

Ahmad Al-Zinjibari's Style in the *Şawt* Art Form Song "Salu al-Ka'ib al-Ḥusna'" as a model

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Abstract

Ahmad Al-Zinjibari is one of the prominent Kuwaiti artists who played a significant role in modernizing the traditional *şawt* genre of Kuwaiti music. Known for his emotional sensitivity and sincerity, he was able to translate his deep feelings into his musical compositions with clarity and artistic finesse. Among his most well-known works is the song "Salu al-Ka'ib al-Ḥusna'", which the researcher selected for detailed analysis to uncover the defining characteristics of Al-Zinjibari's songwriting style and his influence on the development of the Kuwaiti musical identity. The research consists of two main parts. The first part, the theoretical framework, includes a review of previous studies related to the topic, along with a comprehensive biography of Ahmad Al-Zinjibari and a presentation of his artistic achievements. The second part, the applied framework, focuses on a musical and stylistic analysis of Al-Zinjibari's composition "Salu al-Ka'ib al-Ḥusna'", exploring the technical and expressive elements that distinguish his work. The study concludes with a summary of the main findings and a set of recommendations aimed at preserving and promoting Al-Zinjibari's contributions to Kuwaiti music. A complete list of references is also provided to support further research in this field.

Introduction

Ahmad Al-Zinjibari is a significant name in the history of the development of Kuwaiti singing. He presented works that reflect the nature of musical productions emerging from the earliest era of traditional Kuwaiti song—an era that had a profound impact on the country's artistic identity. His compositions were known for their simplicity, accessibility, and use of diverse *maqamat* (melodic modes). Al-Zinjibari is also credited with introducing new musical instruments into the Kuwaiti song repertoire.

He devoted considerable attention to the *şawt* (a traditional Kuwaiti musical form), and was influenced by various vocal schools across the Gulf region and the wider Arab world. Over time, he developed innovative and creative ideas within the *şawt* form, applying modern techniques to this traditional genre while maintaining the classical style of Kuwaiti singing.

Despite his valuable contributions, Ahmad Al-Zinjibari's legacy has not received the scholarly attention it deserves. This prompted the researcher to undertake this study in order to shed light on Al-Zinjibari's artistic career and contributions through a scientifically grounded exploration of his biography and musical innovations. The researcher has selected the song "Salu al-Ka'ib al-Ḥusna'" as a representative example that best illustrates the characteristics of Al-Zinjibari's vocal composition, as it is based on the rhythmic form of *şawt* singing, which he helped to develop.

Research Problem

Despite Ahmad Al-Zinjibari's highly influential contributions to the field of musical composition, no academic studies have been conducted in Kuwait on this pioneering figure. Although the song "Salu al-Ka'ib al-Ḥusna'" is considered one of the most important pieces in Kuwait's musical history, it has not yet been subjected to analytical study that could highlight Al-Zinjibari's artistic works from a scientific and interpretive perspective. Such analysis would help bring his contributions more clearly into focus within the artistic field.

Research Objectives

1. To explore the life and persona of Ahmad Al-Zinjibari.
2. To analyze the song "Salu al-Ka'ib al-Ḥusna'", which is regarded as a significant piece in the history of Kuwaiti music, in order to understand Al-Zinjibari's approach to songwriting and composition and to identify the key characteristics and unique features that define his musical style.

Research Significance

The importance of this study lies in shedding light on the legacy of Ahmad Al-Zinjibari, documenting his works and artistic style as a model of Kuwait's evolving musical heritage. It aims to enrich the artistic field by introducing more prominent figures and refined musical works that contribute to the community's general cultural taste, while also preserving and reinforcing Kuwaiti musical heritage in particular.

Research Hypothesis

The researcher assumes that analyzing the song "Salu al-Ka'ib al-Ḥusna'" will enable the identification of Al-Zinjibari's compositional style.

Research Procedures

- **Research Methodology:** This study adopts a descriptive approach based on content analysis.
- **Scope of the Study:** Ahmad Al-Zinjibari (1912–1977).
- **Sample of the Study:** The song "Salu al-Ka'ib al-Ḥusna'", composed by Ahmad Al-Zinjibari.
- **Research Tools:** Musical notations of the song "Salu al-Ka'ib al-Ḥusna'".
- **Previous Studies:** (Organized chronologically from oldest to most recent).

