavioristic learning theory has several specific characteristics, including: (1) emphasizing environmental factors, (2) viewing behavioral development as dependent on learning, (3) focusing on partial elements rather than a holistic perspective, (4) being mechanical in nature or emphasizing habitual stimulus–response reactions, and (5) emphasizing past experiences or adopting a historical

perspective, meaning that all behavior is formed through experience and training. (Shahbana et al., 2020)

In the field of melodic Qur'an recitation, tausyih serves as a pedagogical bridge by sequencing verses according to melodic structure. (Indra, 2019) explains that Qur'anic maqamat operate as melodic frameworks that project verse meaning through tonal progression. The seven canonical maqamat, Bayati, Hijaz, Nahawand, Rast, Sikah, Shaba, and Ajam, correspond structurally to octave systems and provide a conceptual foundation for melodic learning. (Suryati et al., 2018)situates Bayati as ra's al-naghamat (the head of melodic modes), widely used due to its adaptable emotional character.

The description and categorization of traditions in Qur'anic recitation involve an analysis of how various Muslim communities apply recitation techniques within their respective cultural contexts. These traditions encompass not only the technical aspects of recitation but also the cultural, historical, and social values that shape how people perceive and practice Qur'anic reading. Research within this category typically includes studies on the roles of teachers and students in the instructional process, the rituals associated with Qur'anic recitation, and the ways in which these practices are adapted to changing times. Such categorization is essential for understanding how Qur'anic recitation functions as an integral part of social and cultural life, as well as how these traditions adapt to modern developments.(Faiza Salsabila, 2023)

While empirical literature affirms talaqqi's effectiveness and the pedagogical value of maqamat, research integrating both into a structured instructional model adapted for modern media remains limited. Existing practice leans heavily on oral tradition and lacks standardized learning resources that support autonomous repetition, audio-visual modeling, and systematic skill progression. This gap is evident in observations at Pondok Pesantren al-Qur'an Baitul Qurro Jakarta, where students demonstrate strong theoretical understanding of Bayati melody but struggle to apply it directly to Qur'anic verses during performance.

Preliminary findings indicate difficulty transferring melodic patterns from tausyih exercises to real recitation contexts, influenced by varied student backgrounds, inconsistent vocal control, and the absence of integrated learning media. These challenges indicate a need for a modified instructional framework that preserves the authenticity of talaqqi while optimizing it for contemporary learning contexts.

Therefore, the present study proposes a modified talaqqi model integrating traditional instruction with structured learning tools, including a written module, Bayati melodic chord guidance, and video-based demonstration accessible through QR codes. This model aims to enhance melodic mastery, vocal quality, and learners' capacity for independent practice. Theoretically, the study contributes to instructional design literature in Islamic education by demonstrating how classical methodologies may be adapted without compromising tradition. Practically, it offers a replicable framework for pesantren and Qur'anic learning institutions seeking to optimize recitation pedagogy in modern contexts.

METHODS

This study employed a Research and Development (R&D) approach aimed at developing and evaluating an instructional product in the field of al-Qur'an recitation art. The R&D method was selected because it allows researchers not only to identify instructional needs but also to produce and empirically test educational products within real learning contexts. In this study, the research process began with a needs analysis of Bayātī melodic instruction and was followed by the development of a learning module based on a Modified Talaqqi Learning Model. Research and Development is understood as a systematic and iterative approach oriented toward improving instructional effectiveness through the design, development, and validation of educational products (Harahap et al., 2022)

The development model applied in this study was the ADDIE model, which consists of five stages: *Analyze, Design, Develop, Implement,* and *Evaluate*. The ADDIE model was chosen due to its structured yet flexible framework that allows continuous evaluation at each stage of instructional development. Moreover, ADDIE functions as a practical guideline for designing effective, dynamic, and learner-centered instructional systems(Darmadi, 2017). From the perspective of Borg and Gall, R&D using ADDIE facilitates the systematic development and validation of educational products through an evaluative cycle, while Seels and Richey define R&D as a systematic inquiry focused on designing, developing, and evaluating instructional programs with an emphasis on internal consistency and effectiveness. (Harahap et al., 2022)

The primary objective of implementing the R&D method in this study was to develop and refine a learning system for al-Qur'an recitation art, particularly in mastering the Bayātī melodic mode. The product developed was an instructional module designed to

enhance students' *learning outcomes*, specifically in terms of melodic mastery and vocal quality. The module was structured to serve as a comprehensive and practical guide that supports the modified talaqqi learning process in a systematic and accessible manner.

