

## Hadith on the Prohibition of Music from the Perspective of *Ulama* Madhhab and Students of Jember

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### Abstract

The law on music in Islam is an ongoing debate among Muslims, given its pervasive influence on everyday life. There are differences of opinion among *ulama* regarding the legal status of music, with some considering it haram while others allow it as a form of artistic expression. This study aims to detail the differences in views among *ulama* of Madhhab and compare them with the perspectives of students at the Kiai Haji Achmad Siddiq State Islamic University (UIN KHAS) regarding the hadith prohibiting music. The method used in this study is a qualitative approach with data collection through literature studies and interviews. The results show that students have various views: most consider music to be permissible with certain conditions, such as not containing elements of blasphemy or distancing from worship. Some students argue that music is *makruh* because it is considered to cause negligence, while others do not even consider there is a prohibition in the hadith, seeing it more as a matter of perspective. In addition, students emphasize the importance of the context and content of music in determining its status. This study is expected to clarify students' understanding of the hadith prohibiting music, show its relevance in modern life, and encourage a more open discussion between tradition and developments.

**Keywords:** *Music Law, Hadith Prohibiting Music, Takhrij Hadith, Madhhab Ulama, Jember Students*

### INTRODUCTION

The law on music is still hotly discussed among the public, especially Muslims, considering its very broad influence in everyday life. Various views on the legal status of music have caused debate among Muslims, where some consider music to be haram and are considered a medium that can disturb the peace of mind and divert focus from the obligation of worship.<sup>1</sup> On the other hand, many also allow music and consider music as a form of artistic expression that is inseparable from social and cultural life, so it is natural

<sup>1</sup> Ayhan Erol, "The Glocality of Islamic Popular Music: The Turkish Case," in *Made in Turkey* (Routledge, 2017).

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for it to have a place in society.<sup>2</sup> This is proof that the debate about music law is not something new but has been around for a long time and still continues today.<sup>3</sup>

The art of music has been known for a long time, and has even become an important part of several rituals and celebrations.<sup>4</sup> In many traditions, music serves as a means of conveying moral messages, telling stories, and building community. Understanding the history and function of music in various cultures helps us understand how powerful an influence music has in shaping one's identity and spirituality. Thus, it is important to reflect on the identity of music in the context of religion, especially Islam, which has diverse views on this matter.

Some *ulama'* opinions on the law of music show a wide spectrum of interpretations. Some *ulama*, referring to certain hadiths, consider music to be something that is forbidden, which can lead to sinful acts and reduce the quality of one's worship.<sup>5</sup> This opinion is often rooted in concerns about the negative effects that music can have on an individual's soul and morals. On the other hand, there are also *ulama* who argue that music is permissible as long as it does not violate Islamic values and can even bring goodness if used wisely.<sup>6</sup> This opens up space for a broader interpretation of religious teachings in a modern context.

The differences in views at the level of *ulama* are a challenge for society, especially for students who are the next generation. As a group that is often exposed to diverse thoughts, students are in a strategic position to respond to issues related to music. Some of them may tend to a more liberal interpretation, considering that music can be useful as a means of preaching or education, while others may hold fast to the conservative principles taught by traditional *ulama*. Among the hadiths that are used as evidence for the prohibition of music is the hadith narrated by Imam Bukhari in his Sahih that the Messenger of Allah SAW said:

ليكوننَّ مِنْ أُمَّتِي أَقْوَامٌ يَسْتَحِلُّونَ الْحَيْرَ وَالْحَرِيرَ وَالْحَمْرَ وَالْمَعَارِفَ

Meaning: "There will be a group of people from my nation who will consider adultery, silk, alcohol and musical instruments permissible."<sup>7</sup>

<sup>2</sup> Alkanz Fatima and Dr Muhammad Imad-Ud-Din Akbar, "Music: 'Food for Soul' or 'Fool for Soul,'" *Hamdard Islamicus* 45, no. 2 (June 30, 2022), <https://doi.org/10.57144/hi.v45i2.492>.

<sup>3</sup> Gradi Muhammad Ramdhani, "Musik Dalam Perspektif Islam: Memahami Dimensi Halal Dan Haram Dalam Musik," *Journal of Music Science, Technology, and Industry* 7, no. 1 (July 29, 2024): 17–27.

<sup>4</sup> Rika Wirandi and Magfhirah Murni B. P., "Fungsi Musik Dalam Upacara Perayaan Ritual Thaiupusam Etnis Hindu Tamil Di Banda Aceh," *Gorga : Jurnal Seni Rupa* 10, no. 2 (December 22, 2021): 415–22, <https://doi.org/10.24114/gr.v10i2.28379>.