Theoretical Framework

Previous Studies

“An Analytical Study of Bedouin Songs in Kuwait”

This study aimed to introduce the various musical forms found in the Bedouin regions of Kuwait, the occasions for their performance, and their cultural role within Bedouin society. It also explored the musical instruments used in these traditions. The research employed a descriptive methodology (*content analysis*), and its findings included the identification of singing styles in Kuwait’s Bedouin community, the specific occasions each style is associated with, and the leading figures in Bedouin music, poetry, and instrumental performance. Additionally, the study provided analytical insights into several Bedouin song samples and identified the key features that define this genre of music.

“The ‘Ardah Song – An Analytical Study”

The objective of this study was to preserve Kuwaiti ‘*ardah* songs from extinction and to contribute to elevating their artistic quality. The study offered transcription and analysis to benefit those interested in folk art and literature. It followed a descriptive-analytical approach and concluded by documenting and analyzing a number of ‘*ardah* songs, classifying their types, performance methods, and the poetry used in them. It also identified the traditional dances that accompany ‘*ardah* songs and the most important musical instruments used in this genre.

“A Comparison of Bedouin and Sea Songs in Kuwait”

This study sought to collect and analyze samples of both Bedouin and sea songs in Kuwait and conduct a comparative analysis to better understand their meanings, purposes, and performance occasions. Using a descriptive-analytical methodology, the study categorized the selected samples, highlighted their distinctive features, and clarified the points of similarity, difference, and connection between the two musical traditions.

“Family Celebration Songs in the First Half of the 20th Century in the State of Kuwait”

This study aimed to provide a scientific analysis of the music and songs performed during family celebrations in Kuwait, and to establish a formal documentation and standardization of these melodies to facilitate their academic dissemination. The research followed a descriptive-analytical methodology and resulted in the identification of the different types of family celebration songs, the occasions on which they were performed, their characteristics, styles of performance, and the instruments and tools used in such events. The findings also included the systematic collection, transcription, and analysis of a number of these songs in a sound and scholarly manner.

The Research Structure

This study is divided into two main parts:

First: The Theoretical Framework, which includes:

- The historical period during which the artist emerged and its most significant artistic characteristics.
- The biography of the artist Ahmad Al-Zinjibari and his musical contributions.

Second: The Applied Framework, which includes:

- An analytical study of the song “*Salu al-Ka ‘ib al-Husna*” from both an artistic and scientific perspective.

Relevant Previous Studies

There is only one known study specifically addressing the work of Al-Zinjibari, titled “*The Influence of the Brothers Awadh and Yousef Al-Doukhi on the Kuwaiti Song.*” This study aimed to shed light on Ahmad Al-Zinjibari’s artistic contributions. It aligns with the current research in terms of structure and methodology but differs in its sample and focus.

Biography of Ahmad Al-Zinjibari (1912–1977)

Ahmad Salem Al-Shaheibi, known as Ahmad Al-Zinjibari, was born in the city of Zanzibar. He is considered a pioneer of modern Kuwaiti song (Al-Manea 2007). He earned the nickname “Al-Zinjibari” in reference to his birthplace, Zanzibar - located on the coast of East Africa - which served as a cultural meeting point for many Kuwaiti artists of the time. In 1933, at the age of 17, he migrated to Kuwait aboard one of the pearl-diving ships returning from its voyage. Upon arriving in Kuwait, he quickly integrated into its artistic community, forming close bonds with a new generation of musicians. His presence had a notable impact on the evolution of modern Kuwaiti music.

In the early 1950s, Al-Zinjibari worked at *Al-Matba‘a Al-Ahliyyah* (The National Press) as a typesetter in 1951. Later, he joined the Music Band of the Police Department under the Ministry of Interior. In 1955, he transferred to the Ministry of Public Works. Despite his civil work, he remained actively involved with the national radio station, where he was a member of its music ensemble and one of its founding figures. He was proficient in playing both the violin and the oud, continuing his artistic involvement until his retirement in 1973.

Although he gained widespread recognition as a performer and instrumentalist, Al-Zinjibari composed only nine musical pieces. Nevertheless, these compositions are regarded as artistically significant and distinguished in their musical value. Ahmad Al-Zinjibari passed away on February 12, 1977, after a difficult life dedicated to preserving musical heritage. He was truly ahead of his time, and through his art, he managed to secure a lasting place in the hearts of lovers of authentic and evolving Kuwaiti music.