The analysis stage focused on identifying instructional needs and learning challenges faced by students in mastering the Bayātī melody. This stage included an analysis of learners' characteristics, prior abilities, instructional materials, learning objectives, and instructional media. The findings indicated that a significant number of students experienced difficulty transferring Bayātī melodic patterns from *tausyih* exercises into direct al-Qur'an recitation. Needs analysis was conducted through preliminary observations, interviews with instructors, and a review of relevant literature on nagham learning.

The design stage involved structuring the instructional module, formulating *learning outcomes*, selecting Bayātī melodic content, and designing evaluation instruments. The module was designed to integrate *tausyih* exercises with direct application to al-Qur'an verses and supported by instructional media such as Bayātī melodic chord guides and QR code–based instructional videos. Additionally, a modified talaqqi instructional scenario was designed to ensure a more systematic and learner-friendly learning process.

The development stage consisted of realizing the instructional design into a tangible learning product. At this stage, the Bayātī-based Modified Talaqqi module was fully developed, including written materials, practice guidelines, and supporting media. The developed module was then validated by subject-matter experts to assess content accuracy, instructional relevance, and clarity of presentation. Expert validation results were used as the basis for initial revisions prior to classroom implementation.

The implementation stage involved applying the developed module in the learning process at Pondok Pesantren al-Qur'an Baitul Qurro Jakarta. Implementation was carried out through a small-group trial followed by a large-group trial. The small-group trial aimed to obtain initial feedback regarding material clarity and instructional effectiveness, while the large-group trial was conducted to examine the broader effectiveness of the module in improving students' Bayātī melodic mastery.

The evaluation stage was conducted to assess the effectiveness of the developed instructional module. Evaluation consisted of both formative and summative assessments. Formative evaluation was carried out during each learning session to monitor students' progress, while summative evaluation was conducted at the end of the instructional process

to measure the achievement of targeted *learning outcomes*. Evaluation findings served as the basis for revising and refining the instructional module.

Thus, the ADDIE instructional model is an instructional process consisting of five dynamic phases, namely analysis, design, development, implementation, and evaluation. The ADDIE development procedure involves five stages, beginning with the analysis phase, followed by design, development, implementation, and evaluation. The explanations of each stage are as follows(Cahyadi, 2019)

Data collection techniques in this study included observation, interviews, documentation, questionnaires, and performance tests. Observations were conducted to examine the learning process and student engagement. Semi-structured interviews were used to obtain in-depth information from instructors and pesantren administrators regarding the learning process. Documentation included instructional records, assessment results, photographs, and videos. Questionnaires were distributed to students to measure their responses to the effectiveness of the instructional module using a Likert scale. Performance tests were administered to assess students' ability to perform Bayātī melodies both in *tausyih* form and in direct al-Qur'an recitation.

Tests can also be used to measure participants' performance in completing assigned tasks or solving given problems. This helps to evaluate participants' practical abilities in applying the knowledge and skills they possess. In addition, tests can serve as tools to identify learners' strengths and weaknesses in the learning process (Laila & Pariati, 2024) The data were obtained from experts who are competent in their respective fields and who evaluated the feasibility of the developed module, namely the modified *talaqqi* module using the *bayātī* rhythm. Subsequently, the data collected from expert validation were analyzed using percentage scores derived from the total scores of each indicator. The formula used to determine the feasibility of the learning media is as follows. L(Idris et al., 2024)

The ADDIE model is one of the methods frequently used in the development of instructional materials. The ADDIE model consists of five stages, namely analysis, design, development, implementation, and evaluation. One of its functions is to serve as a guideline in the development of learning materials.(Syuhada et al., 2023)

More specifically, digital-based interactive learning media may encompass various forms that facilitate students' active participation in the learning process. These include mobile applications, video-based learning platforms, virtual simulations, and educational

games that function to enhance students' understanding, engagement, and motivation in learning. (Safitri et al., 2025)

Data analysis was conducted using descriptive quantitative and qualitative techniques. Module feasibility was analyzed by calculating the percentage scores obtained from expert validation results. Student responses to the module were analyzed by computing mean questionnaire scores and converting them into effectiveness categories. Learning success was evaluated based on students' mastery levels, determined by the Minimum Mastery Criterion (KKM) of 75, with classical mastery achieved when at least 80% of students met the criterion. These analytical procedures were used to determine the effectiveness of the Modified Talaqqi Learning Model in improving students' melodic mastery and vocal quality.