<sup>5</sup> Syahrul Ramadhan, "Mengeksplorasi Status Hukum Musik Melalui Perspektif Hadits," *El-Sunnah: Jurnal Kajian Hadis Dan Integrasi Ilmu* 5, no. 1 (June 23, 2024): 72–93, <https://doi.org/10.19109/elsunnah.v5i1.22199>.

<sup>6</sup> Hanameyra Pratiwi, "Analisis Sanad Dan Matan Hadis Tentang Musik," *Jurnal Riset Agama* 1, no. 1 (2021): 59–70, <https://doi.org/10.15575/jra.v1i1.14256>.

<sup>7</sup> Muhammad Ibn Ismail Abu Abdullah al Bukhari al Ja'fani, *Sahih al Bukhari* (Beirut: Dar Tuwq al Najah, n.d.); Muhammad Agus Noorbani and Mahmudah Nur, "Tuhan, Izinkan Aku Bernyanyi: Rocker Muslimah Sunda Dan Resistensi Terhadap Stereotype," *SETARA: Jurnal Studi Gender Dan Anak* 4, no. 02 (2022): 161–79, <https://doi.org/10.32332/jsga.v4i02.5730>.

The hadith is widely included in books, papers, websites, and social media to be used as an argument for the prohibition of music supported by the opinions and explanations of *ulama* regarding the law. Then, as the successors of society, students who have wide access to information and the ability to think critically will certainly create interesting dynamics in understanding the law of music that can be fully studied in more depth.

There have been many studies discussing the law of music, such as research by Sidek et al.,<sup>8</sup> which shows epistemological differences between adherents of the Neo-Pythagorean (al-Kindi and Ikhwan al-Safa) and Aristotelian (al-Farabi and Ibn Sina) schools, but both are in line with increasing moral and spiritual values for the welfare of humanity. Then research by Setiyo et al.,<sup>9</sup> who found that in the *al-Misbah* commentary there is no explicit verse that prohibits music, although “*lahw al-hadith*” in Surah Luqman verse 6 is the basis for the prohibition. Quraish Shihab is of the opinion that music is permissible as long as it does not conflict with religious teachings and encourages goodness. Furthermore, research by Yusram et al.,<sup>10</sup> found that Ibn Hazm considered music permissible due to the lack of evidence, while Syafi’i permitted certain musical instruments, but Ibn Hazm’s opinion was considered weaker than the consensus of the majority of *ulama*. Then there is also research by Orhan,<sup>11</sup> who found differences of opinion between *Sūfīs* who accept music as a spiritual medium and *faqīhs* who reject the practice of music in worship, so that the law of music depends on the context and intention of its use. Then research by Morrissey,<sup>12</sup> where in his research he found that Ibn Ḥajar al-Haytamī argued that most musical activities are forbidden based on the Qur’an, Hadith, and consensus of *ulama*, rejecting the previous permissive view, and linking recreation with femininity, which reflects a broader understanding of attitudes towards music and recreation in Islam. However, from all of these studies, there has been no research that discusses the views of Madhhab *ulama* regarding the hadith regarding the prohibition of music and juxtaposes it with the opinions of students as successors of society who tend to have a critical nature.

In contrast to some of these studies, this study will detail the differences of opinion among *ulama* of Madhhab and compare them with the opinions of students regarding the hadith on the prohibition of music. So that through this study, it will also be analyzed how

<sup>8</sup> Roziah Sidikmat Sidek, Azmul Fahimi Kamaruzaman, and Mohd Jailani Abdulah, “Epistemologi Dan Falsafah Berkaitan Terapi Muzik Dari Perspektif Cendekiawan Muslim,” *International Journal of Islamic Thought* 19, no. 1 (June 1, 2021): 110–19, <https://doi.org/10.24035/ijit.19.2021.201>.

<sup>9</sup> Eko Setiyo et al., “Hukum Musik Dalam Islam: Analisis Penafsiran Quraish Shihab Dalam Tafsir al-Misbah Al Misbah,” *Jurnal Alwatzikhoebillah : Kajian Islam, Pendidikan, Ekonomi, Humaniora* 10, no. 1 (January 1, 2024): 214–23, <https://doi.org/10.37567/alwatzikhoebillah.v10i1.2613>.

<sup>10</sup> Muhammad Yusram et al., “Analisis Komparasi Pemikiran Ibnu Hazm Dan Syafi’i Terhadap Hukum Musik,” *Bustanul Fuqaha: Jurnal Bidang Hukum Islam* 1, no. 4 (December 25, 2020): 627–49, <https://doi.org/10.36701/bustanul.v1i4.280>.

<sup>11</sup> Fatih Orhan, “Gnâdan Semâ’ya: Fakiherin Tasavvuf Mûsikisine Bakışı,” *Hitit İlahiyat Dergisi* 20, no. 2 (December 30, 2021): 805–34, <https://doi.org/10.14395/hid.979226>.

