

DOI: 10.5281/zenodo.12426990

SAUD AL-RASHED'S CREATIVE INNOVATIONS IN COMPOSING SAMRI MUSIC (Aynī Ḍanāhā al-Sahar as a Model)

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Received: 13/12/2025

Accepted: 27/03/2026

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ABSTRACT

The research aimed to shed light on the characteristics of the art of the Samaritan as one of the Kuwaiti lyrical arts, and to identify the style of "Saud Al-Rashed" in composing the art of the Samaritan through the song (Aine Danaha Alsahar), and the statement of the creations added by Saud Al-Rashed in the art of the Samaritan through the research sample, and to achieve the goal of the research, the research followed the descriptive approach (content analysis), on a sample determined in the song (Aine Danaha Alsahar), and the results resulted in that The Samaritan art is one of the traditional lyrical arts that belong to the Kuwaiti folklore, and is characterized by a set of characteristics that reflect the Kuwaiti culture and identity, and the results resulted in a statement of some of the creations of "Saud Al-Rashed" in composing the art of the Samaritan through the song (Aine Danaha Alsahar) where it was found that the artist Saud Al-Rashed was known for his special style, in which he combined originality with modern creative touches, making him one of the most prominent names in the field of composition in Kuwait. He also demonstrated his unique Samaritan composition style, employing many of the musical and melodic elements that characterized his work. Among his creations:

- 1. Retain the traditional rhythm while renewing it*
- 2. Use of traditional maqams with melodic renovations:*
- 3. Blending traditional and modern*
- 4. Attention to diversification in the distribution of musical instruments*
- 5. Maintain the popular character while adding trendy sounds*

The research concluded with a set of recommendations, the most prominent of which was the need to collect and save the musical works of "Saud Al-Rashed" and publish them through the media and pay attention to them, and the possibility of including them in the curricula of specialized institutes in the State of Kuwait.

INTRODUCTION

The Kuwaiti song is an integral part of Gulf cultural identity, representing one of the most prominent musical genres shaped by a long history of cultural, linguistic, and artistic influences. It fuses traditional Arabic poetry with melodic composition in a way that reflects artistic creativity and expresses the essence of Kuwaiti musical identity. Among the prominent figures who significantly contributed to the development of this musical style is Saud Al-Rashed, one of the most influential composers who left an indelible mark on the musical landscape of the Gulf. Al-Rashed is considered a key figure in shaping the features of Kuwaiti music during the 1960s and 1970s. He became known for his melodic innovation and his refined ability to convey deep human emotions through music. His fame spread across the Gulf and the Arabian Peninsula, and his songs continue to be performed and cherished to this day (Al-'Utaybi, 2008).

Among his most remarkable works, both in terms of melodic beauty and lyrical depth, is the song “‘Aynī Ḍanāhā al-Sahar” (*My Eyes Are Weary from Sleeplessness*), which has become a milestone in the history of Kuwaiti music. The composition of this song is more than just musical arrangement - it is a dynamic interaction between poetry and melody. The song showcases Saud Al-Rashed's brilliance in crafting a tune that harmonizes with the poetic text to evoke both emotion and melancholy. Its sweet melody exemplifies his unique style, prompting this researcher to explore Al-Rashed's creative contributions to the Samri musical genre, using ‘Aynī Ḍanāhā al-Sahar as a representative model.

Research Problem

The *Samri* art form is one of the traditional genres that carries a unique character within the structure of Kuwaiti songs. It is among the musical styles marked by diverse rhythms and melodies that represent an essential part of Kuwait's folkloric heritage. The problem this study addresses lies in exploring how Saud Al-Rashed managed to present this traditional genre in an innovative way that aligns with modern musical developments while simultaneously preserving the cultural and traditional roots of *Samri* music.

The study specifically focuses on highlighting Al-Rashed's creativity in the composition of the song ‘Aynī Ḍanāhā al-Sahar and how he succeeded in blending the traditional essence of *Samri* with contemporary musical touches. Despite Saud Al-Rashed's significant role in preserving Kuwaiti folklore and affirming Kuwaiti musical identity,

there is a noticeable lack of scholarly studies analyzing his compositions. This gap has motivated the researcher to undertake this analytical study to identify the creative elements in Saud Al-Rashed's approach to composing *Samri* music, using the song ‘Aynī Ḍanāhā al-Sahar as a model.

Research Objectives

This study aims to:

1. Shed light on the characteristics of *Samri* as one of the traditional Kuwaiti musical genres.
2. Examine the creative elements of Saud Al-Rashed's approach to composing *Samri* music, with a focus on the song ‘Aynī Ḍanāhā al-Sahar.

Research Significance

- The significance of this study lies in highlighting the distinctive artistic style of Saud Al-Rashed and offering an analytical perspective on his role in enriching Gulf music through his compositions that merge modernity with authenticity.
- It contributes to the preservation of Kuwaiti music by documenting and analyzing exemplary compositions by pioneers of Kuwaiti song, thereby enriching the music libraries of specialized institutes and colleges.
- It aids music students and scholars in understanding Saud Al-Rashed's approach to composing *Samri* music through academic documentation and analysis.