RESULTS

This study aimed to evaluate the effectiveness of the modified *talaqqi* learning model in the art of *al-Qur'an* recitation using Bayātī rhythm among the students of Pondok Pesantren Al-Qur'an Baitul Qurro. The initial survey revealed that approximately 30% of students had not yet mastered the Bayātī *tausyih*, while around 70% were unable to apply the Bayātī rhythm in *al-Qur'an* recitation. The study implemented continuous assessments at each session, concluding with a special session where students were evaluated on their ability to perform the complete Bayātī rhythm, including a full *maqra' of al-Qur'an*. The results are presented as follows:

First, Learning Outcomes for al-Qur'an Recitation Material. In each module session, assessments were conducted to measure students' understanding of the material presented. In the first learning session, assessments were conducted to evaluate students' learning outcomes in al-Qur'an recitation using the modified talaqqi approach. The evaluation focused on students' understanding of the recitation material, their ability to respond accurately to evaluation questions, and their initial mastery of Bayati melodic patterns.

The results demonstrated highly satisfactory learning outcomes. Eighteen students achieved a perfect score of 100, indicating excellent mastery of the material and accurate comprehension without errors. One student obtained a score of 90, reflecting very good understanding with minor inaccuracies, while one student scored 80, which, although still categorized as good, indicated areas requiring further reinforcement. Overall, 85% of students achieved perfect scores, 10% were categorized as very good, and 5% as good. These

results suggest that the modified talaqqi method, supported by direct instruction and modeling, effectively facilitated students' early understanding of al-Qur'an recitation material.

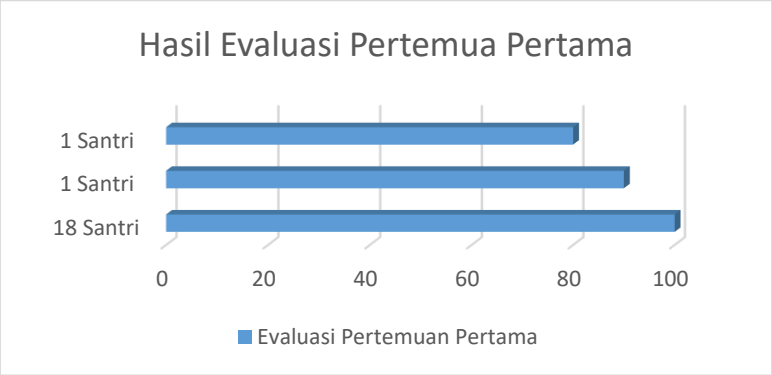

Diagram 1. Evaluation Results of the First Meeting

Diagram 1 presents the evaluation results of the first learning meeting using the modified talaqqi model in Bayati recitation. The diagram shows that the majority of students achieved high scores, reflecting strong initial learning outcomes and positive adaptation to the learning process. This finding indicates that the integration of direct talaqqi with video-based modeling effectively supported students' comprehension and motivation, serving as a solid foundation for subsequent improvement in melodic mastery and recitation quality.

Second, Learning Outcomes for Bayātī Qarar Rhythm. Assessments were conducted to evaluate students' learning outcomes in mastering the Bayati Qarar rhythm as the foundational melodic level in al-Qur'an recitation. The evaluation focused on students' ability to follow the tausyih accurately and apply the Bayati Qarar pattern during recitation practice.

Out of 20 students, 18 students (90%) demonstrated adequate melodic mastery and were able to perform the Bayati Qarar rhythm correctly. Meanwhile, two students (10%) required additional guidance. One student experienced difficulty in applying the rhythm to Surah An-Naba' verse 1 and Surah An-Nazi'at verse 1, while another student had not yet mastered the Bayati Qarar tausyih pattern. These difficulties were primarily related to individual readiness, vocal control, and confidence during practice. Overall, the results indicate that the modified talaqqi method effectively facilitated learning of the Bayati Qarar rhythm, although targeted reinforcement was still necessary for a small number of students.

