

بسم الله الرحمن الرحيم

In the name of Allah, the Most Gracious, the Most Merciful



Music and Nasheeds in Islam

Scholarly opinions at a glance

From permitted to prohibited, in six levels

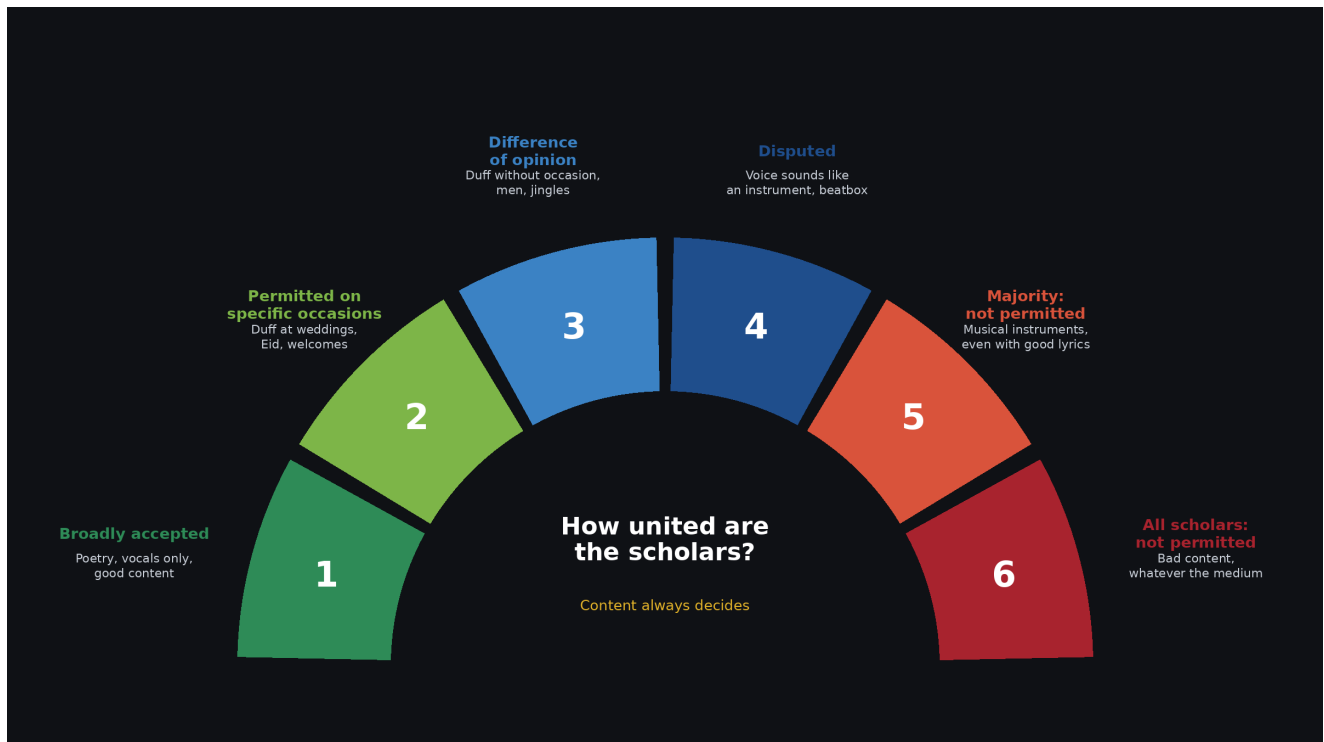
With sources for every statement, and a look at the impact of our dawah work.



STRAIGHT PATH
RECORDS

What this is about

This document sorts the most common cases by **how united the scholars are**: from green (broadly accepted) through blue (differing opinions) to red (not permitted). It is a simplified overview, not a fatwa. Every level is backed by recognised scholars and their dalail (evidence). For your own decision, ask a scholar you trust.



