



Bridging Cultures through Music: The Nile Project



Thursday, February 16, 2017, 11 am

Zellerbach Hall, University of California Berkeley

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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.

There are three pre-performance engagement activities and 2 post-performance activities for reflection and artistic practice. By now means should you feel limited by these suggestions! Go, make art, learn more...and share your experiences where you can.

Artistic Literacy: Having the skills and knowledge you need to connect meaningfully with works of art—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 (though that's a great thing to know!), or being able to reproduce the exact movement you might see during a show. To us at Cal Performances, it 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.

Artistically literate student audiences come 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!

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's mission is to transform the water conflict in the Nile Basin by inspiring, informing and empowering Nile citizens to collaboratively cultivate the sustainability of their shared ecosystem. Through an innovative approach combining cross-cultural musical collaborations, youth leadership development, and a collaborative network focusing on food sustainability, the Nile Project seeks to address the cultural and environmental challenges at the root of the Nile conflict in order to shift the world's longest river from a divisive hydro-political argument to an opportunity for fruitful transboundary cooperation.

Since its founding in 2011, the Nile Project has grown its Musicians Collective to include 35 artists from 10 Nile Basin countries; held five music residencies resulting in the widely acclaimed album "Aswan" and the soon to be

released album "Jinja;" performed for more than 100,000 people in the Nile Basin, the Middle East, across the US and Europe through 75 concerts; held over 130 workshops at 40 universities for more than 10,000 students; and received widespread local and international press coverage. Using music to spark cultural curiosity, the Nile Project engages audiences to learn about the world's longest river and understand its largescale social, cultural, and environmental sustainability challenges.

The forward-thinking musicians of the Nile Project channel the unsung beauty of East African traditions. Designed to captivate local audiences in Africa but also feel equally accessible to international audiences, 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.

The Collective's collaborative model offers a blueprint for new ways Nile citizens can organize themselves to make the Nile more sustainable. In an evolving series of interlocking programs that spring from the concert experience, the project hopes to inspire, educate and empower young people worldwide to contribute to Nile sustainability.

"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.

Master of Ceremonies for the SchoolTime performance of

The Nile Project



Jackline Kasiva Mutua (Kasiva) is an internationally touring drummer and percussionist based in Nairobi, Kenya. Her performance style is influenced by afrobeat, zouk, samba, reggae and soul. As a young drummer, Kasiva learned traditional drums from her grandmother and continues to perpetuate her heritage and celebrate her community's spirit.

Steven Sogo was born in 1983 in Kamenge, a popular area of Burundi's capital Bujumbura, and started to play the guitar and to sing at an early age. Rapidly music became a passion and in 1997 he became an active member at the Kamenge Youth Center where he started to work with different bands before forming his own band "Hope Street" in 2005. Today Steven is a leading bass player in Burundi and recently he has been selected by the World Bank Institute to be Burundi's music ambassador. Sogo sings in Kirundi, Swahili and in French.



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Other Nile Project Musicians include:

(Click on their names to see their bios)

[Adel Mekha](#), Egypt, Nubia (vocals, percussion)

[Ahmed Omar](#), Eritrea, Egypt (bass, tanbour)

[Asia Madani](#), Sudan (vocals, percussion)

[Dave Otieno](#), Kenya (electric guitar)

[Ibrahim Fanous](#), Eritrea (krar and vocals)

[Michael Bazibu](#), Uganda (entongoli, adungu, endingidi, percussion, vocals)

[Mohamed Abozekry](#), Egypt (oud)

[Nader El Shaer](#), Egypt (kawala, accordion, farfisa, vocals)

[Saleeb Fawzy](#), Egypt (vocals, percussion)

[Selamnesh Zemene](#), Ethiopia (vocals)

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, energy 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 a 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. That's one of the things these musicians do. The Nile 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.

