



Cultural heritage of Yemeni folk song "The importance of singing heritage and its preservation"

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Abstract

This study aims to identify the importance of singing heritage and preserve it in Yemen. The study sheds light on the importance of popular songs in Yemen and the necessity of preserving and integrating them into modern society. The research emphasizes the need to increase interest in folkloric musical heritage through serious efforts in its collection, documentation, and classification. The establishment of specialized centers is deemed crucial for safeguarding this cultural wealth. The study also underscores the importance of integrating heritage into cultural and educational programs, encouraging the use of media and digital technology for its dissemination and appreciation. It advocates for specialized educational programs and competitions at all levels to preserve cultural identity and national belonging. Yemen's musical heritage is considered an integral part of cultural memory, playing a positive role in preserving collective cultural memory. In conclusion, the study supports comprehensive efforts to collect, document, classify, archive, and digitize musical heritage elements, with a focus on collecting living heritage, including expressions, performing arts, customs, traditions, beliefs, and other forms of popular knowledge.

Keywords: Cultural heritage, the heritage, folk song, Yemeni lyrical heritage

Introduction

The cultural heritage of folk songs includes a collection of words and popular songs often carrying local language words and using the language of the people to convey stories and emotions. These words are unique symbols and cultural concepts, and the melodies and rhythms of folk songs encompass diverse musical patterns, relying on traditional musical instruments and unique performance styles. These elements distinguish folk songs and make them musically distinctive, as folk songs present stories and themes that reflect the history, traditions, and daily experiences of people, helping to convey myths and heritage stories from generation to generation. Folk songs preserve the cultural identity of the people, enhance local patriotism, form part of collective memory, and contribute to promoting social interaction and national spirit.

Folk singing in Yemen serves as a fundamental reference point for a long lineage of advocates for musical innovation. In this context, this singing reflects the impact of Yemen's geographical, climatic, and regional diversity, where these factors have played a role in enriching this musical genre, becoming an inspirational source not only for Yemeni artists but also for those in the Gulf and the Arabian Peninsula. Before delving into the details, it is worth noting that the history of Yemen's musical heritage extends deep into antiquity, as historical music books provide insights into the artistic life of the ancient Yemeni kingdoms.

Professor Ahmed bin Mohammed Al-Shami, in "Al-Qiyan and Singing in Pre-Islamic Poetry," mentions that Dr. Nasser al-Assad relied on what was mentioned in "Al-Iklil" about the existence of colossal statues in an ancient cave. One of these statues holds a tambourine, while the other holds a flute. Professor Ahmed Al-Shami hints that Dr. al-Assad affirmed in the same book, based on what was mentioned by Al-Hamdani, that singing in Yemen dates back to a long period, extending to the era of the people of 'Ad. It was widespread in the early sixth century AD,

prompting those in power, particularly the "Bishops of Dhofar - the capital of Himyar," to enact laws to regulate this distinctive art form^[1].

The popular music of the West, Arab, and Yemeni has gone through various stages over the ages, influenced by local cultures and cultural exchange between peoples and communities. Popular music reflects the traditions, values, and daily experiences of people, and has evolved through different time periods, originating in traditional and rural societies as an expression of people's lives, experiences, and local cultures. It is performed by local artists and traditional musicians using traditional musical instruments. Cultural influences and colonization have also impacted popular music with new musical styles and stories, incorporating influences from world music, Eastern and Western music into popular musical styles.

The game of technological advancements played a crucial role in the spread of radio and mass communication, increasing the popularity of folk songs and reaching a wider audience. It also influenced music recording and production, leading to the emergence of new melodies and sounds, while being affected by social, cultural, and political events. This study aims to identify the importance of singing heritage and preserve it in Yemen.

The study draws on the analytical descriptive approach through the following steps:

Theme 1: The cultural heritage of the folk song is conceptual and important.