The rule above all others: content always decides.

Bad lyrics drop straight to level 6, whatever the level would otherwise be, even in a vocals-only nasheed. Good lyrics are the minimum requirement at every level. All scholars agree on this.

The six levels

Green: agreement. Blue: differing opinions. Red: not permitted. The scale shows agreement and diversity, not good and bad.

Level	Examples	What it means
1 Broadly accepted	Poetry, vocals only with good content, battle and work chants, natural vocal effects	The scholars largely agree, including the strict ones.
2 Permitted on specific occasions	Duff at weddings, on Eid and at the welcome after a military expedition	An exception established by ahadith (welcome after an expedition, wedding, Eid), recognised by all camps.
3 Difference of opinion	Duff without an occasion, played by men, with jingles, the war drum	<i>Khilaf</i> : a recognised difference of opinion among qualified scholars, with evidence on both sides. Normal in fiqh.
4 Disputed	Voice sounds like instruments, beatboxing	<i>Nazila</i> : a newly arisen question (studio technology) with no classical precedent. Today's scholars are divided.
5 Majority: not permitted	Musical instruments, even with good lyrics	The mainstream of the four madhahib says no; a recognised minority of the fuqaha says yes.
6 All scholars: not permitted	Bad content, whatever the medium	There is no difference of opinion here.

The two camps compared

Put simply, there are two opposing positions. Between them sit intermediate positions, for example on vocal effects (level 4). The names given are examples, not a complete list.

Case	Strict position Ibn Baz, al-Albani, Ibn Uthaymin and others	Permissive position Ibn Hazm, al-Ghazali, al-Shawkani, al-Qaradawi, Dar al-Ifta of Egypt, al-Judai, Hatim al-Awni and others	Overall picture
Vocals only, good content	permitted	permitted	broadly accepted
Duff at weddings, Eid, welcomes	permitted	permitted	broadly accepted
Duff without an occasion	not permitted	permitted	difference of opinion
Natural vocal effects (echo, doubling)	permitted	permitted	broadly accepted
Voice sounds like instruments, beatboxing	not permitted	permitted	disputed
Musical instruments, good content	not permitted	with conditions	majority: not permitted
Bad content	not permitted	not permitted	all scholars: not permitted

Level 1: Broadly accepted

Poetry and singing without instruments, with good content

WHAT IT COVERS

- Reciting poems and verses, melodic singing with the voice alone (vocals only)
- Battle and work chants (rajaz), as the Sahaba recited them while digging the trench before the battle, with the Prophet among them, as well as travel songs and lullabies
- Natural vocal effects such as echo, doubling or humming, as long as the voice remains recognisable

WHO SAYS WHAT

- **Ibn Baz:** Nasheeds are like poetry. What is good in them is good; what is ugly is ugly. They cannot all be covered by a single ruling.
- **Ibn Uthaymin:** Verses with good content, performed with the voice alone, are not objectionable. His evidence: Hassan ibn Thabit recited in the Prophet's mosque.
- **Reservations within the same camp:** Ibn Uthaymin criticises seductive voices and the melodies of prohibited songs; al-Fawzan rejects even the term "Islamic nasheeds".
- **Vocal effects:** IslamQA and IslamWeb also consider natural effects and sounds of nature unobjectionable (fatwas 271405 and 212779).

EVIDENCE

- Two girls singing on Eid in the Prophet's house: Bukhari 949 and 950, Muslim 892 (sahih)
- Anjasha driving the camels on with his singing: Bukhari 6161 (sahih)
- Rajaz verses of the Sahaba at the trench (al-Khandaq): Sahih al-Bukhari
- "In poetry there is wisdom": Bukhari 6145 · Hassan ibn Thabit reciting in the mosque: Sahih al-Bukhari and Sahih Muslim

Level 2: Permitted on specific occasions

The duff on the occasions established in the texts

WHAT IT COVERS

- Frame drum (duff) at weddings, on Eid and when the Prophet was welcomed back from a military expedition

WHO SAYS WHAT

- The mainstream of all four madhahib exempts the duff from the prohibition of ma'azif (instruments).
- The strict position also accepts it on these occasions. The only point of disagreement is how far the exception extends (level 3).

