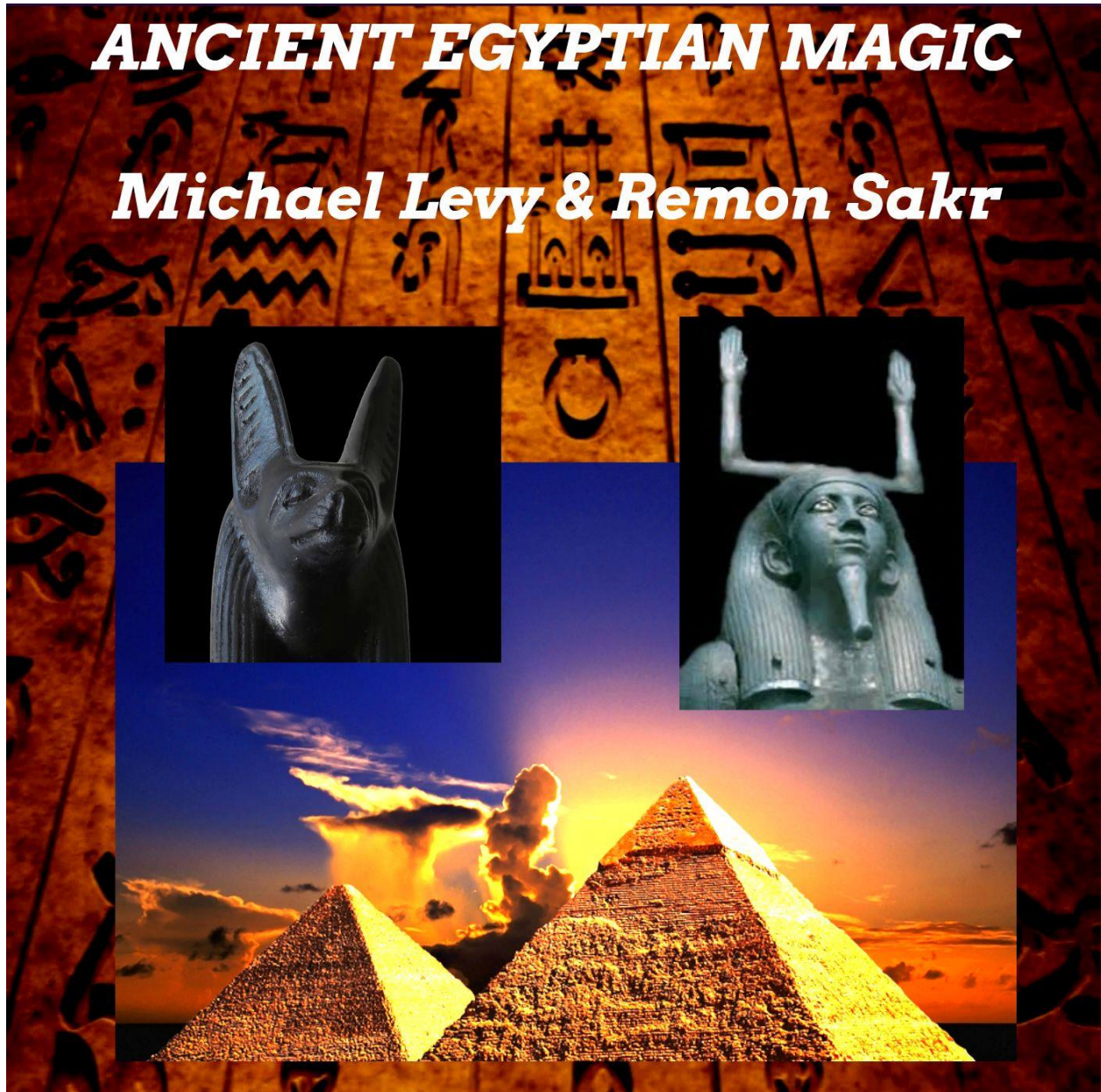


ANCIENT EGYPTIAN MAGIC



An evocation of the practice of magic of ancient Egypt - through nothing more than the timeless spells of music!

In the creation of this other worldly sounding, ancient Egyptian-themed EP, I am delighted to announce an ongoing international collaboration between myself, the Egyptian film score composer & ethnic Egyptian wind

instrumentalist, [Remon Sakr](#).



Also featuring in the first two tracks of this album, is the haunting sounds of the Cairo cellist, Jan Abadier, whose intense cello playing weaves dark threads of sound across the timbre of my lyres and exotic Egyptian rhythms.



Another arrangement of these 3 tracks are also going to be featured with full orchestral soundtrack (in addition to a fourth track, featuring the Californian vocalist, [Bettina Joy De Guzman](#)), for Sakr's own forthcoming release, ["Elysium"](#).



THE TRACKS

1. Incantations of Heka



Quoting from the Ancient History Encyclopaedia, in ancient Egyptian mythology:

"Heka is the god of magic and medicine in ancient Egypt and is also the personification of magic itself. He is probably the most important god in Egyptian mythology but is often overlooked because his presence was so pervasive as to make him almost invisible to the Egyptologists of the 19th and 20th centuries CE. Unlike the well-known Osiris and Isis, Heka had no cult following, no ritual worship, and no temples (except in the Late Period of Ancient Egypt, 525-323 BCE). He is mentioned primarily in medical texts and magical spells and incantations and, because of this, was relegated to the realm of superstition rather than religious belief. Although he is not featured by name in the best-known myths, he was regarded by the ancient Egyptians as

the power behind the gods whose names and stories have become synonymous with Egyptian culture.

