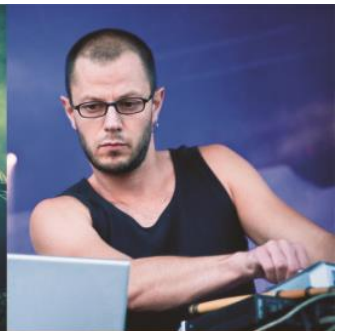


Egypt's Rich Musical Heritage, approaches and challenges
Efforts for preserving Folk Music traditions

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Egypt's Rich Musical Heritage approaches and challenges (Efforts for preserving Folk Music traditions)

Egyptian Folk music and songs have a great role in preserving Egyptian intangible heritage. Music was an important part in the life of major civilizations. Several Ancient civilizations considered music knowledge needed. This paper aims at presenting the different types of folkloric music in Egypt identifying the current challenges and approaches, and how the Egyptian community could be engaged with the different types of folkloric music in Egypt. The paper sheds the light on the Egyptian cultural diversity where every governorate of Egypt has its own heritage of songs, music, and instruments. The paper analyzes the folkloric music presented by the Egyptian Center for Culture and Arts – Makan as a case study and several Egyptian efforts for preserving Folk Music traditions. The paper defines the current situation of Egyptian cultural and folkloric music, as a part of the massive intangible heritage of Egypt giving samples of some folkloric music types in Egypt and the effective efforts of safeguarding such types.

Folk music and songs are one of the major issues identified by UNESCO convention in 2003 for safeguarding of intangible culture heritage. Intangible heritage is defined as, the practices, representations, expressions, knowledge, skills, as well as the instruments, objects, artifacts and cultural spaces associated therewith the communities, groups, and in some cases, individuals recognized as part of their cultural heritage. This intangible cultural heritage transmitted from generation to generation is constantly recreated by communities and groups in response to their environment. The UNESCO convention sheds the light on the oral traditions and expressions that are transferred from generation to generation through the folkloric songs. The UNESCO convention listed music as one of the performing arts considering the traditional craftsmen where the manufacture craftsmen of such as the instruments and tools were used by folk musicians.¹ The protection of cultural heritage is a long striving. This proved to be so on that memorable day of 17 October 2003, the General Conference of UNESCO, at its thirty-second session, unanimously approved the Convention for the Safeguarding of Intangible Cultural Heritage. The 1994 Report of the World Commission on Culture and Development stated the difference between the protection of the tangible and intangible cultural heritage where the intangible heritage had for long been an ignored heritage.

¹. Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO, accessed January 7, 2019, <https://ich.unesco.org/en/convention>

More than 40 documents have been initiated mainly by the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Council on Monuments and Sites (ICOMOS). These documents identified the definition and scope of heritage. This is clarifying the importance of heritage that is interacting with development in many different ways. One of the most important charters was the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter), CATHM, 1964 that has been used as a reference point for the development of a number of other documents of conserving and defining heritage as a wide terminology around the globe. Since the Venice Charter 1964, the definition and scope of heritage broadened from physical heritage such as historic monuments and buildings to groups of buildings, historic urban and rural centers, historic gardens and to non-physical heritage including environments, social factors and, lately, intangible values.² Figures 1-6 identify the aspects of cultural intangible heritage in Egypt such as pottery industry, musical Egyptian bands, ancient Egyptian sweets that are used by Egyptians during feasts and celebration, and Tahteeb, a stick game, as a form of martial arts. Article 13 of the UNESCO convention in 2003 summarizes measures for safeguarding such intangible values by adopting a general policy for promoting the function of the intangible cultural heritage in society, and integrating the safeguarding of such heritage into planning programs within the community and groups concerned, establishing institutions for documenting the intangible cultural heritage then facilitating access to such institutions. Article 13 of the UNESCO convention in 2003 sheds the light on Adopting an appropriate legal, technical, administrative, and financial measures. Such measures are the platform for safeguarding the intangible cultural heritage.³