Research Questions

1. What are the defining characteristics of *Samri* as a Kuwaiti musical genre?
2. What are the creative elements in Saud Al-Rashed's composition of *Samri* music, as exemplified in the song ‘Aynī Ḍanāhā al-Sahar?

RESEARCH PROCEDURES

RESEARCH METHODOLOGY

This study adopts the descriptive method (*content analysis*), which involves describing a phenomenon in order to determine its causes and the factors that influence it, leading to generalized conclusions (Ṣādiq & Abū Ḥaṭab, 1991). In the context of this study, the descriptive method is employed to describe and analyze the selected sample in order to uncover the creative traits in Saud Al-Rashed's composition of *Samri* music.

Research limitations

- **Temporal Scope:** The year the song ‘Aynī Ḍanāhā al-Sahar was broadcast - 1965.

- **Spatial Scope:** State of Kuwait.
- **Artistic Scope:** The genre of Samri musical art.

Research Sample

The research sample consists of the song 'Aynī *Danāhā al-Sahar*.

Research Tools

1. Musical notations and audio recordings of the song.
2. Personal interviews.
3. Recorded television episodes.

Key Terms

Samri Art

Linguistic Definition:

The word *Samri* is derived from the Arabic root *s-m-r*, which refers to nighttime conversation or evening entertainment. *Samar* refers to a gathering in which people talk, recite poetry, sing, and tell stories and anecdotes. It is said that the companions of the Prophet (may God be pleased with them) used to engage in *samar*, meaning they conversed in a place at night. From this root, the word *samarah* emerged, meaning a musical evening or night gathering, usually held among friends or companions (Al-Qallāf, 2022).

Technical Definition

Samri is a form of musical art performed during various occasions and in family gatherings for entertainment and socializing. According to historian Hamad Al-Sa'idan, *Samri* is a popular singing style rooted in Nabati poetry. Its metric structure was introduced by the poet Muhsin Al-Hazzani, a 19th-century poet from the Najd region of the Arabian Peninsula. The poet Mohammad bin Laboun later developed melodic structures for *Samri*, known as *Labouniyat* in his name. Over time, this singing style evolved, incorporating percussive elements such as drums, tambourines, and handclaps, and was accompanied by specially composed poems. Singing in Kuwait is characterized by a wide variety of folkloric styles - distinguished by differences in melodies, rhythms, poetic texts, and occasions for performance. These forms were also clearly influenced by environmental contexts, whether Bedouin, rural, urban, or settings along coastlines, rivers, or highlands ('Abd al-Malik, 1993)

Previous Studies Related to the Research Topic

Title: *A Study of Kuwaiti Songs by Saud Al-Rashed* (Jum'ah, 2012).

This study aimed to identify the characteristics of Saud Al-Rashed's compositions, as well as the features and developmental stages of the Kuwaiti song, its instrumental arrangements, melodic progression, rhythms and meters used, and performance styles as interpreted by Saud Al-Rashed. The purpose was to preserve his work from being forgotten by documenting, collecting, and analyzing it, thereby enriching the Arab music library with the legacy of one of Kuwait's most prominent composers and singers. The study employed the descriptive analytical method and yielded results including a biographical overview of Saud Al-Rashed and an analysis of several of his songs, particularly national ones. It revealed that his compositional style is distinguished by a remarkable ability to match melodic phrases with poetic text.

This study aligns with the current research in analyzing the works of Saud Al-Rashed as one of the leading figures of Kuwaiti music in the second half of the 20th century, which is a core objective of the present study. Both studies also adopt the same research methodology. However, they differ in focus, as the current research specifically examines *Samri* singing in Al-Rashed's work and involves a different sample.

Title: *The Kuwaiti Song in the Second Half of the Twentieth Century: An Analytical Study* (Al-Fadlī, 2016).

This study aimed to highlight the characteristics and features of the Kuwaiti song and trace its evolution in the latter half of the twentieth century. The descriptive analytical method was used. The study examined six songs from the research period (*Al-Hamdu lil-Maḥmūd*, *Mā Drēnā Bik*, *Sarā al-Layl*, *Naḥnu 'udnā*, *Iḥnā Nafkhar*, *Fāris Aḥlāmī*) and identified the musical and artistic traits of Kuwaiti songs during that era. These included a diversity of musical forms and vocal templates, as well as a prominent role for rhythm. Harmonic textures became dominant in Kuwaiti songs, achieved through the use of modern musical instruments alongside traditional Arab ensemble instruments (*takht*) and folkloric percussion. This study corresponds with the present research in its exploration of the Kuwaiti song in the 20th century and employs the same methodology. However, it differs by not addressing the creativity of Saud Al-Rashed within the *Samri* tradition, which is the focus of the current research and its specific sample.