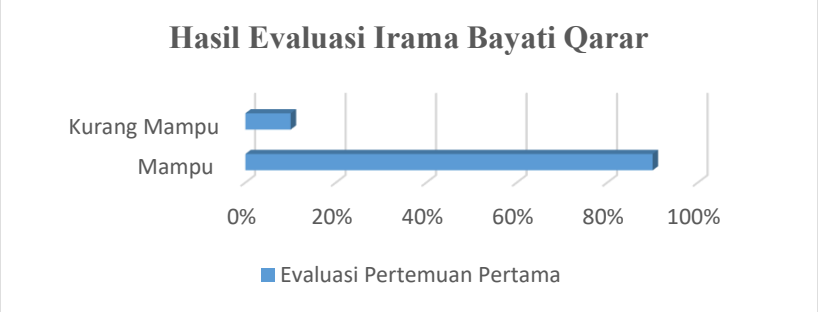

Diagram 2. Evaluation Results of Bayātī Qarar Rhythm

Diagram 2 illustrates the evaluation results of students' mastery of the Bayati Qarar rhythm. The majority of santri were categorized as capable, while only a small proportion demonstrated limited mastery. This finding suggests that the Qarar level, as the foundational stage of Bayati melodic learning, was relatively accessible to students. The effectiveness of repeated modeling and guided imitation within the modified talaqqi approach played a significant role in supporting students' melodic mastery at this initial rhythmic level.

Third, Learning Outcomes for Bayātī Nawa Rhythm. This session focused on students' mastery of the Bayati Nawa rhythm, particularly their ability to perform tausyih and selected al-Qur'an verses using the correct melodic pattern. The evaluation emphasized melodic accuracy, vocal stability, and continuity of rhythm at a higher pitch level compared to the Qarar stage.

Among the 20 students in the Wustha class, 17 students (85%) successfully demonstrated adequate mastery of the Bayati Nawa rhythm, while 3 students (15%) had not yet achieved full proficiency. These difficulties were observed in the application of the rhythm to specific verses, indicating challenges in maintaining melodic control at the Nawa level. Overall, the results suggest that the modified talaqqi approach effectively enhanced students' Bayati recitation skills. This achievement was further supported by the use of structured learning modules, QR code–based instructional videos, and chord guitar accompaniment as supplementary learning media. The remaining challenges were primarily associated with individual differences in vocal ability, confidence, and concentration during practice.

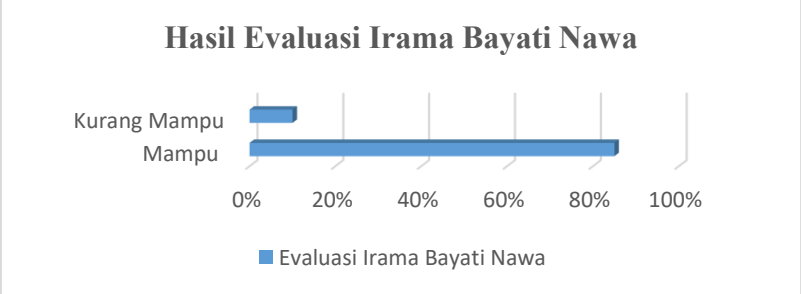

Diagram 3. Evaluation Results of Bayātī Nawa Rhythm

Diagram 3 presents the evaluation results of students' mastery of the Bayati Nawa rhythm. Compared to the Qarar level, the proportion of students categorized as capable slightly decreased. This finding indicates that the Nawa stage requires a higher degree of melodic control and vocal stability, reflecting an increase in melodic complexity. As the melodic range rises, students must demonstrate stronger vocal management and sustained focus, making Bayati Nawa a more demanding stage in the progression of melodic mastery within al-Qur'an recitation.

Fourth, Learning Outcomes for Bayātī Jawab Husaini Rhythm. This session focused on students' mastery of the Bayati Jawab Husaini rhythm, which is characterized by a softer and more expressive melodic contour and is commonly used in verses that convey the majesty of Allah's creation. The evaluation assessed students' ability to perform tausyih and selected al-Qur'an verses while maintaining melodic accuracy, pitch consistency, and correct application of tajwid.

The results showed that 18 students (90%) were able to accurately recite using the Bayati Jawab Husaini rhythm. These students successfully imitated the teacher's model, sustained stable pitch control, and demonstrated appropriate melodic transitions. Meanwhile, 2 students (10%) still experienced difficulties, particularly in managing high-pitch transitions and performing confidently in front of teachers and peers.

Supporting factors for successful learning included the availability of systematic learning modules, QR code–based instructional videos, chord guitar accompaniment, a conducive classroom environment, and the talaqqi method, which emphasizes direct imitation and immediate correction. In contrast, inhibiting factors were mainly related to individual variations in vocal ability, limited self-confidence, and insufficient independent practice outside scheduled learning sessions.

