



music dance theater

2014/15 Season

UNIVERSITY OF CALIFORNIA, BERKELEY

Rhythm
+
Collaboration
+
Cultural Engagement
=
The Nile Project

1 Nile
Project Cal



Friday, February 20, 2015
Zellerbach Hall, University of California Berkeley

How to use this Guide

If you have photos or lesson plans to share, please let us know! Use #nileprojectatcal

We invite you to challenge yourself and your students to think with the curiosity and passion of the arts. This engagement guide is organized around 4 key artistic practices (as identified by the National Coalition for Core Arts Standards at <http://nccas.wikispaces.com/>)



Investigating: Questioning, exploring and challenging.

Imagining: Opening the door to what's possible, and even to what seems impossible.

Creating: Marking artistic choices with a work of art in mind.

Connecting: Reflecting on both process and product and making connections to other aspects of life and study.

You'll be able to link on specific subjects that you or your students may want more information about. The body of the Engagement Guide invites exploration before and after the performance, giving each student tools to make personal and meaningful connections during the show.

Artistic Literacy: Having enough knowledge and understanding of an art form to participate in it authentically—that's what we mean by artistic literacy. We think that means something different than knowing the names of all the different instruments musicians might play, or being able to reproduce the exact melodies you might hear during a show, though those things are also fun and interesting and relevant. To us at Cal Performances, artistic literacy means you and your students will have a significant glimpse into the artistic process and will have a chance to try to solve the problems the artists aim to solve creatively. It means that the next time you see a performance, you'll be able to use these same insights to connect with a work of art through the artist's process and that this will deepen your experience as an audience member.

The artistically literate student audience comes to understand that every artist draws from a core set of concepts skillfully chosen and applied in performance to create a work of art both unique to the artist, and connected to other works of art.

And along the way, we hope that students of all ages—and their teachers and adult mentors—will be inspired to experiment with artistic decision-making and creativity themselves.

Enjoy the show!

Rica Anderson, Education Programs Manager

Sabrina Klein, Director of Academic Engagement

Your ★ STARRING Role in the Theater



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As an audience member, you are a STAR, too! You play an important role in the performance community. The artists need YOU in order to give you their best work.

S.T.A.R. Audiences

S = Support the artists by being attentive and focusing on the performers.

T = Tune in: listen and watch for understanding (and for The Nile Project, keep your ears and eyes open for how the artists are listening to and supporting each other).

A = Appreciate the performers by clapping at the right time. For example, when a scene or dance ends, or when the stage lights fade to dark.

R = Respect the performers and other audience members. At a performance, you, the others in the audience and the artists are sharing this experience together and are part of a performance community. Think about ways you can best support the community's performance experience.

We know you will be a STAR today and will help you classmates shine too!

About The Nile Project

[The Nile Project](#) was started in 2011 by two San Francisco-based East African musicians (from two different countries in East Africa) in response to the deepening water conflict in the Nile Basin. In a few years, the vision of Egyptian ethnomusicologist Mina Girgis and Ethiopian-American singer Meklit Hadero rapidly expanded to bring together musicians of all 11 Nile countries through Nile Gatherings and African and international tours—including Cal Performances.

Mina Girgis. An ethnomusicologist with background in hospitality experience design, Mina explores new ways to cultivate environments conducive to learning, making, and experiencing music. He specializes in curating and producing innovative musical collaborations across diverse styles. Mina earned his bachelor in Hospitality Administration from Florida State University and his masters in Ethnomusicology from the University of California Santa Barbara. Mina is a Synergos Pioneers of Egypt fellow, a Wired 2014 Innovation fellow, and a National Arts Strategies Creative Community fellow.

To hear Mina talk about the Nile Project in his own words, check out his short interviews with Cal Performances [here](#), including overcoming the mistrust among Nile river basin countries.

