Music of South Africa

Rhythms of Resistance
Music of South Africa

Rhythms of Resistance

Valerie Dare
Alicia Richards
Themba Tana
Music of South Africa; Rhythms of Resistance

Music in South Africa, as in all sub-Saharan regions of the continent, is part of daily life, accompanying everyday tasks as well as festive and ritual occasions. The church, recognizing the connection between cultural and religious expression, began formal music instruction in mission schools in the late 1800s and also actively encouraged the formation of large church choirs. Unfortunately, one of the legacies of the system of Bantu education established in the 1940s was the disruption of this formal music training while, at the same time, black youth were made to feel that their musical heritage was inferior to that of the dominant white culture. As a result, young people today have turned away from their music traditions to become consumers of “bubblegum” pop music heavily influenced by American popular culture.

The influence of European and American musical styles and instruments had begun much earlier through church music and the introduction of the pennywhistle, which was adapted to African rhythms and became the principal instrument in the kwela style popular in the 1920s. Later, jazz instruments like the saxophone and bass guitar combined with techniques used by African American vocal quartets to create in the 1960s a style known as mbqanga, or “heavy dumpling,” in the Zulu language. The best-known mbqanga group, M ahlathini and the Mahotella Queens, epitomizes the style, in which a male lead vocalist sings in counterpoint to intricately-arranged five-part female harmonies backed by a totally electric band. Mbaqanga dance music is high-energy and dynamic. Ironically, while groups like M ahlathini and the Mahotella Queens are largely ignored by young listeners in their home country, they have gained an international reputation with overseas audiences. Also popular internationally is the Zulu tradition of a capella singing, mbube, which is discussed later in the booklet in the section on music and religion.

Both mbqanga and mbube songs of the last twenty years of the apartheid regime often contained coded messages of solidarity and resistance. Artists such as Johnny C legg and Sipho M chunu and their band, Juluka, together with Hugh M asekela and Miriam M akeba, brought these messages to the outside world through their recordings and live concerts. Although M asekela and M akeba were exiled as a result of their outspoken opposition to apartheid, their music helped to fuel international support for political and social change in South Africa.

Now that freedom of expression has been regained along with majority rule, it remains to be seen if popular music will continue the current trend to cultural homogenization, or whether renewed interest in South Africa's musical heritage will bring about a cultural revival.

Valerie Dare
Geographic Background

BACKGROUND INFORMATION

MAP

SOUTH AFRICA
Geographic Apartheid

STATISTICS
Population
Ethnic groups
Languages
Government
Adult literacy

RATING

0 • • • • 1 • • • • 2 • • • • 3 • • • • 4 • • • • 5

COMPLETION ACTIVITY
BACKGROUND INFORMATION
Apartheid or “apartheid” was official South African policy for more than 40 years until it was outlawed in 1994. In 1950, the legislature passed the Group Areas Act. This law was part of a system to keep black South Africans out of the political and economic life of the nation. The Group Areas Act allowed the government to assgin people to live in specific areas on the basis of race. Ten “homelands” were created for black South Africans. This led to forced relocation of 3.5 million blacks into these bantustans, as they were called by the South African government.

White South Africans served as advisors in these homelands. Homeland leaders had to be approved by South Africa. Most of the homeland’s citizens worked in South Africa. They used South Africa’s money system. In the late 1970s, South Africa recognized four of these homelands as “independent” nations. The other six were considered “self-governing.” No other countries recognized them as separate from South Africa. Many black South Africans saw the homelands as part of the system of apartheid, which is now illegal.

The township system was another product of the Group Areas Act. Areas near major towns were designated black townships. Blacks who worked in the cities lived in these townships, which were surrounded by fences and patrolled by South African security forces. The blacks in the townships were considered to be citizens of one of the black homelands, not of South Africa.

The creation of these homelands had several effects. If blacks were considered citizens of other “countries,” then whites were the legal majority in South Africa. Blacks were assigned to homelands on the basis of tribal membership. This kept blacks from uniting. “Divide and control” was apartheid’s goal. The homelands were in poor parts of the country, so blacks could not get economic power. Even in the 1980s, 80% of homeland families lived in poverty. The homelands have worked like large detention centers. Many black South Africans worked to end the homeland systems.

STATISTICS
Population 40,600,000
Ethnic groups Black 68%, white 18%
Mixed race 11%, Asian 3%
Languages Afrikaans, English and many tribal languages such as Zulu, Xhosa and Sotho
Government limited democracy (white voters)
Adult literacy whites 99%, blacks 50%

RATING
Rate the quality of race relations in South Africa in 1994. Circle a number.