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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 – Pre-Performance

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, those are good warm ups for this activity. Or try this simple warm up:
- In a circle, demonstrate leaning in on one foot and clapping once and leaning back away.
 - Ask students to repeat with you—lean in and clap once.
Demo leaning in and clapping briskly twice. Students repeat.
 - Demo leaning in and this time counting out loud as you clap three times – **ONE TWO THREE**.
 - Students repeat.
 - Demo with four claps and counting out loud. Students repeat.
 - 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 go 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 quartet 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 center stage 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.

Engagement Activity #2 – Pre-Performance

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?

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

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=FAPfirVb650> Egyptian
- <https://www.youtube.com/watch?v=-dgsdJNPO-4> Sudan
- <https://www.youtube.com/watch?v=K-Jq7kf718I> Ethiopian
- <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

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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 2 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 3** Set up each group with video and audio capability and selected percussion instruments. Each group find and present each music's tumbao (bass line), percussive rhythms and lyrical phrasing.

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

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

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

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

- Step 4** Each group share with whole group a physical representation of the qualities of the music.

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 5 SHOW NILE PROJECT VIDEO(s):**

<https://www.youtube.com/watch?v=jvxkxZzcjrl> (About the Nile Project (lecture/demo)

<https://www.youtube.com/watch?v=mlS4wdKjBS0> (Rehearsal and reflections on performance)

<https://www.youtube.com/watch?v=vZgOz93FvCg> Live performance from Troy NY

Engagement Activity #3 – POST-PERFORMANCE

RIVERS IN OUR HISTORY

Exploring Together: Langston Hughes' poem *The Negro Speaks of Rivers*

Overview

Students will study Langston Hughes' poem about rivers, and seek rhythms and add melodies together.

Time needed: 20-45 minutes (can be extended with layers of exploration).

Supplies and Prep

- Copies of Langston Hughes' poem (on page 19)
- Writing implements and paper

Instructions

Step 1 Read and understand the whole poem, *The Negro Speaks of Rivers*. (see page 16)

- a. Make connections to the different rivers in the world.
- b. What jumps out for you in the poem? What images are conjured? What rhythms, accents do you hear?

Step 2 Line from poem

In 11 small groups or pairs, assign the lines of the poem for deeper exploration, one line per group, or two lines per group if you prefer working in trios or quartets.

1. I've known rivers: I've known rivers ancient as the world.
2. I've known rivers ancient as the world and older than the flow
3. Older than the flow of human blood in human veins
4. My soul has grown deep like the rivers.
5. I bathed in the Euphrates when dawns were young.
6. I build my hut near the Congo and it lulled me to sleep.
7. I looked upon the Nile and raised pyramids above it.
8. I heard the singing of the Mississippi when Abe Lincoln went.
9. Singing of the Mississippi when Abe Lincoln went down to New Orleans.
10. and I've seen its muddy bosom turn all golden in the sunset.
11. I've known rivers: ancient, dusky rivers.

Step 3 Listen for rhythm in the words (and possibly add bassline and melody, optional)

Each small group work on their line and decide what the rhythm of it is, clapping out the rhythm or beat, and saying the words in the musical way that feels best: spoken word, rap, lyrically; softly, harshly, smoothly; everyone speaking in unison or splitting the words up among your group. Each group decides on their own.



Step 4 Perform for one another, piecing the poem together.

Line up around the classroom or in a performance space in the order of the lines in the poem. Present for one another. If you have time, performing at least twice is preferred—once to listen to yourself and work things out with your group, once to listen to the group and aim at collaboration with the entire classroom.

Optional: video tape the final presentation of the poem and let the students see the challenges of putting together a smooth performance with many different rhythmic interpretations.

Step 5 Celebrate your collaborative process.

Ask students to reflect on what they noticed about collaboration.

What does their experience make them think of the musicians in the Nile Project?

Optional: Write a letter to the Nile Project musicians about the challenges of collaboration, sharing their own process in a descriptive paragraph.



The Negro Speaks of Rivers

Langston Hughes, 1902 – 1967

I've known rivers:

I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids about it.