Ahmad Al-Zinjibari’s Works

Ahmad Al-Zinjibari was highly selective when it came to presenting his compositions. He did not offer his work to just any singer; rather, he was meticulous in choosing voices that matched the spirit of the melody and were capable of delivering the piece with excellence. The first artist to perform one of his songs was the singer Faraj Al-Faraj, followed by Badia Sadiq, who sang “*Salu al-Ka ‘ib al-Husna*” (Al-Baba 1994). Among the most notable songs composed by Al-Zinjibari and performed by various artists are:

- *Ya alli ghiyabak taal* (Oh you whose absence has grown long)
- *Ya hazeen al-qalb* (O sorrowful heart)
- *Illa ya sabā Najd* (O breeze of Najd)
- *As-sihr fī sūd al- 'uyūn* (The magic in dark eyes)
- *Layālī al-wafā* (Nights of loyalty)
- *Salu al-Ka'ib al-Ḥusna'* (Ask the graceful beauty)

The Ṣawt Song Form

The ṣawt (*ṣawt*) musical form is one of the fundamental pillars of Kuwaiti music in particular. While its artistic potential had begun to take shape long ago, its origins can be traced back to early Arab musical traditions in the Umayyad and Abbasid periods. Much of this heritage faded with the decline of classical Arab civilization. During the pre-Islamic era (*Jāhiliyyah*), various singing styles were known, the oldest of which was *ḥidā'*, a form of chant-like singing. Over time, singing evolved into three main styles: *naṣb*, *sanad*, and *hajaz* (Al-Saeedān 1981).

Although music and singing gained recognition during the Umayyad era, it was in the Abbasid period that they truly flourished - thanks to the patronage of caliphs who supported the arts and artists. It was during this golden age that many great musicians emerged, such as Mansur Zalzal, Mukhāriq, Muhammad ibn al-Harith, Ibrahim al-Mawsili, and his son Ishāq al-Mawsili. This era was marked as the golden age of music and musical sciences, producing luminaries like Al-Fārābī, Ibn Sīnā, Ṣafī al-Dīn al-Urmawī, and others.

Numerous vocal forms were established during that time, some of which disappeared over time, while others - like the *ṣawt* - persisted. The *ṣawt* form was later revived and refined by the pioneering Gulf and Kuwaiti musician Abdullah Al-Faraj, widely known as "*Abu al-Aṣwāt*" (Father of the Ṣawt). He is also credited with introducing the oud and mirwās (a small percussion instrument) into the musical tradition (Al-Qallaf, 2024). The *ṣawt* is a recognized musical structure and vocal genre rooted in early Arabic music. The name *ṣawt* (literally "voice" or "sound") derives from the human voice, either sung a cappella or accompanied by a musical instrument, most notably the oud.

The period that solidified the general form of *ṣawt* - and the Kuwaiti *ṣawt* in particular - was around the mid-19th century. Around 1876, Abdullah Al-Faraj decided to return to Kuwait after years of living abroad. Having studied music and singing in India, he had mastered a wide range of ancient Arabic rhythms and vocal styles, which he had learned and memorized from traveling and migrant musicians. He also retained influences from Indian and Kuwaiti music, which he integrated into the evolving form of *ṣawt* music (Al-Qallaf, 2024).

When Abdullah Al-Faraj decided to return to his homeland, he brought with him the traditional **four-string oud** and the *mirwās* percussion instrument. He began to synthesize his experiences - drawn from his exposure to various musical traditions and his extensive readings of foundational texts and reference works. The result was the creation of a **new style of ṣawt** singing that preserved the traditional vocal form, rhythmic structure, and meaningful poetic content, while remaining faithful to classical Arab musical foundations. This development gave the *ṣawt* form its distinctively **Kuwaiti identity and fame** (Al-Baba 1994).

In the early 1920s, Kuwait's booming maritime trade had a strong influence on the **spread of Kuwaiti sea music**, especially *ṣawt* singing, throughout the **Gulf region, Yemen, and the coasts of Africa**. This dissemination occurred through the voices of Kuwaiti ship singers such as **Khalid Al-Bakr** and **Nasser bin Ya'qoub**, among others - contributing to the widespread popularity of the Kuwaiti *ṣawt*.

On the Renewal of the Ṣawt Singing Form

To understand the innovations made to the *ṣawt* form, one must first become familiar with the nature of this genre and its artistic structure. These additions and their motivations have shaped the form's evolution and modern character, especially during a historically sensitive period in which **many traditional Kuwaiti arts disappeared**, including aspects of *ṣawt* performance.

The Artistic Structure of the Ṣawt Musical Form

Ṣawt refers to a specific type of traditional **Kuwaiti song**, and it follows a particular **musical structure** that must be adhered to during performance. It is divided into **three main sections**:

1. The Introduction – Known as "**taḥrīrah**" and "**istimā'**":

Taḥrīrah: An introductory, unmetred vocalization often resembling recitation or poetic praise (*madḥ*), rich in literary expressions and themes of romantic longing (*ghazal*). This section is optional but widely used, especially when multiple singers take turns in a gathering. One begins with the *taḥrīrah* to draw the audience's attention. It is performed **without rhythmic accompaniment**, serving as a natural, engaging opening that flows seamlessly into the rest of the *ṣawt*.