Title: *An Analytical Study of Saud Al-Rashed's Traditional Works* ('Abd al-Ghani et al., 2022).

This study aimed to examine the biography of artist Saud Al-Rashed and explore his contributions

to Kuwaiti musical heritage and his compositional style. The research used the descriptive analytical method and analyzed a sample including the songs *Ḥāsib al-Waqt* and *Yā Saud*. The results showed that Al-Rashed produced a number of distinctive songs and that his compositional style is characterized by a focus on melodic phrasing, the use of traditional Kuwaiti rhythms, and the avoidance of extended musical interludes. This study agrees with the current research in its interest in Saud Al-Rashed's body of work and its use of the descriptive analytical method. However, it differs in its sample and in the fact that the current research focuses specifically on Al-Rashed's creative approach to composing *Samri* music, particularly in the song '*Aynī Ḍanāhā al-Sahar*'.

Structure of the Research

The research is divided into two main parts:

1. Theoretical Part:

- The *Samri* art form and its musical characteristics
- A biographical overview of Saud Al-Rashed

2. Applied Part:

- Analysis of the selected sample ('*Aynī Ḍanāhā al-Sahar*)
- Presentation of research findings and recommendations

THEORETICAL FRAMEWORK: HISTORICAL OVERVIEW OF SAMRI MUSIC

Samri is one of the most widespread traditional songs in Kuwait and the Gulf region. Historically, this genre was referred to as *songs of the riders and young men*, or sometimes as *army Samri*. In Arabic, the word "army" (*jaysh*) traditionally meant a group of about one thousand camels, and this type of singing was often performed while herding camels. Over time, the term *Samri* came to define this form of music.

Originally performed with a single rhythmic pattern, the *Samri* evolved as Kuwaiti composers began to introduce new musical phrases and modern instruments. These developments resonated with the Kuwaiti audience and became widely appreciated. Kuwait's history has witnessed many pioneering figures in this art form who refined its expression over time, including *Abu Hamzah Al-Āmirī*, *Muḥsin bin Uthmān Al-Hazzānī*, and *Muḥammad bin Labūn Al-Wā'ilī*. The latter is credited with giving *Samri* its final, complete form. The use of the frame drum (*ṭarah*) and choral singing gave *Samri* its signature style. Thus, the birth of *Samri* in the Gulf and Arabian

Peninsula is often attributed to Muḥammad bin Labūn.

Samri is traditionally performed at weddings, bridal celebrations, circumcision ceremonies, vow-related festivities (*nadhhr*), and dinner banquets - any gathering of friends or family. There are many types of *Samri* rhythms and forms, including men's *Samri*, women's *Samri*, and *naqāzī Samri*. This research will explore and present the various types and names associated with *Samri* (Al-Balūshī, 1997).

Stages in the Development of Samri Singing in Kuwait

Samri singing in Kuwait has undergone two major phases:

First Phase:

This initial phase emerged from the melodies, performance styles, and rhythms that accompanied *Samri* singing, though these were not recorded, collected, or formally classified. They survived only through oral transmission by those who inherited the tradition across generations. This phase was marked by individual creativity, with singers developing their own vocal forms using Bedouin poetry and an improvisational approach to both melody and performance. This performance style gained popularity among early pioneers and was passed on to too many learners, especially in techniques involving the *ṭarah* (frame drum), singing, improvisation, and melodic invention. It represents a continuation of ancestral traditions, maintaining the authenticity of their melodies and singing styles (Al-Duwaysh, 1988).

Second Phase:

The second phase reflects a broader transformation in the history of Kuwaiti art in general. This phase is characterized by the use of modern musical instruments and attempts to develop new arrangements and techniques by those trained in musical theory. The advancement of this phase was supported by the Kuwaiti government's efforts to preserve traditional arts. The Ministry of Social Affairs and Labor established the Artists' Association, which enabled traditional music groups to operate and provided them with financial support to sustain their work.

Additionally, the state established the Center for the Preservation of Folk Arts, which undertook the documentation, recording, and study of Kuwaiti folklore. The Ministry of Information also created the Television Folk Arts Ensemble, which recorded many *Samri* performances for preservation in radio

and television archives. Alongside these efforts, several community-based ensembles such as the Jahra Ensemble, Awlad Amer Ensemble, and Awda Al-Muhanna Ensemble contributed to this cultural movement. One must not forget the prominent folk singer 'Ā'ishah Al-Murṭah, whose work was instrumental in documenting *Samri* music through audio and video recordings broadcast on Kuwaiti television and radio. The authenticity of the first phase and the pioneering influence of its early performers paved the way for the growth and evolution of traditional *Samri* styles, leading to the production of innovative new works (Al-Rubay'ān, 2016).