<sup>12</sup> Fitzroy Morrissey, “The Status of Music in Islamic Law: Ibn Ḥajar al-Haytamī’s (d. 974/1567) Treatise Against Recreation in Its Polemical Context,” *Islamic Law and Society* 31, no. 3 (March 6, 2024): 194–234, <https://doi.org/10.1163/15685195-bja10053>.

these views can be transformed into the local context in the city of Jember, which in this case is represented by students of the State Islamic University of Kiai Haji Achmad Siddiq (UIN KHAS). Through this study, it is hoped that it can provide a clearer perspective on how the hadith on the prohibition of music is understood and accepted in the academic community and question the relevance of these teachings to contemporary life.

## METHOD

This study uses a qualitative approach with data collection methods using literature studies and interviews. Literature studies were conducted to obtain all information related to the hadith about the prohibition of music along with the opinions of *ulama* of the four Madhhabs regarding the hadith. Then interviews were conducted to obtain information about the perspectives of UIN KHAS students regarding the hadith about the prohibition of music. After the data is collected, data analysis will be carried out in three stages, namely data reduction, presentation, and drawing conclusions.

## RESULTS AND DISCUSSION

### *Takhrij* Hadith on the Prohibition of Music

The hadith narrated by the friend Abu ‘Amir or Abu Malik al-Asy’ari is one of the hadiths that is often used as an argument for the prohibition of music. He narrated that the Prophet Muhammad said:

ليكوننَّ مِنْ أُمَّتِي أَقْوَامٌ يَسْتَحِلُّونَ الْحَرِيرَ وَالْحَرِيرَةَ وَالْحَنْزَرَ وَالْمَعَارِفَ

Meaning: “Indeed there will be a group of people from my nation who will permit adultery, silk, alcohol and musical instruments.”

This hadith was narrated by al-Bukhari in his *Sahih* in *mu’allaq*,<sup>13</sup> Abu Dawud in his *Sunan* with concise pronunciation,<sup>14</sup> Ibnu Hibban in his *Sahih*,<sup>15</sup> al-Thabarani in *al-Mu’jam al-Kabir*,<sup>16</sup> al-Baihaqi in *Sunan al-Kubra*,<sup>17</sup> and Ibn ‘Asakir in *Tarikh Dimasyqa* with similar pronunciation.<sup>18</sup>

#### 1. Study of *Sanad*

This hadith was narrated by al-Bukhari in his *Sahih* with narrators who were considered *tsiqah* by *ulama*. Only one of the narrators, Hisham bin Ammar, was considered *shaduq*, as commented by Ibn Hajar in *Taqribut Tahdzib*.<sup>19</sup> However, it is

<sup>13</sup> Amir Mahmud, “Musik; antara Halal dan Haram (Kajian Ma’ani al-Hadis),” *Mafhum* 2, no. 2 (2017): 251–84.

<sup>14</sup> Abidin Nurdin et al., “Tujuan Hukum Islam Untuk Kemaslahatan Manusia: Penerapan Kaidah Fiqhiyah Dalam Bidang Ekonomi Dan Hukum Keluarga,” *El-Usrah: Jurnal Hukum Keluarga* 5, no. 1 (August 11, 2022): 41–55, <https://doi.org/10.22373/ujhk.v5i1.14665>.

<sup>15</sup> M. Adnan and Tuti Hardiyanti, “Takhrij Hadis Tentang Larangan Untuk Menyembunyikan Ilmu,” *Al-Muhith: Jurnal Ilmu Qur’an dan Hadits* 1, no. 2 (February 20, 2023): 98–111, <https://doi.org/10.35931/am.v1i2.1308>.

<sup>16</sup> Mahmud, “Musik; antara Halal dan Haram (Kajian Ma’ani al-Hadis).”

<sup>17</sup> Adnan and Hardiyanti, “Takhrij Hadis Tentang Larangan Untuk Menyembunyikan Ilmu.”

<sup>18</sup> Nurdin et al., “Tujuan Hukum Islam Untuk Kemaslahatan Manusia.”

<sup>19</sup> Ahmad bin Ali bin Hajar al-Asqalani, *Taqribut Tahdzib* (Suriyah: Dar al-Rasyid, 1986).

strengthened by other transmission routes, such as the Abu Dawud route, which meets the al-Bukhari route of Abdurrahman bin Yazid bin Jabir with narrators who are all *tsiqah*, as well as other routes, which indicate that this hadith is famous from Hisham and strengthens it so that the above hadith can be considered authentic.