Istimā': A type of **recitative-style unmetred singing** (often referred to as *recitativo*), performed with instrumental accompaniment but **without strict adherence to rhythm or percussion**. However, it often leans toward a **measured rhythmic cadence** (*badāl*), especially in the melodic phrasing that prepares the listener for the main part of the song.

2. The Central Section – Main Theme of the Ṣawt

This part defines the **type of ṣawt** being performed and is known by terms such as **Ṣawt 'Arabī** (Arabic *ṣawt*) or **Ṣawt Shāmī** (Levantine *ṣawt*), depending on its melodic and rhythmic identity.

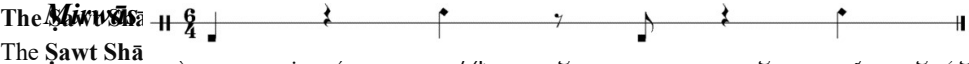
3. The Final Section – Known as "**al-Tawshīḥah**"

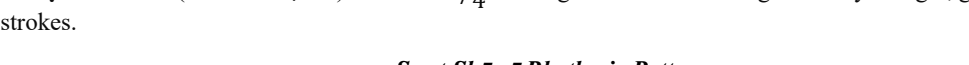
The closing segment of the *ṣawt* is known as the **tawshīḥah**, which often features a change in tempo, a lighter rhythmic feel, or a reflective melodic closure that complements the preceding sections.

Distinguishing Between voice (şawt) Types

Şawt ‘Arabī

Characterized by a $\frac{6}{4}$ **rhythmic meter** and is noted for its **heavy percussive beats**, giving it a solemn and grand rhythmic identity.

The **Mirwās** $\frac{6}{4}$ 

The **Şawt Shā** $\frac{6}{4}$ 

strokes.

Arabic şawt Rhythmic Pattern



The **Mirwās** $\frac{4}{4}$ 

style of Levantine singing. The renowned singer **Khalid Al-Bakr** resided there for a considerable time. Upon returning to Kuwait, he introduced this name after recognizing similarities between that region’s rhythms and vocal style and what he had heard during his stay.

Şawt Shāmī Rhythmic Pattern



Al-Khayālī" Rhythmic Pattern





Al-Khayālī"
“**Al-Khayālī**” (*the imaginary or dreamy şawt*), which is typically performed by singers **at the end of musical gatherings**, following a series of heavy rhythmic cycles. It serves as a **symbolic closure** to the evening and is therefore also referred to as “**Al-Khitām**” (*the finale*). Its **musical meter** is a **compound quadruple rhythm** $\frac{12}{8}$.

Al-Tawshīḥah
Al-Tawshīḥah is a well-established form of singing within the tradition of **Kuwaiti Şawt music**. Contrary to what some may assume, the *tawshīḥah* does **not** descend from the classical Arabic *muwashshaḥ* nor is it related in any way to the familiar Arab *muwashshaḥāt* performed today. Rather, it stems from a form of **poetry** known in ancient times, which was followed by later generations. Over time, this poetic form evolved into what became known as *tawshīḥ singing* - or *al-tawshīḥah* - within the structure of Kuwaiti *şawt*.

In the *şawt* musical framework, *tawshīḥah* appears in **two distinct structural types**:

- The **four-line tawshīḥah**, typically associated with *Şawt Shāmī*.
- The **six-line tawshīḥah**, commonly found in *Şawt ‘Arabī*.

The *tawshīḥah* represents the **onset of the conclusion** of the *şawt* performance. It follows a **rhythmic interlude** that deviates from the primary melody of the main *şawt*, rising in pitch toward a tonal base with a transitional phrase that serves as a **musical bridge** (*qanṭarah*). This bridge connects directly to the upcoming segment, even though it contrasts with the melodic line of the accompanying instruments. Importantly, this transition maintains the musical flow **without disrupting** the rhythm, tempo, or vocal line.

