

Songstresses of Saudi Arabia

Supplementary material for Chapter 11, pages 176-195 in the book, [Music in Arabia](#).
Edited by Issa Boulos, Virginia Danielson and Anne K. Rasmussen, 2021.

A Selection of Well-Known songs by Tuha

Tuha composed over 300 works and produced several short LP's and cassettes. Her albums and tapes were rarely distributed outside of Saudi Arabia. Fortunately, many of her songs can be found on the internet. She also collaborated with other artists, such as composer Fawzi Mahsun and poet Thuraya Qabil. Some of these collaborative works are included below.

This information comes from the Wikipedia article, ["Al-Fannāna Allatī Amta 'atnā: Tawīlan. Tuha" by Abd al-Rahman al-Nasir, al-Riyadh, June 15, 2005, Wikipedia. 2020. "Tuha \(Mughanīyya\)."](#)

Note: There is no standard way of transliterating the several dialects of the various Gulf countries and those within Saudi Arabia. The transliterations of these song titles mixes Hijazi dialect (in which Tuha sang) and Modern Standard Arabic.

‘Ala al-‘Aqīq Ijtama‘ nā
‘Ala Kaf al-Qadr
Anā al-Maskīna
Anā Yā Ṭair al-Akhḍar
As‘alak Billāh Hal Hādhā Saḥīḥ
Asharlī bi al-Mandīl
Al-Aṣl al-Mun‘im
‘Āsh man Shāfak bi Kāmil Awsāfak
Astaḥlifak Billāh
Bain Makka wa Jidda ‘Aqlī Anā Rāyih
Bi al-‘Uyūn al-Salīma al-Ṣiḥāḥ Qad Ḥamā Siḥr ‘Anbar
Da‘ānī Marra wa Qallī
Fī Hawā al-‘Adhb min ‘Ishq al-Milāḥ in Bakā Ḥilw aw Murr
Ḥamām al-Bar al-Ṣana‘ānī
Hāyim bi ‘Ishq al-Milāḥ
In Kān Kalām Wāshīn Utruk Kalām al-Nās
‘Itr al-Akwān Rayyān
Jalas wa Huwa bi-Iḥsāsuh mā Bain Ahluh wa Nāsuh
Kaif Aslū Hawā Farḥī al-Wishāḥ Mukhjl al-Badr al-Azhar
Kaif Atūb
Khāyif Agūllak Kalām
Lā Tiqul li al-Hawā Āh
Laqait Khillī Yaṭrab ‘alā Khuḍūḍ Mudmi‘
Lamma Naḗartuhu wa Ṣārat bi Qalbī Ḥasra
Li Man Jalas ‘ala al-Dukka wa Qalbī Sawa Naḗhaka
Mā Aḥlā Layālī al-Sahra Yā Mālī wa al-Ḥilwa Fīha Yusma‘a
Mā Aḥlā Layālī Makka wa Fīhā al-Ṭār wa al-Miṣqā‘
Mā Lī Badran Salab ‘Aqlī wa Rāḥ bil-Yadain al-Jawhar
Mā Tasībni Khālī
Mahma Taghannait Yā Badr Ḥilwa Yā Fattān Yirḍa wa Aṣbur ‘alā al-Ḥirmān