The cultural heritage is considered one of the bridges of communication between nations and peoples whose true value can only be appreciated by providing as much information as possible that reflects its origin and history. It is the face of nations and their identity card in determining their cultural and historical affiliation to any part of the world, where cultures and societies vary from one country to another. It is an important pillar and foundation for

establishing the intellectual and social behavior that is unique to the national environment, and it highlights a noticeable difference in its geographical extent. This diversity is the best way to appreciate and harness heritage in the service of human solidarity between countries, and cultural promotion contributes to spreading competitive expression and enhancing valuation controls in service of development.

The concept of cultural heritage of folk song encompasses the analysis and examination of traditional songs from different regions. It involves studying the editorial and musical aspects of these songs, as well as discussing their cultural heritage values. Folk songs often reflect the life and emotions of a particular era, with detailed content based on nature, love, and local colors. Musical analysis reveals unique melodies and rhythms specific to rural folk songs, with characteristics such as clear forms and high notes. These songs hold aesthetic and artistic value, representing regional solidarity and environmental continuity. The preservation and promotion of folk songs as intangible cultural heritage require efforts such as designation and support, digital archiving, education, and re-creation. Traditional folk music is considered an effective means of inheriting traditional culture and should be included in national education.

Paragraph 1: Definition of the cultural heritage of the folk song.

The cultural heritage is the face of nations and their identity card in determining their cultural and historical belonging to any part of the world, where cultures and societies vary from State to State and continent to continent, and is an important pillar and pillar for the establishment of intellectual life, community behaviour that is unique to the national environment, highlighting a marked difference in its geographical scope; This diversity is an ideal way of appreciating and harnessing heritage for inter-State human agglomeration, cultural promotion contributing to the dissemination of the competitiveness of expression and the strengthening of valuation controls in the service of sustainable development, the humanization of people, within the framework of the morality of the living cultural landscape or the revival of the part hidden by the manifestations of globalization, of an intense extravagance that dominates the structural shape of the lives of societies in the world.

1. Concept of cultural heritage

Is defined as all traditions, traditions, sciences, arts and so forth from one generation to another. It encompasses all folk arts, including poetry, singing, music, folk beliefs, stories and tales, such as in general tongues of people, marriage customs, various events and inherited methods of performance, forms, dance colors, games and skills.

2. Definition of heritage

Heritage shows and insists on the expressive, cultural and living aspects of peoples, groups and individuals, whether in modern, ancient or intermediate times This heritage encompasses knowledge, creativity, urban and cultural values, and the nature of relationships between individuals who spread popular heritage and producers of heritage. Innovation is another important element of cultural heritage, and researchers have unanimously agreed that innovation

creates both physical and cultural heritage to help it constantly develop and sustain cultures.

It is also a comprehensive and broad term and may be defined as the intangible inheritance and past historical and institutional experiences cultural heritage and popularity ", and as a concept and science, cultural heritage is a newly found concept and there have been considerable difficulties in disseminating this term and making it familiar among nations and peoples. and many conferences and expert lessons have been held to formulate conventions and modalities for the dissemination of the term cultural heritage, Clarifying that it is a folk heritage Flo Chlora is very close to the term tangible material heritage.

3. Definition of folk song

The folk song is a pillar of our culture and a page reflecting part of our customs and traditions, They differ from other forms of popular expression in that they are performed both by word and melody, not by word alone. The search of the folk song was therefore twofold, a word-for-word and a melody-and-music incision. The music segment should be researched by researchers' specialization in music in general and popular music in particular, The verbal aspect falls within the competence of folklore and social study holders.

- **The folk song:** is defined as "the song that the people repeat, assimilate, transmit, publish and express their conscience and express their hope, not the condition that the people be its author but adopt from its original anonymous author and become the property of the people" [2].

Among the researchers who devoted their efforts to the study of folk literature in general and the folk song in particular (Alexander Hergerty Crabb), who defines the folk song as: "An anonymous composer poem, which was common among illiterate people in past times, and is still alive in use" [3].

In 1954, the International Council of Popular Music issued the following definition: Popular

In its exact details, the folk song is a unique work of art, but it is crafted with superior ingenuity even in its most difficult form, suggesting to any member of society that it is intended for him alone but not for others.

Some Arab researchers have emphasized that the folk song is "an anonymous composer poem, singing if it arises among the public from people in its times of past, and remains in circulation from a long time" [4].

