

Religious Music as a Medium of Da'wah Hadith Perspective: Case Study of Alma Voice at Al-Mawaddah Islamic Boarding School

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Abstract:

Da'wah is the process of conveying Islamic teachings to the public through various methods adapted to the times. One contemporary medium used in da'wah is religious music. Music functions not only as entertainment but also as a means to deliver moral and Islamic messages. In Islamic boarding schools (pesantren), religious music has become an innovative form of da'wah that effectively attracts public attention, especially among the younger generation. This study aims to explore the role of religious music as a da'wah medium from the perspective of Hadith, using a case study of Alma Voice, a religious music group from Al-Mawaddah Islamic Boarding School for Girls in Ponorogo. This research uses a qualitative method with a descriptive-analytical approach, combining literature review of Hadiths related to music and art with field observations of da'wah practices carried out by Alma Voice. The findings show that Alma Voice uses music to spread Islamic values through lyrics that promote love for the Prophet Muhammad, encourage piety, and strengthen Islamic brotherhood (ukhuwah Islamiyah). From the Hadith perspective, music is permissible as a means of da'wah as long as it does not contain elements contrary to Islamic law. This study concludes that religious music can be an effective communication tool for da'wah within the pesantren context when aligned with Qur'anic and Hadith-based values.

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INTRODUCTION

Da'wah is a collective obligation of Muslims to convey Islamic teachings to society in various social and cultural contexts. Along with the development of the era, the conventional approach to da'wah has undergone significant transformation, including through the approach of art and culture as a medium of adaptive and contextual religious communication (Suleha, 2023; Hermina, 2015). One of the media that is being eyed and has great potential in spreading da'wah in this era is religious music, such as nasheed music, shalawat, and Islamic songs packaged in a contemporary style. This media is considered effective, especially in targeting the younger generation segment who tend to be more sensitive to the audio-visual approach and aesthetics of popular culture (Jenny Huang, 2025). This transformation of da'wah media is in line with the cultural da'wah approach, namely the strategy of conveying Islamic messages through adaptation of local and global cultures (Kholili, 2024).

Alma Voice, a religious music group from Al-Mawaddah Islamic Boarding School for Girls in Ponorogo, serves as a concrete example of how music can function as a medium for communicating da'wah. This group not only conveys Islamic values through their song lyrics but also presents them in an appealing form that resonates with public tastes, particularly among the younger generation (Nur Izzah & Azka, 2023). From the perspective of Hadith, music and the arts are often subjects of discussion, both regarding their permissibility and their use in the context of Islamic da'wah. Some Hadiths indicate prohibitions against music that leads to negligence or distraction, while others suggest that the arts, including music, can be utilized as a means of spreading Islamic teachings as long as they do not conflict with the values of sharia (Amir Mahmud, 2017).

The theory of Islamic communication popularized by Jalaluddin Rakhmat in his book *Psychology of Communication* is highly relevant to this study. He argues that da'wah can be conveyed effectively and persuasively through various media, including music (Rakhmat, 2001, p. 65). The religious music performed by Alma Voice is not merely a form of entertainment; it also serves as a medium of da'wah communication, delivering Islamic messages in a way that is more easily accepted by the audience, particularly among the younger generation and the parents of the students. A similar approach is also evident in the views of Yusuf Al-Qaradawi in *Islamic Awakening between Rejection and Extremism*. He argues that the arts, including music, can legitimately serve as a tool for da'wah as long as they do not contain elements that contradict Islamic teachings (Al-Qaradawi, 2006). Both of the above views are relevant to this study, particularly in how Alma Voice utilizes music with lyrics that align with Islamic law, making it not only entertaining but also providing education and spiritual motivation to its listeners.