Click [here](#) to learn more about all the [Nile Project musicians](#)



Meklit Hadero. Meklit is a critically acclaimed Ethiopian-American singer, musician and cultural activist based in San Francisco, CA. She has been an artist-in-residence at NYU, has completed musical commissions for the Fund for Artists, the Brava Theater, and the De Young Museum, and was recently awarded the 2012 TED Senior Fellowship with the Nile Project as her main focus. She is also co-founder of the Arba Minch Collective. Meklit has been featured at the Monterey Jazz Festival, Stern Grove Festival, Women of the World Festival, San Francisco Jazz Festival, Bumbershoot Music Festival, and SxSW.



You can see her [TED talk on video](#).

For many projects, music is the end result. But for us, it is just the beginning. The integration of music with youth leadership and innovation, we hope, will create a driving force that will change the way Nile Citizens relate to each other and their shared ecosystem. -Mina Girgis, Co-founder and Executive Director.

The forward-thinking musicians of the Nile Project channel the unsung beauty of East African traditions. In the collective's collaborative compositions, resonant harps and lyres from up and down the river have learned new musical modes, while buzzing timbres and ingenious polyrhythms support vocals in more than ten languages. Designed to captivate local audiences in Africa but to also feel equally accessible to international listeners, the Nile Project uses music to inspire curiosity about and active engagement with the cultural, social and environmental challenges of the world's longest river. The Collective's collaborative model is a blueprint for a new way to organize the Nile.

Cal Performances in the Classroom Engagement Guide

If you have photos or lesson plans to share, please let us know! Use #nileprojectatcal

The Nile Project

How do the musicians in the Nile River Project listen to one another's musical traditions and collaborate on making new music together across cultural bridges? What are they modeling for us that we can use to create new conversations and collaborations across differences of all kinds?

Collaborating musically requires listening very carefully to new music that may be very different from yours is a first step. Focusing on three layers in the music can help us organize our listening. The music in the Nile Project has layers that include low frequency or bass lines (also called *tumbao*); percussive rhythms (often multiple rhythms); and lyrical phrasing (or melody, often vocal).



Artistic Concept: Listening to Music Layers

Have you ever noticed that when a piece of music starts to play in a room, many people start moving unconsciously to the rhythms that they are hearing? Some people tap a foot, some bob their head, some start to sway, and some just start dancing away. If you look carefully, you'll likely notice that people are moving with slightly different timing. That's because some of us naturally tune into the **low frequency bassline**, while others connect more readily to the **rhythm and percussion**, and still others are attracted to the **melody**.

All these layers work together to form the mood and dynamic energy of the music. When we are hearing a new kind of music for the first time, we could choose just to let it wash over us and simply enjoy it (or if we're feeling uncomfortable, politely endure it!), or we could listen more deeply to each of the layers and pay attention to how they support and respond to one another. This kind of listening opens new music to us, which is important because we often don't know how to engage with music that is unfamiliar to us.

With a little practice, you can focus on one layer of music at a time and then learn to hear how they are all working together. Check out this one minute clip of a DJ playing a piece of music and calling out first the beat (which is the rhythmic percussion layer) which starts this song, then the melody which joins the beat, and lastly (in this song) the bass line. You can find the entire 6 minute video (which was created as a tutorial for DJ's) at <https://www.youtube.com/watch?v=OWjGijHYS8>. Skip to minute 4:38 to hear the shorter clip.



beat melody bass by DJ Tutor.mp4

The Nile River Project musicians began by playing their own music for one another—music that often felt strange because it was unfamiliar. The kind of listening they had to do for one another is the kind of careful and respectful listening they are modeling for people who have to talk about difficult issues across boundaries of language, culture, traditions, history and emotions. It works for making new music, and they believe it works for solving challenging issues.

Listen, speak and make music yourself to experience some of the challenges they faced and how they might have worked creatively—using the artistic tools of making music—to solve them.

Then come sway and tap to the live music!

Engagement Activity #1

BUILDING TOGETHER: ONE PHRASE, MULTIPLE VOICES

Guiding Questions

How can we listen deeply in order to collaborate?