Musical Characteristics of Samri Art

The *Samri* song differs from other forms of Kuwaiti folk singing. It typically consists of a single musical phrase repeated in a steady rhythmic pattern. *Samri* is characterized by its melodic ornamentation and emotional appeal, often focusing on themes of love and longing. There exists a wide variety of *Samri* melodies - so numerous and diverse that it is difficult to fully categorize them. Each singer performs *Samri* in their own distinctive style and melody, which has led to the emergence of unique groups known for particular stylistic traits that set them apart from other performers of the genre.

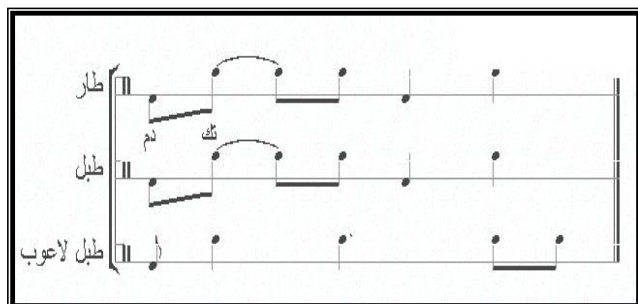


Figure 1 Bishāwī Rhythm Pattern in Samri Music

Samri Rhythms

There are several traditional types of *Samri* rhythms that were historically known in the villages of Najd, and it is said that they were also performed in Kuwait (Al-Rubay'ān, 2016). These include:

- Bishāwī: Named after the village of Bisha in Najd. It is also said to be associated with the *Dawsari* variant of *Samri*, named after the Dawasir tribe of the Arabian Peninsula.

Rural Samri

This style is attributed to the village of Fintas in Kuwait. The performance begins with a *mawwāl* (a traditional vocal improvisation), accompanied by

rhythm. Two singers typically join in with vocalized moans (*āhāt*) at the end of each verse line. It is composed in a quadruple meter and can be sung using various poetic forms, including *al-basīṭ*, *al-mawwāl*, *al-thulāthī* (triplet), and lines structured with a binary hemistich.

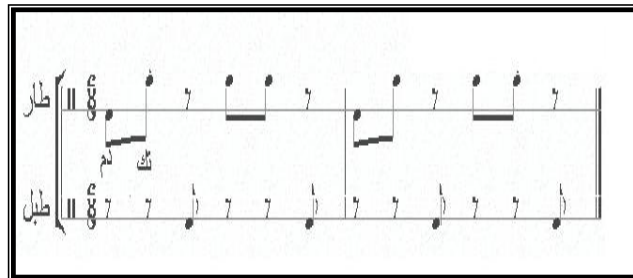


Figure 2 Rural Samri Rhythm Pattern

Naqāzī Samri

This style is composed within a quadruple musical meter and is known among Kuwaitis as "al Musharbak" (the interwoven). It has been recognized and performed in Kuwait since ancient times, with its sweet melodies traditionally sung to *Samri* poetic texts.

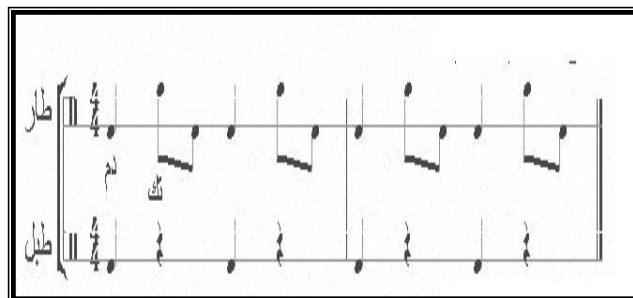


Figure 3 Naqāzī Samri Rhythm Pattern

Dawsari Samri

This style is attributed to the Dawasir tribe, the inhabitants of Wadi Al-Dawasir in the Najd region of the Arabian Peninsula. The melodies in this type of *Samri* are characterized by lengthy poetic verses and a rich use of ornamentation within the melodic phrases. The rhythmic structure of *Dawsari Samri* follows a $\frac{4}{4}$ meter (*to be specified*), and its notation is documented accordingly.

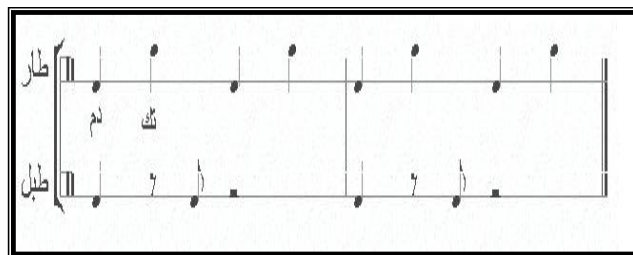


Figure 4 Dawsari Samri Rhythm Pattern

Samri Melody

Samri songs differ from other forms of Kuwaiti vocal music. Typically, the melody consists of a single phrase that is repeated in a consistent rhythmic pattern. *Samri* is distinguished by its ornamentation and emotional resonance, often focusing on themes of love and longing. Traditionally, *Samri* was performed by a lead singer known as the *shayyāl*, who would begin with the first poetic line without rhythmic accompaniment. Then, two groups would alternate in singing the subsequent lines, continuing in call-and-response fashion until the song's conclusion. Among women performers, the lead female singer (*al-shayyālah*) would sing the verse, and the group would repeat the first line after each of her solo performances. The rhythms currently used in *Samri* songs are derived from older, traditional rhythmic structures, with the main difference being variations in tempo rather than the foundational pattern itself (Al-Zankawī, 1996).