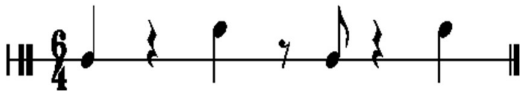
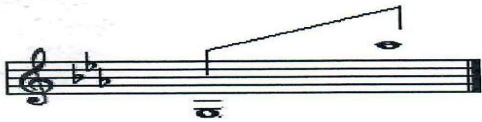
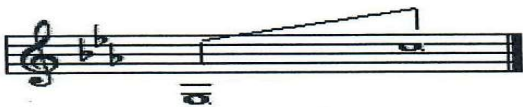
Though this bridge may be a short, repetitive musical phrase, singers often repeat it as needed to introduce the following segment. It functions as a **signal for the ending of the main şawt**, guiding the performer directly into a series of **musical phrases** aligned with the artistic and rhythmic progression of the performance. The **percussive rhythm remains unchanged**, ensuring the *tawshīḥah* retains its musical identity. Following this transition, the **choral group** enters by singing and **repeating the first line** of the *tawshīḥah* collectively, continuing this refrain until the end. Performers of both types of *tawshīḥah* are typically well-versed in the expected melody and structure, as both follow widely recognized conventions. These songs **rarely vary in melody** - the **only change is in the lyrical content**.

As for the **melody**, it is **fixed and universally accepted** among performers. When encountering unfamiliar musical styles, these singers tend to remain within the bounds of the traditional *şawt* forms- specifically **Şawt Shāmī** and **Şawt ‘Arabī** - because they embody the expressive, collective nature of group singing central to this genre.

The Applied Framework

Identification Card (Song Profile):

Work Title	<i>Salu al-Ka‘ib al-Ḥusna’</i>
Type of Composition	Vocal (Lyrical)
Form	<i>Şawt ‘Arabī</i> (Song Form)
Lyricist	Ahmad Mishari Al-Adwani
Composer	Ahmad Al-Zinjibari
Performer	Badia Sadiq

Maqām (Mode)	<i>Kurd Maqām transposed on Yekāh (G)</i>
Meter	6/4
Rhythm Used	
Melodic (Composition)	Rang  From <i>G1 (Yekāh)</i> to <i>A2 (Jawab al-Ḥiṣār)</i> – a range of 2 octaves + minor second
Vocal Range (Performance)	 From <i>G1 (Yekāh)</i> to <i>C2 (Kurdān)</i> – a range of 1 octave + perfect fourth

Şawt 'Arabī – *Salu al-Ka'ib al-Ḥusna'*

Vocals: Badia Sadiq

Composer: Ahmad Al-Zinjibari

Lyrics: Ahmad Al-Adwani



جفتنا ومازلنا على عهدنا لها
لديها ، فشددت عن هوانا رحالها
منعمة زان الجمال ظللها
لنا حالة حتى تبدل حالها
ففقضي الليالي ناظرين خيالها

سلوا الكاعب الحسناء ماذا بدا لها
لعل وشاة حاسدين وشوا بنا
والا لماذا الهجر والحب جنة
ونحن على عهد الهوى ما تبدل
يهيج بنا نار الغرام خيالها

Salu al-Ka'ib al-Ḥusna'

*Ask the graceful, beautiful one - what has changed her heart?
She turned away from us, though we remain true to our vow.
Could it be the whispers of envious slanderers?
That reached her, prompting her to journey away from our love?
Otherwise, why this abandonment - when love is a paradise,
A blissful haven graced by the shade of beauty?
We have not wavered from the promise of passion,
Yet her state has changed while ours remained the same.
Her image stirs the fire of longing within us,
And we spend the nights gazing upon her fading shadow.*

Musical Structure and Analysis

Musical Introduction (Free-Tempo Prelude):

Begins at Measure 1 to 8¹ (first crochet beat) in the Kurd maqām transposed on the Yekāh (G).

Main Chorus (Madhhab) Singing:

Spans from Measure 8¹ to 15 in the Kurd maqām on Yekāh, and performed twice:

1. First by the soloist (Badia Sadiq) from Measure 8¹ (second crochet beat) to 11.
2. Repeated by the choral group from Measure 12¹ (second crochet beat) to 15.

Preparatory Musical Interlude (Lazmah): Spans from Measure 16 to 24¹ (first crochet beat). Begins in the Majlis Afroz maqām, transitions to Kurd on Yekāh, and ends again in Majlis Afroz.

First Verse (Muqṭa' Awwal): Spans from Measure 24¹ (second crochet beat) to 49. Starts in Majlis Afroz and concludes in Kurd on Yekāh, performed by the soloist.

First Repetition of the Chorus (Choral): From Measure 12¹ (second crochet beat) to 15, in the Kurd maqām on Yekāh.

Repetition of the Musical Interlude: From Measure 16: 24¹ (first crochet beat), which is a literal repetition of the initial interlude.

Second Verse (Muqṭa' Thānī): From Measure 24¹ (second crochet beat) to 49. Begins in Majlis Afroz, ends in Kurd on Yekāh, which reuses the melody of the first verse with new lyrics, and is performed by the soloist.