Makḥūl al-‘Ain
Mīn Yā Ḥabīb al-Rūḥ fī Ḥubbinā Qassāk
Nafsī ‘Afūfa Yā Nās Mā Aqdar Awṭīhā
Qāl al-Mawli‘ Habba Fūj al-Nasīm
Qāl al-Fata bin Mu‘jib Nazalat Ba‘d al-Maghrib
Qalbī ‘Alaik Mashghūl
Rā‘Inā wa lā Tikābir
Ruḥna li al-Bāḥa Marra
Ṣaḥīḥ Minnī Intahait
Shujā‘ fī al-Ḥub
Ṭal‘at Anā li-‘Indu Laqaituh Sābil Sha‘arūh
Tidalla‘ Yā Hilu Yā Ḥālī
Wa Adhūq Marār al-Bu‘d Naḥratan li Khallānak
Wa Akhadht Anā min ‘Induh Filh wa ‘Anbar wa Ḥālī Mujam‘a
Wa Arja‘u Anā wa Qalbī wa al-‘Ain ‘Alaik Ḥurrās
Wa Ḥalla Aqāsī al-Wail min Shar Hajrānak
Wa Nādā ‘ala Jallāsuh Khillu Ḥabībī Yaṭla‘u
Wāḥida wa ‘Āyisha Bata‘allam wa Ḥayātī ‘Idhāb
Wāqif ‘ala Bāb al-Dār
Yā Fu‘ādī Tahnā Lak Yurāḥ bil-Maḥabba Taṣbir
Yā Badī‘ al-Jamāl
Yā Ḥamām al-Bain
Yā Sīdī Yallī Warā’ al-Ṭā‘if
Yā Sintrāl Billāh Jāwib
Yā Sīdī Khallī al-Maḥabba
Yallī Akhadht al-Qalb wa Taraktanī

Discography of Itab

This discography of Itab’s official albums was gleaned from on-line sources, including an [Arabic Wikipedia page](#). Like other Saudi fannānāt, recordings of Itab’s live performances at wedding parties in Saudi Arabia in the 1970’s and 1980’s circulated informally on cassette. These are considered unofficial recordings, and the artists permitted them. This information comes from the Wikipedia Article [“Itab \(Mughaniyya\)”](#) that was last modified September 30, 2020.

Asmar Wa ‘Ūyūnu Wasī‘a, Intāj Maurifūn, 1980.
Jānī al-Asmar Jānī, Intāj Sharikat al-Nazā‘ir, 1984.
Man Fīna Yā Ahl Tarā, 1987.
‘Alashānah, Intāj Sharikat al-Nazā‘ir, 1987.
Al-Qarār al-Ṣa‘ab, Intāj Mu‘assasat Funūn al-Jazīra, 1987.
Intaḥartak, 1987.
Ansāh, Intāj Mu‘assasat Funūn al-Jazīra, 1988.
Ṭair al-Sa‘ad, Intāj Mu‘assasat Funūn al-Jazīra, 1988.
Ya Ḥubbī Lak, Intāj Mu‘assasat Funūn al-Jazīra, 1989.
Ashūr al-Aghānī, (also The Very Best of Itab), Vol. 1, Relax-In, 1989.
Ashūr al-Aghānī, (also The Very Best of Itab) Vol. 2. Relax-In, 1989.
Talal Maddah wa Itab Vol. 1, Intāj Mu‘assasat Funūn al-Jazīra, 1990.
Talal Maddah wa Itab Vol. 2, Intāj Mu‘assasat Funūn al-Jazīra, 1990.
Shawābīsh, Intāj Mu‘assasat Funūn al-Jazīra, 1992.

Dalla 'ūk Ahlak, Intāj Mu'assasat Funūn al-Jazīra, 1993.
Shī Lillāh, Intāj Mu'assasat Funūn al-Jazīra, 1994.
Shikankari, Intāj Mu'assasat Funūn al-Jazīra, 1995.
Itab 96, 1996.
Maṭār al-'Ain, Intāj Mu'assasat Funūn al-Jazīra, 1997.
Haflat Talaviziyyūn al-Kuwait, Intāj Mu'assasat Funūn al-Jazīra, 1998.
Itab 99, Intāj Mu'assasat Funūn al-Jazīra, 1999.
'Aghānī 'Ajabatnī No. 3 (with Ali Abd al-Karim), Intāj Mu'assasat Funūn al-Jazīra, 2001.
Waish Lī bi al-Ta'ab, Intāj Mu'assasat Funūn al-Jazīra, 2002.