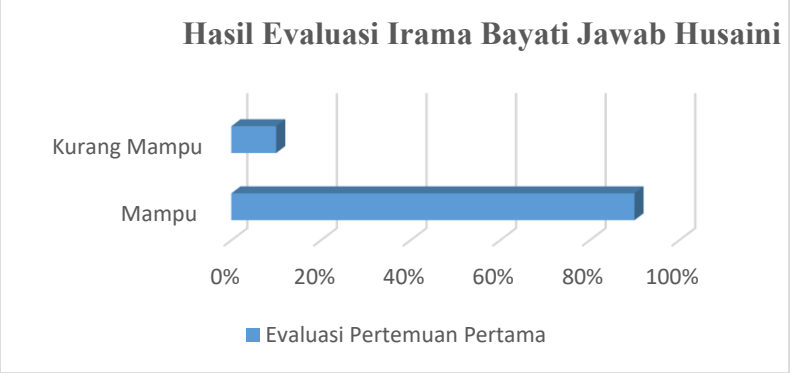

Diagram 4. Evaluation Results of Bayātī Jawab Husaini Rhythm

Diagram 4 presents the evaluation outcomes for students' mastery of the Bayati Jawab Husaini rhythm. The findings indicate that the majority of students demonstrated adequate melodic control at this advanced level, while only a small proportion remained in the less capable category. This suggests that, despite the increased demands of melodic modulation and expressive phrasing, the modified talaqqi approach remains effective. Continuous modeling, guided repetition, and corrective feedback appear to play a crucial role in supporting students' progression toward more complex melodic forms in al-Qur'an recitation.

Fifth, Learning Outcomes for Bayātī Jawab Al-Jawab Rhythm. The assessment of the Bayati Jawab al-Jawab rhythm demonstrated a very high level of student achievement. This stage represents the highest melodic level within the Bayati maqam and requires advanced melodic precision, vocal control, and consistency across all evaluated aspects.

The evaluation results showed that 19 students (95%) successfully mastered all five assessed components, while only one student (5%) required additional guidance in specific sections. Overall, these findings indicate almost complete mastery of the Bayati Jawab al-Jawab rhythm among the students. This outcome confirms the effectiveness of the modified talaqqi method in facilitating comprehensive learning of Bayati melodic structures, particularly through progressive exposure, repeated modeling, and guided practice.

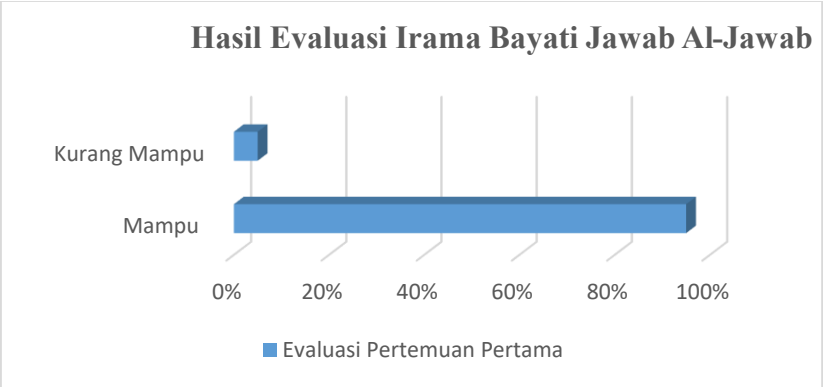

Diagram 5. Evaluation Results of Bayātī Jawab al-Jawab Rhythm

Diagram 5 depicts the evaluation results of the highest melodic level, Bayati Jawab al-Jawab. The findings show that the vast majority of santri were able to perform this rhythm competently. This reflects a significant improvement in melodic mastery and vocal control compared to earlier stages. The results suggest that the modified talaqqi model effectively supports progressive learning, enabling students to advance from basic melodic patterns to more complex and demanding melodic structures in al-Qur'an recitation.

The final evaluation assessed students' comprehensive performance in Bayati recitation, focusing on two main components: the complete performance of Bayati tausyih and the recitation of one full maqra' of al-Qur'an. The assessment emphasized two primary aspects: Melody (rhythmic and melodic mastery) and Voice (vocal quality), which together reflect students' overall learning outcomes.

Among the 20 students evaluated, Melody scores ranged from 45 to 50, with an average score of 47.35, indicating generally strong melodic control with minor variations in pitch stability and rhythmic transitions. Voice scores ranged from 47 to 50, with a higher average of 48.70, demonstrating clear articulation, stable breath control, and consistent vocal strength. The combined average score reached 96.05, with an average per assessment aspect of 48.03.