EVIDENCE

- "What separates the prohibited from the permitted is the duff and the voice" (at a wedding): Tirmidhi 1088 (hasan), with parallels in al-Nasa'i and Ibn Majah
- A girl fulfils her vow and beats the duff after the Prophet's return from an expedition: "If you have vowed it, then beat it." Tirmidhi 3690 (al-Albani: sahih)
- "Announce the marriage ... beat the duff": Tirmidhi 1089 (al-Tirmidhi: gharib hasan; the addition about the duff is disputed)

Level 3: Difference of opinion

Khilaf: recognised scholars hold different opinions

WHAT IT COVERS

- Duff outside the established occasions, played by men or with jingles
- The drum in war and with caravans: a practice kept up for centuries in Islamic states, right up to the Ottoman Mehter bands, and discussed explicitly in the works of fiqh

WHO SAYS WHAT

- **Shafi'i school** (as presented by its contemporary muftis): duff permitted for men and women, also outside weddings, also with jingles.
- **Hanafi school**: at weddings, for women only; makruh for men.
- **Strict position**: duff only on the established occasions.
- **The war drum**: the Shafi'i fuqaha al-Juwayni and al-Ramli permit all drums except the kuba, explicitly for war and for caravans. Al-Albani rejects this exception. No sahih hadith has been transmitted about the duff being played in the heat of battle; what the texts establish is the welcome afterwards.

EVIDENCE

- Tirmidhi 3690 (duff played in front of Abu Bakr, Ali and Uthman without objection from the Prophet)
- al-Juwayni, Nihayat al-Matlab · al-Ramli, Nihayat al-Muhtaj (cited, among others, by the Jordanian Dar al-Ifta)

Level 4: Disputed

Nazila: a new question. What is the ruling when the voice no longer sounds like a voice?

WHAT IT COVERS

- A voice processed so heavily that it sounds like an instrument
- Beatboxing that imitates instruments

WHO SAYS WHAT

- **Position A, "the sound decides"**: if it sounds like instruments, the ruling on music applies. What counts is the result, not the origin (IslamQA).
- **Position B, the middle ground**: effects produced by the singer himself are acceptable; sounds processed on a computer to resemble instruments are not (IslamWeb, drawing on Salman al-Awda).
- **Position C, "the tool decides"**: the human voice remains a voice; the prohibition texts name instruments. The default ruling for sounds is permissibility (al-Judai). Those who permit instruments under conditions see even less of a problem here (al-Qaradawi, Dar al-Ifta of Egypt).
- **The candid conclusion of one strict fatwa website**: today's scholars are divided, and a prohibition cannot be declared with certainty (IslamWeb).

EVIDENCE

- IslamQA fatwas 193426 and 271405 · IslamWeb fatwas 212779 and 159247
- Abdullah al-Judai, al-Musiqa wal-Ghina fi Mizan al-Islam (2004) · Dar al-Ifta of Egypt, fatwa 4866

Level 5: Majority says not permitted

The mainstream of the madhahib says no; a recognised minority disagrees

WHAT IT COVERS

- String, wind and other musical instruments, even with good content

WHO SAYS WHAT

- **Majority:** the mainstream of the four madhahib, Ibn Taymiyya (the instruments of idle amusement are haram, except the duff), Ibn al-Qayyim, and in our time Ibn Baz and al-Albani.
- **Minority:** Ibn Hazm, al-Ghazali (only under strict conditions and without the instruments of drinking gatherings), and today al-Qaradawi, al-Judai, Dar al-Ifta of Egypt and Hatim al-Awni.
- **On the question of consensus:** al-Shawkani wrote a separate treatise refuting the claim of consensus. According to al-Qaradawi's account, Ibn Hajar al-Haytami, himself of the strict view, counts eleven opinions. The US-based council AMJA holds that a consensus is not possible in either direction.