Egypt's rich musical heritage is a point of study where Egypt is a country with a great diversity of cultural expressions where music among all the periods of Egyptian history creates a rich and strong tapestry. In Ancient Egypt, music was integral to everyday lives. Music is one of the Arts and has influenced all aspects of Egyptian civilization.⁴ The archaeological and traditional Egyptian history of music is significant in Egypt. The reliefs' wall of the Ancient Egyptian temples, tombs, and other

². ICOMOS charter for the Conservation and Restoration of Monuments and Sites, (Venice, 1964), 1-4, https://www.icomos.org/charters/venice_e.pdf

³. Recommendation on the Safeguarding of Traditional Culture and Folklore, UNESCO, accessed January 7, 2019). http://portal.unesco.org/en/ev.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html

⁴. Crystal Yingling, The Sights and Sounds of Egypt -Music and the Arts, Shaping a Nation and Building the Future (Seattle University, 2007), Abstract 1-10, https://www.researchgate.net/publication/308632361_The_Sight_and_Sounds_of_Egypt_Music_and_the_Arts_Shaping_a_Nation_and_Building_the_Future

buildings present numerous types and forms of musical instruments and the technique in which these instruments were to be played and tuned, ensemble playing. The playing of musical instruments in ancient Egypt is also depicted as being controlled by the conductors' hand movements, which could help to identify certain tones, intervals, and functions of sounds. Curt Sachs in his book, *History of Musical Instruments* stated 17 harpists represented on Egyptian artworks (with sufficient realism and distinctness to be reliable records), seven are striking the Fourth chord, five a Fifth chord, and five an Octave chord. The eight-term octave was called Harmonia or the harmonic octachord scale and was described in early Greek writings as the Dorian octachord, structured based on the Octave, Fourth, and Fifth—the three consonant intervals. Several types of musical scales were known and used in ancient Egypt such as the narrow-stepped scales that were common from the earliest known Egyptian history, the playing and tuning techniques of string instruments provided solo and chordal playing of instruments, the playing techniques of wind instruments provided small increments and the organ effect, and finally both the cyclic (up-and-down) method and the divisive method of tuning were in use. The skill of the Egyptians, in the use of these instruments, was affirmed by Athenaeus, who stated (in his texts [iv, 25]) that “both the Greeks and “barbarians” were taught music by Egyptian natives. Ancient Egyptian music, as well as the traditions of the current Egyptian community corroborates to provide the most authentic case of the musical history of Ancient Egypt.⁵ Music nowadays in Egypt is considered to be a type of ‘art’. In the past, art has been variously defined as imitation or representation (Plato 1955), as a medium for the transmission of feelings (Tolstoy 1995), as intuitive expression (Croce 1920) and as significant form (Bell 1914).⁶ Music in modern Egypt is linked with the Egyptian social and political life. The composer and singer Sayed Darwish (1892-1923) was an “icon symbolizing Progress, Modernity and the shift from the “Oriental music”, an elitist music to “Egyptian music”, the first figural expression of a people’s soul and their nationalist demands” as Professor Frederic Lagrange of Sorbonne University in Paris mentioned about him. Among the important innovators, musicians in modern Egypt were the prolific Mohamed El-Qasabgi (1892-1966), Riad al-Sounbati (1906-1981), and Mohamed Abdel-Wahab (1902-1991).⁷ Egypt was rich by the prominent generation of composers – including Kamal el-Taweel, Mohamed El-Mougi, and Baleegh Hamdi. Musicians during all the periods of

⁵. Curt Sachs, *The history of musical instruments* (New York:Dover publications, INC. Mineola, 2012) , 86-98.

⁶. Stephen Davies, *Definition of art* (New Zealand: Cornell University press, 1991), 78-113.

⁷. Frédéric Lagrange, UFR Etudes Arabes ET Hébraïques lecture, Université Paris-Sorbonne (Paris IV), Frédéric LaGrange is an academic and translator working in the field of modern and classical Arabic literature. His research interests include gender studies applied to Arabic literature.