0 1 2 3 4 5
not good fair good

COMPLETION ACTIVITY
Use the above information.
Apartheid = It was South African government policy for _______ years.
A homeland is ____________________________________ .
Most homeland citizens work in _____________________ .
A township is ____________________________________ .

DEMOGRAPHIC PIE CHART

Map Questions
◆ Which homeland is divided into the most separate parts?
◆ What might be the reason that there are no homelands in western South Africa?
◆ What do you think might explain the strange borders of the homelands?

Graph the information about the % of each racial group of the population of South Africa.
◆ Label the parts of your pie graph.
DIRECTIONS
Answer the questions on the facing page to learn about the cycle of oppression and resistance caused by the government policy of apartheid.

Apartheid

Oppression

Reaction
Feeling down, angry, helpless

Getting together, talking, planning, singing, dancing

Resistance
Socio-Political Focus

DIRECTIONS

Have students answer the questions below to learn about the cycle of oppression and resistance in South Africa caused by the government policy of apartheid.

1. Who could vote in South Africa?
2. Who controlled businesses in South Africa?
3. How were people separated into different groups under apartheid?
4. Was anyone killed resisting apartheid?
5. Who felt down and angry?
6. How did people feel when they got together?
7. What do we call the songs against apartheid?
8. What kinds of things did people do to resist?

Oppression

Reaction

Apartheid

Resistance

World Music
**Viewing Guide**

**DIRECTIONS**

Watch Sipho's Visit to His Homeland from the video, *Rhythm of Resistance: Black Music in South Africa*, and answer the questions below.

1. The name of Sipho's homeland is:

2. How often could Sipho go home to see his family? (check one)
   - once a week
   - once a month
   - once a year

3. When did Sipho first hear praise songs and lullabies? Who sang them to him?

4. The houses look like this:
   - They are made of wood/mud and grass/brick (circle one).

5. Sipho's wife is carrying ___________ on her head.

6. The boys in Sipho's village have a job. What do they do?

7. These people live in Sipho's village:
   - babies
   - boys
   - girls
   - young women
   - young men
   - old women
   - old men
   - sick people

8. Where are the healthy young men?

9. **EVALUATION** Do the people in Sipho's village like living there? Explain why or why not.

10. **CHOICE** What changes would make it easier to live in Sipho's village?

11. **MAKE YOUR OWN QUESTION**

12. **MAKE YOUR OWN QUESTION**
**DIRECTIONS**

Have students watch Sipho’s Visit to His Homeland from the video, Rhythm of Resistance: Black Music of South Africa, and answer the questions below.

1. The name of Sipho’s homeland is: Zululand

3. When did Sipho first hear praise songs and lullabies? He heard them when he was a baby.

Who sang them to him? Sipho’s mother sang praise songs and lullabies.

5. Sipho’s wife is carrying __________ on her head.

7. These people live in Sipho’s village:
   - babies
   - boys
   - girls
   - young women
   - young men
   - old women
   - old men
   - sick people

9. **EVALUATION** Do the people in Sipho’s village like living there? Explain why or why not.

11. **MAKE YOUR OWN QUESTION**

2. How often could Sipho go home to see his family? (check one)
   - once a week
   - once a month
   - once a year

4. The houses look like this: (small mud huts with thatched roofs)
   - They are made of wood/mud and grass/brick

6. The boys in Sipho’s village have a job. What do they do? They herd cattle.

8. Where are the healthy young men? They are working in the cities.

10. **CHOICE** What changes would make it easier to live in Sipho’s village?

12. **MAKE YOUR OWN QUESTION**
**DIRECTIONS**

Listen to the song, Woz a Friday, and circle the most appropriate word or words.

*from *Ubuhle Bemvelo.*

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<th></th>
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<tbody>
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<td>or</td>
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<tr>
<td>solo</td>
<td>or</td>
<td>chorus</td>
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<tr>
<td>call and response</td>
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<td></td>
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<td>or</td>
<td>one note per syllable</td>
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<td>fast tempo</td>
<td>or</td>
<td>slow tempo</td>
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<td>or</td>
<td>complex</td>
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<td>keyboard</td>
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<tr>
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<td>marimba</td>
<td>bodhram</td>
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<tr>
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<td>rattle</td>
<td>accordion</td>
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<tr>
<td></td>
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<table>
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<td>calm or energetic</td>
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<tr>
<td>powerful or weak</td>
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<td></td>
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<tr>
<td>confident or confused</td>
<td></td>
<td></td>
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<tr>
<td>homesick or content</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>THE PICTURE I SEE</th>
<th></th>
<th></th>
</tr>
</thead>
</table>

World Music Ⓢ
Listening Guide

DIRECTIONS
Have students listen to the song, Woza Friday, and circle the most appropriate word or words.