Several studies are relevant to this research. First, a study conducted by Refi et al. on "Music and Singing in the Perspective of Hadith" examines whether music and singing are considered haram in Islam. The findings indicate that music is not considered haram and can be used as a means of da'wah (Refi Nur Alifah et al., 2024). This study also emphasizes that there is no issue with playing and listening to musical instruments as long as they do not violate Islamic principles. Second, a study by Hanameyra titled "Analysis of the Sanad and Matan of Hadiths on Music" shows that there are differing opinions among scholars regarding the ruling on music, and it is important to understand the context and the quality of these hadiths (Pratiwi, 2021; Syafiq Arrizal, 2025). Third, a similar study by Raja and Irfan on "*Mediatization of Hadiths through Music as a Da'wah Medium on Gontor TV YouTube Channel*" reveals that hadiths are presented in the lyrics of music and music videos in various forms, such as excerpts of the matan without complete sanad, sometimes including the muhkarij and its translation (Fahrul Reza, 2024). These excerpts are inserted into the lyrics at the beginning or end of the

video clips, with Arabic or Latin script. The hadiths are read textually, without contextual reading. Da'wah through music on this YouTube channel has significant implications for modern, multicultural, and heterogeneous societies, such as strengthening the spiritual meaning of religious messages, influencing the characteristics of musicians, increasing interest in Islamic-themed music, becoming a form of creative and innovative da'wah, strengthening interactions in religious life and Islamic identity, and serving as a means of transmitting religious messages.

Based on previous research, this study aims to critically examine how the Alma Voice group from the Al-Mawaddah Ponorogo Islamic Boarding School uses music as a medium of da'wah communication that not only conveys Islamic messages persuasively, but also strengthens the Islamic identity and creativity of the students in the sharia landscape. This study also seeks to understand the audience's response to music-based da'wah, as well as how Islamic boarding schools construct musical art as a normatively legitimate and culturally accepted da'wah instrument.

RESEARCH METHODS

This study uses a qualitative method with a descriptive-analytical approach to examine the function of religious music as a medium of da'wah in the perspective of hadith, a case study of the Alma Voice group at the Al-Mawaddah Ponorogo Putri Islamic Boarding School (Seixas et al., 2025). The qualitative approach was chosen because the focus of this study is to understand the meaning, perception, and practice of da'wah through music in the Islamic boarding school environment. Data collection techniques include participatory observation of Alma Voice's music performances, in-depth interviews with instructors, students, Islamic boarding school caretakers, and documentation studies of relevant hadiths, song lyrics, the Alma Voice website and its social media as secondary data. The data was analyzed using content analysis and thematic analysis techniques, starting from data reduction, narrative presentation, to drawing conclusions regarding the effectiveness of religious music as a medium of da'wah in the framework of hadith. The selection of the Al-Mawaddah Islamic Boarding School is based on the active existence of Alma Voice in da'wah activities and the strong basis of Islamic values in its education system, so the author considers this location quite relevant to describe the dynamics of da'wah through art in the context of Islamic boarding schools.

RESULTS AND DISCUSSION

Results

From a fiqh perspective, the laws of music and singing are not absolutely halal or haram, but are contextual. Some of the ulama figures used as references in this study are Yusuf Al-Qaradawi, Ibn Taimiyah, and Imam Al-Ghazali.

Table 1.
Scholars' Views on Music and Singing

Name of Scholar	General View	Conditions Allowed	Prohibited Conditions
Yusuf Al-Qaradawi	Mubah (Be Permitted)	<ul style="list-style-type: none"> - Not contrary to Sharia - Does not contain praise for injustice - Not accompanied by immoral acts 	<ul style="list-style-type: none"> - Contains sin - Leads to negligence and damage

Name of Scholar	General View	Conditions Allowed	Prohibited Conditions
Ibn Taimiyah	Contextual; depends on content and purpose	- Songs in the context of jihad, hajj, holidays, weddings - Not excessive	- If it causes negligence and error
Imam Al-Ghazali	Flexible: can be permissible, makruh, or forbidden	- Enhance spirituality - Entertain in a reasonable manner	- Inviting to sin - Disturbing worship - Wasting time