Further analysis shows that Voice emerged as the strongest aspect for most students, supported by clear pronunciation, accurate tajwid articulation, and effective breath management. Tajwid accuracy reached an average of 92.7%, while fashohah achieved an average score of 48.2 out of 50 (96.4%), reflecting fluency and clarity in al-Qur'an recitation. Melody performance also demonstrated a very high level of achievement, with an average

score of 49.7 out of 50 (99.4%), indicating stable pitch transitions and accurate application of Bayati melodic patterns. Meanwhile, Voice performance averaged 49.3 out of 50 (98.6%), confirming overall vocal consistency and control.

These results indicate that the modified talaqqi method, supported by QR code–based audio-visual materials and chord guitar guidance, effectively facilitates holistic mastery of Bayati recitation. The findings further suggest that practical, performance-based instruction is more effective than purely theoretical approaches in developing melodic accuracy and vocal quality in al-Qur'an recitation.

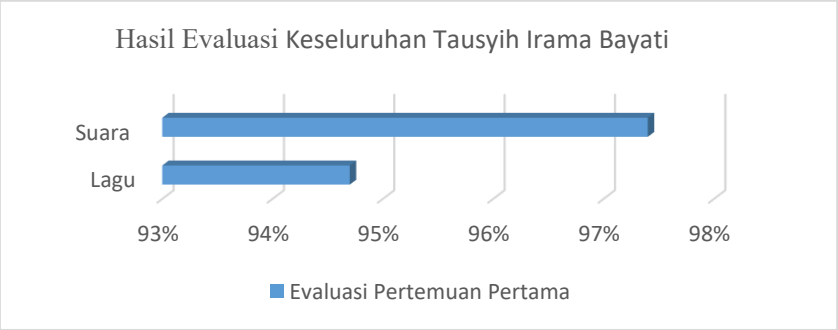

Diagram 6. Overall Evaluation Results of Bayātī Recitation

Diagram 6 summarizes the overall evaluation of Bayati recitation, highlighting students' performance in melodic mastery and vocal quality. The results demonstrate consistently high achievement across both aspects, with vocal quality slightly outperforming melodic accuracy. This indicates that students not only developed strong control over Bayati melodic patterns but also maintained stable vocal performance, supporting the effectiveness of the modified talaqqi model in producing balanced learning outcomes in al-Qur'an recitation.

Evaluating al-Qur'an recitation using the Bayati rhythm is a crucial step in measuring students' learning outcomes and assessing the effectiveness of the applied instructional model. Within the tradition of al-Qur'an recitation art, Bayati is recognized as a foundational melody characterized by its soft, stable, and spiritually engaging tone, making it an essential benchmark in tilawah learning.

This comprehensive evaluation focused on four core aspects of recitation performance: Tajwid accuracy, Fashohah (fluency and articulation), Melody (rhythmic and melodic mastery), and Voice (vocal quality). Tajwid and Fashohah assess technical accuracy

and textual correctness, while Melody and Voice evaluate aesthetic and performative dimensions of recitation. The assessment involved 20 students from Pondok Pesantren al-Qur'an Baitul Qurro Jakarta and was designed not only to measure achievement but also to provide reflective feedback for instructional improvement.

The results show that Melody scores ranged from 45 to 50, with an average of 47.35, while Voice scores ranged from 47 to 50, with a higher average of 48.70. The combined total average score reached 96.05, with an overall average per aspect of 48.03. These findings indicate that students generally demonstrated stronger performance in the Voice aspect than in Melody, suggesting that vocal training and articulation were well developed, while melodic variation within Bayati patterns still requires further refinement to enhance expressive depth and recitation aesthetics.