## 2. Comments from *Ulama*

Basically, the hadith has a continuous (authentic) narration path as explained by many *ulama* of hadith such as Ibn Shalah, Ibn Hajar al-Asqalani and later *ulama* such as Shaykh al-Albani. Ibn Shalah said that this hadith is authentic and has a continuous path.<sup>20</sup> and these words were quoted by al-Hafiz Ibn Hajar to Fathul Bari when explaining the hadith.<sup>21</sup>

However, al-Bukhari narrated this hadith *mu'allaq*, he said “قَالَ هِشَامُ بْنُ عَمَّارٍ” it means that He said Hisham bin Ammar and he did not use the *tahdits* pronunciation like “أَخْبَرَنَا , حَدَّثَنَا” and other things like that. Therefore, Ibn Hazm considers that this hadith is cut off from its transmission path so that it cannot be used as an argument for the prohibition of music. He said:

“And this (hadith) is disconnected and not connected between Bukhari and Sadaqah bin Khalid (Shaykh Hisyam bin Ammar). There are no authentic (hadith) in this chapter and all of them are *maudhu'* (fake). For the sake of Allah! If only all of them were connected or just one or more of the routes of the narrators who told the Prophet Muhammad SAW, we would not hesitate to take it.”<sup>22</sup>

## 3. *Mu'allaq* Hadith in *Sahih al-Bukhari*

Hadith in the review of hadith science is considered authentic if it has the following criteria: (1) the transmitters are just, (2) the perfection of their *dhabt*, (3) the continuation of the sanad by the transmitters hearing it from their teachers, (4) no *syadz*, and (5) no *ilat*. When a hadith is missing one of these five conditions, its level will drop from the *sahih* limit; the hadith can become *hasan* or *dha'if*.<sup>23</sup>

A *mu'allaq* hadith is a hadith that has been omitted by one or more of its narrators from the beginning of the sanad in sequence.<sup>24</sup> Judging from this understanding, the hadith of *mu'allaq* loses one of the requirements of a valid hadith, namely the continuity of the *sanad*, so that it is originally considered weak. Shaykh Abdul Karim al-Khudhair explained that the reason it was considered weak was because the circumstances of the narrators who were removed from the *sanad* of the

<sup>20</sup> Ustman bin Abdurrahman bin Shalah, *Muqaddimah Ibn Shalah* (Suriah: Dar al-Fikr, 1986).

<sup>21</sup> Ahmad bin Ali bin Hajar al-Asqalani, *Fathul Bari* (Beirut: Dar al-Ma'rifah, 1980).

<sup>22</sup> Ali bin Ahmad bin Hazm al-Andalusi, *Al-Muhallaa Bil Atsar* (Beirut: Dar al-Kutub al-Ilmiyah, 2007).

<sup>23</sup> Ahmad Farih Dzakiy, Muhammad Da'in Khozanii, and Siti Mulazamah, “Hadis Dhaif dan Hukum Mengamalkannya,” *Al-Bayan: Journal of Hadith Studies* 1, no. 1 (July 27, 2022): 1–12.

<sup>24</sup> Jufriyadi Sholeh, “Studi Hadis: Pemetaan Hadis Mardud Karena Sanadnya Terputus,” *Reflektika* 16, no. 1 (June 20, 2021): 145–70, <https://doi.org/10.28944/reflektika.v16i1.903>.

hadith were unknown.<sup>25</sup>

He continued that there are exceptions to the law of *mu'allaq* hadith, which is originally weak, namely if it is found in books that require the authenticity of the hadith brought by the author, such as *Sahih al-Bukhari* and *Sahih Muslim*. *Mu'allaq* hadith like this has two conditions, namely: (1) the author connects the *sanad* (mentions the narrators in full) of the hadith in another place in his book, or (2) the author does not connect the *sanad* of the hadith in his book. For the first type, the readers only need to look at the *sanad* that the author has mentioned in another place in his book.

Meanwhile, the second type has two forms, namely: (1) the author presents it with *shigah jazm* (active editorial) such as *قَالَ*, *رَوَى*, *ذَكَرَ* and others, or (2) the author presents it with *shigah tamridh* (passive editing) such as *قِيلَ*, *رُويَ*, *ذَكَرَ* and others. In the first form, the meaning is that the author feels calm about the quality of the status of the omitted narrator so that the *sanad* is considered authentic up to the part that the author brings up, so the reader only needs to look at the remaining narrators. As for the second form, it cannot be concluded whether it is authentic or weak, so there must be further research, namely by looking for the *sanad* of the hadith in other books. However, al-Hafiz Ibn Hajar has connected the *sanad* of the *mu'allaq* hadiths found in *Sahih al-Bukhari* in his books *Fathul Bari* and *Taghliq Ta'liq*.<sup>26</sup>

#### 4. Comments of *Ulama* on Those Who Weaken this Hadith

The *ulama* also commented on those who weakened the hadith. Ibn Salah said:

*“No one looks to Muhammad ibn Hazm al-Dzhahiri al-Hafiz in his rejection of the hadith of Abu ‘Amir or Abu Malik al-Ash’ari ... on the grounds that Imam al-Bukhari brought it with the same editorial. “قَالَ هِشَامُ بْنُ عَمَرَ” (Has said Hisham bin ‘Ammar) and he continued his sanad. So Ibn Hazm thought that the hadith was disconnected between al-Bukhari and Hisham. He also used this reason as a rebuttal to (those who) argued with this hadith for the ban on music. He was also wrong on several fronts.”*<sup>27</sup>

He considered that Ibn Hazm’s opinion was unacceptable because there was an error in his opinion. In addition to Ibn Salah, Imam Ibn Kathir also commented on Ibn Hazm’s opinion. He stated that if the line was broken, then there were still other lines that strengthened the line that came from other imams. He said:

*“Two Hafiz, Abu Bakr al-Isma’ili and al-Burqani in Mustakhraj, have connected this hadith with two hafiz, Abu Bakr al-Isma’ili and al-Burqani in both Mustakhraj and al-Baihaqi. This hadith was also narrated by Ahmad,*

<sup>25</sup> Abd Wahid, “Strategi Ulama Mengantisipasi Penyebaran Hadist Maudhu’ di Kecamatan Peureulak,” *Substantia: Jurnal Ilmu-Ilmu Ushuluddin* 20, no. 2 (October 1, 2018): 119–36, <https://doi.org/10.22373/substantia.v20i2.5151>.

<sup>26</sup> Abdul Karim bin Abdillah al-Khudhair, *Al-Hadits al-Dha’if Wa Hukumul Ihtijaj Bih* (Riyadh: Darul Muslimin, 1997).

<sup>27</sup> Ustman bin Abdurrahman bin Shalah, *Muqaddimah Ibn Shalah*.

*Abu Dawud and Ibn Majah from other sources. It is an authentic hadith and there is no reason for those who reject it.”<sup>28</sup>*

Imam al-Nawawi explained that among Ibn Hazm’s mistakes was that al-Bukhari had met Hisham bin ‘Ammar and this hadith had a different route than al-Bukhari’s. He said:

*“This is an error on the part of Ibn Hazm from several sides: (1) originally this hadith was not disconnected from the side that al-Bukhari had met Hisham bin Ammar and had heard from him and we have stated in our book Ulumul Hadith that if liqa’ and sama’ have been proven accompanied by the absence of tadlis, then it is taken to the possibility that he had heard, whatever the wording... and (2) this hadith is known to be connected to a clear wording on other than the line of al-Bukhari.”<sup>29</sup>*

Among the recent hadith *ulama* who commented on this issue was Sheikh al-Albani, he said:

*“This hadith is authentic, it has strong mutaba’ah regarding Hisyam bin ‘Ammar and Sadaqah bin Khalid, whereas Ibn Hazm did not find this as in al-Muhalla and his Risala. So he criticized al-Bukhari’s sanad for the inqitha’ (disconnection) between him and Hisham and for reasons other than that which he considered weak.”<sup>30</sup>*

Like the *ulama* before him, Shaykh al-Albani also argued that Hisyam bin ‘Ammar’s path had reinforcement from other paths. Based on the explanation above, the researcher concludes that this hadith is an authentic hadith, issued by al-Bukhari in his *Sahih*, Abu Dawud in his *Sunan*, Ibn Hibban in his *Sahih*, al-Thabarani in *al-Mu’jam al-Kabir*, al-Baihaqi in *al-Sunan al-Kubra*, and Ibn ‘Asakir in *Tarikh Dimasyqa*.

## **Hadith on the Prohibition of Music Based on the Perspective of the *Ulama* of the Four Madhhabs**

### **1. Hanafi Madhhab**

*Ulama* from the Hanafi Madhhab are of the opinion that listening to musical instruments is haram. They even require anyone to try not to listen to music. In the book *Raddul Muhtar*, the book of *Ahnaq* jurisprudence, Ibn ‘Abidin said

*“Listening to the beating of the duff (tambourine), flute and others is haram. If he hears it unintentionally then he is given an excuse and it is obligatory for him to*

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<sup>28</sup> Isma’il bin Katsir al-Dimasyqi, *Irsyadul Faqih Ilaa Ma’rifati Adillatil Tanbih* (Beirut: Muassasah al-Risalah, 1996).

<sup>29</sup> Yahya bin Syaraf al-Nawawi, *Syarah Al-Nawawi ‘alaa Shahih Muslim* (Dar Ihya al-Turast al-Arabiyy, 1980).

<sup>30</sup> Muhammad Nasiruddin al-Albani, *Silsilah Al-Ahadits al-Shahihah* (Riyadh: Maktabah al-Ma’arif, 2002).

