



2018

EGYPTIAN FOLKLORE

Kythara Dance & Music Academy

has been teaching Atlanta's children and adults the joys of dance years, a uniquely diverse place where the 20 and music for almost entire family can enjoy the wide-ranging benefits of an arts education from professionals who excel in their field. ADMA teachers come to us from the best music institutes and dance companies years of combined teaching 100 around the world. With more than experience, their highest priority is to improve each student's .self-expression and confidence

Our Mission: To provide quality, artistic education and personal .growth in an inclusive learning environment



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A- Introduction

I- Our Mission: We prepare and inspire our students to perform at the highest level in their art and in their lives. We foster their creativity and give them courage. We teach them the skills that will lead to professional and personal fulfillment

II- Our Vision: Conservatory is nationally recognized as an innovative leader among conservatory programs, focused on elevating and celebrating every aspect of the performing arts. The institution has established itself as an important voice in the movement to make all forms of performing arts a more visible and valued dimension of communities here and abroad

The institution holds its staff, faculty, and students to the highest standards of performance—on the stage, in the classroom, and at every step in the creative journey. It weaves together distinct disciplines and curricula in dance, music, and theater, in order to create a unique and exceptional learning experience.

Conservatory students, faculty, staff, and trustees embrace the critical role of performance throughout life. Its graduates are prepared not only to excel in their artistic careers, but to dedicate themselves fully in lives of engagement and purpose. Every member of the Conservatory community strives to create value for all the constituencies that the institution serves. All understand that their contributions are essential to the Conservatory's mission

Conservatory alumni are proud of their involvement with the school, playing an active role in its advancement, while acknowledging its impact through the course of their lives. Like the community that surrounds the school, alumni view Conservatory as a vital contributor to the city, and to the world

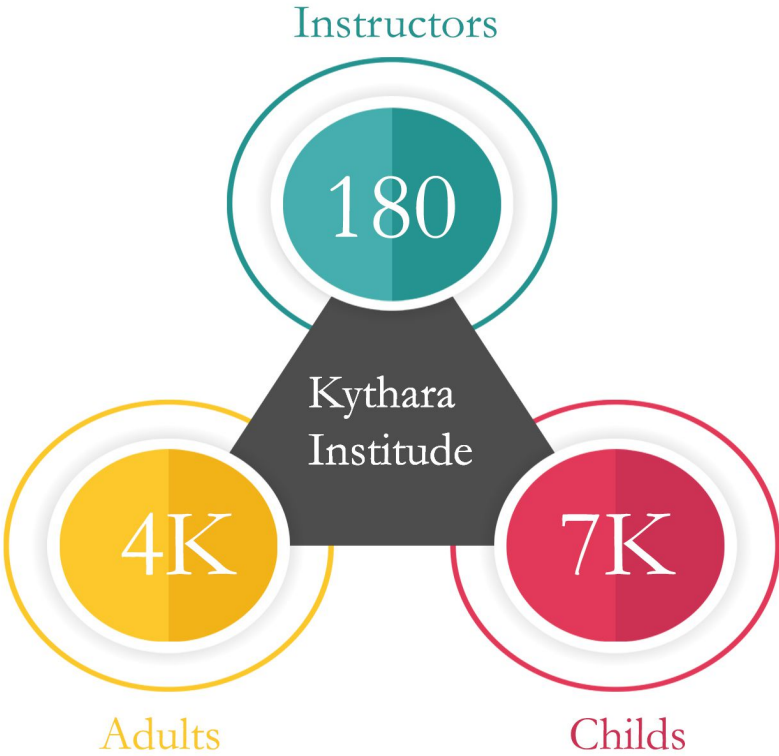


III- Foundation History

Kythara was founded to serve as both a professional training academy and community music school. Pro.DR.Karam is a gifted violinist and composer, brought with him the spirit and musical practices flourishing in the great conservatories but with a difference

From the very start, Kythara broke new ground by opening its doors to Adults & childs , people with few professional opportunities in classical music at the time. The Conservatory is also credited with several other important “firsts After merging with the National Associated Studios of Music at the start 20th century, Kythara expanded its offerings of the in several innovative ways. incorporated dance and theater training into its curriculum, created the first “grand opera” department , and developed the first professional training program in dance to offer equal emphasis on European classical ballet and the uniquely Egyption forms of modern dance