Song List of Ibtisam Lutfi

This song list is based on several sources, mostly the many articles in *al-Riyadh* by Abd al-Rahman al-Nasr who has followed Ibtisam Lutfi's career in depth, and an [Arabic Wikipedia page](#). Since Lutfi worked for Saudi Radio for years, many of her songs are not found on any albums. The author is aware of two official albums, by EMI and Romco, both titled "Ibtisam Lutfi" and produced in the 1970's. Note: There is no standard way of transliterating the several dialects of the various Gulf countries and those within Saudi Arabia. Ibtisam Lutfi sang in both Classical (Modern Standard) Arabic as well as Saudi dialects. These song title transliterations are based on Modern Standard as well as the dialect when appropriate. IU Libraries provides a [PDF of the Song List of Ibtisam Lutfi](#).

Saudi Arabian Songstresses – Singer Profiles

From 2012-2014, the YouTube channel "[Qanāt al-Fannānāt, al-Sha'abīyyāt al-Qadīmāt](#)" published recordings along with short artistic profiles in Arabic, of Saudi female singers known as fannānāt. In late 2014, nearly all the video clips were made private or removed, along with all the Arabic bio profiles. Below find translations of 33 of these profiles.

'Aida 'Aid

The folk artist 'Aida 'Aid is from the people of Mecca. She began her work in the early 1960's. It is said 'Aida loved to sing ever since she was a child, and that she taught herself to play the 'ūd, along with the assistance of the composer Umar Kadars. Aida recorded many songs on vinyl. She had many nicknames, among them; Fufu 'Aid, Nagham al-Ḥijāz, and Anghām al-Ḥijāz. It is said that she began singing in performance when she was 14 years old, and that in the early 1970's she formed her famous ensemble. Also in her ensemble was her sister Khadija 'Aid, and the artist Siyama. Her ensemble was one of the most powerful groups in the 1970's until the mid-1990's. 'Aida 'Aid was an expert in all the folkloric styles, including al-majrūr, al-dāna, al-ḥadarī, al-fara'ī, al-mashūb, al-khaṭwa, al-sāmīrī, al-dawsarī, al-khubaitī, and many more. 'Aida 'Aid loved to play the 'ūd, and Umm Khalid [as she was also called] was known for her good character, respect for others, and her seriousness. She retired in the mid-1990's.

Asia

The folk artist Asia is from Jeddah and her paternal aunt is the fannāna Tahira. Her art appeared in the mid 1980's until the end of the 1990's, then she retired. Asia was a good 'ūd

player, and her ensemble was one of the most beautiful groups. They were good at the folkloric styles such as al-dāna, al-majrūr, al-faraʿī, al-ḥadarī, al-khubaitī, al-sāmirī, al-dawsarī, al-majass and more. Her voice and renditions were beautiful and distinctive. She was known for being respectful and for her fair dealing.

Nur Badawi

Nur ʿAti Badawi was from a Hijazi Jeddah family. She appeared in the 1970's. While she never had her own ensemble, she would perform with other folk artists. She played the zaffa for weddings and played ʿūd as well as duffūf [percussion]. She had one of the most beautiful female voices, and she memorized many of the female folk song traditions such as al-majrūr, al-dāna, al-ḥadarī, al-majass, al-khubaitī, al-sāmirī, al-faraʿī, al-mashūb, al-ṣahba, and many other folk genres. She performed the zaffa at weddings, and they would request her to play the folk genres. She used to accompany many of the artists of the day, such as Tuha, Hamidiyya, Saliha, Munira al-Qarshiyya, Karama, and many other singers. She passed away in 1427 hijrī (2006) in Jeddah at the King Fahd Hospital.

Zubaida Batish

Zubaida Batish is originally from Yanbu, and she resided in Jeddah. She began to perform in the mid 1980's until 2007 when she retired. She was known for her beautiful voice and expressive performance. She was known for modesty, for she would not show her face to men or sing in front of them. She was the first Saudi fannāna to introduce the drum kit into her group. She was known for her beauty and elegance and her collection of expensive jewelry, and her chic appearance at parties. She imitated the most famous singers who preceded her in singing. Her fame spread to the other Gulf countries and she enlivened parties and occasions for the ruling families in Saudi Arabia and the Gulf.

Najat Batuwait

Najat Batuwait began in the 1980's. She was a good ʿūd player, and she was good at all the folk genres like al-khubaitī, al-sāmirī, al-ḥadarī, al-majrūr, al-dāna, al-ʿāriḍī, and al-dawsarī. Najat Batuwait was from Jeddah, and she was known for her good character and fair dealing.