How do you determine what's important in collaboration—what you can let go of and what you want to hold on to from your own contributions?

How can we use our bodies to investigate this question?



Artistic Literacy Tool Box

Attentive listening. Collaborative process. Rhythm. Tempo. Percussion.

Overview

Time needed: 25-35 minutes (can be extended with layers of exploration).

Students will experiment with collaboration between pairs, quartets and larger groups, layering in rhythms.

Supplies and Prep

- Select to focus on an activity that the students have recently shared: a field trip, a class assignment, a class visitor. The shared experience is an important basis for this activity.
- Writing materials for students (journal, paper, writing implements)
- Open space for moving and performing.

Instructions

Step 1 Ask your students to reflect for a moment on an experience they recently shared (a field trip, a classroom visitor) and to write down **ONE SENTENCE** that expresses how they felt about that experience or what it made them think of. They should write down the sentence so they can refer to it after the physical warm up in Step 2.

Step 2 Music is as much about our bodies as it is about instruments and voices. So start with a warm up. If you know body-percussion, these are good warm ups for this activity. Or try this simple warm up:

- a. In a circle, demonstrate leaning in on one foot and clapping once and leaning back away.
- b. Ask students to repeat with you—lean in and clap once.
Demo leaning in and clapping briskly twice. Students repeat.
- c. Demo leaning in and this time counting out loud as you clap three times – ONE TWO THREE.
- d. Students repeat.
- e. Demo with four claps and counting out loud. Students repeat.
- f. Demo with five claps and counting out loud and pulling back into the circle “with attitude”.
- g. Students repeat.

- h. Demo five claps, counting, pulling back with attitude and saying, Oh yeah.
- i. Repeat the whole cycle – one through 5, lean in, pull back with attitude, and oh yeah after the 5th cycle.

Step 3 Retrieve your one-sentence reflection and come back to the circle.

Step 4 Partner up. Each student turn and fully face a partner (encourage full face engagement and not side-by-side or ¼ facing). Each partner should share their sentence out loud (quietly but clearly) in this manner: partner 1 says their sentence first while partner 2 listens, then partner 2 shares their sentence while partner 1 listens.

REPEAT your sentences back and forth to each other at least 3 times—more times if you really want to hear what the partner is saying.

USING ONLY THE WORDS IN YOUR TWO SENTENCES, and just saying the sentences back and forth to one another, come up with ONE SENTENCE that the two of you can both say at the same time that has important elements from both sentences. When both people can say the same sentence three times in a row together, you have your shared sentence.

Focus on essential words in your sentence. Don't try to combine for one run-on sentence, but combine two ideas into one idea.

Coach for focus: Remind students not to plan their collaboration, but just to use the words they have in their sentences. Be sure both students can say the sentence at the same time when they are done before moving to the next step.

Step 5 Each pair connects with another pair to make a quartet. Devise one sentence among the 4 USING ONLY the words in your two sentences.

As you engage and toss words and start to shape your shared sentence, feel free to add rhythms and movements that support or guide your collaboration. **Again, focus on essential words** in your sentences.

Notice: what are you willing to let go of? Which words are feel really important to you?

Step 6 In your quartet, **play with the rhythms** that go with your words. What are the movements that support and enhance your sentence? Are you all doing exactly the same thing, variations on a theme, supporting a central theme, etc?

Coach for focus: laughter is fine, just keep your focus inward on your group. Don't lose your commitment to listening and being sure that essential ideas from both pairs are honored.

Option A: If your students are having a hard time focusing, finish and discuss the process:

Reflection: what did each student notice about sharing their sentence? About listening?
Was it hard to let of some of your words?
Was it hard to include important ideas from everyone?

This is what the Nile River Project musicians do with their music—share it back and forth, listen carefully, decide what's important and what can be changed to make a whole new music based on everyone's contribution.

To extend the reflection, have students write about their experience.