Egyptian history up until now were offered a number of prominent positions in the Egyptian society. The Reda Folkloric Dance Troupe is one of the impressive cultural productions that achieved great success in preserving Egyptian folk music during 1954-1975. The Reda Troupe combined Egyptian folk dances with Western styles. The 1952 Egyptian revolution created a unique environment that affected the aspects of the Egyptian Folk musical heritage during that time. "Hasaballah band" was one of the Egyptian Traditional music bands in the second half of the 19th century; the main location of the band was Mohammed Ali Street in Cairo. The Hasaballah band presented several events and save the Egyptian folk music for over a century.

Egypt's traditional, folk music is rich that gives a very special taste to the Egyptian spirit and feeling. Traditional, folk music in Egypt could be divided into several branches; Baladi Music is one of these branches. During the nineteen and early twentieth century in Egypt, The Egyptian folk musicians used a plethora of new musical forms and instruments in Baladi Music such as Darabuka, Riqq, and Duff. From the beginning of the twentieth century to the 1920s and 1930s, the traditional, folk music in Egypt has witnessed a new development where western musical forms and instruments were introduced. Baladi musical act continued to rely on such instruments with the old folk music. Baladi Music now in Egypt is integrated by urban folk musicians to give Baladi music a new spirit. Swahili (coastal) music is among the popular folk music from the north of Egypt. "Swahili music" in Egypt is kept alive by musicians of Egyptian Swahili who formed various bands. Simsimaya's folk music is the main form of Swahili music in Egypt. Figures 7, 8 show the Simsimaya's folk music in the canal area from the cultural events of Suez National Museum. Bedouin music is one of the major branches of the Egyptian folk' Music, this type of music is common in the western desert of Egypt, and the eastern Sinai area. The Mizmar, is the most popular folk instrument used in such kind of music. The Bedouin music of Egypt introduces the Bedouin culture of Egypt; the Rababa and the Darabuka are the main traditional instruments used in such type of music. Such type of music in Egypt is the main examples of Egyptian scales and rhythms. The Bedouin of Sinai were striving to maintain their semi-nomadic ways of life by keeping their unique scales and rhythms of Bedouin music.⁸ Figure 9 shows the Bedouin music of the western desert of Egypt and the eastern Sinai area. Figure 10 shows the instruments used by in the Bedouin music. Saidi Upper Egyptian music is a form of a folk played by the Egyptian musicians from south of Egypt. Metqal Qenawi's is the most popular

⁸. Amnon Shiloah and Ronald Clyne, the Bedouin Music of Southern Sinai (Smithsonian Folkways Recordings,1987), accessed January 7, 2019,<https://folkways.si.edu/bedouin-music-of-southern-sinai/islamica-world/album/smithsonian>

Saidi Upper Egyptian music, other famous groups led by Shoukhoukhou, Ahmad Ismail, Omar Gharzawi, Sohar Magdy, and Ahmed Mougahid are also among the prominent music groups in the south of Egypt. Figure 11 shows the Saidi Upper Egyptian music style.⁹ The core of Egypt's folk music is that it is by the Egyptians, about the Egyptians, and for the Egyptians.

Nubian songs, music, and dances are one of the distinctive aspects of the intangible cultural heritage that address diverse topics on special occasions. Nubians in Egypt are one of the main indigenous groups that form the Egyptian diverse society. The Nubian music is one of pentatonic scale music that commonly practiced in Africa, one of the most ancient scales in the world. Some Nubian dances can only be performed on certain rhythms; the Koumbak is the main rhythm for dancing, the Nagrisha is the second type of rhythm that is connected with a kind of dance known as "Al kaff". Nubian dances and performing arts are varied. The way of dancing is one of the main aspects of Nubian intangible heritage. Group dancing is the common way of dancing; the most famous dances are known as "Aragid", "Kaff", Balaga" and "Farry".¹⁰ Figure 12 shows the importance of Nubian folk music even in a daily life trade in Nubia which reveals the unique aspects of Nubian identity. Folk music in Egypt is one of the main aspects for safeguarding a popular version of Egyptian cultural intangible heritage. Folk songs were linked by both location and circumstances where every location in Egypt has its own style of music that reflects the community lifestyle.