*from Ubuhle Bemvelo

STYLE
- a capella or accompanied
- solo or chorus
- call and response or simple
- melismatic or always changing
- one note per syllable or repetitive

INSTRUMENTS
- gong
- electric guitar
- keyboard
- xylophone
- drum kit
- marimba
- bodhran
- saxophone
- bass guitar
- piano
- bongo drums
- rattle
- accordion
- flute

MY FEELINGS
- curious or content
- excited or peaceful
- angry or romantic
- happy or sad
- calm or energetic
- powerful or weak
- confident or confused
- homesick or content

THE PICTURE I SEE

World Music
### Song Writing

**DEFINITION**

WHAT IS A _________________?

**DEFINITION:**

**MODEL SONG LYRICS**

**DIRECTIONS**

<table>
<thead>
<tr>
<th>Step 1:</th>
<th>Watch the teacher make the first line.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step 2:</td>
<td>Help the teacher make the second line.</td>
</tr>
<tr>
<td>Step 3:</td>
<td>Make a third line with the teacher's help.</td>
</tr>
<tr>
<td>Step 4:</td>
<td>Write a fourth line yourself.</td>
</tr>
</tbody>
</table>

**THE NEW SONG**

**TITLE:**

______________________________
Song Writing

DEFINITION

WHAT IS A protest song?

DEFINITION:

protest – an expression of objection, disapproval, or dissent, often in opposition to something a person is powerless to prevent or avoid.

A protest song usually:
- describes a problem.
- uses a few key words to make it clear to listeners.
- has parts that are repeated to make the message stronger.

MODEL SONG LYRICS

Soweto Blues*

The children got a letter from their master
It said no more Xhosa, Sotho, no more Zulu
Refusing to comply, they sent an answer
That's when the policemen came to the rescue
Bullets were flying, children dying
The mothers screaming and crying
The fathers were working in the city
The evening news brought out the publicity
Just a little ultra-city
Deep in the city...
Soweto blues

*DIRECTIONS

Step 1: Watch the teacher make the first line.

Step 2: Help the teacher make the second line.

Step 3: Make a third line with the teacher’s help.

Step 4: Write a fourth line yourself.

THE NEW SONG

TITLE: ____________________________

World Music

South Africa
**DIRECTIONS**

Find a picture showing a traditional South African costume and draw it in the space below.

**DESCRIPTION**

*Pata Pata* is a dance based on South African rhythms. There are many stylistic variations and improvisation is encouraged.

Any number of dancers can take part. To begin, they are scattered around the dance floor facing the music for the first pattern (see below). This pattern is repeated for the duration of the music. Each time the dancers finish a pattern, they are facing in a different direction since the last phase of the dance has a quarter turn clockwise.

**ILLUSTRATION AND/OR STEPS DIAGRAM**

1. Start Music
2. Phrase 1: touch step
   - touch: a light weight transfer using the heel, sole, or ball of foot.
   - step: a more emphatic weight transfer which can be done in place or while moving.
3. Add phrase 2 to phrase 1: heel-toe swivel
4. Add phrase 3: knee-twist action
5. Add phrase 4: kick plus three walks, then 1/4 turn clockwise

Repeat for duration of song.
DANCE

DIRECTIONS
Have students learn the following dance using the song Pata Pata, track #8, side B of Miriam Makeba's Welela (see Resource List).

DESCRIPTION
Pata Pata is a dance based on South African rhythms. There are many stylistic variations and improvisation is encouraged.

Any number of dancers can take part. To begin, they are scattered around the dance floor facing the music for the first pattern (see below). This pattern is repeated for the duration of the music. Each time the dancers finish a pattern, they are facing in a different direction since the last phase of the dance has a quarter turn clockwise.