While researcher Ahmed Morsi considers that this definition also remains insufficient, and that all researchers who have touched on the definition of folk song have only taken one aspect without familiarizing themselves with the singer of folk song. In his book (Folk Song), many definitions of folk song are given to foreign researchers and then follow it by defining him: "Popular song is the echoing song absorbed by the portfolio of a group whose etiquette transports its lips and in the realization of its existence comes from a popular conscience" [5].

Researcher Abdul Qader Natour also stated that "It is the folk song whose lips are frequent among the members of the group, acquiring the quality of continuity for long times, not necessarily anonymous author. It is also in its long journey across generations that may be addressed by modification and change by increasing the decrease. It is a collective and

artistic creation that is archaic and begging with word, melody and rhythm" ^[6].

Popular song is the song associated with a particular place, an environment and a group of human beings, such as the rural population, the desert and the maritime coast. Examples of these songs include life-cycle songs, such as childbirth and related celebrations, marriage and ceremonies, and death.

This song is a song that people frequent, absorb and transmit, expresses their hopes and releases their grandparents. The people are not required to be the authors of the books, but to adopt them from their original anonymous author, becoming the people's property. Popular song, whether oral or written, plays an important role in conveying beliefs and shaping behaviors in everyday life. Contribute to the promotion of popular heritage and the consolidation of popular beliefs. Literary debates in the last years of the last century have raised many questions about the popular song's role in expressing the life of society.

The cultural heritage of folk songs consists of a collection of popular words and melodies, where the lyrics usually carry a local language and express stories and emotions in the language of the people. These lyrics are considered unique symbols and cultural concepts. Additionally, the melodies and rhythms in folk songs encompass diverse musical patterns, relying on traditional musical instruments and unique performance styles. These elements distinguish folk songs musically. Folk songs present stories and themes that reflect the history, traditions, and daily experiences of the people. They aid in transmitting myths and heritage stories from generation to generation, preserving the cultural identity of the people and enhancing their connection to local patriotism. These songs form a part of collective memory and contribute to fostering social interaction and national spirit.

Paragraph 2: Importance of the cultural heritage of the folk song.

- The cultural heritage of folk songs is highlighted from cultural, civilizational, economic, and social perspectives, in addition to aspects related to preserving national identity and addressing challenges posed by digital technology. This heritage contributes to emphasizing the cultural role of communities and preserving their cultural components, with a focus on protecting folkloric and oral elements from disappearing. The preservation of this heritage enhances cognitive and emotional communication among individuals and communities, fostering a sense of shared responsibility toward their musical heritage and enriching their cultural diversity. Preserving musical heritage is part of sustainable development efforts, aiming to instill new values in our societies and direct the attention of children and researchers towards understanding their cultural and social roots ^[7].
- Preserving the cultural heritage of folk songs serves as a safeguard for anchoring national and ethnic identity. It is a distinctive creative expression shaped by the brilliance of human thought and enriched by popular imagination, closely linked to history and geography. Therefore, there is an urgent need to approach our musical heritage with a rational and serious mindset, rather than an emotional or museum-like one. This

involves collecting, categorizing, and utilizing it in daily life, integrating it into cultural and economic cycles as a cultural tourism asset, drawing inspiration from its unique characteristics in the artistic and creative domains. This is not only to keep our heritage as an essential component of our identity but also to protect it amidst the sweeping currents driven by digital technology, which seeks to engulf and standardize societies ^[8].

- The cultural heritage gains significant importance in preserving and maintaining national identity, bringing it to life. This is particularly evident in the increasing focus on the diverse cultural inventory. Special attention is given to the oral heritage, including languages, as it serves as a nurturing ground for intangible cultural heritage. Individuals continuously pass down this non-material cultural heritage, forming a testimony to collective identity. The intangible cultural heritage represents the rooted memory of societal knowledge, encompassing their industries, beliefs, and expressions of traditional wisdom in their daily lives.

Theme 2: Date of origin and roots of the folk song.