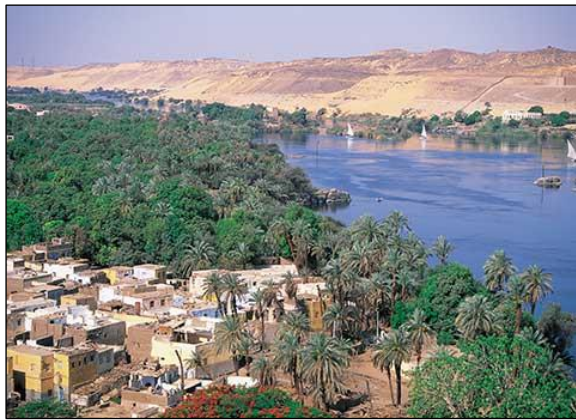
I heard the singing of the Mississippi when Abe Lincoln

went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.



The Nile River

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.

The region's population of 450 million inhabitants is projected to double within the next 25 years, resulting in 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 11 Nile countries continue to suffer from under nourishment 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 and priorities, whose populations are skyrocketing. This mounting resource scarcity has contributed to a geopolitical conflict between upstream and downstream riparian states. 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 that gives Egypt the majority of water rights annually.

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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.

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 Challenges

The 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 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 Nile Project is transforming the Nile conflict by motivating, 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.

Music Program

An expanding collective of artists from the 11 Nile countries redefines principles of cross-cultural musical collaboration. Also, a series of community choirs applies the same principles across the Nile Basin.

University Program

A suite of student activities includes a year-long fellowship program, university chapters, and local community projects in cities throughout the Nile Basin.

Network Program

An international network of scholars, executives, and policymakers focuses on developing collaborative solutions to food sustainability throughout the Nile Basin.

This [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.

<https://issuu.com/songlinesmagazine/docs/songlinessample91>



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.



simsimiyya

oud

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

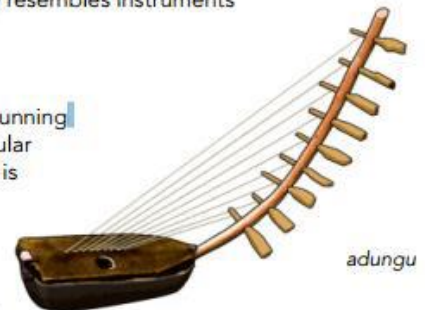
The Ugandan *adungu* is an arched harp with 7-15 strings, different from many of the other harps of the Nile Basin in that the strings come off the top at a 90 degree angle. While traditionally it came in a few sizes, in the last 80 years it has been greatly expanded and ranges from large bass versions 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>

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For information on supporting
our Artistic Literacy (Education
& Community) Programs,
contact **Sarah Sobey**. Phone:
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About Cal Performances and the Cal Performances Classroom

The mission of Cal Performances is to produce and present performances of the highest artistic quality, enhanced by programs that explore compelling intersections of education and the performing arts. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

What is a Cal Performances Classroom?

Your classroom, of course!

The arts are an endlessly replenishable resource for a lifelong love affair with thinking, learning and feeling across disciplines and cultures. They connect fluidly with curriculum throughout the school years, and – perhaps with more endurance – they connect us to ideas and reflection on human experience that can't be easily expressed any other way.

Each season at Cal Performance, you will find a menu of compelling performances and classroom opportunities for any age. You can create your Cal Performances classroom through any or all of our artistic literacy programs for grades K-12.

Cal Performances holds artistic literacy on a par with language and numerical literacy. Those who are artistically literate hold the keys to a lifelong engagement with the arts, able to unlock and make personal connections to any work of art, regardless or level of familiarity with the work and the artists.

Artistic literacy skills are developed in the Cal Performances classroom as students and teachers are engaged in the artist's process. These skills are embedded in everything we do, from pre-performance talks to community conversations to teacher workshops and artist visits to the classroom.

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