Today, Kythara Conservatory at Egypt offers fully accredited programs in dance, music, and theater. Kythara Conservatory student and faculty performances are a consistent and valued part of egypt's cultural life. The Conservatory's community service programs allow students to reach out beyond the school's walls and connect with populations across the city. Kythara Conservatory's success is visible both in the learning environment it provides, and in the impressive professional accomplishments of its graduates



B- Egyptian Folklore Dance

I- Beledi Dance: is performed to earthy music based on the easy-to-dance-to Beledi rhythm. Often the Beledi rhythm and the Saidi rhythm are played interchangeably. A Beledi dance from the region of Cairo includes vocals, and may involve a question-and-answer play between two instruments or between the vocal and the instruments

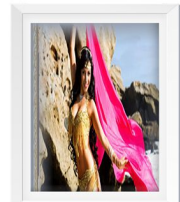
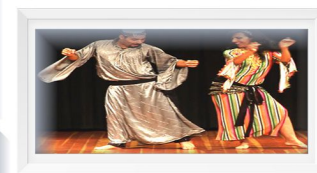
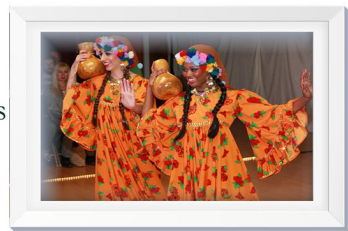
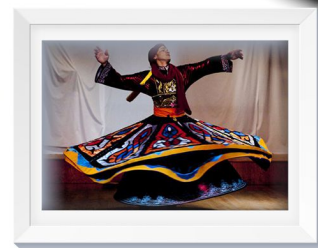
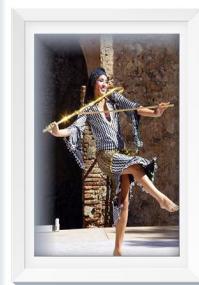
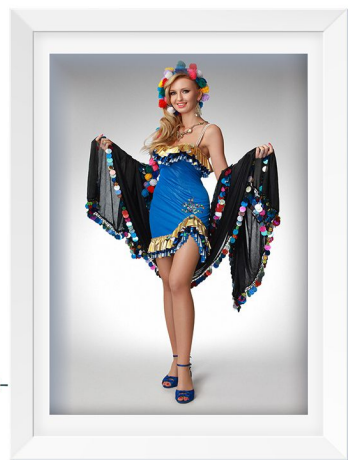
II- Saidi Dance: In Upper Egypt there is a more complex dance called Saidi which is more competitive and is sometimes danced with a stick

III- Melaya Lef Dance: Egypt's folk troupes which use a shawl-type of garment known as a melaya as a prop. In the melaya lef folkloric dance, the dancer plays the role of a mischievous young woman who flirtatiously plays a "conceal and reveal" game with her wrap

IV- Dahya Dance: is a version of the haggallah dance of Upper (central) Egypt which was introduced to Vancouver in the late 1970s by Denise Enan. The dance features lots of hip and shoulder shimmies as the dancers wave colourful hankies to accent flirtatious and saucy moves

V- El-Tanoura: is an Egyptian folk dance usually performed in Egyptian Sufi festivals. Tanoura dance is usually performed by Sufi men, who keep on going round, like the dervish dance in the Levant and Turkey

VI- Sha'abi Dance: is the general term for all those dances performed by peasants in the countryside. It bonds the community together and happens during celebrations, such as weddings and can also be flirtatious although the men and women do Sha'abi is also a name for .(6) .not dance together some of the less traditional but earthy music which is popular in Egypt today. Egyptians will dance to this music in clubs and it can be political



VII- The Fellahin Dance: (pronounced "FE-LAH-HEEN") are the farmers of Egypt. A Fellahi dance uses the Fellahi rhythm, which is quick, light and very similar to the malfoof rhythm. The music always includes vocals, and the dance movements follow those vocals. A Fellahi dance depicts the everyday work of the farmers, such as gathering food in a basket and collecting water in jugs. The costuming for women includes a loose, long dress that is ruffled at the bottom and very wide, along with a veil worn on the head. Sometimes a long scarf is worn around the neck, which the dancer may tie around her hips during the dance to make her hip movements more visible