Poetic Texts in Samri

Samri relies primarily on Nabati poetry, which is performed in a melodic, metered, and rhymed structure, where the melody serves as the musical equivalent of *metrical foot* (like the *tafīlah* in Classical Arabic prosody). It resonates with people's emotions, joys, and sentiments and is performed in both solo and group formats during public events, weddings, festivals, and traditional gatherings (Al-Dayri, 2019). *Samri* poetry most often revolves around themes of romantic love as a means of expressing the human self, its aspirations, and its emotional landscape. It also helps to frame a sociocultural worldview, adhering to traditional values, customs, and local expressions. As such, *Samri* avoids exaggerated or unrealistic expressions. Although *Samri* uses the vocabulary of popular poetry, the poet often opts for soft and single rhymes, favoring letters such as *alif*, *hā*, *nūn*, and *yā* due to their ease of pronunciation during singing. However, this does not preclude the use of other consonants when appropriate (Al-Bidnah & Al-Jumay'ah, 2023)

Biographical Note: Saud Al-Rashed (1922–1988)

The late artist Saud Al-Rashed (Sulaiman Al-Rabbah) was born in Kuwait City in 1922. He was raised in a musically-inclined family, where he first learned to play the *rebābah* (bowed lute) from his father, and later mastered the *ūd* (lute) under the guidance of his nephew, 'Abd al-'Azīz Al-Rashed. His musical education was further enriched by the accomplished artist Aḥmad Al-Zanjabārī, from whom he received formal instruction in instrumental

technique and vocal training, especially in performing challenging traditional songs (Al-Bidnah & Al-Jumay'ah, 2023).

Chronological Milestones in the Life and Musical Career of Saud Al-Rashed 1942:

At the beginning of his professional life, Saud Al-Rashed worked as a construction supervisor at the Ministry of Public Works, later transitioning to the role of accounts auditor. Eventually, he moved to the Ministry of Guidance and Information (present-day Ministry of Information) where, in the early 1960s, he became Head of the Music Department at Kuwait Radio. Until 1948, Al-Rashed pursued his artistic interests and musical reflections without a specific goal or defined path. For personal reasons, he withdrew from music and remained inactive for approximately eight years, until 1956.

1956:

With the formation of the Folk Arts Committee, Al-Rashed was appointed as a permanent member, alongside prominent cultural figures such as 'Abd al-'Azīz Ḥusayn, Ḥamad al-Rujayb, Aḥmad al-'Adwānī, and al-Muḍaffar. The committee was tasked with collecting and preserving Kuwait's folkloric heritage, encompassing singing, poetry, literature, dance, traditional clothing, painting, and other forms of folk art.

1957:

Al-Rashed's musical works began to be broadcast on the private "Shireen Radio" in Kuwait. One of the first aired songs was "Malik al-Gharām" ("King of Love"). Due to the limited availability of local radio content at the time, the station played the song daily.

1958:

Al-Rashed played a pioneering role in producing and recording modernized popular songs. He blended traditional melodies with contemporary arrangements, incorporating choral backing (vocal harmony) - a novelty in Kuwaiti music at the time. These recordings were made in professional studios in Cairo, accompanied by musical ensembles. This period marked the beginning of artistic transformation in Kuwaiti folk music, particularly in shorter song forms, which became enriched with expressive structures and emotional nuance. Among his most notable songs during this period were:

- "Sādātī, Ruqqū li-Qalbin Mūji" (*My Lords, Have Mercy on a Wounded Heart*)
- "Yā Badi' al-Jamāl, Wallāh 'Ajabnī Jamālak" (*O Marvel of Beauty, I Truly Adore Your Charm*)
- "Fazz Qalbī Yawm Shift al-Ghāwiyāt" (*My Heart Stirred the Day I Saw the Enchantresses*)
- "Wa Qā'ilatun Lammā Aradtu Wadā'ahā" (*And*

She Said When I Wanted to Bid Her Farewell)

These works significantly contributed to creating the artistic environment that facilitated the introduction of Kuwait's first full musical ensemble in late 1959.

1961:

Saud Al-Rashed met lyricist and academic Dr. Yūsuf Dukhī for the first time. Their collaboration resulted in the song "Man 'Allamak Yā Ghuṣayn al-Bān", a piece in the genre of Ṣawt 'Arabī (Arab-style traditional song), with lyrics by Dukhī and composed and performed by Al-Rashed. The song begins with the line:

من علمك يا غصين البان
هذا التجني على خلك
يا ناعس الطرف انا هيمان
خوفي اذاريه من اهلك

*Who taught you, O graceful willow branch,
To treat your beloved with such disdain?
O you with the drowsy eyes - I am lovesick,
Afraid to conceal it from your kin again.*

1964: A Landmark in Samri Composition

In 1964, Saud Al-Rashed recorded the song "Mā Adrī 'Alāmak" (*I Don't Know What's Wrong with You*), which is considered the first Samri song he ever composed and released.