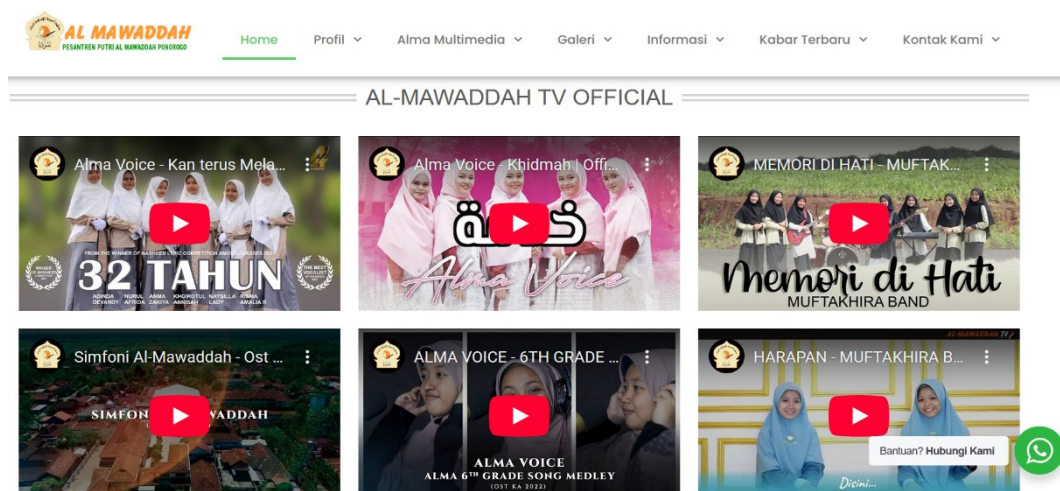
The three (Al-Qaradawi, 2006; Alkan, 2024; Jähnichen, 2012) views of the Ulama above imply that music is not absolutely rejected in Islam, as long as it remains within the limits of sharia. In the context of da'wah, as done by Alma Voice, music that is full of educational, spiritual values, and does not contain sin can actually be an effective means of da'wah, especially in reaching the younger generation. This approach is in line with the principles of hikmah and mau'idzah hasanah in the strategy of Islamic da'wah.

Musical Art as a Media for Preaching

The use of musical art as a medium for Islamic da'wah has undergone significant evolution and spread, not only in the Indonesian landscape, but also in various regions around the world (Rasmussen, 2001). Although scientific debate continues regarding the legal status of music in Islamic jurisprudence, musical expressions that embody ethical and spiritual messages are increasingly recognized as legitimate da'wah tools with intrinsic values of obedience (worship). Empirical and anecdotal evidence suggests that music has demonstrated considerable effectiveness in disseminating Islamic teachings and nurturing emotional and spiritual intelligence among various audiences.

From a cognitive and psychological perspective, music has a great influence, especially based on Islamic ethical and theological principles (Karimullah, 2024). In the contemporary da'wah landscape, choosing the right communication strategy plays an important role in determining the effectiveness of message delivery. The da'wah methodology must be carefully designed using a systematic and goal-oriented approach to maximize reach and impact (Ibnu Azka & Nurhalisa, 2024). In addition, the rapid advancement of digital technology in the current era presents unique opportunities for da'wah practitioners to innovate and expand their involvement. Traditional modes of da'wah which are largely oral and monologue are now complemented and, in many cases, transformed by digital platforms that are able to reach a wider and more heterogeneous audience (Ibnu Azka et al., 2024). In this context, the integration of musical art into da'wah not only revitalizes religious communication but also aligns with the growing need for adaptive, culturally resonant, and emotionally engaging pedagogical approaches in contemporary Islamic discourse.

Figure 1.
Digital da'wah media of Al-Mawaddah Islamic Boarding School



Source : <https://www.pesantrenputrialmawaddah.sch.id/>

The image above shows that Al-Mawaddah Ponorogo Islamic Boarding School is sensitive to digital culture, so it uses the platform as an alternative to target groups of teenagers, especially women, in delivering da'wah. This also emphasizes that the integration of technology and religious education in Islamic boarding schools also continues to develop. This approach emphasizes modern and adaptive strategies in Islamic communication, making religious messages more accessible, especially to younger, digitally literate audiences. The digitalization of da'wah exemplified here also strengthens the role of Islamic boarding schools in responding to the demands of contemporary society while maintaining their commitment to traditional Islamic values.

Table 2.