The historical depth of Yemeni musical heritage can be attributed to several reasons, with one of the most significant being its geographical location. Historically, Yemen has held a unique strategic importance due to its geographic backdrop, making it one of the distinguished ancient civilizations. This location provided opportunities for connections with the Greeks, Indians, the Far East, Egyptians, Assyrians, Babylonians, Northern Arabian Peninsula, Eastern regions, and the coasts of East Africa. This extensive interaction had a profound impact, turning Yemeni culture into a focal point for dynamic engagement with other cultures.

This influence is evident in the folk songs, reflecting their immense diversity as a result of the remarkable human interaction. This diversity serves as fertile ground for research and study, with substantial evidence indicating that Yemeni folk music has been an attractive subject for many Yemeni, Arab, and foreign researchers alike ^[9].

All historians, both Arab and non-Arab, rely on the account of the renowned Arab historian Al-Masaudi, also known as Abu al-Hasan Ali ibn al-Husain. He states, "The Yemenis are known for two types of singing, Hamiri and Hanafi, but they prefer the latter. We recognize in these two types the Jahili singing, which is Hamiri, meaning the music of the Hamirites, and in a more recent type, which is Hanafi" ^[10].

Music has been closely associated with Yemeni civilization since two thousand years before Christ, with depictions of some primitive musical instruments engraved on rocks. Dr. Mohammed Abdullah Baslama mentioned that the Sabaean civilization in Yemen witnessed widespread use of musical instruments, as evidenced by carvings on marble slabs found in Sabaean tombs. It became evident that women were the ones playing these instruments, including the oud, harp, sanj, tabla, and salasil ^[11].

Professor Sadiq Rizqi, owner of "Tunisian Songs", in the door "Songs, Music and Language", tells us that if we want to measure the language for songs in other languages, we look back to worn monuments and empty ages, and we look at the return, Thamod, Al-Taba'a, Tasem and jides, and the Humiri civilization, which we have continued to look at ^[12].

Paragraph 1: The evolution of the folk song:

The folk song of the arts that evolved with the evolution of dance and rituals, which was associated from the outset with the world of doctrines and rituals and which primarily served the satisfaction of social, psychological and spiritual needs... not only depends on spiritual subjects but extends to mundane and forbidden subjects ^[13].

The folk song is as old as man's existence, where it was a spiritual food for him, our solidarity emanating from a chord of sadness in the harp of life, an echo of self-esteem in hope and aspiration for the future, and a sea in which the waves of popular thinking simply and spontaneously clash.

The popular song continued through successive eras to give clear shades in which the character of its singer was depicted. When we analyze those songs, we find in every word things of this human being who was squeezed by life, faced it with firmness, determination, and came out of it steadfast, towering, not collapsed, and with sincere suffering without any falsehood or complexity.

The popular song is sincere in its aim, as it emerged from the same experiences with sincerity, and often songs emerge from feelings and presence. The popular song among the Arabs constitutes a great national wealth, as it embodies characteristics that express the truest expression of the Arab people's spirit.

The popular song did not receive special attention from ancient historians, especially music historians; as their attention turned to classical singing, believing that popular songs did not deserve any attention, neither in their singing material nor their poetry, and because they did not represent the literary and artistic level of the ruling class for whom history was written in the past ages, But we cannot say that historians have completely overlooked the mention of the popular song, but some of them have elaborated on it and only talked about it when discussing various other musical genres, "As for dedicating a book to it and restricting the discussion to it, this has not happened in modern history" ^[14].

The people have immortalized their lives in their songs, so these songs were not just artistic creations, but rather portrayals of different aspects of life. They are a shared expression of what is in people's hearts. The popular song has been a companion to the human being in his home, field, pasture, and creativity, thus depicting the spirit of the people to whom the first human belongs. With time, it has become a national heritage added to this heritage in every era of history, a new wealth embodying the distinctive character of that era and its prominent features. The bouquet became a tradition that carried the days, preserving some things and leaving others, so that the folk song became a painting in the history of the people and its stages of development.