Second Repetition of the Chorus: From Measure 81 (second crochet beat) to 15, in Kurd on Yekāh, performed by the choral group, first from measure (81:11), then repeated by the soloist from Measure 12¹ (second crochet beat) to 15.

Final Repetition of the Musical Interlude (Coda): From Measure 16 to 22 in Kurd on Yekāh, with completion extending to Measure (51¹:50).

Musical Introduction (Free-Tempo Prelude):

Spanning Measures 1 to 81 (first crochet beat), the introduction is composed in the Kurd maqām transposed on the Yekāh pitch (G) and is based on a free-style performance by the string ensemble. The introductory musical phrase is divided into two sections:

First Phrase:

From Measures 1 to 4, performed in the Kurd jins (segment) on the Rast scale degree.

It opens with a tremolo performed by the violin section on the note G1 (Yekāh) and continues until Measure 4. Then, the cello performs a solo passage in the low register beginning in Measure 2, delivering a melancholic melody that revolves around Yekāh. This includes a perfect fourth downward leap, featuring a glissando to the note D1 (Qarar al-Kurd), followed by a stepwise descent and cadencing on the Qarar al-Rast (tonic/resting note of Rast scale).

Second Phrase:

From Measures 5 to 8¹, composed in the Kurd maqām transposed on Yekāh. It begins with a solo performance by the violin section, using arpeggiated figures, and settles on the note A (Ḥiṣār). This is followed by a descending scalar passage enriched with ornamental melodic flourishes, lightly touching the note E (Būslik) and making a temporary cadence on G (Yekāh) within the Kurd jins. The phrase concludes with an ascending melodic sequence in seconds, leading to a final cadence on the note Nawā in Measure 8¹.



Madhhab (Main Chorus) Singing: From Measure 8¹ (second crochet beat) to 15, in the Kurd maqām transposed



on Yekāh. The section is performed twice, using the following poetic lines:

سلوا الكاعب الحسناء ماذا بدا لها جفتنا
ومازلنا على عهدنا لها

*Ask the graceful beauty - what has changed her heart? She abandoned us,
While we remain loyal to our vow with her.*

Solo Madhhab Performance (by the Vocalist): From Measure 8¹ (second crochet beat) to 11, in the Kurd maqām on Yekāh. This section consists of a single musical phrase, which is divided into two sub-phrases:

First Sub-Phrase:

From Measure 8¹ (second crochet beat) to Measure 11⁴ (first crochet beat). The vocalist begins singing on the weak beat of the first minim, following the strong initial beat (dum) struck on the note C (Rast). The melody opens with an ascending leap of a perfect fourth to Jahārkāh (F), followed by the repetition of Nawā (G). This is followed by melodic undulations, using descending ornamentation on Jahārkāh, incorporating a melisma (‘arabah) on E (Būslik), then rising again to G (Nawā). The phrase proceeds with a descending scale, briefly cadencing on ‘Ajām ‘Ashīrān, and continues with a sequence of ascending and descending scalar motion built upon the Kurd jins on Yekāh. The phrase concludes with a short musical interlude from Measure 11⁴ (second crochet beat) to 12¹ (first crochet beat). This interlude is based on the closing melodic idea of the musical introduction, acting as a transitional bridge linking the first and second sub-phrases.

Second Sub-Phrase: From Measure 8¹ (second crochet beat) to 12¹ (first crochet beat). This sub-phrase is a literal repetition of the melody in the first sub-phrase, but with a different lyrical text.

Madhhab Sung by the Choral Group: From Measure 12¹ (second crochet beat) to 15, in the Kurd maqām transposed on Yekāh. This is a repetition of the madhhab, but performed by the choral ensemble.

Preparatory Musical Interlude (Lazmah) for the Verse: From Measure 16 to 24² (first crochet beat). This section begins in the Kurd maqām on Yekāh and concludes in Majlis Afroz maqām. It features a musical dialogue between different instrumental groups:

- First, a solo organ and the string ensemble,
- Then, a solo qanun and the string ensemble, Concluding with a full orchestra passage that transitions modally and cadences on Yekāh.

The interlude is composed of a single musical phrase, divided into two parts:

First Phrase:

From Measures 16 to 19, in the Kurd maqām transposed on Nawā.

- Begins with a solo organ passage, initiating a melodic alteration on G1 (Yekāh) using broad rhythmic phrasing.