Types of Islamic Music Performed by Alma Voice	
Type of Music	Description
Nasyid	A cappella or accompanied Islamic songs conveying moral and religious messages.
Pop Islami	Modern band-style music with lyrics inspired by Islamic teachings.
Shalawat	Praise and blessings upon the Prophet Muhammad (PBUH).

Hadiths About Music

The hadiths about the art of music show that in some situations, the Messenger of Allah (PBUH) did not forbid the use of musical instruments such as tambourines (duff) and singing, especially in the context of happiness such as marriage or welcoming. Here are some of the main points of the hadiths mentioned :

1. Hadith about the use of tambourines in marriage (HR. Ibnu Majah juz 1, hlm. 611 no, 1897)

عَنْ أَبِي الْحُسَيْنِ (اسْمُهُ خَالِدُ الْمَدَنِيِّ) قَالَ: كُنَّا بِالْمَدِينَةِ يَوْمَ عَاشُورَاءَ، وَ الْجَوَارِي يَضْرِبْنَ بِالْذُفِّ وَ يَتَغَنَّيْنَ، فَدَخَلْنَا عَلَى الرَّبِيعِ بِنْتِ مُعَوِذٍ، فَذَكَرْنَا ذَلِكَ لَهَا، فَقَالَتْ: دَخَلَ عَلَيَّ رَسُولُ اللَّهِ ص: صَبِيحَةَ عُرْسِي وَ عِنْدِي جَارِيَتَانِ يَتَغَنَّيَانِ وَ تَنْدُبَانِ آبَائِي الَّذِينَ قُتِلُوا يَوْمَ بَدْرٍ، وَ تَقُولَانِ فِيمَا تَقُولَانِ. وَ فِينَا نَبِيٌّ يَعْلَمُ مَا فِي غَدٍ. فَقَالَ: أَمَا هَذَا، فَلَا تَقُولُوهُ، مَا يَعْلَمُ مَا فِي غَدٍ إِلَّا اللَّهُ. بَن مَاجَه 1: 611، رقم: 1897

From Abul Husain (real name Khalid Al-Madaniy), he said: Previously when we were in Medina on the day of 'Aasyuura', at that time there were women beating tambourines and singing, then we entered Rubayyi' binti Mu'awwidz, then we told her about that (namely the presence of women beating tambourines and singing) Then she said, "Previously the Messenger of Allah SAW came to me on the morning of my wedding, while near me there were two women who were singing whose lyrics (content) mentioned the goodness of my parents who were killed in the battle of Badr, and among what they sang was, 'And among us there is a Prophet who knows what will happen tomorrow morning'. Then (the Messenger of Allah SAW) reprimanded, 'As for these words, do not say them, because no one knows what will happen tomorrow morning, except Allah'". (HR. Ibnu Majah juz 1, hal. 611, no. 1897).

The hadith narrated by Ibn Majah and Bukhari show that at weddings, women beat tambourines and sing to commemorate the martyrs of the Battle of Badr. The Prophet (PBUH) did not forbid them, except for one lyric that contained a claim that the Prophet knew the unseen, which he later corrected. This shows that music is permissible as long as it does not contain elements that contradict Islamic teachings.

2. Hadith about a woman who vowed to beat the tambourine (HR. Bukhari juz 6, hal. 137)

عَنْ خَالِدِ بْنِ ذَكْوَانَ قَالَ: قَالَتِ الرَّبِيعَةُ بِنْتُ مُعَوِذِ بْنِ عَفْرَاءَ، جَاءَ النَّبِيُّ ص فَدَخَلَ جِئْنَ بِنْتِي عَلَيَّ فَجَلَسَ عَلَيَّ فِرَاشِي كَمَا جَلَسَكَ مِنِّي فَجَعَلَتْ جَوِيرِيَّاتٍ لَنَا يَضْرِبْنَ بِالْذُفِّ وَ يَنْدُبْنَ مَنْ قُتِلَ مِنْ آبَائِي يَوْمَ بَدْرٍ إِذْ قَالَتْ إِحْدَاهُنَّ وَ فِينَا نَبِيٌّ يَعْلَمُ مَا فِي غَدٍ. فَقَالَ: دَعِيَ هَذِهِ وَ قُولِي بِالَّذِي كُنْتَ تَقُولِينَ. البخارى 6: 137