Significant efforts for protecting the Egyptian musical heritage were set by several Egyptian authors and organizations that are trying to document such type of heritage. Author Dr. Mohamed Omran is one of the important figures in the field of folkloric music. Among his books, Dr. Mohamed Omran analyzes the role of folkloric singing in the society; his books reveal that instruments and tools of the Egyptian folkloric music are divided into percussion instruments, woodwinds instruments, and stringed instruments. Dr. Mohamed El Gohry and Dr. Ebrahim Abdel Hafez are important figures in the field of folkloric music as well; their books identify the development of the folkloric arts considering the different social changes.¹¹ Egyptian Center for Culture and Arts (Makan) is one of the

⁹. Mohamed Shabana, Folk Culture: Folk Music Manifestations of Tangible and intangible (Helwan University), direct lecture to author, December 2018. Mohamed Shabana is a professor of folk music, the Egyptian ministry of culture.

¹⁰. Mohamed Shabana, Folk Culture: Folk Music Manifestations of Tangible and intangible.

¹¹. Mohamed Omran, Egyptian Folk Music Instruments (Egyptian Center for culture and Art Makan, accessed January 7, 2019, <https://egyptiancentermakan.wordpress.com/>

important cultural institutions in Egypt that aims at safeguarding Egyptian Musical Heritage. It is situated on the corner of Saad Zaghloul and Mansour Street, near to El- Mounira in Cairo. The Egyptian Center for Culture and Arts (Makan) aims at presenting traditional Egyptian music with a symbolic and fresh sound. Professor Ahmed El-Maghraby is the Founder & Director of the Egyptian Center for Culture and Arts (Makan). El-Maghraby started by collecting audio-visual records of a wide range of forms from the Mawaweel to religious songs and Zar. Makan, which established a few years ago since 2002, is a unique case that preserves the folkloric of Egyptian arts by presenting programs and events, and shows. The center invites Arab and foreign artists, then sets art workshops that aim at exchanging artistic and cultural experiences. The main mission of Egyptian Center for Culture and Arts (Makan) is documenting and archiving all current musical genres performed now in Egypt, to be a valuable source for scholars, tourists, and Egyptian community. Makan seeks to integrate folk music back into the daily life of Egyptians community, and it is considered one of the cultural initiatives aims at safeguarding traditional Egyptian music. Makan presents two shows per week. Zar and folkloric Mawaweel are the two main weekly shows of the Center. Figure 13 identifies the shows of the center. Makan is presenting Gamalat Shiha, the oldest female singers in Egypt that presents Mawaweel, and the folkloric songs of the Nile Delta. Zar performers Om Sameh and Om Hassan are the main presenter of Makan's Zar show. The official website of the Egyptian Center for Culture and Arts (Makan) is "<http://egyptmusic.org/en/>", where all the information about the center is provided.¹² Makan presents the folkloric music of modern Egypt that is passed by three main phases. The first phase that started after the revolution of 1952 identifies the farmers' folkloric songs; it was named (Al Falaheen) or the farmers by Zakarya Al Hegawy. Met'aal, a famous folkloric singer, is one of the famous musicians of this phase. The second phase that started 1969 is the Soliman Naguib phase; a new generation from folkloric instruments player was generated where musical instruments are used, and no use of singers or dancers in the act of the folkloric show. The third phase is named Abdel Rahman El Shaf'i that reflects the aspect of the folkloric music starting from 1975 where several folkloric groups of performers were composed.¹³

Unique initiatives were set by several NGOs in Egypt for preserving Folk traditions. Egyptian Society for Folk Traditions (EFST) is one of such NGOs which seek to identify, document and

¹² .Sameh Emil, "Significance of Egyptian Cultural Musical Heritage: Role and Status" (PhD diss., Université Paris-Sorbonne, 2013), 52-60.

¹³ .Ibrahim Abd El Afez, the folkloric art (Cairo university: Faculty of Art, 2004), 20-30.