*try not to listen to it.*<sup>31</sup>

Based on the explanation, it can be seen that the views of *ulama* in the Hanafi Madhhab, in this case Ibn ‘Abidin, prohibit or forbid listening to music such as *duff* (tambourine), flute, and others. However, the understanding of haram in this context must be seen more broadly, including in understanding the situation and context in which music is used.<sup>32</sup>

## 2. Maliki Madhhab

*Ulama* from Maliki Madhhab also argue that listening to music is forbidden. Al-*Dasuqi*, one of the *ulama* from Maliki Madhhab, in his *Hasyiah* he said

*“Listening to singing without the accompaniment of instruments (music) to reduce the desire to hear it, then it is makruh if (the singing) is not bad or is not left alone, or without instruments (music). Otherwise it is haram.”*<sup>33</sup>

He explained that listening to songs is makruh if the song is beautiful, not left alone and not accompanied by musical instruments. The conclusion of the Maliki *ulama*’ view on listening to songs emphasizes the importance of the context and quality of the song itself in determining its legal status. Al-*Dasuqi* stated that singing without musical instruments can be considered makruh, as long as it does not lead to evil and remains within reasonable limits. This shows that not all artistic expressions should be prohibited, but rather, should be understood with nuances that consider their moral and spiritual impacts.<sup>34</sup>

## 3. Syafi’i Madhhab

In the Syafi’i Madhhab, listening to songs without musical instruments is considered makruh because it contains negligence. In the book *Asna al-Mathalib fii Syarhi Raudhi al-Thalib*, it is explained in the discussion about songs, Imam Zakaria al-Anshari said:

*“The singing part and listening to it without an instrument are both disliked because there is negligence in them... As for singing accompanied by musical instruments such as the lute, ‘ud (a type of guitar), and other than musical instruments that are negligent, strings (musical instruments) and those played with them, flutes, as well as syababatul yara’ (a type of flute), then the ruling is forbidden.”*<sup>35</sup>

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<sup>31</sup> Ahmad Nabil Amir, “Isu Sosio-Historis Dalam Tafsir Al-Qur’an Al-Karim,” *Al Muhafidz: Jurnal Ilmu Al-Qur’an Dan Tafsir* 2, no. 1 (February 27, 2022): 66–86, <https://doi.org/10.57163/almuhafidz.v2i1.27>.

<sup>32</sup> Muhammad As’ad, Ihyaul Lazib, and Iryan Ramdhani, “Bermain Atau Sepenuhnya Meninggalkan Musik: Dua Narasi Artis Hijrah Pada Hukum Bermain Musik,” *Tebuireng: Journal of Islamic Studies and Society* 4, no. 1 (September 25, 2023): 100–116, <https://doi.org/10.33752/tjiss.v4i1.5059>.

<sup>33</sup> Muhammad bin Ahmad al-*Dasuqi*, *Hasyiatud Dasuqi ‘alaa al-Syarhi al-Kabir* (Beirut: Dar al Fikr, n.d.).

<sup>34</sup> Sidek, Kamaruzaman, and Abdullah, “Epistemologi Dan Falsafah Berkaitan Terapi Muzik Dari Perspektif Cendekiawan Muslim.”

<sup>35</sup> Zakaria bin Muhammad al-Anshari, *Asna Al-Mathalib Fii Syarhi Raudhi al-Thalib* (Kairo: Dar al-Kitab al-Islami, n.d.).



Based on the opinion of one of the *ulama* from Syafi'i Madhhab, it can be concluded that the prohibition of listening to songs and musical instruments shows that the aspect of negligence in listening to art has a significant influence on its legal assessment. Imam Zakaria al-Anshari emphasized that although listening to songs without musical instruments is considered *makruh*, the existence of negligence in this context indicates that individual attention and awareness must still be maintained in every activity, including enjoying art.<sup>36</sup>

#### 4. Hambali Madhhab

Ibn Qudamah, one of the *ulama* of the Hambali School of thought, explained that musical instruments other than the *duff* are haram. In his book *al-Mughni*, he explained that there are three types of musical instruments, namely (1) haram musical instruments, (2) permissible, and (3) *makruh*. Haram musical instruments include the lute, tambourine, *'ud*, flute, and the like. It is stated that whoever often listens to them, his testimony is rejected. The permissible musical instruments are the *duff* with certain conditions, such as being played during holidays and weddings, then being played by women and other conditions. As for the *makruh* musical instruments, the *duff* is played by men because it is considered to resemble women.<sup>37</sup>

The conclusion of Ibn Qudamah's view on the law of musical instruments shows a clear classification in assessing each type of musical instrument and the context of its use. In his explanation, he emphasized that not all musical instruments are *haram*; only certain musical instruments such as the lute and flute are prohibited, while the *duff* is considered permissible with specific conditions. This reflects a more nuanced and open understanding of art and entertainment within the limits permitted by the sharia.<sup>38</sup>

#### 5. Excerpt from the Consensus of Ulama Regarding the Prohibition of Music

Ibnu Hajar al-Haitami, one of the *muhaqqiq ulama* from the Syafi'i Madhhab, in one of his books, said:

*"Strings and musical instruments such as drums (a type of guitar), lutes, cymbals ... and other than those instruments that are well-known to the heedless, stupid and wicked people, are all forbidden without any difference of opinion. Whoever says that there is a difference of opinion in this matter is mistaken or he has been overcome by his lusts which have made him blind and deaf and prevented him from guidance."*<sup>39</sup>

He also mentioned other *ulama* who also cited *ijma'* regarding the haram of music, such as Abu Abbas al-Qurthubi and Abul Fath Sulaim bin Ayyub al-Razi.<sup>40</sup> Al-Qurthubi in his interpretation quoted al-Thabari's words, he said *"It has been agreed by all ulama*

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<sup>36</sup> Orhan, "Ginâdan Semâ'ya."

<sup>37</sup> Abdullah bin Ahmad bin Qudamah, *Al-Mughni* (Kairo: Maktabah al-Qahirah, 1969).

<sup>38</sup> Morrissey, "The Status of Music in Islamic Law."

<sup>39</sup> Ahmad bin Muhammad bin Hajar al-Haitami, *Kasyfur Ri'aa' 'an Muharramatil Lahwi Wa al-Sama'* (Kairo: Maktabah Al-Quran, n.d.).

<sup>40</sup> Ahmad bin Muhammad bin Hajar al-Haitami.

*at all times that singing is hated and the prohibition on it.*"<sup>41</sup>

#### 6. Excerpts of Several Opinions of *Ulama* Who Allow Music

Al-Syaukani in his book *Nailul Authar* conveys the views of several parties who consider music *halal*. They were residents of Medina, *ulama* from the *Dzhahiri* and Sufism circles. He said:

*"And the residents of the city of Medina and people who follow their opinion, as well as a group of ulama from the Dzhahiri Madhhab and Sufism ulama, have argued about the permissibility of listening (singing) even if accompanied by 'ud (a type of harp) and flute. Al-Ustaz Abu Manshur al-Baghdadi al-Syafi'i has told in his essay on this matter that Abdullah bin Ja'far did not forbid singing; he also made songs to be sung by his slaves and listened to them from them accompanied by stringed instruments, even though that was the time of the Caliph Ali's leadership. Al-Ustaz (Abu Manshur) also told similar things from al-Qadhi Syuraih, Sa'id bin al-Musayyib, 'Athaa bin Abi Rabah, al-Zuhri, and al-Sya'bi."*<sup>42</sup>

However, there is a narration from Ishaq bin al-Thabbaa' who criticized what was quoted by al-Syaukani about the people of Medina. As quoted by al-Qurthubi that Ishaq asked Imam Malik about the attitude of the people of Medina who allowed music, Imam Malik replied *"Those who do so are only those who are among us who are wicked."*<sup>43</sup>

Among the Sufism experts who allowed music was Abu Hamid al-Ghazali. In his book *Ihya'*, after discussing the opinions of four Madhhab *ulama* who forbid music and carrying out *munaqasyah* on these opinions, he explains that music is not haram in its essence, but there are other factors that make it haram, such as if the instrument used is a drunkard's song, if the lyrics contain vile words, if the listener falls into lust and so on. In his conclusion he said *"it is clear that music is prohibited not because the sound is pleasant... but it is prohibited because of other factors."*<sup>44</sup> According to the researcher, this is an opinion that is widely believed by the informants who have been interviewed.

Based on what the researcher has conveyed above, it can be concluded that *ulama* from the four Madhhab circles have opinions about the prohibition of music and are supported by the *ijma'* quote on this matter. They respond to the hadith prohibiting music by accepting it and taking what is contained in it. However, there are a few *ulama* who came after them from the *Dzhahiri* and Sufism circles who have opinions about the permissibility of music and this is different from the *ijma'* of *ulama* before them.

#### **Hadith on the Prohibition of Music Based on a Student's Perspective**

Based on the results of the interview, there are differences between UIN KHAS students in understanding the hadith about the prohibition of music. The differences of opinion are generally divided into 3 (three) types, music is considered permissible with

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<sup>41</sup> Muhammad bin Ahmad al-Qurthubi, *Al-Jami' Li Ahkami al-Qur'an*, Jilid 18 (Kairo: Dar al-Kutub al-Mishriyyah, 1964).

<sup>42</sup> Muhammad bin Ali al-Syaukani, *Nailul Authar* (Mesir: Dar al-Hadits, 1994).

<sup>43</sup> Muhammad bin Ahmad al-Qurthubi, *Al-Jami' Li Ahkami al-Qur'an*.

<sup>44</sup> Imam Abu Hamid Muhammad bin Muhammad al-Ghazali, *Ihya' Ulumuddin Jilid* (Beirut: Dar al-Fikr, 2004).

conditions, *makruh*, and some do not consider the prohibition of music in the hadith.