Magic was considered present at the birth of creation - was, in fact, the operative force in the creative act - and so Heka is among the oldest gods of Egypt, recognized as early as the Predynastic Period in Egypt (c. 6000 - c. 3150 BCE) and appearing in inscriptions in the Early Dynastic Period (c. 3150 - 2613 BCE)."

Using nothing more than the spell of music, this piece attempts to evoke some of this long forgotten, ancient Egyptian magic...

TRACK CREDITS

Composed by Michael Levy

Lyre: Michael Levy

Cello: Jan Abadier

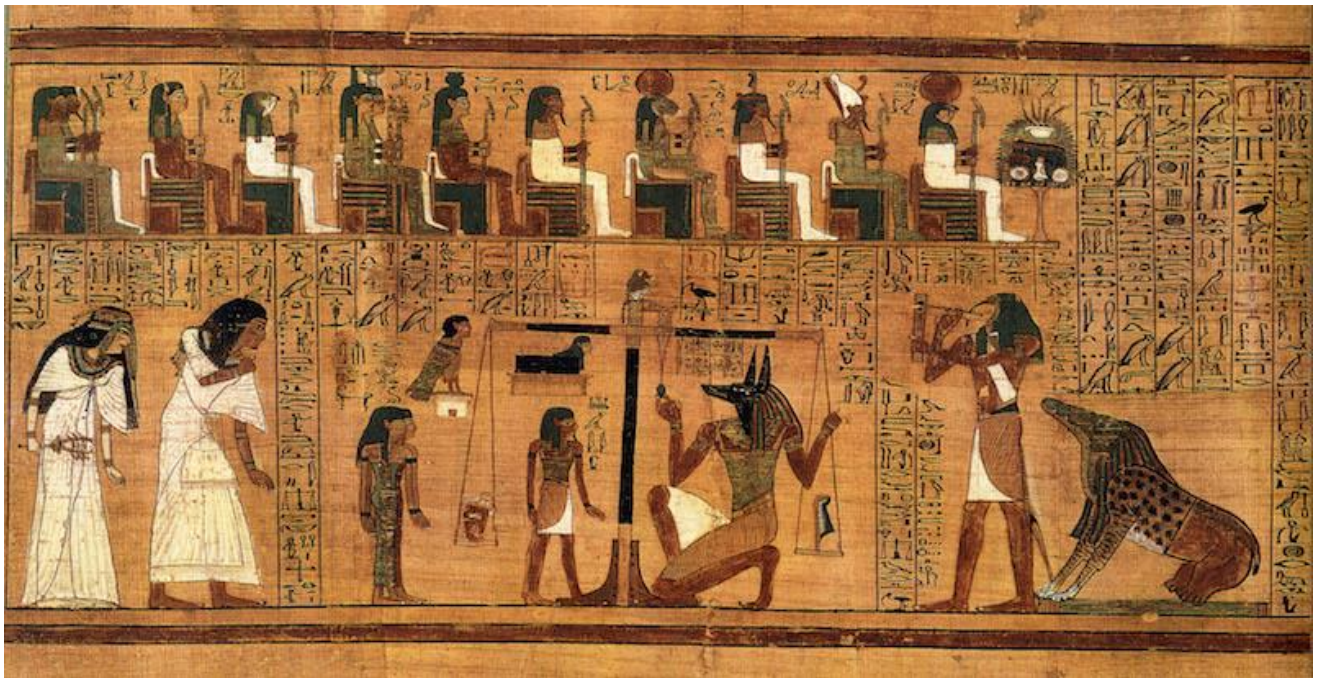
Arrangement & Production: Remon Sakr

2. Passage to the Afterlife



This creepy piece attempts to evoke the ancient Egyptian concept of the perilous passage to the afterlife which the departed soul was believed to have to take.

Throughout the underworld journey, the deceased's spirit would have to contend with gods, strange creatures and gatekeepers to reach Osiris and the Hall of Final Judgment. Here they would plead their case for entry into the afterlife - after confirming that they were sinless, the deceased was presented with the balance that was used to weight their heart against Maat's feather of truth:



In the weighing, if the heart was found heavier than the feather, it would be devoured by the demon Ammit, part crocodile, part lion and part hippopotamus, and the person would be doomed to oblivion!

The piece features [my replica of the ancient Egyptian 'Leiden Lyre'](#) - a copy of an actual, surviving ancient Egyptian asymmetrical Canaanite form lyre (circa 150 BCE) preserved in Leiden:





Fig. 14. The ancient Egyptian lyre. (From the Metropolitan Museum of Art)



TRACK CREDITS

Composed by Michael Levy

Replica Ancient Egyptian Lyre: Michael Levy

Cello: Jan Abadier

Arrangement & Production: Remon Sakr

3. Dance of the Priestesses



As the Egyptologist Carolyn Graves-Brown writes:

"The role of women in religion was often to provide music and dance for religious ceremonies. Not only priestesses, but also women in general were associated with music. Wives, daughters, and mothers are frequently shown shaking sistra for the deceased in the Eighteenth Dynasty. The heavy smell of incense, the rhythm of the menit-necklace and the sistra, the chanting of the female priestess musicians in the semi-gloom of the Egyptian temple are sensual experiences which we can only imagine today."

This piece attempts to evoke the sort of transcendental, shamanic dance of ancient Egyptian priestesses - featuring my lyre theme set against exotic, almost hypnotic, intricately textured Egyptian rhythms...

TRACK CREDITS

Composed by Michael Levy

Arrangement & Production: Remon Sakr