From Khalid bin Dzakwan, he said: Rubayyi' binti Mu'awwidz bin 'Afraa' said: "The Prophet SAW used to come and enter when my wedding was held, then he sat on my mat like you sat near me, then our daughters started to beat the tambourines and sing by praising the heroism of my parents who died in the battle of Badr. There was one of them who sang the lyrics, 'Among us there is a Prophet who knows what will happen tomorrow morning'. Then he said, 'Leave this and say (sing) what you sang earlier'". (HR. Bukhari juz 6, hal. 137).

The hadith above tells of a woman who vowed to play the tambourine if the Prophet Muhammad returned safely from war. The Prophet Muhammad allowed her to fulfill her vow, but if she did not make a vow, then there was no need to play the tambourine. This hadith indicates that the use of music can be conditional and depends on the intention and context. These hadiths also show that music can be used as an acceptable medium of expression, especially if it is used to express happiness or convey a good message. This is similar to the Walisongo da'wah method which uses local art and culture to convey Islamic teachings. From these hadiths, it can be concluded that in Islam, music is not absolutely forbidden. However, its use must be in accordance with sharia norms, such as not containing elements of sin, slander, or neglecting religious obligations. Music can be an effective means of da'wah if used wisely and in the appropriate context.

Analysis of Hadith on Musical Instruments and Singing in Islam

In the study of fiqh and hadith, discussions regarding the permissibility or prohibition of musical instruments and singing are one of the topics that is often debated. Some hadiths indicate a prohibition against music and singing, while other hadiths indicate permissibility under certain conditions. This article will discuss several hadiths which are often used as arguments by both parties, both forbidding and allowing music and singing in Islam.

Hadiths that Indicate the Prohibition of Music and Singing

1. HR. Bukhari Juz 6, Hal. 243

From 'Abdur Rahman bin Ghanmin Al-Asy'ariy, he said that Abu 'Amir or Abu Malik Al-Asy'ariy heard Rasulullah SAW say :

"Indeed, there will be among my Ummah people who will make it legal for zina, silk, khamr, and ma'azif (musical instruments), and some people will come to a place that is near a high mountain, they come on foot to do some business. Then they (who are visited) say, 'Come back to us tomorrow morning'. In the evening Allah falls on the mountain on them, and (Allah) turns the others into monkeys and pigs until the Day of Resurrection"

This hadith is often used as an argument for the prohibition of musical instruments because it mentions "ma'azif" (musical instruments) in a series with other haram things such as zina and khamr.

2. HR. Tirmidzi Juz 5, Hal. 25, No. 3247 (Dha'if because there is a narrator 'Ali bin Yazid bin Abi Hilaal)

From Abu Umamah, Rasulullah SAW said:

"Do not sell female singers, do not buy them and do not teach them, because there is absolutely no good in trading them, and the results are haram. In this context the verse was revealed: 'Among people there are those who buy useless words to lead others astray from the path of Allah' (QS. Luqman: 6)"

This hadith links the prohibition on trading in female singers with a verse in the QS. It was Luqman who spoke about "lahw al-hadith" (negligent speech), which in some interpretations is associated with singing.

3. HR. Tirmidzi Juz 3, Hal. 335, No. 2308 (Dha'if because of the narrator Rumaiah Al-Judzamiy, who is considered majhul)

From Abu Hurairah, Rasulullah SAW said:

"When the treasures of fai' (spoils of war) have been used as objects of contention, mandates (leadership) have been made into ghanimah (spoils), zakat is owed (not paid)... singers and music are rampant, wine is drunk (everywhere)... then at such a time, let them be alert to the arrival of the red wind, earthquakes, sinking into the ground, changes in form into monkeys and pigs, as well as the signs of Allah's power which will occur successively."

This hadith places "the existence of singers and music" on a continuum with signs of moral decline, which is often used as an argument by those who forbid music.