Nur al-Dawsari

Nur al-Dawsari was active in the early 1990's, when the keyboards appeared, and many new female voices emerged. After that, very quickly many singers stopped performing even though some had good voices and played well. Nur al-Dawsari was good at some of the folk genres.

Dumuʿ

The folk artist Dumuʿ appeared in the early 1990's. She was from Medina. She didn't last long. It should be noted that the 1990's was when the keyboard began to appear. How as quickly many singers disappeared, even though some had beautiful voices and sang well. She was good at some of the folk genres.

Ghandara

Ghandara was famous in the 1970's until the end of the 1990's. Umm Rabi' [as she was also known], God preserve her, is from Jeddah and was famous in the western province especially, and the rest of the provinces in general. She was good at the folk song genres and was known for 'adanī ḥaḍramī in particular, and the other styles more generally. She was a good 'ūd player. She played al-majrūr, al-dāna, al-dawsarī, al-samirī, al-khubaitī, and al-ḥadarī.

Nura Hamdan

Nura Hamdan is from the Jeddah region. She appeared on the artistic scene in the beginning of the 1970's. She had one of the beautiful, expressive, and romantic voices. She performed very well, and she was a good 'ūd player. She was also adept at the folk styles such as al-ḥadarī, al-majrūr, al-dāna, al-khubaitī, al-fara'ī, al-dawsarī, al-majass, and others. Nura performed rarely, and by the beginning of the 1990's she had retired, and her group disbanded.

Saliha al-Hamidiyya

Her name is Saliha 'Awn and she called herself Saliha al-Hamidiyya, in honor of her late mother Hamidiyya, who was also a fannāna. Saliha and her sister Shar'a both had strong voices with a natural huskiness. Both played 'ūd well, and they were well known in the 1970's and 1980's. Saliha was famous for several genres including: al-'adanī, al-ḥijāzī, al-dāna, al-majrūr, al-sāmirī, particularly, and other styles more generally. And of course, she would only sing at all-women events. After the death of their mother and the death of their sister Khadija in a horrible traffic accident in Riyadh, Saliha and her sister Shar'a retired, as well as their sister Asia who played violin and their sister Raqiyya Hamidiyya. They retired at the end of the 1980's. They don't sing now except for special occasions that are dear to them. Saliha had a teaching certificate from Riyadh, and she taught at one of the schools in Riyadh. She moved to Mecca after she married, in the 1980's.

Shar'a

Shar'a al-Hamidiyya is the sister of the well-known fannāna Saliha. Her voice is very similar to Saliha's voice. They performed at separate events and did not sing together. Shar'a was known for her light character, and goodheartedness. She was very good at all the folk arts, such as al-dāna, al-majrūr, al-sāmirī, al-dawsarī, al-ḥadarī, and al-khubaitī. She was a good 'ūd player. After their mother Hamidiyya died, and the accidental death of their sister Khadija in Riyadh, Shar'a retired, when she was at the peak of her career. Her sister Saliha also retired, along with their sister Asia, who played violin, and their sister Raqiyya. Shar'a and Saliha called themselves al-Hamidiyya after their mother's name, the well-known singer. [In other words, they used their mother's stage name as a 'stage last name'].

Hawa al-Darb

Hawa al-Darb is from Jeddah. She was in the group of Hamidiyya and played the ṭār. She also played the 'ūd. She gave herself the name 'Hawa al-Darb' and accompanied the muṭribāt on the ṭār, and sometimes she played the 'ūd, but she rarely sang. She began to perform in the 1970's. Her voice and her performance were good. She was known for her simplicity and good

heartedness, and she knew the folk genres. At the end of the 1980's she retired and began performing zaffāt for Saudi weddings. Her voice in the zaffa is very expressive and beautiful.