Paragraph 2: Features of folk song:

After attempting to define folk songs and discussing their stages of development and classification, the researcher believes that folk songs are linked to the human life cycle, and encompass large segments of people from various nations. They address human concerns, aspirations, and movements to achieve better living conditions free from oppression and exploitation. Therefore, folk songs did not originate for leisure demands or to waste time and fill voids, but rather emerged as a social necessity contributing to the establishment of work relationships, production, and the

spiritual and psychological needs of humans. Therefore, we find that folk songs are characterized by many attributes.

I will now rely on the opinions of some scholars in order to highlight these features, starting with the German researcher Alexander Hagerty Krab, who summarized them as follows ^[15]:

- a. It is collective, in the sense that its text, even if it refers to an individual, is always subject to exchange, modification, and addition.
- b. She is lyrical, with a melody that is primarily self-referential, addressing its themes in a new way, and its colors are numerous, resembling the colors of rural folk art.
- c. The joy is not the general mood, but rather many of the popular songs (melodramatic), as some of them flutter with the harshness and bitterness of life, if not to mention its tragedies.
- d. She is very emotional, but her emotionalism is simple and uncomplicated, as well as her style is very simple, it's the style of squares.

The characteristics identified by Krab are noted to have been accurate in some, and incorrect in others. Regarding the first characteristic related to the collectivity of folk songs, it is one of the most essential characteristics, not only for folk songs, but also for all oral heritage, because it is a characteristic of the group, and has no individual creator except in rare cases, and "folk songs are collective in two senses:

- a. It is collective in nature due to the changes and modifications it undergoes while being passed down through generations.
- b. It is collective, meaning it reflects the popular collective thinking, feelings, and general life. So, folk music is a manifestation of the community's mind, intellectual inclinations, and ethics.

The English translation for the provided text is: Even if the collective nature of folk songs is not always available in terms of its source, it is certainly collective in its destination; it represents the cultures of groups of people that converge in importance and in which individualities dissolve, if not to anything, then to match its members in inclinations and tendencies. This resemblance is manifested in the intellectual character of creativity in the absence of a normal support that would prove the process of enriching it. Assigning it to a specific individual enters the realm of assumption and speculation, and this does not prove that the author of the folk song is a single individual.

The popular song by its nature is self-singing, sad and emotional, widespread and not documented, and its transmission is through observation and "it cannot exist finally and authentically, as it always changes and varies repeatedly during the process of transition by observation, sometimes it becomes richer as a result of these changes, and often it lacks and becomes artificially sweet and trivial at other times" ^[16].

These characteristics confirm the extent of the popular song's connection to the various social categories that find their identity in it (in the popular song), which is transmitted due to its connection to the people's emotions and expression of their feelings; it is the collective individual self that represents the society in its past and present, and gives that society and people their uniqueness that

distinguishes them and cannot be attributed to any other specificity^[17].

In his book "Folk Song", the writer Ahmed Morsi also mentioned to us some characteristics of the folk song as follows:^[18]

- The folk song must be popularized. It does, but we must be vigilant here that not every popular song must necessarily be popular.
- The folk song is at the height of its prosperity in grassroots communities, where there is no written text. Whether it's poetry or music.
- The transmission of the folk song through the popular narrative has created many texts of the song itself within the framework of one society and is therefore characterized by its more than one shape, and it is widespread, as the melody enters here as an auxiliary factor that overcomes many obstacles and removes many of the barriers that the song may encounter during its dissemination.
- The resilience of the folk song, which helps it to remain engraved in people's memory and constantly adjusted to meet new patterns of life and expression, is one of the most important features to be heeded.
- The folk song is more preserving of the musical style it uses than other songs.
- The names of those who have written songs are completely anonymous when they are involved, except for professionals for whom well-known authors write songs and their own pools.
- Despite the oral transition and the author's ignorance of the popular song in general, it cannot be asserted that there is no particular author or script for some folk songs.
- Songs created by a member of the people can be popularized and then dissolved into the community's popular oral heritage.

Recent studies have shown that the role of the group is not so much a re-creation of the song as a re-creation. In practice, the people as a whole can never create anything but creativity and creativity always come from the individual, and then the people embrace their creativity and may modify or change it, and then be attributed to the people thereafter, forgetting the original creativity.