Option B: If your students are able to go one step further, then:

Step 7 Each quarter connects with another quartet to make an octet. Devise one sentence, with rhythms and vocalizations, using only the words in your two sentences.

Step 8 Present/support: One group takes centerstage and begins presentation of their octet's one sentence, with rhythms. Members of the other groups step in a support, complement. Some with coaching, some on impulse.

Switch. Other groups takes centerstage and performs, the first group supports.

Step 9 Conduct Reflection activity above.

Final note to your class: This is what the Nile River Project musicians do with their music—share it back and forth, listen carefully, decide what's important and what can be changed to make a whole new music based on everyone's contribution.

Note: Repeated practice of this activity increases confidence and collaboration.

You can continue to Engagement Activity #2 if you have time, or simply share the Nile Project's video at the end of the activity if you prefer.



Cal Performances Teaching Artist Melanie DeMore works with Berkeley Unified School District 6th grade teachers in a high energy warm up at the Nile Project teachers' workshop on Jan 31st.

Engagement Activity #2

Music Traditions from Selected Nile Basin Countries: Listening to the Layers

Guiding Questions

How can we listen deeply in order to collaborate?

What are some of the traditional ways artists from different countries along the Nile River in Africa make music?

How can we use our bodies to understand the layers of music in unfamiliar musical traditions?

Artistic Literacy Tool Box

Attentive listening. Low Frequency (bass). Tumbao. Melody. Rhythm. Percussion.

Overview

Time needed: 30 minutes (can be extended with layers of exploration).

Students will listen to music from 5 African countries to focus on bass line (low frequency), rhythmic percussion, and melody and represent what they hear using their bodies.

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Supplies and Prep

- DVD with music videos below, or computer with projector to click on and play
- <https://www.youtube.com/watch?v=HaL1y-yXQAA&index=10&list=PLE9A845A0E02CF71E> Kenya
- <https://www.youtube.com/watch?v=FAPfjrVb650> Egypt
- <https://www.youtube.com/watch?v=-dgsdJNPO-4> Sudan
- <https://www.youtube.com/watch?v=K-Jq7kf718I> Ethiopia
- <https://www.youtube.com/watch?v=NjaFy0J5NUE> Uganda
- Teacher should have listened to the music from the Sudan before demonstrating the listening activities with your students.
- Listening spaces for 4 different groups, if possible in separate rooms.
- Optional: percussion instruments for musical support for each group

Instructions

Step 1 Tell your students that in preparation for seeing the Nile Project, you are going to be exploring together some of the different music that the musicians bring to their collaborations with one another. They start with different traditions, listen to one another (as with the sentence activity) and build a new music together. Today you'll look at why that is so challenging so we can see HOW they do it in the performance.



Step 2 Demo: Sudanese music. <https://www.youtube.com/watch?v=-dgsdJNPO-4>

Before listening the first time: We're going to listen to and watch some traditional music from the Sudan. As you listen, notice how the bass (low frequency, percussive rhythm, string) interacts with the voice. If possible, turn up the bass on the volume of your listening device.

Before listening the second time: Listen to the lyrical phrasing and the bass underneath.

Final listening: Focus on the other instruments—how they complement and support the lyrical line. Note that the instruments are melody-driven—that is, they respond to and support the melody, even when the melody changes.

Step 3 Divide the class into four groups. Each group will take a traditional song from a different country along the Nile River basin. You will listen to it at least 4 times to find the rhythmic percussion, the bass line (low frequency/tumbao), the lyrical line, and the way the other instruments complement the voice.

When you find the rhythm, practice it. When you hear the bass line, sway or bounce to it. When you find the melody, sing it with la-la-la or hum it or move your arms in rhythm to it. You will put these things all together to come back and show the whole class how the traditional music from one song in the country you are representing includes these three layers.

Each country has a very different feel, very different instruments, and very different moods, and yet all the musicians will eventually work together. Layer in percussion instruments if you choose.

Step 4 Set up each group with video and audio capability and selected percussion instruments. Each group find and present each music's tumbao, percussive rhythms and lyrical phrasing.