EVIDENCE

- The ma'azif hadith: Bukhari 5590 (defended as sahih by the majority; the scope of the statement is debated)
- Prohibition of the kuba drum: Abu Dawud 3685 · "The bell is one of the flutes of Satan": Muslim 2114
- AMJA fatwa 352 · Dar al-Ifta of Egypt, fatwa 4866
- **Evidence of the minority:** a narration from Jabir on the occasion of Surah 62:11 (al-Tabari, Tafsir; Abu Awana, Mustakhraj): at a wedding in Madinah, drums (tubul) and flutes were played and people left the Friday sermon. Hatim al-Awni considers it authentic and concludes that wedding music was not limited to the duff.
- **Response of the majority:** the narration reports what people did, not what the Prophet approved. He was in the sermon; no approval (taqrir) is established, and the verse rebukes precisely this behaviour as lahw. Most works of tafsir also link 62:11 to a trade caravan. Khilaf, not proof for either side.

Level 6: All scholars say not permitted

All scholars agree on this, including the permissive ones

WHAT IT COVERS

- Lyrics containing shirk or false statements about Allah and the Prophet
- Glorification of fornication, alcohol, drugs or violence, mockery of the religion
- Singing in a sinful setting, for example at drinking gatherings
- This applies to every medium, including vocals-only nasheeds

WHO SAYS WHAT

- **Ibn Baz:** what is ugly in nasheeds is ugly, whatever its form.
- **The permissive scholars** (al-Ghazali, al-Qaradawi, Dar al-Ifta of Egypt) explicitly make clean content and a clean setting a condition.
- There is no khilaf here. A pious-sounding song with false statements about Allah would have to be rejected, however beautiful it was.

EVIDENCE

- The poetry rule as stated by Ibn Baz and by Dar al-Ifta of Egypt
- Surah Luqman 31:6: "idle talk" that diverts from the path of Allah

Straight Path Records: what we do and why

Straight Path Records was founded by REDLION in Hamburg as the first label for German-language nasheeds. Everything that sounds like a beat or a melody in our work comes from the human voice. No instruments. Our releases are free and openly available. Whatever income does come in goes back into the next production.

The goal

Someone who grew up with rap and pop does not take off his headphones just because he is told the lyrics are harmful. He needs something he can listen to instead. That is exactly the point of our work: an **alternative** (Arabic: *badil*) with the same energy, but with lyrics that remind people of Allah, prompt reflection and call people to what is good. Even the strictest scholarly bodies give nasheeds exactly this role: a replacement for prohibited songs.

Where we stand, honestly

Our lyrics belong to level 1 on any reading: good content, the voice alone. Our beats and melodies are built entirely from the voice. We do our best to keep our productions within levels 1 to 3 and to keep everything that sounds like a beat or a melody audibly human. Some tracks, and some artists on the label, also include sounds that fall into level 4, because those artists are persuaded by the position C scholars, whose analysis holds that the voice remains a voice. On some tracks we use the duff, the best-established exception in the texts.

The effort behind it

What the scholars call *mujahada*, the struggle against one's own comfort, is a daily reality here: production happens on weekdays and at weekends, around work and family. A great deal of our own money, earned through our own work, goes into the studio, the videos and the artists' work. We hope for our reward from Allah alone. The harder path of producing without instruments is a deliberate choice made out of caution, not out of necessity.