Those who forbid music and singing use the above hadiths as arguments that music can lead to negligence and immorality. However, these hadiths also have their own notes in terms of sanad and matan, where some of them are considered weak. On the other hand, those who allow music and singing argue that there are other hadiths that actually indicate the permissibility of music in certain situations, such as at weddings, welcoming guests, and on holidays. Therefore, some scholars limit the prohibition of music only if it is accompanied by

elements that distract from worship or lead to sin. Thus, these differences of opinion are based on the method of understanding the hadith and the various approaches to fiqh. Therefore, further study of other hadiths that indicate the permissibility of music is necessary to obtain a more comprehensive understanding of this issue.

Al-Mawaddah Voice : Preaching Through Tone and Rhythm

Al-Mawaddah Voice is a vocal group from the Al-Mawaddah Girls' Islamic Boarding School that chooses music as a medium for preaching in conveying messages of goodness. This group was founded on September 10, 2020, marked by an audition to explore the potential of female students who have talent in the vocal field. After the audition, the mentors held several training sessions to provide the basics of vocal skills and understanding in conveying messages through songs (Basri, personal communication, August 13, 2024).

Figure 2.

Website dan List Voice Pesantren Al-Mawaddah Ponorogo



Source : <https://www.pesantrenputrialmawaddah.sch.id/alma-voice/?playlist=032f7c6&video=e442aa3>

In this third single, Al-Mawaddah Voice released a song titled Air Mata Bahagia, which was chosen after the success of the two previous singles, namely Semua Karena-Mu—a song from the alumni of Pesantren Putri Al-Mawaddah in 2017—and Khidmah. Currently, several other singles are also ready to be released and will be compiled into one album (Damai, personal communication, August 13, 2024). Interestingly, the songs performed are the work of the female students themselves, this reflects their talent and creativity in preaching through the art of music. The songs produced are not only intended to be enjoyed, but also to convey moral messages and deep meanings. Music, as one of the branches of art that has high mass communication power, is often used as a medium for conveying the values of social life. Likewise with Air Mata Bahagia, which is dedicated specifically to the guardians of the students as an expression of appreciation for their struggle in educating their children (Fahriyah, personal communication, August 15, 2024).

It is not easy to be a parent, especially when you have to be far away from your children who are studying at Islamic boarding schools. Therefore, Al-Mawaddah Voice raises a message from the Head of the Modern Islamic Boarding School Darussalam Gontor and the Founder of the Al-Mawaddah Girls' Islamic Boarding School, Kyai Hasan Abdullah Sahal, for millennial parents whose sons and daughters have just entered the world of Islamic boarding schools.

Five Messages from Kyai Hasan Abdullah Sahal for Parents of Santri:

1. Be brave

Parents must be brave to leave their children in Islamic boarding schools. Many mothers experience the syndrome of "not having the heart." Convince yourself that children are not abandoned, but rather educated and trained. Islamic boarding schools are a field of education and struggle. Compare it with the situation of Prophet Ibrahim AS who left his son in a barren desert without a single tree.

2. Be sincere

Parents must be sincere to see their children go through the education process: trained, trained, assigned, told to memorize, and have limited rest time. All of that is for their own good.

3. Trust

After having a brave and sincere heart, surrender everything to Allah. Pray, because Islamic boarding schools are not magic places that change children in an instant. We only try, but Allah determines the results. Parents' prayers for their children are very effective.

4. Endeavor

The main endeavor is financial support. Not all Islamic boarding schools are charitable institutions. Many Islamic boarding schools do not pay salaries to their teachers, let alone finance their students. Imam Syafi'i once said that one of the requirements for seeking knowledge is having financial resources. Believe me, everything parents pay is 100% returned to their children in the form of education and guidance.

5. Trust

Believe that children are truly being guided in Islamic boarding schools. If you see them collecting garbage or doing other tasks, it is part of learning, not exploitation. Do not misunderstand or misperceive. Islamic boarding schools educate them to return as dutiful children (Sahal, personal communication, August 14, 2024).

So, through the song *Air Mata Bahagia*, Al-Mawaddah Voice hopes to inspire parents to always approve and pray for their children who are studying. May they be given ease in understanding knowledge and become people who are useful for the world and the hereafter.