ابراهيم عبد الحافظ, الفنون الادبية الشعبية: دراسة في ديناميكيات التغيير, مطبوعات مركز البحوث والدراسات الاجتماعية, كلية الاداب جامعة القاهرة, 2004.

promote Egyptian Folk Traditions. Egyptian Society for Folk Traditions is approved by the UNESCO as one of the NGOs in Egypt that meets the UNESCO's criteria for safeguarding Egyptian cultural intangible heritage. The official page of Egyptian Society for Folk Traditions (EFST) is <http://www.esft.info/>, where the main mission is “fulfilling field studies for preparing cultural, educational and artistic programs in order to achieve cultural projects serving the Egyptian Community”. Egyptian Society for Folk Traditions (EFST) sets vital publications in the field of heritage; one the significance publications is the following list, “Safeguarding and Protecting the Oral Epic of Al Sirah Al Hillalya. (Phase I: Collecting and Documenting). Dr. Ahmed Morsi (2006)”. “The Making of a Traditional Artist: The Art of Tally and Sustainable Development. Dr. Nawal el Messiri (2009)”, “Official Report on Traditional Crafts for the Industrial Modernization Center (IMC) of the Ministry of Industry (2010)”. The Traditional Market, Dr. Nawal el Messiri (2012). “Safeguarding of Intangible Cultural Heritage, The Egyptian Archive as an Example,. Dr. Ahmed Morsi (2014)”, “Traditional Arts and Crafts from Cairo Asaad Nadim (Second edition 2014)”. The main objectives of the Egyptian Society for Folk Traditions (EFST) as listed on the official website are 1. Presenting Lectures and presentations by specialists in the field of heritage is one of the main aims. 2. Collecting and archiving of folk traditions. 3. Organizing conferences and workshops. 4. Inviting traditional artists and craftsmen to interact with members of the Society. 5. Interacting with other international organizations which have similar interests. 6. Contacting Representatives of the Society to attend conferences and workshops in Egypt and abroad. 7. Supporting and supplying Folklore Magazine financially and intellectually. Egyptian Society for Folk Traditions involved in several cultural projects and it was supported by the National Council for Women (NCW) and the supreme scientific committee of the museum of the Egyptian Civilization. Such new Cultural Agenda of NGOs in Egypt have a vital role in documenting, classifying, and safeguarding the Folk Traditions of Egypt which identify the Egyptian's identity.¹⁴

The Egyptian Ministry of culture is seeking to support the folk musical troupes and the local folk bands. Such bands preserve traditional Egyptian music. El Mastaba Center for Egyptian Folklore Music is one of the institutions supported by the Egyptian Ministry of culture. El Mastaba's center invites several local folk bands to present their shows. Several local folk bands are participating in the center's festivals as a way to revive the local folk music, and raise the Egyptian awareness about the richness and diversity of Egyptian cultures. The Afro-Egyptian band Hawidro, El Tanbura, the

¹⁴. Ahmed Morsi , Egyptian Society For Folk Traditions (ESFT) , accessed January 7, 2019, <http://www.esft.info/en/>

Bedouin band Aljarkan, the Nubian band Nubanor are participating in the festivals of El Mastaba Center for Egyptian Folklore Music, which is a unique civil society organization , founded in 2000 by Zakaria Ibrahim.¹⁵ The main aim of the center is reviving Egypt's rich and unique performing arts heritage. The mission of El Mastaba Center for Egyptian Folk Music is to revive traditional music in the diverse geographical and cultural regions of Egypt, and the center is located in -Sayeda Zainab, Cairo Governorate. El Mastaba Center for Egyptian Folk Music introduced the 1st International World Music Festival in Cairo (WANAS) in 2014, and then the festival was repeated till 2017, Wanas Festival sheds the light on the diversity of folk music in Egypt where several Troupes from Egypt and different parts of the world participate in interactive performances. El Mastaba Center for Egyptian Folk Music is managing a network of traditional musicians from diverse traditions in Egypt, including Bedouin, Sufi, Nubian, Delta, Upper Egyptian, Sudanese and the Canal Zone. The bands perform regularly in their original communities and in El Mastaba's theater space. ¹⁶ Figures 15-16-17 identify the troupes' performance in the International Folk Music Festival in Cairo (WANAS).