Author Hussein Ba'siddiq also mentioned some characteristics and qualities to gain the popularity of the song:

- Popular songs spread among peoples from one generation to the next, raising people's pride as an art element expressing their ancient cultural heritage.
- Modification, preservation and transfer by previous generations or people who have suffered and become popular.
- People were often told and told. When some heroes are mentioned as kings, princes or rich people, the aim is to clarify the actions of those groups exploiting poor and working groups.

Surely, the song's lyrics must be coordinated and coherent to suit popular poetry and carry popular meanings, taking into account the musical rhythm within them, to reach people's hearts. These words are characterized by a simple melody that the individual subtly expresses, as he considers part of it and not merely a performance that he listens to.

When a particular song is common despite knowing its history, people echo it without referring to its author, and the author is only mentioned when it is studied by researchers. The author may be absent from the collective consciousness of the people, which makes the people consider themselves as their owners and integrates them into their popular heritage.

Theme 3: Common roots in singing between Yemen and the Arab Gulf States.

The strategic importance of Yemen is undeniable, given its overlooking of the eastern bank of the Bab el-Mandeb strait, which controls maritime transportation and trade movement, connecting Asia to Europe through the Indian Ocean. The Red Sea provides access to the Mediterranean through the Suez Canal. With the discovery of oil, the significance of the Bab el-Mandeb strait has increased, as oil tankers pass through it on their way to Western countries^[19].

The location of the Arabian Gulf countries in South Asia represents the easternmost extension of the Arab world and is considered the heart of the Islamic world. It also serves as a maritime extension to the Indian Ocean. The Arabian Peninsula, including Yemen and the Arabian Gulf, forms a cohesive geographical unit, occupying the entire Arabian Peninsula without natural or political barriers separating its territories. Its natural conditions, including geography, climate, and geology, are similar, making it a unified natural entity^[20].

Many of these songs are performed by Arabian Gulf artists, originally for the most famous Yemeni authors, composers and singers. No party in the Gulf region is barely free from chanting models of right-wing singing, especially urban singing, for the most famous writers of the urban song, such as Al-Mahdhar, and Haddad bin Hussein Al-Kaff... and others.

Paragraph 1: The first sources of the roots of the Yemeni song deep into Gulf culture.

And thus, we observe that the economic conditions experienced by the countries of the Arabian Peninsula, despite their variations and differences, served as an important link in the cultural ties between Yemen and the Gulf. Among the most significant cultural bonds that continue to have an impact between the people of Yemen and the Gulf is music. In the Arabian Gulf, we notice the frequent rendition of the song "Salt Al-Ayn," the Lahj dialect song, which is over 63 years old. In Yemen, many artists perform Gulf voices, which originally have deep Yemeni roots. Yemeni songs receive attention in the Gulf just as Kuwaiti songs find acceptance among Yemeni listeners. Talking about Yemeni songs is not merely discussing that region or that corner of the southern Arabian Peninsula; it is a conversation about the renaissance spurred by the song "Al-Jareerah." Yemeni artists carried the creativity of that region, enriching the arts both in the Arabian Peninsula and beyond. Here, we observe that Yemeni music is deeply rooted in the Yemeni civilization^[21].

Dr. Nizar Ghanem reminds us, "We can trace distinctive cultural colors in Yemeni music, especially the San'ani color, which extended beyond Yemen. San'ani songs are based on Hamini poetry, which blends colloquial language, classical Arabic, and wisdom poetry. Over the centuries, Yemen has continued to echo these melodies that some

critics argue have been untouched by external cultures, including the Ottoman presence" [22].

The vocal art in Gulf singing is derived from San'ani songs. It evolved in the Gulf and returned to Yemen, embraced by the Yemeni spirit as a mother welcomes a long-lost son. Narratives converge on a person from Yemen named "Abdulrahim," who taught the prominent artist Mohammed bin Fares the art of vocalization. Abdulrahim imparted the San'ani singing style, which is sung in the Gulf with slight variations. He arrived in Yemen through maritime routes and ships, becoming the meeting ground for artists [23].