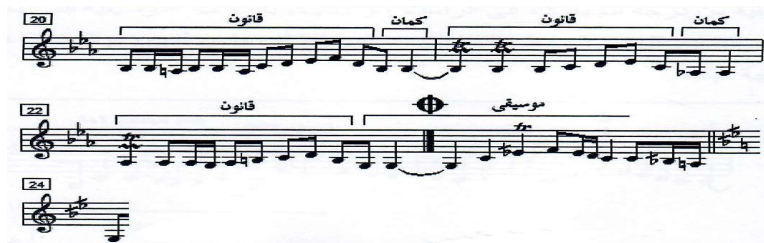


- The melody then descends stepwise, cadencing on D1 (Muḥayyar) within the Kurd jins.
- The string section responds with an ornamented phrase on C (Rast), ascending to D (Dūkāh).
- This is followed by a melodic sequence that echoes the organ's earlier motif, concluding with a cadence on C1 (Kirdān) in the Nahāwand jins.
- The string section replies again, repeating the descending sequence by a step (second).

Second Phrase:

From Measure 20 to 24¹ (first crochet beat).

- Begins with a solo performance by the qanun, introducing melodic variation on the note Bb ('Ajam 'Ashīrān), followed by an ascending scalar sequence, leading to a cadence on D (Dūkāh).
- The string ensemble responds with a phrase on 'Ajam 'Ashīrān within the 'Ajam jins, continuing with a descending melodic sequence based on the same motif, spaced by a second (step).
- The phrase concludes with the orchestra preparing for the vocal section, using an ascending motion to Jahārkāh (F), followed by a descending scalar movement that aligns with the Rast jins, cadencing on Rast (C) and settling on Yekāh (G) within the Majlis Afroz maqām.



First Vocal Section (Muqṭa' Awwal):

From Measure 24¹ (second crochet beat) to Measure 49, performed in the Majlis Afroz maqām, concluding in the Kurd maqām transposed on Dūkāh. This section is sung by the soloist and consists of three musical phrases, set to the following lines of poetry:

لعل وشاة حاسدين وشوا بنا لديها ، فشدت عن هوانا رحالها
والا لماذا الهجر والحب جنة منعمة زان الجمال ظلالها
*Perhaps envious informers have slandered us to her,
So she gathered her things and departed from our love.
Otherwise, why this abandonment, when love is a paradise,
A blessed one, where the beauty casts its shade?*

First Phrase:

From Measure 24¹ (second crochet beat) to 30¹ (first crochet beat), in the Majlis Afroz maqām, and is composed of two sub-phrases:

First Sub-Phrase:

From Measure 24¹ (second crochet beat) to 28¹, in the Majlis Afroz maqām.

- The soloist begins with a perfect fourth ascending leap, from Yekāh (G) to Rast (C).
- This is followed by descending and ascending scalar motion in the Rast jins, centered on the Rast (C).
- The orchestra replies with fragmented, accented phrases (performed in a detached/nabrah style).
- The remainder of the sub-phrase proceeds with descending scalar motion enriched by melodic ornamentation, moving from Jahārkāh (F) down to Rast (C).
- It concludes with a short musical interlude (lazmah) built on descending melodic sequences and scalar motion in the Majlis Afroz maqām, cadencing on Yekāh (G).

Second Sub-Phrase:

Begins at Measure 28¹ and, using Reference 2, continues the melodic line from Measure 25 to 30¹ (first crochet beat).

- The phrase concludes on the note Sīkāh (Eb).
- It is a melodic repetition of the first sub-phrase, but with a different ending in the musical interlude, serving as a transition to the second phrase.



Second Phrase:

From Measure 30¹ (second crochet beat) to 40⁴ (first crochet beat), in the Sīkāh maqām, and it is composed of two sub-phrases.

First Sub-Phrase:

From Measure 30¹ (second crochet beat) to 35¹, in the Sīkāh jins centered on Sīkāh (Eb).

- The vocal line begins with a repetition of the note Sīkāh, followed by a descending scalar motion to Rast



(C).

- The melody then ascends in arpeggiated figures to Nawā (G), interspersed with melodic improvisations and variations.
- A repeating musical interlude appears throughout, built on a leap of a minor third from Rast (C) to Sīkāh (Eb), which characterizes the melodic contour of the phrase.

Second Sub-Phrase

From Measure 35² to 40¹ (first crochet beat), composed on the Huzām Maqām:

- The vocalist begins with repeated articulation of the note Hīšār (A), followed by a descending scale, cadencing first on Nawā (G) and then on Jahārkāh (F).

- The phrase continues with melodic embellishments and variations, restating the opening motif and incorporating ornamental flourishes throughout.
- It concludes with a cadence on the Sīkāh (Eb), transitioning into a brief preparatory musical interlude from Measure 40⁴ (second crochet beat) to 41¹ (first crochet beat), which leads smoothly into the third phrase.