Shafiqa Hayil

Shafiqa Hayil was of Yemeni origin, and she lived in the Kingdom, Taif to be exact, in the early 1950's. She lived a long time in Taif, then she moved to Jeddah. And it was there she learned the 'ūd and began to sing in the mid 1960's. She recorded many vinyl singles at that time. And owing to her love of Taif, she sang a lot about it, including "Alā Yā Musāfir al-Ṭā'if", "Bain al-Hūwiyya wa al-Huda", "Yā Ṭāli'īn al-Shafā", and "Yā Basāṭīn al-Ṭā'if". She had a beautiful voice, and she was very good at the Saudi Yemeni melody. She died in the late 1980's.

Mayada al-Hibri

Mayada al-Hibri appeared in the early 1990's. In the 1990's many female voices appeared with the arrival of the keyboard and quickly many singers disappeared, although some of them had good voices and performed well. Mayada played some of the folk genres well.

Laila Hussain

Laila Hussain is from Jeddah. She is related to the composer Tahir Hussain. He played the 'ūd with her and taught her how to play. She is one of the first artists who recorded several vinyl single recordings. Laila Hussain called herself Kawkab al-Hijāz on her albums. She loved to play the 'ūd. She wrote lyrics and melodies for songs and sang them. Laila Hussain was good at the old Hijazi folk styles. She began singing in the 1960's until the end of the 1980's, when she retired. She was known for her good heart and was respected.

Nura al-Jassas

Nura al-Jassas is the sister of the well-known artist Abdallah al-Jassas. She is from Taif. In the 1980's she moved to Riyadh and stayed there. She started performing in the early 1980's. Her brother Abdallah taught her the 'ūd, and she was good at the various folk genres including al-dāna, al-majrūr, al-dawsarī, al-sāmirī, and many others. Nura al-Jassas was known for good character and respectability. She retired at the end of the 1990's.

Karama

The folk artist Karama had her beginnings in the 1950's, and continued to the late 1980's, when she died. She was from the al-Muabada neighborhood in Mecca. She learned to play the 'ūd on her own, and she taught many other female artists to play the 'ūd. Karama was one of the first to record on vinyl records, and she continued recording when she got older. Umm Tareq [as she was also called] was known for her good character, fair dealing, and charm. Karama was an expert at many of the folk music genres such as al-majrūr, al-ḥadarī, al-dāna, al-khubaitī, al-sāmirī, al-fara'ī, al-mashūb, and many more. She participated with other female artists such as Nur Badawi, Khairiyya Mirsal, Nura Mubarak, Tuha, Hamidiyya, Umm Jibrān, Safiya Labban, Kaka Baltajiyya, and many of the artists from the beautiful era.

Khairiyya Mirsal

Khairiyya Mirsal is from Mecca. She appeared in the 1970's and performed until the end of the 1990's when she retired from singing. Khairiyya was blind. She was a talented singer and she performed with many singers like Karama, Tuha and many others. She learned to play the 'ūd, and she was good at all the folk genres like al-majrūr, al-dāna, al-ḥadarī, al-khubaitī, and al-dawsarī. She was known for being good hearted and respectful to and sympathetic with others.

Nura Mubarak

Nura Mubarak was from the Jeddah region. She appeared in the artistic field in the early 1970's. Nura was one of the beautiful, romantic, and refined voices and she was an excellent performer. She was a good 'ūd player and was very good at the folk genres such as al-ḥadarī, al-majrūr, al-dāna, al-khubaitī, al-fara'ī, al-dawsarī, al-majass, and others. Nura worked with many other artists such as Karama, Kaka Baltajiya, Hamidiyya, and many of the artists. She was known for being good hearted, and for her love of the art. She gave up a lot of her personal life for her art.

Maryem Nafa

The folk artist Maryem Nafa is from the people of Mecca. She began in the early 1970's. Her ensemble, Banāt al-Nafā, and was one of the most beautiful groups in Mecca. Her group included her sister, the artist Rahma Nafa, and her other sisters. Maryem had a beautiful voice, and she played the 'ūd well. She also taught her sister Rahma Nafa to play. She was good at the folk styles such as al-khubaitī, al-majrūr, al-ḥadarī, al-fara'ī, al-dawsarī, al-dāna, al-majass, al-sāmirī and many others. The Banāt al-Nafā group was known for their fair dealing and respect for others. And they had many beautiful attributes. Maryem retired in the mid 1990's, and her group stopped, but her sister Rahma started playing weddings.

