	<p><b>Karim Nagi</b> is a native Egyptian drummer, DJ, and folk dancer. He is the creator of Turbo Tabla, and has released two internationally distributed CDs of this unique brand of Arab House/Electronica using acoustic instruments. Karim has authored instructional DVDs for the Tabla/Doumbek and Riqq tambourine, as well as two rhythm compilation CDs with Nourhan Sharif. He is also well versed in the ultra-traditional styles of music and dance as the leader of the Sharq Arabic Music Ensemble, and the Arab Dance Seminar. Karim performs and teaches Tahteeb Cane Dance, Dabka Line Dance, and Zikr Sufi Dance. He taught at the New England Conservatory of Music for 5 years, and has lectured and presented at Harvard, MIT, Yale, Bowdoin, Princeton, Stanford, William &amp; Mary, and several Community Colleges. He has recorded music for Bellydance Superstars, Bellyqueen, Bellytwins, as well as mainstream artists like Alicia Keys, and The Urban Griot Project. His performances boast a dynamic concoction of live drumming and dance, done in unison. Because of his proficiency in both music and dance, his workshops deliver students to a new physical understanding of the connection between these two disciplines. As a dance and drum teacher, Karim has taught in nearly all major bellydance festivals in the United States and Cairo, as well as all major Arab Culture festivals in the USA. Karim Nagi is a true crossover artist, uniting the Cabaret and Tribal, Traditional and the Modern, the Ethnic and the Urban.</p> <p>Karim is a featured teacher in NYC with the Egyptian Academy events on an annual basis &amp; he and Nourhan teach regularly together at the <a href="http://www.arabdance.seminar.com">www.arabdance.seminar.com</a> and other events!</p> <p><a href="http://www.karimnagi.com">www.karimnagi.com</a></p> <p><b>Karim Nagi</b> is a native Egyptian drummer, DJ, and folk dancer. He is the creator of Turbo Tabla, and has released two internationally distributed CDs of this unique brand of Arab House/Electronica using acoustic instruments. Karim has authored instructional DVDs for the Tabla/Doumbek and Riqq tambourine, as well as two rhythm compilation CDs with Nourhan Sharif. He is also well versed in the ultra-traditional styles of music and dance as the leader of the Sharq Arabic Music Ensemble, and the Arab Dance Seminar. Karim performs and teaches Tahteeb Cane Dance, Dabka Line Dance, and Zikr Sufi Dance. He taught at the New England Conservatory of Music for 5 years, and has lectured and presented at Harvard, MIT, Yale, Bowdoin, Princeton, Stanford, William &amp; Mary, and several Community Colleges. He has recorded music for Bellydance Superstars, Bellyqueen, Bellytwins, as well as mainstream artists like Alicia Keys, and The Urban Griot Project. His performances boast a dynamic concoction of live drumming and dance, done in unison. Because of his proficiency in both music and dance, his workshops deliver students to a new physical understanding of the connection between these two disciplines. As a dance and drum teacher, Karim has taught in nearly all major bellydance festivals in the United States and Cairo, as well as all major Arab Culture festivals in the USA. Karim Nagi is a true crossover artist, uniting the Cabaret and Tribal, Traditional and the Modern, the Ethnic and the Urban. Karim is a featured teacher in NYC with the Egyptian Academy events on an annual basis &amp; he and Nourhan teach regularly together at the <a href="http://www.arabdance.seminar.com">www.arabdance.seminar.com</a> and other events!</p> <p><a href="http://www.karimnagi.com">www.karimnagi.com</a></p>