Third Phrase:

From Measure 41¹ (second crochet beat) to 49⁴ (first crochet beat). This phrase begins in the Nairīz-Rast maqām and concludes in the Kurd maqām transposed on Yekāh. It is divided into two sub-phrases.

First Sub-Phrase:

From Measure 41¹ (second crochet beat) to 46⁴ (first crochet beat).

- The vocal line begins on the note Rast (C) with an ascending leap of a perfect fourth to Nawā (G).
- It continues with melodic ascent, accompanied by ornamental flourishes characteristic of the Bayātī jins on Nawā.
- This is followed by short musical interludes performed by the orchestra, supporting and responding to the vocal line.
- The melody builds with repetition of the lyrical line, reaching its climactic point on Kirdān (C1).
- The phrase then resolves with a descending scalar sequence in the Bayātī jins on Nawā.
- A brief musical interlude is repeated from Measure 46⁴ (second crochet beat) to 47¹ (first crochet beat), echoing earlier motifs and acting as a transition to the next sub-phrase.



Second Sub-Phrase:

From Measure 46¹ (second crochet beat) to 49⁴ (first crochet beat), in the Kurd maqām transposed on Yekāh.

- This section is based on the same melodic idea as the first sub-phrase, featuring a perfect fourth leap from Rast (C) to Jahārkāh (F).
- However, the continuation of the phrase shifts into the lower register, developing within the Kurd jins on Yekāh.
- The phrase concludes with a musical interlude (lazmah) from Measure 49⁴ (second crochet beat) to 49, and continues in Measure 121 (first crochet beat) on the note Nawā (G).
- This serves as a transition into the choral reprise of the madhhab.



- **Choral Reprise of the Madhhab (\$):** From Measure 12¹ (second crochet beat) to 15, in the Kurd maqām transposed on Yekāh. This section is a choral repetition of the main madhhab.
- **Repetition of the Musical Interlude:** From Measure 16 to 24¹ (first crochet beat). This is an exact repetition of the earlier musical interlude (lazmah).
- **Second Vocal Section (Muqṭa' Thānī):** From Measure 24¹ (second crochet beat) to 49. Begins in the Majlis Afroz maqām and concludes in the Kurd maqām transposed on Yekāh. This section is a melodic repetition of the first vocal section, but with different lyrical content, and is performed by the soloist, set to the following verses:

ونحن على عهد الهوى ما تبدل
لنا حالة حتى تبدل حالها
بهيج بنا نار الغرام خيالها
ففقضي الليالي ناظرين خيالها
*We have remained loyal to the promise of love, unchanged,
While her heart alone has turned away.*

*Her image stirs the fire of passion within us,
And we spend the nights gazing upon her shadow.*

Second Reprise of the Madhhab (\$\$): From Measure 8¹ (second crochet beat) to 15, in the Kurd maqām on Yekāh, performed by the choral ensemble.

First presented from Measure 8¹ to 11, with repetition, then sung again by the soloist, from Measure 12¹ (second crochet beat) to 15.

Second Repetition of the Musical Interlude (Coda): From Measure 16 to 12, in the Kurd maqām on Yekāh, concluding with a continuation from Measure 50 to 51¹, serving as the final coda of the piece.

Research Findings

The study resulted in the following key findings:

- The analysis of the song “*Illa Yā Šabā Najd*” by Ahmad Al-Zinjibari revealed distinctive features of his songwriting style.
- His compositions tend to favor simplicity in melodic and rhythmic structure.
- There is a clear sense of balance and coherence between the musical phrases and sentences.
- There is a harmonious integration between the internal rhythms and the primary rhythm used, namely the Šawt ‘Arabī rhythmic pattern.
- He demonstrates a strong command of melodic construction and artistic development (*ḥabkah fanniyyah*).
- Al-Zinjibari contributed to the development of the *šawt* by incorporating modern musical arrangements into traditional Kuwaiti singing.
- He was committed to reviving Kuwaiti musical heritage through the use of the Šawt ‘Arabī form.

Recommendations

The researcher offers the following recommendations:

1. There is a need for comprehensive analysis of all musical works by Ahmad Al-Zinjibari to uncover the full extent of his artistic contributions.
2. Arabic music curricula in specialized institutions in Kuwait should be enriched with the works of Al-Zinjibari and other notable musicians, to support the development of music education.
3. The Ministry of Information in Kuwait should take the initiative to produce and distribute audio recordings of Al-Zinjibari’s compositions in cassette or digital format, in order to elevate public musical taste.
4. Researchers should be encouraged to explore the contributions of important musical figures and bring attention to their significant works in the field of music.

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