<https://www.youtube.com/watch?v=HaL1y-yXQAA&index=10&list=PLE9A845A0E02CF71E> Kenya

<https://www.youtube.com/watch?v=FAPfjrVb650> Egypt

<https://www.youtube.com/watch?v=K-Jq7kf718I> Ethiopia

<https://www.youtube.com/watch?v=NjaFy0J5NUE> Uganda

Step 5 Each group share with whole group a physical representation of the qualities of the music.



Watch a group of 6th grade teachers demonstrate the essential bass, rhythms and melody of one of the African musical traditions they listened to:

<https://www.youtube.com/watch?v=Z6RZ5aCMZMc>

Discuss. **This is what the Nile Project is all about—drawing from each musician's traditions and music vocabularies to engage in a new communication.**

Reflection: How do the Nile Project participants find the points of collaborative connection? What makes them individual and beautiful and what connects them. What could you do, what would you do to collaborate across these individual styles?

The Nile River Project is about using music to seek individual human expression and commonality. Let's see how they solve some of the challenges of making ONE MUSIC from MANY TRADITIONS.

Step 6 SHOW A NILE PROJECT VIDEO <https://www.facebook.com/video.php?v=681168388654130>



Listen for the tumbao, the rhythms, and the melody. Look for support and collaboration. Click here

Step 7 Reflection: Where did you see the musicians listening and supporting? What did you notice about their rehearsal that you will want to look for in the show? What questions are YOU personally bringing to the concert?

What you bring to the performance informs what you get out of it. Artists are passionate about their work and curious about the world. What are you curious about for the Nile Project performance?

Click [here](#) to listen to the Nile Project's first album, though most of these songs will not be performed at the concert on Feb 20th. You might find these useful for other activities.

Share your thoughts and classroom activities before or after the concert with #nileprojectatcal. And thanks for letting us know what you think!

AFTER THE PERFORMANCE

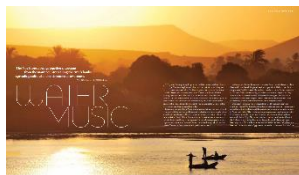
Reflect back on your pre-performance exploration of the challenges of listening deeply in order to collaborate. Where did you see collaboration and support on stage?

Reflect back on your sentence building collaboration, and try it again. Think about what was easier and what was harder as you try to collaborate over time.

Choose an issue that's of interest to the class, around which differences of opinion and experience matter. Build a collaborative poem process, building a line at a time through your sentence collaborations. Use this poem as a lyric for a musical piece to which you can add a bass line and rhythmic percussion. Find a melody that suits the lyric. Share with other classmates or family.

Learn more about the music of one of the 11 countries along the Nile River. Create a presentation that helps others hear the bass line, the rhythmic percussion and the melody. Write about the country and how it relates to the Nile River. Why might the residents of this country today care about the Nile Project? What might they do to learn from the Nile Project's collaboration?

Additional Resources:



An article from Songlines at the BBC, with an exploration of the way the lyre as a musical instrument links some of the countries represented in the Nile Project

<http://www.nileproject.org/wp-content/uploads/2013/04/Nile-Project.pdf>

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A map of the Nile River Basin (also on page 15 of this document)



For more on some of the musical instruments used by Nile Project musicians, we share this overview from the Hopkins Arts Center at Dartmouth (see page 16-17)

Why do the musicians of the Nile River Project care so much about the Nile River?

The Nile River Basin is wrought with political, environmental, economic, and social challenges requiring a new approach to better address the myriad challenges it faces. As regional tensions flare, the Nile Project offers a unique grassroots strategy to effectively mobilize thousands of people across the Nile Basin and beyond in constructive cross-cultural dialogue and collaboration.



The Nile Project brings together artists from the 11 Nile countries to make music that combines the region's diverse instruments, languages and traditions. The concert experience aims to inspire cultural curiosity, highlight regional connections, and showcase the potential of trans-boundary cooperation.