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10pt;">ARTICLE</span></strong></span></p> <p class="tagline"></p> <p  
class="tagline">Gilded Serpent presents...</p> <span style="font-size: 10pt;"><span style="font-size: 8pt;">(Article originally appeared in  
Gilded Serpent,<br />used by permission </span></span><a  
href="http://www.gildedserpent.com/"><span style="font-size: 10pt;"><span style="font-size:  
8pt;">http://www.gildedserpent.com/</span></span></a><span style="font-size: 10pt;"><span  
style="font-size: 8pt;"> )</span></span><br /><br /> <h1>The Muwashahat:</h1> <h2>with  
Mohamed Shahin and Karim Nagi</h2> <h3>Workshop Review by <a  
href="http://www.gildedserpent.com/aboutuspages/thaliaNY.htm">Thalia </a><br /> posted  
January 15, 2009</h3> <p>The classically derived Muwashahat dance form has gained new  
visibility in the Middle Eastern dance field, and New York City area dancers were presented with  
a thorough introduction to the style by Egyptian folkloric and Oriental dancer <a  
href="http://www.mohamedshahin.net/">Mohamed Shahin</a> and Egyptian musician <a  
href="http://www.karimnagi.com/">Karim Nagi</a> this October. The two-day workshop  
culminated with a final day of benefit performances featuring both teachers and local dance  
troupes. This event was sponsored by <a href="http://nourhansharif.com/">Nourhan  
Sharif</a>.</p> <p class="highlight">The Muwashahat genre is inspired by tenth century court  
poetry of Arab-Andalusia, developed when Arab intellectual and artistic culture flourished in  
Spain. The rhythms are complex.</p> <p>Musician Karim Nagi began the weekend series with  
a breakdown of the specific rhythms that would be featured in Shahin's choreographies. A lively  
and articulate teacher, Nagi incorporated both a verbal and physical breakdown of the Samai  
Thaqil (10/8) and Daarj (3/4) and York Sama'i (6/8). Nagi emphasized that this classical form of  
music was designed for concert halls and should be approached differently than folkloric or  
traditional Arabic music.</p> <p>Nagi and Shahin both suggested that, like Pharonic style  
dance, the Muwashahat is a reconstructed or invented dance form. Though there are historical  
references to dancers during the form's peak, no direct reference or description of the  
choreographies exists. According to both instructors, even the musical rhythms and lyrics have  
evolved through studying remnants of the formal, metered poetry. The Egyptian style  
Muwashahat was first developed for the stage relatively recently, 1979, by renowned  
choreographer <strong><a  
href="http://www.gildedserpent.com/art32/rockyredainterviewp1.htm">Mahmoud  
Reda</a></strong>.</p> <p>Shahin's first dance workshop began with a tribute to his teacher,  
Mahmoud Reda. The two-hour session covered two separate sequences using the rhythms  
broken down by Nagi. Shahin's precise instruction included description for the mood and  
carriage that characterize the form. Muwashahat choreographies avoid the flourishes typical of  
cabaret and raqs sharqi styles, such as shimmies and head tosses. Light and flowing  
movements, graceful weight shifts, and restrained undulations marked Shahin's  
combinations.</p> <p  
class="highlight">As an instructor, Shahin was attentive to students. He analyzed movements

thoroughly while managing to push dancers forward through the complex footwork and turns the musical genre demands. Shahin's calm and focused intensity conveyed well the innate elegance of the dance style.

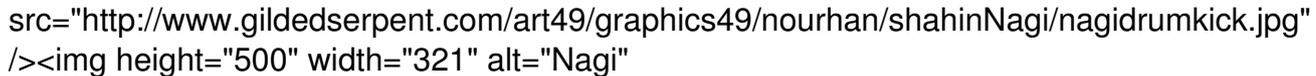
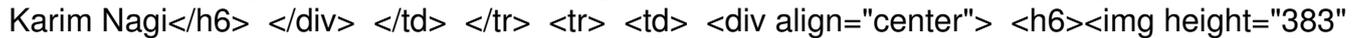
The second day began with second energetic musical presentation from Karim Nagi regarding the complex nature of classical Arabic maqam. Nagi conveyed a great amount of technical material in an entertaining and engaging manner. As musicians often insist, a strong dancer understands the rhythm but interprets and ornaments and connects to the audience through a song's melody. While playing the *buzuq*, Nagi introduced the concept of the musical maqam and led participants line by line through the lyrics of the day's choreography, "Habib Elrouh," using Shahin's translation. According to Nagi, the words of Muwashahat poetry reveal an ecstatic passion. From "Habib Elrouh": "The love of my soul, I give you my all. my all, my all, I surrender." This mysterious devotion could pertain to either a specific person, a leader, or denote religious/spiritual fervor.

The choreography to "Habib Elrouh," also featured on Shahin's CD, is challenging. Like the first evening's combination, elaborate footwork and turns and arm undulations challenged dancers of all levels. Shahin's enthusiasm for this unique style kept the students in the full studio engaged throughout the four hour session. Despite the typically humid, airless New York City studio, Shahin had more energy than any of the dancers in the room.

These emerging instructors' willingness to support each other was notable. Nagi and Shahin frequently called on each other's expertise. Nagi assisted Shahin with the recorded music and also provided percussion during the dance session. Their combined abilities (and detailed handouts) made this complex and intellectually challenging form accessible while keeping dancing-- high intensity dancing--the focus of this three day event. Dancers left the studio sweaty, worked out, inspired by new movements and a deeper appreciation of the complexity of Arabic music, and infused with the underlying sentiment of Muwashahat poetry -- remnants of centuries old bliss.

The weekend event ended with a show that benefited [Doctors Without Borders](http://doctorswithoutborders.org/) and featured solos by both instructors and many local troupes. Due to other dance obligations, this writer could not attend. Nourhan Sharif's enduring dedication to presenting classical and contemporary Egyptian dance and music continues to benefit New York City dancers and many worldwide.

More information: Farida Fahmy's online article on Mahmoud Reda's exploration of the Muwashahat: <http://www.faridafahmy.com/Muwashahat.html>.

<p><b>Photos from evening show-</b></p>    <b>Karim Nagi</b>
<p>  <b>Mohamed Shahin</b></p>
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