#### 1. Music is Permissible with Conditions

Among the perspectives of UIN KHAS students regarding the hadith prohibiting music is that they do not make the prohibition in the hadith absolute, so they conclude that the law of music is permissible with several conditions such as there should be no blasphemy against religion and others. This is as conveyed by AH as an 8th semester Arabic Language Education study program student. He said, *“In my opinion, if it insults Islam, it is forbidden. If it contains Islamic elements such as tambourines, gambus, shalawat, and so on, it is permissible.”* A similar statement was also conveyed by BB as an 8th-semester Arabic literature study program student: *“It’s allowed as long as the lyrics are not blasphemous or the music does not distract from worship.”* He also said *“Well, for me, a hadith or verse of the Quran should not be swallowed whole like that, sir. So, everything must have an explanation.”* Likewise, a similar opinion was conveyed by AN as an 8th-semester Arabic Literature study program student; he said, *“It’s allowed as long as the music genre is good and does not violate Islamic teachings.”* He continued,

*“From the hadith, it is explained that it is indeed forbidden, but again we are in the present era which also uses Islamic law not only from the Qur’an and hadith but also ijtihad.”*

A similar statement was also conveyed by SF as an 8th semester Arabic Literature study program student, *“In my opinion, not all musical instruments are haram.”*

The conclusion of the views of UIN KHAS students regarding the hadith prohibiting music is that they do not consider all music to be haram, but rather allow music with certain conditions, such as not insulting religion and not disturbing worship. Students such as AH, BB, AN, and SF argue that not all musical instruments or types of music are bad, and it is important to look at the context and content of the music itself. They also emphasize that *ijtihad*, or interpretation that is in accordance with the present era, is needed to combine religious values with modern culture. This approach opens up space for a more open discussion between tradition and progress in the arts so that Muslim society can enjoy various forms of cultural expression in a way that is in accordance with religious teachings.

#### 2. The Prohibition is *Makruh*.

They argue that the law of music is *makruh* and does not reach the level of haram. This is as conveyed by RM as an 8th-semester Hadith Science student. He said, *“According to my and my friends’ final conclusion when discussing this hadith, it is more makruh.”* He said that this was the result of a discussion with his friends after collecting many hadiths that talk about the law of music in taking a middle path between hadiths that allow and those that forbid.

The conclusion of RM’s view, a Hadith Science student, is that they consider the law of music as *makruh*, not *haram*. This opinion emerged after discussions with

his friends and studying various hadiths about music, so that they could find a balance between views that allow and prohibit. This shows that they realize that Islamic law can vary depending on the context and content of the hadith. This approach reflects the importance of *ijtihad* to understand music in modern life, thus allowing for a more open discussion about the role of art in Muslim society.

### 3. Not Considering the Prohibition of Music in the Hadith

Another perspective conveyed by UIN KHAS students regarding the hadith prohibiting music is that they do not consider the prohibition contained in the hadith. This was conveyed by AY as a 4th semester Arabic Language Education student; he said, “*It is permissible, because from another perspective, music is not only forbidden; some say it is makruh and some say it is permissible.*” A similar statement was also conveyed by RZ as a 4th semester postgraduate student in the Islamic Economics study program: “*After I saw this, I also didn’t really understand, but after I saw this wording, I still think that music is okay.*”

The conclusion of the views of UIN KHAS students regarding the hadith prohibiting music is that they do not fully comply with the prohibition. AY, an Arabic Language Education student, argued that music could be permissible, because there are various views on its law. RZ, a postgraduate student from the Islamic Economics study program, also agreed, saying that music is not a problem after considering the wording of the hadith. This view shows the open and critical attitude of students towards the law of music, as well as the need for further discussion about its role in the daily lives of Muslim society.

## CONCLUSION

The hadith on the prohibition of music narrated by Abu Malik or Abu ‘Amir al-Ash’ari is an authentic hadith, issued by al-Bukhari in his Sahih, Abu Dawud in his Sunan, Ibn Hibban in his Sahih, al-Thabarani in al-Mu’jam al-Kabir, al-Baihaqi in al-Sunan al-Kubra and Ibnu ‘Asakir in Tarikh Dimasyqa. Ulama from the four Madhhabs have various opinions about the haram of music and are supported by excerpts of *ijma’* regarding this matter. The *ulama* of the four Madhhabs responded to the hadith prohibiting music by accepting it and adopting what was contained in it. However, there are a few of the *ulama* who came after them from *Dzshahiri* and Sufism circles who argued about the halal nature of music. Meanwhile, the perspective of students from the Kiai Haji Achmad Siddiq State Islamic University (UIN KHAS) Jember regarding the hadith regarding the prohibition of music includes judging music as permissible but with conditions, makruh, and not considering the prohibition of music in the hadith.

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