The Challenges

The Nile, one of the world's most iconic rivers, has captivated the imagination of millions throughout time. Originating in two sources – Lake Victoria in East Africa and Lake Tana in the Ethiopian highlands – the 6,670-kilometer river flows northward through a diversity of climates, landscapes, and cultures before passing through Egypt and emptying into the Mediterranean Sea.

Its population of 437 million inhabitants is projected to more than double within the next forty years, placing an ever increasing demand for Nile water--**water that is tied to all aspects of life**, from the food on tables to the electricity that powers homes to people's health. Even now, people living along the Nile are vulnerable to water-related hardships. At least five nations in the Nile basin are facing water stress. Seven of the eleven Nile countries continue to suffer from undernourishment rates higher than 30%. Less than 10% of basin residents have access to electricity. The core issue at hand is how to peacefully allocate Nile Basin water among 11 nations with different needs, priorities and skyrocketing populations.

This mounting resource scarcity has contributed to a geopolitical conflict between upstream and downstream states along the river bank. Tremendous political capital has been expended to draft the Nile Cooperative Framework Agreement, an international treaty to govern water distribution and infrastructure projects differently from the existing 1959 Egyptian-Sudanese treaty giving Egypt the majority of water rights annually. While the agreement has yet to win mutual consensus, the arduous negotiation process has exposed the deep-seated mistrust between countries, the absence of opportunities for citizen-led dialogue and the lack of a unified identity and vision for the future development of a shared Nile ecosystem.

The Nile Project is transforming the Nile conflict by inspiring, educating, and empowering an international network of university students to cultivate the sustainability of their ecosystem. The project's model integrates programs in music, education, dialogue, leadership and innovation to engage students across disciplines and geographies.



MARCH 2000

ABOUT THE INSTRUMENTS

The plucked harp (lyre) and spike fiddle (bowed instrument resting on a spike) have been at the heart of the Nile's musical identity since ancient times. Today, modern versions of both instruments are found in every country within the Nile Basin. In **curating** the collective, co-producers Miles Jay and Mina Girgis highlighted the unique **timbres** of these instruments, while also surrounding them with the complementary sounds of harps, zithers, wind instruments and percussion from each musical tradition.

LYRES

The *oud* is a stringed instrument with a pear shaped body found throughout the Middle East and North Africa, related to the European lute. The neck does not have frets, allowing musicians to play many **microtonal** notes. *Ouds* have between 5-7 pairs of strings, tuned differently from region to region, and are plucked with a long, thin pick.



above, *krar*; below, *entongoli*



The *krar* is another variation of the lyre found in the Amhara region of Ethiopia. The *krar* has five or six strings and a bowl-shaped body.

The Egyptian *simsimiyya* is a lyre with 5-7 steel strings, found in a variety of sizes. Its musical ancestors are pictured in many Egyptian tomb paintings, illustrating musicians from antiquity entertaining the Pharaohs. The modern *simsimiyya*'s construction and strumming style comes from Port Said, Egypt.

The *entongoli* is a lyre from the Basoga tribe of Uganda. It has six to eight strings that produce a buzzing sound by vibrating against the sound board, which is traditionally made of lizard skin. The instrument is played by *griots*, or praise singers, either solo or to accompany songs of praise.



oud



simsimiyya

See and hear these instruments online!

oud: <http://egyptiancentermakan.wordpress.com/oud/>
http://www.youtube.com/watch?v=sWC3MNE_tUA

krar: <http://www.youtube.com/watch?v=IGFrPGSWi4E>

simsimiyya: <http://www.youtube.com/watch?v=A1d2vmAWqyw>

entongoli: <https://www.youtube.com/watch?v=ZlftvG1RxVM>

ABOUT THE INSTRUMENTS (CONT.)

STRINGED INSTRUMENTS

The Ugandan *endingidi* is 1-string bowed instrument, very similar and likely related to the *rababa* of Egypt. Its body is round and made of wood, and though similar in size to its relative spike fiddles, is often much deeper, giving the instrument a bassier, grittier **tone**.