Notable Works by Saud Al-Rashed

Among his most celebrated musical works are:

- *Sādātī*
- *Yā Badī' al-Jamāl* (*O Marvel of Beauty*)
- *Al-Sihr fī Sūd al-'Uyūn* (*The Magic in Black Eyes*)
- *Qul Liman Mall Hawānā* (*Tell the One Who Grew Weary of Our Love*)
- *Malik al-Gharām* (*King of Passion*)
- *Inna Wajdī* (*Indeed, My Longing*)
- *Al-Bārīhah* (*Last Night*)
- *Marat Bī al-Aqdār* (*Destiny Passed Me by*)
- *Samriya wa Qā'ilat Lammā Aradtu Wadā'ahā* (*A Samri and "And She Said When I Wanted to Bid Her Farewell"*)
- *Habb Rīḥ al-Ṣabā* (*The Breeze of Ṣabā Blew*)
- *Māl wa-Ihtajab* (*He Changed and Withdrew*)
- *Dārunā Yā Karīm* (*Our Home, O Generous One*)
- *Ashraqat Yā 'Idunā* (*Our Festival Has Risen*)
- *Durrat al-Ṣaḥrā'* (*The Pearl of the Desert*)
- *'Idunā fī Baladnā* (*Our Eid in Our Country*)
- *Ghālī wa-Makānak 'Annī* (*Precious, and Your Place is Far from Me*)
- *'Āshat Baladnā* (*Long Live Our Country*)
- *Rafraf 'Alam Bilādī* (*Flutter, Flag of My Country*)
- *Ummī* (*My Mother*)
- *Du'ā': Yā Rabb Yā Ghaffār* (*Supplication: O Lord, O*

Forgiving One)

- *Fursān al-Dawrah* (*Knights of the Class*)
- *Yā Allāh Nirūḥ al-Mal'ab* (*O God, Let's Go to the Stadium*)

Artists Who Performed Saud Al-Rashed's Compositions

Many prominent Kuwaiti and Arab artists have performed songs composed by Saud Al-Rashed. Among them:

- Ḥusayn Jāsim – *Al-Baḥr wa al-Layl* (*The Sea and the Night*)
- Gharīd al-Shāṭi' – *Layl al-Shawq* (*Night of Longing*)
- Laylā 'Abd al-'Azīz – *Yā Bakht 'Aynah* (*How Lucky His Eyes Are*)
- Ṣāliḥ al-Ḥarībī – *As'aluk Billāh* (*I Ask You in God's Name*)
- Ibrāhīm Ḥabīb (from Bahrain) – *Dār al-Hawā Dār* (*The Home of Love is Home*)

He also composed for several renowned Arab vocalists, such as:

- Wadī' al-Ṣāfi – *'Annak Anā Mā Aslā* (*I Will Never Forget You*)
- Najāḥ Salām – *Ashjānī* (*My Sorrows*)
- Fayzah Aḥmad – *Madrī 'Alāmak* (*I Don't Know What's Wrong with You*)
- 'Abd al-Ḥalīm Ḥāfiz – *'Aynī Ḍanāhā al-Sahar* (*My Eyes Are Weary from Sleeplessness*)

He also composed the well-known song "Yā Hālī", performed by 'Abd al-Ḥamīd al-Sayyid.

In a 1972 press interview, Saud Al-Rashed remarked that he was behind the initiative to invite Arab singers - male and female - to record and perform Kuwaiti songs, thereby helping promote Kuwaiti music through their voices and introducing it to a broader Arab audience.

1976: Recognition as a Master Composer and Singer

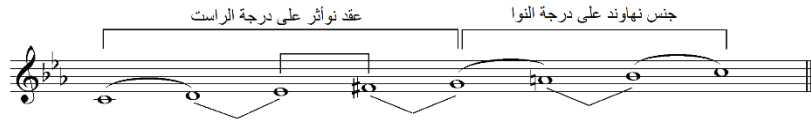
In 1976, Saud Al-Rashed was officially classified as a first-class composer and singer, in recognition of his professional mastery in both composition and performance. His musical works were characterized by their simplicity and accessibility, which contributed to their wide popularity and enduring appeal. As a result, he rightfully earned his place as one of the most prominent figures in Kuwaiti music.

Death

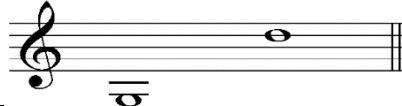
Saud Al-Rashed passed away on July 5, 1988. His death was a tremendous loss to his admirers, especially at a time when his fame had spread throughout the Gulf region and across the Arabian Peninsula.