Among the several efforts for preserving folk music, the Egyptian Ministry of Culture is organizing The International Festival for Drums and Traditional Arts annually in the heart of Cairo. The researcher has attended the last annual drum festival that has been taken place between 20 and 27 April. 22 countries: Sri Lanka, Estonia, Algeria, Saudi Arabia, China, Maldives, Mexico, India, Greece, Pakistan, Palestine, Syria, Bulgaria, Poland, Thailand, Tunisia, Armenia, Indonesia, Ghana, Nigeria, Sudan and the host country Egypt participated by their folk acts. Six bands represented Egypt have participated under the supervision of the Egyptian Ministry of Culture which are Areesh troupe, Sohag troupe, Sharkia troupe, Alexandria troupe, Sinai troupe and Tushka Troupe. Other bands participated in the name of the Egyptian Ministry of Youth and Sports. The closing ceremony of Egypt's annual drum festival was performed by Sinai Troop for Arts. Several events were organized by the Egyptian Ministry of Culture during the annual drum festival in the historic sites of Egypt such as Salah Al Dein Fortress, Ghoury Fortress, Moez Street, Horreya Garden next to Opera, Hanager Theatre, and Al-Korba, the annual drum festival was set in 2012 by the Egyptian Ministry of Culture. Figures18, 22 identify the special event of last year drum festival in El Moez Street. The official site of the annual drum festivals is <http://www.cdf.gov.eg/tobool/> where all the details are listed including the past events, workshops, and exhibitions. Intissar Abdel-Fattah, expert of cultural

¹⁵. Zakaria Ibrahim, was born in Port Said 1952, in 1988 he started to set the pillars of the center.

¹⁶. El Mastaba Center for Egyptian Folk Music, El Mastaba, accessed January 7, 2019.
<https://www.el-mastaba.org/>

and arts at the Egyptian Ministry of Culture and General Manager of Al-Ghouri Arts Center is the one who set the pillars of such massive festival. During the rounds of The International Festival for Drums Traditional Arts, several prominent bands from Egypt and all over the world presented their act such as the Ethiopian National Theatre, “Asy Sianty Mexico” band, Pancha Thurya Nada, Sri Lanka, The Golden Wand Group, Burundi, Zomableo Folk Dance Band Togo, Ras Rani Group Maldives, Kauno santaka Lithuania, The Jordanian organization Omon, Jordan, Cultural Association of Filippoupoli , Greece, Al Bahangra Group for Folk Arts, India and others. The main aim of the annual festival is to spread a message of peace and cultural awareness between nations and safeguard folk traditional music. On the basis of the researcher analysis, and the direct contact with many Egyptian who attended such festivals last year; most of the participants especially the young people stated the importance of such festival in exchanging thoughts and ideas among several cultures, the participating countries had the chance to perform their acts in Cairo’s historic sites during the festival which is an effective way to attract such countries and utilize the Egyptian tourism industry.¹⁷ The Egyptian Ministry of Culture held several conferences for discovering knowledge and resources of the Egyptian folk music, the recent one was held last January 2019. The conference schedule introduced the current challenges of Egyptian folk music and the role of Egyptian folk bands in safeguarding such kind of intangible heritage. Figure 24 identifies the announcement of such a conference.

El Sawy Culture Wheel is one of the comprehensive private cultural centers that present Egyptian folk songs and a wide range of activities and cultural events. The events of El Sawy Culture Wheel utilize the Egyptian Aural and social tradition. El Sawy Culture Wheel is located on Gezira Island in the Zamalek district, central Cairo, Egypt. The official website of the center is <http://www.culturewheel.com/en> where one can identify all the events; figure 23 shows one of the events presented in the center which is about the Nubian dancing and traditions. Several concerts and musical events are presented all over the year. On the basis of the researcher visit to the center; El Sawy Culture Wheel has sections for arts, music training, and libraries. The founder of El Sawy Culture Wheel is Mohamed El-Sawy who is a cultural entrepreneur, son of Abdel Moneim El-Sawy, the former Minister of Culture. Abdel Moneim El-Sawy stated in an interview with the performing

¹⁷ . The Ministry Strategic Plan ,the Egyptian Ministry of Culture official website, accessed January 7, 2019, <http://www.moc.gov.eg/en/ministry/about-ministry/> , the Ministry Strategic Plan is to create a cultural renaissance fact and a new knowledge solutions