Rahma Nafa

The folk artist Rahma Nafa is from Mecca. She started out in the group of her sister Maryem Nafa. She had her beginnings in the early 1970's. She was a good 'ūd player, having learned from her sister Maryem. Rahma had a beautiful and natural 'huskiness' in her voice. She was good at all the folk genres like al-sāmirī, al-khubaitī, al-dāna, al-majrūr, al-ḥadarī, al-majass, al-fara'ī, and al-dawsarī. She was known for her good character and fair dealing, as well as her elegant appearance, and cheerfulness. After her sister and her group retired, Rahma began playing the Saudi zaffa known as al-yamānī. She was known in the western province.

Laila Said

Laila Said is from Jeddah. She began performing in the 1980's, and she was a good 'ūd player and she was good at the various folk genres including al-dawsarī, al-sāmirī, al-majrūr, al-dāna, al-ḥadarī, al-majass, al-khubaitī, al-fara'ī, and many other folk styles. She did not last long in the field, and she disappeared quickly at the peak of her career. She was known for her cheerfulness, shyness, and her tender heart.

Mary Said

The folk artist Mary Said is from the people of Riyadh. Her real name is Maryem Said. Her beginning was in the early 1980's. She studied singing and 'ūd with the artist Haidar Fikri. She had three or four official recordings that appeared in the market. Mary Said's voice was beautiful and distinctive, and for a time she worked with the well-known artist Sa'd Juma'a, but it didn't last long. Mary Said participated in many sessions with other artists including, 'Abd al-Rahman al-Nakhilan, Badr al-Hubaishi, Haidar Fikri, and many others. Mary excelled at the folkloric styles including al-sāmirī, al-dawsarī, al-'āriḍī, al-khubaitī and many others. Her ensemble was one of the most powerful at that time. After her death, her group changed its name to Firqat 'Ārūs al-Khalīj. Mary was famous in the Central Province particularly, and generally known beyond. She was known for her good character, her respect for others, and her humility. She passed away in 2005.

Fawzia Sairafi

Fawzia Sairafi is from Mecca. She began in the 1970's and she used to accompany the other singers, and after that she learned to play the 'ūd and formed her own group consisting of her sisters. Fawzia was a good 'ūd player and she was good at all the folk genres like al-dāna, al-majrūr, al-khubaitī, al-ḥadarī, al-fara'ī, al-majass, and al-dawsarī. She and her sisters retired at the end of the 1990's. She was known for being good-hearted, and she was well-loved in the artistic circles. All the singers of her generation loved her and encouraged her.

Najwa Salim

The folk artist Najwa Salim is from Jeddah, and she was active from the mid-1980's until the late 1990's, then she retired. She played the 'ūd well. Her group was one of the most beautiful and she was adept at the folk styles: al-dāna, al-majrūr, al-fara'ī, al-ḥadarī, al-khubaitī, al-sāmirī, al-dawsarī, al-majass, and many others. Her voice was sweet and distinctive, and she performed with excellence. She was respected and was known for fair dealing.

Shams Saud

Shams Saud is from Jeddah. She appeared in the early 1970's. She was a good 'ūd player, which she learned from Umm Tarek Karama. Shams Saud had a strong and distinctive voice with a beautiful huskiness. She was good at all the folk genres like al-sāmirī, al-khubaitī, al-dāna, al-majrūr, al-ḥadarī, al-majass, al-fara'ī, al-dawsarī, and al-mashūb. She was known for her goodness and simplicity. Shams played for many distinguished parties, and she presented many beautiful songs with her strong sharp voice.

Maryem Shafi'

Maryem Shafi' was from Mecca, and she first appeared in the 1970's. She performed with her sister Nura Shafi'. Maryem was a good 'ūd player and her voice was tender and beautiful, and she sang with true feeling. She was good at various folk genres such as al-sāmirī, al-majrūr, al-dāna, al-ḥadarī, al-khubaitī, and al-majass. She was known for her great goodness, and her tender heart. In 1994 she entered the hospital for heart surgery, but she did not survive.