VIII- The Ghawazee: are a family of dancers with their own distinct style of dancing passed on from mother to daughter. It is believed they were originally a tribe called the Nawara that came to Egypt possibly from Persia. The men of the family play music and the women's performances at festivals, wedding

B- Egyptian folk instruments

I- Tanbura: is a pentatonic, five-stringed lyre, particularly known in Upper Egypt and often seen in Cairo in ancient times. It has a bowl or rectangular-shaped resonator and a wooden frame consisting of two laterals supporting a yoke. The right-hand fingers usually sweep across all the strings at once while the left hand fingers are used to stop the strings whose tones are not needed at that moment. This technique resembles that shown on monuments in ancient Egypt

II- Rababa: is the earliest known fiddle, a bowed instrument with two strings, and is associated with folk Instrument Rababa and art music. The rababa was used by classical takht ensembles before being replaced by the western violin. The playing of the rababa can reach sophisticated heights and in these moments the line between art and folk music becomes blurred

III- Nay: its many variations is a flute made of a reed with five or six finger holes on the front and one on the back. It occupies a major place in the Egyptian folk music tradition, the mystical Sufi orders as well as in art music. It is one of the oldest and simplest known instruments from the days of the ancient Egyptians. The kawala is a variation of the nay. It is shorter than the nay and has an additional finger hole

IV- Mezmar: is a wooden oboe with a conical bore. Different mouth pieces can be exchanged and produce different tones with a penetrating sound

V- Tabla Baladi: accompanies the professional mizmar ensembles at processions and dances. It is a double-skinned bass drum, beaten with a thick stick on one side and with a thin stick on the other side. The tabla baladi hangs at an angle from the player's neck



VI- Sagat: tiny round copper cymbals which are attached to dancers' or musicians' thumbs and middle fingers are called sagat. They were used by the awalim and the ghawazee to accompany their singing and dancing

VII- Occourdion: is used in the urban baladi music, which developed in urban areas like Cairo, Alexandria or El Minya during the turn of the last century. Instrument Akkordeon There it took on an important role in the instrumental solo improvisations and the accompaniment of the Mawal, the improvisation of the voice. The European accordion has been adjusted technically by Egyptian musicians to play the quarter tones in Egyptian music. It is interesting to know that different accordion craftsmen or players like Gamil Gamel often tune the same registers in a slightly different manner to personalize their accordion. Other European instruments that have been incorporated into this particular musical form are the saxophone, the clarinet and the trumpet

VIII- Nagrazan: is a copper drum that hangs around the musician's neck and is played with two wooden sticks held in both hands. It is used for the traditional tahtib music as well as Sufi music. The heavy vase-shaped drum made of earthenware and fish skin is called tabla or darabuka. It was used traditionally by the awalim to accompany their wedding songs and is still present in most shaabi ensembles

C- Last Participated Events

the following list includes selected events participated by our team during the last years.with various ages & gender



Italy-Fiorentina
2017



China-Shanghai
2017



Egypt-Hurghada
2016



India-Bengaluru
2016



Emirates-Dubai
2015



France-Espelette
2015



Turkey-Anatalya
2014



Egypt-Luxor
2014

D- Institute Directors & Instructors

Great teachers are the essence of any efficient learning experience! We at Kythara take the selection of our trainers very seriously. All our instructors have the knowledge and capability to effectively and quickly take your language skills to the next level. More than competent professionals, the instructors are passionate for languages and cultures



egypt representative in nile in-,2000 M.PhD Certificate at
ternational festival ,organize mentally disabled concerts
,author for music learning books

Prof. Doc. Karam Malak



Head department of directing and designing ballet in
academy of arts ,directed the most popular folk shows

PROF .DR Mohamed Hassnin



Master in teaching ballet Representative of CIOFF
youth Egypt NGO several years of teaching all type
of dancer master practitioner of Ballet

MS. Nesma Gad El-Hak



NLP Certification ,fluent in three languages in addi-
tion to native one

Doc. Ula Mohamed

E- Contact Informations

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kythara granite that the response will be received during the next working day

Kythara Egypt
co founder & general manager