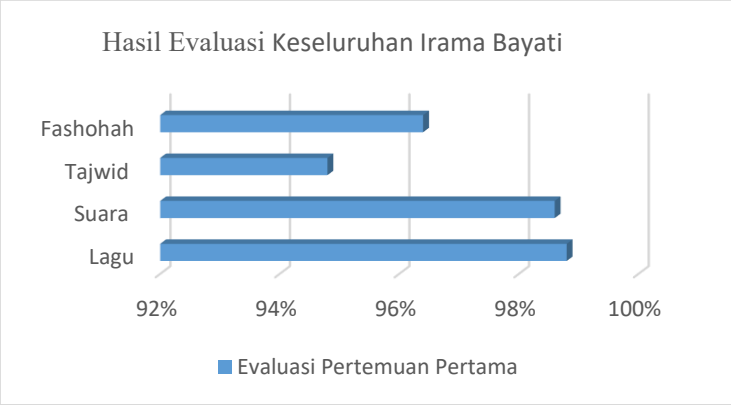

Diagram 7. Overall Performance Evaluation Results of Bayātī Rhythm

Diagram 7 presents a comprehensive evaluation of students' performance across four assessment aspects: tajwid accuracy, fashohah, melodic mastery, and vocal quality. The results indicate that melodic mastery and vocal quality achieved the highest scores, while tajwid and fashohah also reached strong performance levels. This balanced distribution confirms that the modified talaqqi model effectively integrates technical accuracy with melodic and vocal expression, resulting in holistic learning outcomes in al-Qur'an recitation.

The auditory method integrates recordings of Qur'anic recitation, music, and interactive audio to strengthen learners' comprehension through the sense of hearing. Meanwhile, the kinesthetic method involves body movements, educational games, and hands-on practice activities, providing a dynamic and enjoyable learning experience. These

instructional techniques are designed to integrate multisensory experiences, creating a holistic learning environment and supporting maximum student engagement (Dita Arfi et al., 2024).

Overall, students achieved an average of 97.3% of the total possible score, classified as Very Good. No students fell into sufficient or less categories, and most performances demonstrated excellence, particularly in melodic and vocal aspects. These findings further demonstrate that the modified talaqqi model operates optimally, enabling students to accurately follow pitch patterns while maintaining vocal stability. The integration of supporting media, including QR code–based instructional videos and guitar chord guidance, significantly contributed to rhythmic consistency and reinforced independent practice, as reflected in the recorded recitation outputs presented in the following table.

The average achievement in the Tajwid aspect reached 92.7%. Most students were able to correctly apply reading rules such as idgham, ikhfa, mad, and qalqalah. Minor inaccuracies were identified in the application of mad jaiz munfashil and ghunnah on certain letters; however, these errors were limited in frequency and did not significantly affect overall performance. These results indicate that talaqqi-based instruction effectively supports the acquisition of tajwid accuracy through direct recitation practice and immediate teacher correction.

In the Fashohah aspect, students achieved an average score of 48.2 out of 50 (96.4%), indicating a very high level of fluency and accuracy in al-Qur'an recitation. Students were able to maintain proper makhraj articulation, appropriate tempo, and continuous recitation without significant hesitation or mispronunciation. This level of fluency reflects systematic training and repeated guided practice implemented through the modified talaqqi approach.

The Melody aspect recorded the highest achievement, with an average score of 49.7 out of 50 (99.4%). Students demonstrated the ability to perform the complete Bayati melodic sequence, including Qarar, Nawa, Jawab Husaini, and Jawab al-Jawab, with stable pitch transitions and consistent melodic patterns. Only two students obtained a score of 49, while the remaining students achieved perfect scores. This result reflects a very high level of melodic mastery in Bayati recitation.

The Voice aspect reached an average score of 49.3 out of 50 (98.6%). Students generally exhibited clear vocal quality, strong projection, and effective breath control during recitation. Minor difficulties were observed in sustaining higher pitches at the Jawab al-Jawab

level; however, overall vocal performance remained stable and well-controlled. These results indicate that vocal quality development was consistently achieved across the learning process.

DISCUSSION

The findings of this study indicate that the modified talaqqi learning model significantly contributes to improving students' learning outcomes in Bayati-based al-Qur'an recitation, particularly in terms of melodic mastery and vocal quality. This result aligns with behaviorist learning theory, which emphasizes repetition, habituation, and structured stimulus–response mechanisms as key determinants of successful skill acquisition. The systematic practice embedded in the modified talaqqi model enables learners to internalize melodic patterns through continuous exposure and reinforcement, resulting in observable improvements in recitation performance.

From a behaviorist perspective, the structured stages of the ADDIE-based instructional design function as external stimuli that shape learners' recitation behaviors. Regular repetition of tausyih exercises, guided melodic drills, and performance-based assessments provide consistent reinforcement that strengthens learners' psychomotor skills. As a result, learning success is reflected not merely in cognitive understanding of Bayati theory, but in demonstrable performance during recitation tests. (Hamruni, 2021) assertion that skill-based learning outcomes are best measured through observable behavioral change.

