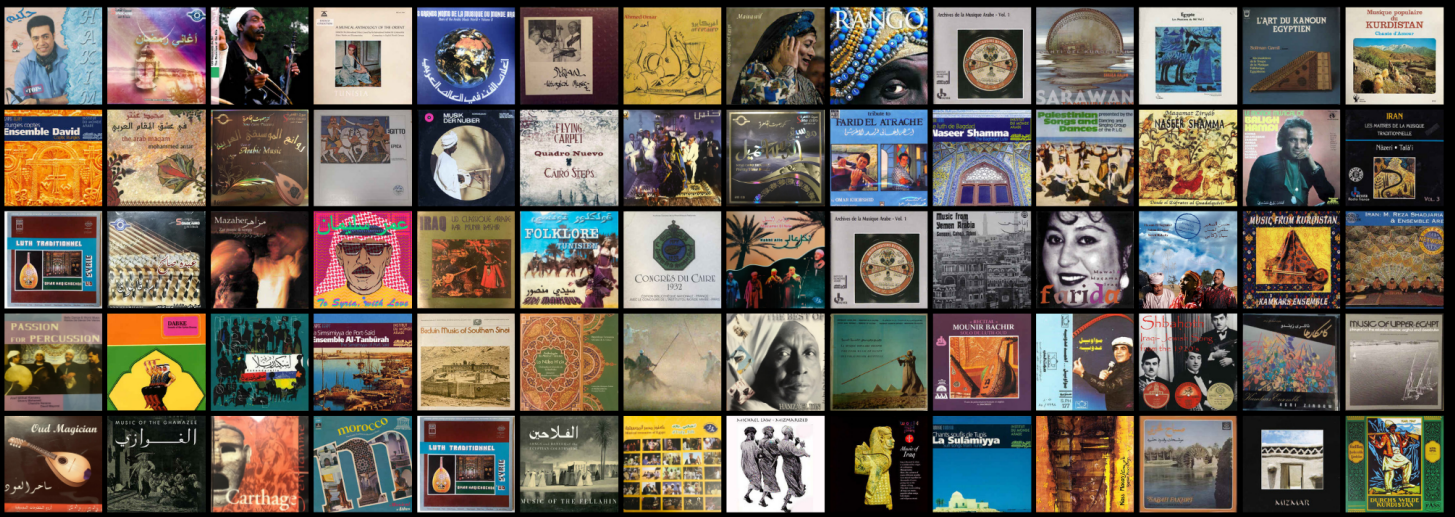




أصوات ASWAT

MUSIC HERITAGE INSIGHTS RECHERCHES SUR LES PATRIMOINES MUSICAUX

Sounds – and music – are able to shape individual and collective identities, define spaces and borders, denote cultures, transmit knowledge and influence style lives. ASWAT is a series of music meetings and performances focusing on Egyptian culture(s) of music that seeks to explore a range of musical practices across Egypt, and beyond, through the contribution of academic speakers and music makers, followed by a concert. The meetings will offer the opportunity to deepen some historical, religious, social and musicological aspects that interwoven in, and from, the Egyptian music heritage, addressing creation, performance and reception practice.

ASWAT IS A JOINT INITIATIVE FROM IFAO AND CEDEJ, CURATED BY KAWKAB TAWFIK



Venue: IFAO Gardens

زَار أبو الغياط

ZĀR

THE ABŪ AL-GHAIṬ SCHOOL



Kawkab Tawfik (IFAO-CEDEJ) will present the zār Abū al-Ghaiṭ tradition along with introducing the musicians and members of the Ṭarīqa Aḥmadiya Ġiṭāniya, represented by Mohammed Abuzeid and the Abu al-Ghait Ensemble who will perform the music repertoire of their heritage.

The Zār of Abū al-Ghaiṭ is a very unique model of cultural, religious and music syncretism. Developed between the XIX and XX centuries in the Delta of Egypt from the Sudanese and Upper Egyptian zār cult, it is carried on by the sufi Ṭarīqa Aḥmadiya Ġiṭāniya. This Ṭarīqa is founded by the dervish Sheikh Hassan Abu al-Ghait who combined the zikr with the zār practices in the Abū al-Ghaiṭ village and Qalyubiya Governorate. The descendants of the sufi saint are still keeping the zār tradition alive, holding the legacy of their ancestor. They merge sufi textual and music repertoire to the zār rhythms and play zār songs with instruments belonging to the Egyptian religious tradition: the drums table and naqrazān, the frame drums mazhar and ḥāna, with a strong role of the ṭūra (cymbals) and the kāwālā (Egyptian single reed flute). During the zār ritual, a small ensemble is set around the practitioner who dances following the beat, considered the breath of the possessing spirit. Dancing on a progressively speed-increasing beat, the possessed person can enter in connection with the spirit, appease his/her anger and end the conflict that caused the illness which the practitioner was complaining of.

THURSDAY , JANUARY, 20 - AT 7PM
short lecture followed by a music performance



INSTITUT
FRANÇAIS
Egypte



Venue: IFAO Gardens

زار أبو الغيط

ABOUT THE MUSICIANS:

The musicians of the Abu al-Ghait Ensemble are sufi practitioners of the Ṭarīqa Aḥmadiya Ġiṭāniya, founded by the dervish Sheikh Hassan Abu al-Ghait who, in the XIX century, combined the zikr with the zār practices in the Delta of Egypt. The descendants of this sufi saint, are keeping the zār tradition alive, holding the legacy of their ancestor. Mohammed Abuzeid, the ensemble leader, is hosting weekly the last hadra al-zār in the areas of Cairo and Delta, struggling for the survival of his family's tradition. Moreover, being a follower of the Abu al-Ghait's school requires music skills and practice. While in their private life they carry out zikr and zār activity, many members of the ṭarīqa are actually recognized as well-known musicians and belong to governmental cultural institutions; they perform sha'bī music in ensembles like Firqat al-Nīl and Firqat al-Ṭannūra; or are professional dancers of ṭannūra at national dance troupes of the Ministry of Culture.

Mohammed Hussein Abozeid: tabla, kawala, chorus

Salim Atallah Ghamri: main voice, naqrazan

Sabry Hussein Abozeid: kawala, hana, chorus

Hazem Sayyed Abosirya: hana, naqrazan, chorus

Abdelatif Hussein Abdelatif: mazhar and saghat, chorus

Abdelfattah Mohammed Higab: mazhar, chorus

Walid Salama: hana, chorus

4 zakkira:

Ali Al-Ginani

Sayyed Illithy

Aisha

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