Second: Applied Framework

Musical Profile Card – “‘Aynī Ḍanāhā al-Sahar”

Performance Style	Vocal (Singing)
Composer	Saud Al-Rashed
Musical Form	Samri
Lyricist	‘Abd al-Muhsin al-Rifā‘ī
Time Signature	Simple Triple Meter
Performer	‘Abd al-Ḥalīm Ḥāfīz
Maqām (Mode)	

Musical Components and Elements

Dominant Internal Rhythms:	
Vocal Range:	From Yakah to Muḥayyar (approximately to G to D in Western scale terms) 

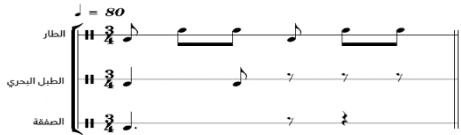
Instrumentation Used in the Composition	Strings:	· ‘ūd (Arabic lute) · Violin (Kaman) · Cello · Double Bass (Contrabass)
	Wind Instrument:	· Nay (Middle Eastern reed flute)
	Percussion:	♩ = 80 

Figure 5 Listening Link for the Research Sample



Lyrics – “‘Aynī Ḍanāhā al-Sahar”

(My Eyes Are Weary from Sleeplessness)

My eyes are weary from sleeplessness...

From your love, my heart has abandoned me.

My eyes are weary from sleeplessness.

After all the love - he denied,

Afterward, he forgot my tenderness.

After all the love - he denied,

My eyes are weary from sleeplessness.

He never even sent a word,

The beloved of my heart has forgotten me.

He never even sent a word,

My eyes are weary from sleeplessness.

When will he look again -

It's been years since sweet meanings.

We can no longer bear this pain,

He came, but it wasn't enough for me.

We can no longer bear this pain,

My eyes are weary from sleeplessness.

O master of all dusky nights,

Remember the nights we were so close.

عيني ضناها السهر .. من حبك قلبي جفاني عيني ضناها السهر	
بعد المحبة نكر	بعده تناسى حناني
بعد المحبة نكر	عيني ضناها السهر
ما رد حتى خبر	محبوب قلبي نسائي
ما رد حتى خبر	عيني ضناها السهر
امتى يعيد النظر	من سنين حلو المعاني
ما عاد فينا صبر	جاني ترى ما كفان
ما عاد فينا صبر	عيني ضناها السهر
يا سيد كل السمر	اذكر ليالي التذاني

The Musical Notation of the Song “‘Aynī Ḍanāhā al-Sahar”

The musical notation is presented in two systems, each containing eight staves. The key signature is B-flat major (two flats), and the time signature is 3/4. The notation includes various musical symbols such as treble clefs, notes, rests, trills (tr), triplets (3), and fermatas. Arabic lyrics are written above the staves, and some staves have additional markings like 'Adlib' and 'صولو ناي' (Solo Nay).

Staff 1 (System 1): Adlib

Staff 2 (System 1): صولو ناي

Staff 3 (System 1): ضرب السامري

Staff 4 (System 1): صولو ناي

Staff 5 (System 1): صولو

Staff 6 (System 1): صولو

Staff 7 (System 1): صولو

Staff 8 (System 1): صولو

Staff 9 (System 2): موسيقى

Staff 10 (System 2): غناء

Staff 11 (System 2): غناء

Staff 12 (System 2): غناء

Staff 13 (System 2): غناء

Staff 14 (System 2): غناء

Staff 15 (System 2): غناء

Staff 16 (System 2): غناء

Staff 17 (System 2): غناء

Staff 18 (System 2): غناء

Figure 6 Musical Notation of the Song 'Aynī Ḍanāhā al-Sahar

Structural Analysis of the Research Sample

Musical Introduction – Divided into Two Parts:

- **Part One:**
 - Ad-lib Section (Measure 1): *'Aqd al-Nawā' thar*
 - Ad-lib Section (Measure 2): *Maqām Nikrīz*
- **Part Two:**
 - From Measure 3 to Measure 4: *Samri* rhythm, time signature $\frac{3}{4}$, from Measure 5 to Measure 13: Instrumental section featuring the main melody (*muḍhab*), based on *'Aqd al-Nawā' thar*

Main Melody (Muḍhab) – Vocal Section:

- From Measure 14 to Measure 21: Performed by the soloist, based on *'Aqd al-Nawā' thar*.

Repetition of the Muḍhab:

- From Measure 22 to Measure 29: Performed by the chorus, based on *'Aqd al-Nawā' thar*.

Instrumental Interlude:

- From Measure 30 to Measure 34, *Jins Nahāwand* on the note *Nawā*.

Verse (Couplet) Section:

- From Measure 34 to Measure 43: Performed in *Maqām Nikrīz*.

Repetition of Muḍhab:

- From Measure 22 to Measure 43. Performed by chorus and soloist.