Shafiya

Her name is Amna 'Atiya and she is from Mecca. She took the stage name of Shafiya from her paternal aunt, who was also a fannāna. She began playing in her aunt's ensemble and in the firqa of Hamidiyya. She began in the early 1970's until the late 1990's. She was a good 'ūd player, having studied with Hamidiyya, Karama, and her Aunt Shafiya. Shafiya was good at all the folk arts like the al-sāmīrī, al-khubaitī, al-dāna, al-majrūr, al-ḥadarī, al-majass, and al-fara'ī. She was known for her good nature and fair dealing.

Safiya Shataiwi

Folk artist Safiyya Shataiwi is from Medina. She is one of the leading artists in Medina, along with Munira Khalaf. It is said that Safiya began in the early 1970's. She is a good 'ūd player. She loves special jalsāt. She is good at the folk styles such as al-majrūr, al-ḥadarī, al-sāmīrī, al-khubaitī, al-dāna, and others. Her voice is strong and distinctive. She composed melodies and lyrics. And of the sessions where her melodies were taped, some of these recordings made it into the market. She is known for her calmness and her fair dealing.

Samar

It is said that Samar is from Jeddah. She appeared on the artistic scene at the beginning of the 1970's. She was one of the beautiful voices, and she performed very well. She played the 'ūd well, and she was good at the folk styles such as al-ḥadarī, al-majrūr, al-dāna, al-khubaitī, al-fara'ī, al-dawsarī, and al-majass, and other styles. Samar performed in the Jeddah region, though not very often. In the early 1990's she and her group retired. Her group was made up of her sisters.

Siyama

The folk artist Siyama was from Mecca. Her real name was Siyama [beginning with the palatal letter 'sad' ص – not the frontal 's'] Yunis. She had her beginnings in the 1970's when she was a member of 'Aida 'Aid's group. She would accompany the fannānāt playing the ṭār. She later learned the 'ūd and started her own group. She had a strong and pleasant voice, and she performed the folk styles al-dāna, al-majass, al-ḥadarī, al-khubaitī, al-sāmīrī, and many of the well-known folk styles. She was known for being good-hearted. She died in the mid 1990's from a sudden illness.

Tuha

Tuha Hassan Yahya is one of the most well-known muṭribāt in the Hijaz region. She appeared in 1968, and she is one of the best at performing al-dāna, al-majrūr, al-majass. For your information, "Fannān al-'Arab", Mohammed [Abdu] learned to perform these genres from her. He calls her 'Aunt Tuha' out of respect for her well-known artistic stature. But why do we not see the respect of this artist in the media? Tuha was the one who taught 'Abadi al-Jawhar to play the 'ūd. This information comes from me personally and I am certain of it. 'Abadi al-Jawhar denied this, but who can ignore eyewitnesses? She also composed many melodies for songs such as "Asharī bil-Mandī" and "Astahlifak Billāh", "La Tasībī Khālī" and many others.

Sarah Uthman

Sarah Uthman got her start with the ensemble of the artist Hamidiyya, mother of the artists Saliha and Shar'ā. It is said that Sarah studied 'ūd with Dahish al-A'ma in the Riyadh area. Her group consisted of her sisters, including Hayya, 'Abta, Hajir, and Mrs. Saliha al-'Amiriyya, as well as the artist Juhair the sister of Abu Rayyish. Sarah had one of the most beautiful voices. She was known as an elegant and fashionable beauty. She was known to be good-hearted, ethical and respected. She performed at many special parties and at that time she was the muṭriba for the great families of Riyadh and beyond. She was one of the first singers who sang on the radio and produced work in stereo with a complete orchestra. She made a duet recording with major artist Salama al-'Abdallah, in one of his most famous productions. She and the late Itab, they were the most famous duo in the Kingdom in the 1970's and 1980's. She performed for 35 years. After the death of her children, she retired and only sang at occasions that were dear to her heart, and special family occasions.