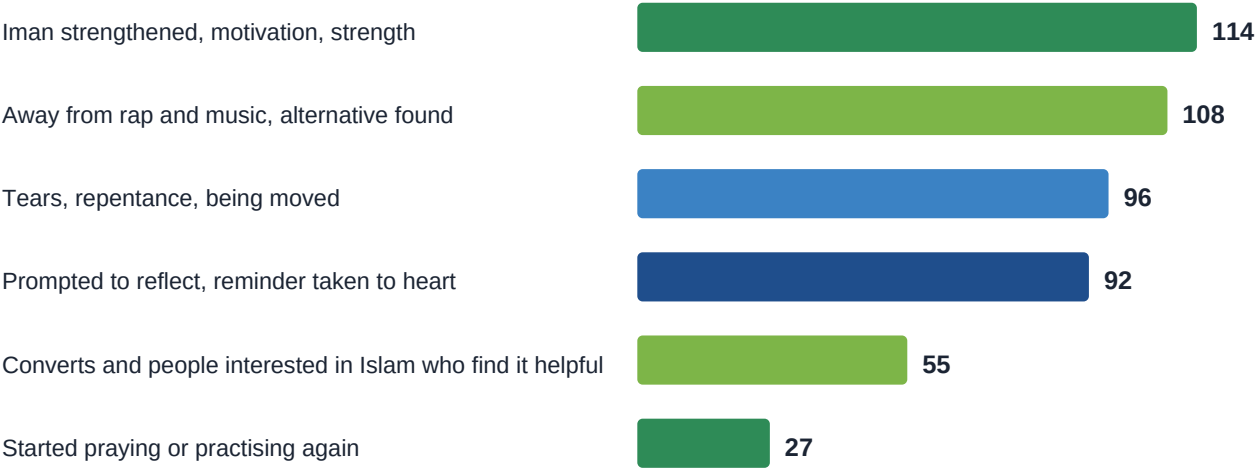
A word of perspective before we turn to the impact: good fruits do not make a means permissible. So the following pages are not evidence on the fiqh question. They show something else: the effect that lyrics with good content have on people. And they show that the content rule, on which all scholars agree, is being met.

The impact of our dawah work

What listeners write under our videos about how it has affected them

How we did this. From the comments under 188 videos on the label's channels (REDLION, HALALFLOWRITER, MO DEEN, ABU53, COMODORE, ERKAN, NASHEED BEATS), we reviewed a sample of **around 500 comments** in which listeners describe a specific effect. Every comment was read and assigned to exactly one group. As of October 2026. These are listeners' self-reports, not a study.

What these listeners describe



What the numbers show

The most frequently described effect is strengthened iman and motivation. The other groups matter more, because they describe a **change in behaviour** that goes beyond listening: people no longer listen to music at the gym, parents let their children listen to nasheeds instead of rap, someone gets up for Fajr or starts praying again, converts find something they can listen to without missing their old life. This direction, **away from what is harmful and towards Allah**, is exactly the standard by which even the critics of nasheeds judge them: a nasheed that leads to the Quran and to prayer fulfils its purpose. One that displaces them misses it.

Voices from the comments

Selected for the effect described, not for praise. Names removed, translated from German.

"May Allah reward you for your work. For a few weeks now I haven't listened to any music at the gym, only your nasheeds. Above all through Allah's help, of course, but also through your work, you have simply kept me away from sin."

under TODESLISTE · anonymised, slightly shortened

"I've been listening to Redlioni's nasheeds for a few years now, and before that I was a completely ordinary German rap listener. Since listening to these nasheeds, I go to the mosque regularly and have started learning to read the Quran."

under WAHRER MANN · anonymised, slightly shortened

"As the only convert in my family and circle of friends, it can get hard sometimes. But your nasheeds strengthen me again and again."

under DIE LÖWEN SIND WACH · anonymised, slightly shortened

"Wallahi brother, my sons no longer sing that trash, they want to listen to Redlioni every day."

under ALLAHU · anonymised, slightly shortened

"My husband and I no longer listen to conventional music, only nasheeds, alhamdulillah."