Final Vocal Section:

- From Measure 44 to Measure 51. Repetition of the *muḍhab*, performed by the soloist

Maqām and Modal Modulations in the Sample:

- *'Aqd al-Nawā' thar*
- *Maqām Nikrīz*
- *Jins Nahāwand* on *Nawā*

Saud Al-Rashed's Creative Innovations in the Composition of "*'Aynī Ḍanāhā al-Sahar*"

- The first sung section begins in the middle vocal register, delivered with moderate vocal intensity.
- The melody begins with emphatic accents on the first beat of each measure.
- The composition incorporates ascending and descending scale sequences.
- The vocalist performs the melody in a legato style, connecting the notes smoothly and expressively.

RESEARCH FINDINGS

This study aimed to shed light on the characteristics of *Samri* music as one of the traditional Kuwaiti musical forms and to examine Saud Al-Rashed's compositional style in the genre, specifically through his song *'Aynī Ḍanāhā al-Sahar*. The study focused on identifying the innovative elements introduced by Al-Rashed within this genre. To achieve these objectives, the descriptive content analysis method was employed, with the sample

defined as the song *'Aynī Ḍanāhā al-Sahar*. The research questions are answered as follows:

Response to the First Research Question

What are the characteristics of *Samri* music as a form of Kuwaiti traditional singing?

Through the literature review and prior studies, it was found that *Samri* is a prominent traditional Kuwaiti genre with features that reflect Kuwaiti cultural identity. Its main characteristics include:

- **Rhythm and Melody:** *Samri* is defined by its distinct rhythm known as the *Samri rhythm*, typically a relatively slow tempo that aligns with its poetic nature. The melodies vary within traditional *maqām* structures and are typically performed using traditional instruments such as the *'ūd*, *nay*, and *ṭablah*.
- **Lyrics and Themes:** The lyrics are a fundamental aspect of *Samri*, often expressing melancholy, joy, longing, and especially romantic love and loss. These poems often reflect deep emotional engagement and sometimes convey wisdom, particularly in relation to Bedouin life.
- **Choral Performance:** *Samri* relies heavily on group performance, with a lead singer and choral responses (known as *al-radd*), creating communal interaction and enhancing audience engagement and collective identity.
- **Cultural Relevance:** *Samri* is deeply rooted in Kuwaiti and Gulf customs and traditions, performed during weddings, national celebrations, and cultural festivals, representing a vital expression of national identity.

Response to the Second Research Question

What are Saud Al-Rashed's creative contributions to *Samri* music, as exemplified in the song *'Aynī Ḍanāhā al-Sahar*?

The analytical study revealed that Saud Al-Rashed was known for a compositional style that merged authenticity with modern creativity, securing his position as one of Kuwait's most influential composers. His distinctive approach to composing *Samri* music is evident in several key aspects:

- **Preserving and Renewing the Traditional Rhythm:** While maintaining the essential *Samri* rhythm, Al-Rashed introduced modern refinements in its usage. He employed the rhythm subtly and sensitively to match the song's melancholic tone, thereby amplifying the emotional impact of the lyrics.
- **Use of Traditional Maqāmāt with Melodic Innovation:** Al-Rashed employed well-known traditional modes such as *maqām Ṣabā*, which

carries a sorrowful and dramatic character. However, he modernized the melodic structure, adding subtle alterations that made it more accessible to contemporary audiences while preserving its musical and emotional depth. His modal transitions in the composition serve as a clear example of his artistic ingenuity.

- **Blending Traditional and Modern Instrumentation:** Al-Rashed integrated traditional instruments such as the 'ūd and nay with modern studio instrumentation, allowing the song to appeal to broader and younger audiences. This blend maintained the authenticity of the Samri style while making it relevant to evolving musical tastes.
- **Orchestration and Instrumental Variety:** The song's orchestration includes diverse instrumental textures carefully aligned with the lyrical themes. String instruments and percussive elements were used not only to enhance dramatic expression but also to elevate the emotional tone of the piece, showcasing Al-Rashed's compositional finesse.
- **Maintaining Folk Identity While Adding Contemporary Elements:** Despite the strong folk identity of the composition, Al-Rashed introduced

choral backing vocals, aligning the song with the musical trends of its era. This balance between tradition and innovation is evident in the arrangement and overall structure of the composition.

Research Recommendations

- The researcher recommends the collection, preservation, and dissemination of Saud Al-Rashed's musical works through various media platforms, with consideration for including his compositions in the curricula of specialized music institutes in Kuwait.
- The researcher encourages scholars and practitioners in the arts to focus on preserving the Samri genre and exploring its unique aesthetic and musical qualities.
- There is a need for ongoing support for traditional folk music groups that continue to perform *Samri*, to ensure its continuity and sustainability.
- The researcher recommends enriching the audio libraries of colleges and music academies with notated scores and recordings of Saud Al-Rashed's work, given their diverse artistic value and importance to music education.

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