In addition, the findings strongly support Bandura's social learning theory, particularly the principle of modeling. The talaqqi method inherently positions the teacher as a central role model whose recitation becomes the primary reference for learners. Through direct observation and imitation, students gradually acquire accurate melodic contours, rhythmic stability, articulation precision, and vocal control. (LESILOLO, 2019) argument that learning through modeling is especially effective in instructional contexts that demand imitation of complex performance skills.

The integration of audio-visual learning media in the modified talaqqi model further strengthens the modeling process. Instructional videos accessed through QR codes serve as supplementary models that allow learners to repeatedly observe correct Bayati execution outside formal classroom sessions. This extended access to modeling opportunities helps address individual differences in learning pace and vocal ability, thereby enhancing learners' independence and consistency in practice. (Anwar, 2017) view that modeling can be

transmitted not only through direct interpersonal interaction but also via mediated instructional representations.

The improvement in melodic mastery observed in this study is also closely related to the pedagogical function of tausyih as a structured learning tool. Tausyih provides learners with a gradual melodic framework that bridges theoretical understanding and practical application. (Indra, 2019) maqamat function as tonal projections of Qur'anic meaning, and structured melodic sequences help learners internalize these tonal relationships. In this study, tausyih exercises effectively facilitated learners' transition from melodic drills to full Qur'anic verse recitation, particularly within the Bayati mode.

Bayati's pedagogical effectiveness, as reflected in the findings, supports previous studies that identify it as a foundational melody suitable for beginners. Its stable tonal structure and flexible pitch movement enable learners to focus on accuracy and vocal control without excessive melodic complexity. The results of this study confirm that when Bayati instruction is delivered through a structured talaqqi-based model, learners demonstrate greater confidence and consistency in recitation performance. (Albadi et al., 2021)

Regarding evaluation aspects, the assessment framework used in this study provides a comprehensive measurement of learning outcomes by integrating melodic accuracy, vocal quality, tajwid compliance, and fashahah. This multidimensional evaluation approach ensures that improvements are not limited to aesthetic elements alone but also uphold normative recitation standards. The achievement of minimum mastery criteria by the majority of learners indicates that the modified talaqqi model effectively supports holistic recitation competence.

The results of this study are also consistent with empirical findings on the effectiveness of talaqqi in Qur'anic learning contexts. (Hapsah & Faelasup, 2024b) and(Cici & Hadi, 2024) demonstrates that talaqqi-based instruction significantly enhances learners' memorization and recitation accuracy due to direct teacher supervision and immediate corrective feedback. This study extends those findings by demonstrating that talaqqi can be further optimized through instructional modification without compromising its traditional pedagogical essence.

Furthermore, the modified talaqqi model addresses a critical limitation of conventional talaqqi instruction, namely its dependence on face-to-face transmission alone. By incorporating written modules, melodic chord guidance, and audio-visual media, the

learning process becomes more systematic and accessible. This integration supports independent practice, strengthens retention, and reduces learners' reliance on limited classroom interaction time, thereby responding to the instructional gaps identified in the introduction.

Overall, the discussion demonstrates that the modified talaqqi learning model effectively bridges traditional Qur'anic pedagogy and contemporary instructional design. The alignment between behaviorist reinforcement, social learning modeling, and structured evaluation aspects results in measurable improvements in melodic mastery and vocal quality. These findings highlight the pedagogical relevance of integrating classical Islamic teaching methods with modern learning media to enhance al-Qur'an recitation instruction within the pesantren context.

CONCLUSION

This study concludes that the modified *talaqqi* learning model is effective in improving al-Qur'an recitation learning outcomes, particularly in the aspects of melodic mastery and vocal quality within the Bayātī rhythm. The integration of traditional face-to-face *talaqqi* instruction with structured learning tools, such as written modules, melodic chord guidance, and audiovisual materials accessed through QR codes, successfully supported students' technical accuracy, expressive performance, and independent practice. The findings demonstrate that vocal quality develops more rapidly through repetition and direct modeling, while melodic mastery requires sustained reinforcement and guided variation, confirming the complementary roles of behaviorist and social learning theories in Qur'anic recitation pedagogy.

Despite these positive outcomes, the study is limited by its relatively small sample size and single-institution context, as well as the partial subjectivity inherent in assessing expressive recitation elements. Future research is therefore encouraged to involve larger and more diverse samples, multi-site implementations, and the use of objective acoustic measurements to further validate the effectiveness of the modified *talaqqi* model. Further studies may also explore the application of this model to other *nagham* modes or different levels of learners to expand its pedagogical relevance and contribution to contemporary al-Qur'an education.

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