The *umuduri* is a Ugandan instrument made of one string stretched across a bow. A gourd is attached to the bow, which the player holds against his or her body while striking the string with a wooden stick and a rattle. The string is separated into two sections of different lengths which produce two different notes.



above, Nile Project musician Steven Sogo with an umuduri;
below, inanga



HARPS

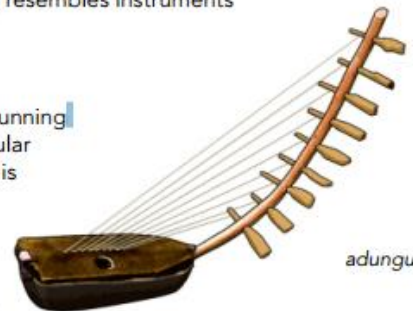
The Ugandan *adungu* is an arched harp with 7-15 strings, different from many of the other harps of the Nile Basin in that the strings come off the top at a 90 degree angle. While traditionally it came in a few sizes, in the last 80 years it has been greatly expanded and ranges from large bass versions all the way up to small high-pitched ones. The *adungu* is used by the Alur people of northwestern Uganda, and closely resembles instruments carved into ancient hieroglyphics in Egypt.

ZITHERS

The Rwandan *inanga* has around 20 strings running lengthwise end to end along a long rectangular shallow wooden plate or trough. The *inanga* is played like a harp, with both hands, and usually has accompanying vocals. The strings of the *inanga* are made from natural fibers, and used to be made from animal gut. It was originally a court instrument that served specific functions for the *mwami*, or king.



endingidi



adungu

See and hear these instruments online!

endingidi: <https://www.youtube.com/watch?v=AyOO1jsTtYc>

umuduri: <https://www.youtube.com/watch?v=VSHYamVybo0>

adungu: <http://www.youtube.com/watch?v=AVUbhQvfTug>

inanga: <http://music.africamuseum.be/instruments/english/burundi/inanga.html>

Additional Events at UC Berkeley with the Nile Project include:

Symposium: Nile Gathering

Fri, Feb 20, 2–9:30 pm

Magnes Collection for Jewish Art and Life

2121 Allston St., Berkeley

Presented in association with the Center for Middle Eastern Studies, The Center for African Studies, The Haas Institute for a Fair and Inclusive Society and the Magnes Collection of Jewish Art and Life. Sessions include:

The Nile and African Identity

2 pm A panel discussion exploring the divergent understandings about African identity that have contributed to water resource conflicts across Nile history.

The Gourmet Ghetto

3:30 pm An opportunity to view the Magnes Collection exhibition.

Music Collaboration and Water Cooperation

4 pm Lecture demonstration A lecture demonstration highlighting the Nile Project's creative process and how their collaborative approach crosses boundaries to transform resource conflict to cooperation.

Food from the Nile Region

6 pm Sample a variety of foods from Nile Basin countries. \$20 ticketed event.

(please note that this is not a ticket to the Nile Project concert, only entry for the Food from the Nile Region event)

[BUY TICKETS](#)

Interactive Community Music Event

7:30 pm

You are invited to make music with the Nile Project. No musical background required. Free and open to the public.

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contact, Sarah Sobey
Phone: 510.643.7053
Email: ssobey@calperformances.org

**About Cal Performances and
Cal Performances in the Classroom**

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

Our Cal Performances Classroom programs cultivate an appreciation for and understanding of the performing arts amongst our youngest audiences. Workshops and classroom visits prepare students for deeper engagement when they experience hour-long, daytime performances by the same world-class artists who perform as part of the main season. We're proud to be an integral part of the academic year for teachers and students throughout the Bay area.

The Cal Performances Nile Project Engagement Guide was written, edited and designed by Sabrina Klein, Rica Anderson, David McCauley, Melanie DeMore, Micheal Mpyangu and Rob Balis.

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