

BADR TACHOUCHE

THE CHANTING FAQIHS: RETUNING ISLAMIC DISCOURSE THROUGH MUWASHSHAHS AND ZAJALS

Monday Majlis Online on the 27th of October, 17:00-18:30 (UK time)

[Centre for the Study of Islam](#), Institute of Arab and Islamic Studies, University of Exeter

Register please on this link:

<https://Universityofexeter.zoom.us/meeting/register/eApkGIWNRIIm18Ff1SIXKEg>



Badr Tachouche is lecturer at Anglo-American University in Prague, a research fellow at the Islam and Liberty Network (Malaysia), and a postdoctoral researcher at the University of West Bohemia (Czech Republic), where he works on the pedagogy, ecology, and society of *fiqh* madrasas in North Africa.

He holds a Ph.D. in Humanities (Islamic Studies) from the University of Sidi Mohamed Ben Abdellah, Morocco, specializing in Mālikī *fiqh* and *uṣūl*. His training includes traditional Islamic studies at madrasahs in Algeria and Morocco, notably Al-Qarawiyyin University in Fez, and several *ijazāt* in Qur'ānic recitation and core Islamic texts. In addition to his publications, Badr produced media programs on Islamic thought, reform, radicalism, and Andalusian heritage. He is also a vocalist specializing in Andalusian and Sufi music and poetry.

Badr's latest documentary (field study):

https://youtu.be/6VDJU090wg?si=itmTf1w-IC_VmQ4k

Badr's latest publication (Oslo university):

<https://journals.uio.no/JAIS/article/view/12441>

Badr's Andalusian music sample:

https://www.youtube.com/watch?v=kesu_WyIBvE

Abstract: Music occupies a paradoxical position in Islamic tradition: central to the lived realities of Muslim societies yet often contested in the pages of classical jurisprudence. Whereas jurists often classified musicians as artisans yet morally suspect, Sufi thinkers debated its spiritual value, and modern reformist movements weaponized permissive or prohibitive rulings to advance competing political agendas.

Against this backdrop of restriction and controversy, this talk foregrounds the Andalusian legacy of *muwashshaḥāt* and *azjāl* as alternative models for engaging with music in Islamic thought. These poetic-musical forms not only emerged from a multireligious and multilingual milieu—blending Arabic with Romance, Hebrew, and Amazigh—but also embody aesthetic and epistemological innovations that extend beyond performance. By situating *muwashshaḥāt* and *azjāl* alongside juridical and doctrinal discourses, I propose a more inclusive framework for Islamic studies. I argue that these genres make theology emotionally resonant and intellectually accessible, inviting a rethinking of how Muslims articulate, teach, and experience God-talk in the modern age.

In the spirit of the label 'Majlis' and also to make the talks even more interesting, our speakers present the topic discussed as embedded in their own journey. You can watch the previous Majlises here https://www.youtube.com/playlist?list=PL8YRkUahFj_81oJzCSDLTx4kVQQgeHLC-, but we don't

record the Q&A in order to keep the discussion free. Please come and enjoy the talks and the discussions :) If you'd like to be included in the CSI (Centre for the Study of Islam, Institute of Arab and Islamic Studies, University of Exeter) mailing list, please write to me (I.T.Kristo-Nagy@ex.ac.uk).

We'll be happy to welcome you!

István T Kristó-Nagy <https://arabislamicstudies.exeter.ac.uk/staff/kristo-nagy/>