DISCUSSION

This study reveals that from a fiqh perspective, the legal status of music and singing is fundamentally contextual rather than being absolutely halal or haram. This position is supported by the insights of prominent scholars such as Yusuf Al-Qaradawi, Ibn Taimiyah, and Imam Al-Ghazali (Al-Qaradawi, 2006; Alkan, 2024; Jähnichen, 2012). All three highlight that music can be permissible as long as it remains within the ethical and legal boundaries set by sharia and avoids sinful elements. This finding becomes particularly relevant in the modern era, where creative tools are needed to effectively engage younger generations. An illustrative example is Al-Mawaddah Voice—a vocal group from an Islamic boarding school that uses music rich in educational and spiritual messages as an innovative method of da'wah.

This observation aligns with earlier research emphasizing the importance of creative approaches in Islamic preaching (Rasmussen, 2001; Karimullah, 2024). What was once merely seen as cultural expression has now evolved into a meaningful medium for moral and spiritual

communication. Al-Mawaddah Voice's songs, composed and performed by the students themselves, go beyond aesthetic appeal—they carry moral narratives and deep reflections, such as gratitude towards parents. This approach shows that music, when thoughtfully curated, is not only compatible with Islamic principles but also resonates emotionally, making da'wah feel closer to daily life and more impactful.

Furthermore, integrating music into da'wah reflects broader shifts driven by the digital age, where religious communication must be both adaptive and audience-centered. Technological platforms now allow messages to reach wider and more diverse audiences, complementing traditional face-to-face preaching methods (Ibnu Azka & Nurhalisa, 2024; Ibnu Azka et al., 2024). Through websites and social media, Al-Mawaddah Voice has expanded its reach, especially among digitally literate youth. This transformation keeps da'wah relevant to contemporary realities while still rooted in the spiritual values nurtured within Islamic boarding schools.

Ultimately, these findings affirm that music—when applied wisely—can enrich the practice of da'wah by fostering deeper emotional and spiritual connections between speakers and audiences. By delivering messages creatively and empathetically, da'wah becomes more engaging, reflective, and capable of inspiring real behavioral change. This approach offers a promising model for modern Islamic communication: one that remains faithful to its core values while thoughtfully responding to cultural shifts and the evolving needs of society.

CONCLUSION

Based on the description above, the author argues that the use of musical instruments and songs as a medium of da'wah is permissible according to scholars, as long as it does not contain elements that lead to sin. Da'wah through music that is currently developing also has a positive impact on its listeners, because it does not contain elements that cause prohibition, and its lyrics are in line with Islamic teachings. Therefore, music is not always forbidden, as long as it is used for good purposes, then the law is permissible. In addition, da'wah through music is also a means for guardians of students to obtain information and follow the development of activities at the Al-Mawaddah Ponorogo Girls' Islamic Boarding School, East Java. The reason music is forbidden in several views is because it can cause neglect of obligations, including remembering Allah. This prohibition is analogous to things that neglect other obligations. Thus, as long as playing or listening to music does not interfere with obligations, then the law is still permissible. However, if it causes neglect in carrying out obligations, then the law of music becomes forbidden.

Theoretically, this study contributes to Islamic communication studies and contemporary da'wah studies by offering a contextual reinterpretation of the use of music as a legitimate and effective medium for Islamic da'wah. This study asserts that religious messages can be integrated into cultural forms without sacrificing sharia principles, as long as the content is in line with Islamic ethics. The findings of this study expand the discourse of Islamic da'wah by combining interdisciplinary perspectives, such as the sociology of religion, media studies, and communication psychology. Furthermore, this study encourages the importance of adapting da'wah strategies to contemporary social realities, especially by utilizing artistic expressions to reach the younger generation. This study also supports the idea that Islamic boarding schools can be innovative agents of religious communication that align tradition with modernity.

For further research, it is recommended that a more comprehensive study be conducted with a comparative approach to various schools of thought and the views of scholars regarding the law of music in Islam. In addition, further research can also examine the effectiveness of

preaching through music in shaping religious understanding and increasing community involvement in Islamic practices

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