under NEBEL · anonymised, slightly shortened

"Thanks to you, my little brother no longer listens to trash music. At first he didn't want to listen, but over time he started to like the nasheeds."

under BRUDER · anonymised, slightly shortened

"Never once listened to it without tears in my eyes. As a father, it hits me especially hard."

under ICH BIN ZU HAUS · anonymised, slightly shortened

"Converted a year ago, and your nasheeds are always an iman boost and help me remember the duties I have towards Allah."

under FÜR DAS PARADIES · anonymised, slightly shortened

"This song motivated me to get up for Fajr today."

under TAHAJJUD · anonymised, slightly shortened

"Redlioni has replaced German rap for me. I haven't listened to any bad music since."

under IMAN · anonymised, slightly shortened

"Thanks to people like you, I started praying in the first place."

under NUR EIN GEBET · anonymised, slightly shortened

"I rapped for eight years, I'm 24 now and, alhamdulillah, I gave it up for Allah. There were lines in your work that hit me so hard."

under GABEN · anonymised, slightly shortened

"Just these few minutes have given me a different perspective on this world."

under KHAYR · anonymised, slightly shortened

"As I was driving home on the motorway in tears, this nasheed was recommended to me. Right when I was at my lowest point, physically and emotionally."

under ZEILEN EINES MUSLIMS · anonymised, slightly shortened

For completeness. Under the same videos, 65 comments express criticism, for example: "A pity that the vocal beat resembles instruments so much, but I feel the lyrics 100 percent" or "Please no music and melodies next time". We take these voices seriously. They concern level 4 specifically, and that is exactly why pages 1 to 6 of this document exist and why we do our best to keep everything audibly human.

Where the credit belongs. None of this is our doing. "You do not guide whom you love, but Allah guides whom He wills" (Surah al-Qasas 28:56, approximate meaning). We are at most a means. Every one of these comments calls for alhamdulillah, not for a mashaAllah directed at us.

How to read this overview correctly

- 1. The levels show the scholarly landscape, not a ruling.** A level says how united the scholars are, not which opinion is correct.
- 2. Khilaf is not a free pass.** Differing opinions do not mean you can simply pick whichever one suits you best. Follow a scholar you trust, out of conviction.
- 3. But khilaf also means: no condemnation.** Anyone who follows a different scholarly opinion on a recognised point of dispute must not be condemned for it.
- 4. Caution is honourable.** Anyone who abstains from what is disputed out of fear of Allah is following the hadith “The lawful is clear and the unlawful is clear, and between them are doubtful matters” (Bukhari 52, Muslim 1599). That is a personal decision, not a fatwa against others.
- 5. Impact is not proof, but it is a yardstick.** Good fruits do not make a means permissible. They show whether the content rule is being met and where something leads.
- 6. Content always decides.** Above every level stands one rule: what is good is good, what is bad is bad.

“So ask the people of knowledge if you do not know.” Surah al-Nahl 16:43 (approximate meaning)

والله أعلم

May Allah accept this effort, grant us sincerity, let us recognise the truth as truth and follow it, and let us recognise falsehood as falsehood and avoid it. Whatever is correct in this document is from Allah. Whatever is wrong is from us, and we ask Him for forgiveness. And Allah knows best.

Additions and corrections with evidence are welcome. Write to us at info@straightpathrecords.de. Substantiated corrections will be incorporated into the next version and recorded in the change log.

Notes: simplified presentation. Hadith numbering follows sunnah.com. Scholars' statements are rendered in substance, not verbatim. Comment evaluation: sample from the comments on the label's channels, October 2026, every comment read individually, self-reports, not a study. The full version with all evidence will be published as a video and as a long-form document. Version 1.1, October 2026. Changes in 1.1: level 5 expanded with the evidence of the permissive minority (Jabir narration on 62:11, Hatim al-Awni) and the majority's response, following a reader's note; Hatim al-Awni added to the overview of the permissive position. English translation of the German original.