Art network at Japan in September 2006 that “El Sawy Culture Wheel is aiming at helping to solve the issues confronting Egyptian society through the dissemination of arts, culture, and knowledge”. Abdel Moneim El-Sawy said “the water wheel of Abdel-Moneim El Sawy is like we need water to live, I believe that knowledge and culture are important in peoples’ lives. The name expresses our wish that the waterwheel of El Sawy will bring knowledge and culture to people just like a waterwheel raises water from the river to nourish the field”.¹⁸

Egypt upholds diverse Traditional music. The traditional music heritage of Egypt is unique because of its distinct music culture and symbolic manifestation. The traditional songs and music of the diverse culture of Egypt maintain the cultural identity and social cohesion. Cultural expression at different social occasions reveals the importance of the Egyptian Folk art and the cultural value of music tradition of Egypt. Several measures relating to protection and safeguarding of the Egyptian musical heritage are in progress where the cultural rights exposed to traditional musicians and traditional singers of Egypt is the key aspects for safeguarding such type of heritage. Challenges for safeguarding the Traditional Egyptian music are a complex dynamic process. Barre Toelken stated in the book *Dynamics of Folklore* that “Folk art... is based on the aesthetic perception, expression and the appreciation of the community adventures of everyday life...” that identifies how the Folk art is linked with the community.¹⁹ The earliest schools of folklore were concerned with the recording and study of customs, ideas and expressions and great interests were directed to ancient religions and myths; folk observances of early rituals could be vital sources that reveal the elements of past civilizations.²⁰ In Egypt, a weak consideration is directed to the role of community in safeguarding Folk art of Egypt. Folk music in Egypt acts as a social phenomenon reflecting the cultural continuity and aspects of the identity of Egyptian society. The Egyptian community traditional festivals contribute to preserving the social fabric of the Egyptian folk music; therefore, the Egyptian community is one of the major platforms for safeguarding the Egyptian folk music. The traditional festivals of Egyptians are the major living heritage expressions that reflect both ancient tradition and current interests.

¹⁸ . Abdel Moneim El-Sawy,” El Sawy Culture Wheel”, Interview by Performing Art Network Japan, 2006, http://www.performingarts.jp/E/pre_interview/0610/1.html

¹⁹ Barre Toelken, the Dynamics of Folklore (Urah state : University press,1996), 5-20.

²⁰ Toelken, the Dynamics of Folklore,8.

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List of figures

Figures 1-6 identifies some aspects of the Egyptian intangible heritage



Figure 7, 8 shows the Simsimaya's folk music in canal area from the Suez National Museum Cultural events

Source

Official Page of Suez National Museum

<https://www.facebook.com/381390275371818/photos/a.381873675323478/807096906134484/?type=3&theater>



Figure 9 shows the Bedouin music of the western desert of Egypt, and the eastern Sinai area
Retrieved by <http://www.egypttoday.com/Article/4/29945/Bedouin-band-El-Jerken-to-participate-in-3rd-Wanas-Festival>



Figure 10 shows the instruments used by in the Bedouin music
Retrieved by <http://www.egypttoday.com/Article/4/29945/Bedouin-band-El-Jerken-to-participate-in-3rd-Wanas-Festival>



. Figure 11 shows Saidi Upper Egyptian music
Retrieved by <https://www.youtube.com/watch?v=zBuA5CzI8M4>



Figure 12 shows the importance of Nubian folk music even in daily life trade
Photo by the researcher



Figure 13 – 14 Makan: A Place of Cultural Keepsake retrieved by
<https://www.facebook.com/ECCAMakan/>



Figures 15-16 identify the troupes' performance in the International Folk Music Festival in Cairo (WANAS). Retrieved by <https://www.el-mastaba.org/wanas-festival.html>



Figures 17-18 identifies the special event of last year drum festival in El Moez Street. Photo by the researcher



Figures 19-22 identifies the special event of last year drum festival in El Moez Street. Photo by the researcher



Figure 23 shows the last event presented in the center about the Nubian dancing and traditions.



Figure 24 identifies the announcement of Ministry of culture Conference