When we discuss the folk musical heritage in Yemen, it's essential to note that most forms of singing, music, and folk arts in the Arab world share similarities not only in Yemen but throughout the Arab region. However, they have diversified due to social, cultural, and reciprocal interactions and influences between them and the arts of other peoples. Additionally, they exhibit uniqueness through individual creativity and variations in the methods or practices within the popular community [24].

Paragraph 2: Cultural and singing links between Yemen and the Arab Gulf States

We can refer to the most important cultural links that contributed to the formation of popular tunes and music in Yemen, as follows:

- Folkloric songs and folk rhythms in El Bawadi, countryside, small towns, sea songs and inherited Arabic tunes are the basic link that contributed to the emergence of popular music and singing formats in Yemen. This link continues to enrich Yemeni music with continuous creativity, thanks to field surveys, recording and codification, which have included most of Yemen's governorates. Its goal was to preserve the folk heritage in dance, singing, costumes, musical instruments, proverbs, and folk tales, fearing its loss and disappearance in the face of technological and digital advancements.
- The common songs and melodies between Yemen and the Arabian Gulf exhibit significant similarities in musical rhythms and vocal patterns. Often, these models and forms are transferred from one place to another through observation and memorization, coexisting alongside local melodies and dances. Therefore, we find that most folk songs and songs related to agricultural and maritime activities are the same and spread across Bahrain, Kuwait, and Saudi Arabia. Any variations usually occur in the performance style [25].
- Songs influenced by African and Indian rhythms clearly indicate that trade relations between Yemen and these peoples in historical periods led some early pioneers to transfer rhythmic patterns from Indian and African music. In subsequent stages, these rhythms developed distinctive local characteristics. One of the most prominent figures contributing to the transfer of these rhythmic influences to Yemeni music in the early twentieth century was Mohammed Jumaa Khan [26].

In addition to these connections, there is richness in Yemen's local heritage, with prominent forms of folk singing including celebratory songs accompanying festivities and weddings, as well as "Al-Jamala" songs,

which are melodies associated with travel and have their roots in Hadrami culture. As for "Al-Bala" songs, they represent a prominent form of singing accompanying celebrations and joys, often accompanied by graceful dances with fast-paced rhythms. One of the local dances prevalent in certain coastal regions of Yemen is the "Al-Kaser" dance, performed by sailors during their voyages for trade and fishing.

Conclusion

The study found several key findings highlighting the importance of popular Song in Yemen and how it is maintained. Here's a look at these results:

- Enhancing interest in folkloric musical heritage necessitates efforts in its collection, documentation, and categorization. Emphasizing the establishment of specialized centers for this purpose is crucial to preserve this cultural heritage. This heightened interest represents a fundamental and vital step in optimizing the utilization of this heritage and effectively integrating it into various contexts.
- Promoting folkloric musical heritage requires integrating it into cultural and educational programs, as well as encouraging media and digital technology to disseminate and appreciate it for the purpose of safeguarding and documenting. It is advisable to incorporate specialized educational programs and competitions for cultural folkloric musical heritage at all levels of education. These programs should be developed by specialized research teams delving deep into the study of this heritage, recognizing its importance in cementing the cultural identity of future generations and enhancing national and ethical belonging.
- The folkloric musical heritage in Yemen is considered an integral part of the authentic cultural memory, serving as a nurturing ground for the civilization values of the nation. Its past creative expressions are evident in ancient documents and precious manuscripts, as well as in oral traditions and folk arts. This heritage plays a positive role in preserving the collective cultural memory.
- Conducting studies to collect, document, classify, archive, digitize elements of the musical heritage, raising awareness about it, and emphasizing the collection of living heritage. This encompasses expressions, performing arts, customs, traditions, beliefs, and other popular forms of knowledge.
- Issuing several legal and administrative regulations at both the local and national levels to protect and preserve the musical heritage in Yemen, along with encouraging its promotion through participation in exhibitions, seminars, and scientific conferences.
- Creating promotional programs highlighting the oral heritage treasures of Yemen and establishing a local appreciation award as a direct and automatic initial step to introduce and support the musical heritage. Additionally, organizing competitions and festivals for traditional games, competitions for folk riddles, and poetry contests to encourage the youth to memorize and document them.

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