COSTUME AND/OR INSTRUMENTS

ILLUSTRATION AND/OR STEPS DIAGRAM

1. Start Music
2. Phrase 1: touch step
   - touch: a light weight transfer using the heel, sole, or ball of foot.
   - step: a more emphatic weight transfer which can be done in place or while moving.
3. Add phrase 2 to phrase 1: heel–toe swivel
4. Add phrase 3: knee–twist action
5. Add phrase 4: kick plus three walks, then ¼ turn clockwise

Repeat for duration of song.
**Musical Instruments**

**DIRECTIONS**
Use the CD-ROM program, Musical Instruments, to research the ___________________.

**NAME & CLASSIFICATION**
- membranophone
- idiophone
- chordophone
- aerophone

**ORIGINS & GEOGRAPHICAL DISTRIBUTION**

![World Map](image)

**MATERIALS**
- wood
- metal
- skin
- bone
- plastic

**FAMILY**
- SIZE
- PITCH RANGE

**PERFORMANCE DETAILS**

**RELATED INSTRUMENTS**

**LOOKS LIKE**

South Africa
Musical Instruments

DIRECTIONS
Have students use the cd-rom program, Musical Instruments, to research the mbira, or other indigenous instrument.

NAME & CLASSIFICATION
Mbira (sansa) membranophone idiophone chordophone aerophone

ORIGINS & GEOGRAPHICAL DISTRIBUTION
- covers all of Southern Africa from Ghana to the Kalahari
- called sansa in South Africa

PERFORMANCE DETAILS
Sound is produced by the vibration of the thin metal tongues, or lamellas. When plucked by the fingers, each lamella produces a mellow, twanging sound. To amplify the sound the mbira is often put inside a hollow gourd (see below).

MATERIALS
- wood ✔
- metal ✔
- skin
- bone
- plastic

FAMILY
Percussion

SIZE
about 23cm (9") long

PITCH RANGE
varies

RELATED INSTRUMENTS
Jew's harp

LOOKS LIKE
- gourd
- mbira (sansa)
**DIRECTIONS**

Design an album cover which expresses the spirit of the music played by the South African group or artist you enjoy the most. Complete the information about the music of each group or artist.

**ALBUM COVER**

![Blank album cover](image)

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Name:</th>
<th>Juluka</th>
</tr>
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<tbody>
<tr>
<td>Rhythm Style:</td>
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<td></td>
</tr>
<tr>
<td>Instruments Played:</td>
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<tr>
<td><strong>A Song Title:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Genre/Purpose for Song:</strong></td>
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<table>
<thead>
<tr>
<th>GROUP</th>
<th>Name:</th>
<th>Miriam Makeba</th>
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<table>
<thead>
<tr>
<th>GROUP</th>
<th>Name:</th>
<th>Themba Tana &amp; African Heritage</th>
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<tr>
<td>Rhythm Style:</td>
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<tr>
<td>Instruments Played:</td>
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<td><strong>A Song Title:</strong></td>
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<td><strong>Genre/Purpose for Song:</strong></td>
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<table>
<thead>
<tr>
<th>GROUP</th>
<th>Name:</th>
<th>Ladysmith Black Mambazo</th>
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<td>Instruments Played:</td>
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<td><strong>A Song Title:</strong></td>
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<td></td>
</tr>
<tr>
<td><strong>Genre/Purpose for Song:</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Musicians

DIRECTIONS
Have students listen to each of the following artists and groups, choose one, and design an album cover which expresses the spirit of their music.

ALBUM COVER

GROUP
Name: Juluka
Rhythm Style: Mbaqanga
Instruments Played: electric guitar, bass guitar, keyboard, drum kit, saxophone
A Song Title: Umfazi Omdala*
Genre/Purpose for Song: dance
* from Ubuhle Bemvelo

GROUP
Name: Miriam Makeba
Rhythm Style: Jazz
Instruments Played: guitar, keyboard, saxophone, trumpet, drum kit
A Song Title: Hapo Zamani
Genre/Purpose for Song: political
* from Welela

GROUP
Name: Themba Tana & African Heritage
Rhythm Style: Traditional
Instruments Played: Bushman’s bow
A Song Title: Bushman’s Bow*
Genre/Purpose for Song: unknown
* from Songs and Drumming of Africa

GROUP
Name: Ladysmith Black Mambazo
Rhythm Style: Isicathamiya
Instruments Played: voice, bass guitar, moringa, bambu
A Song Title: Rejoice*
Genre/Purpose for Song: religious
* from TWO Worlds ONE Heart

South Africa
RELIGION

Christianity
Religion of most South African blacks
- denominations include:
  - dr c, Anglican, M ethodist, Roman Catholic, Presbyterian, Zion im
- black churches
  - large choirs
  - Zion im has largest congregation
- church stand on apartheid
  - pro- apartheid: D utch Reformed C hurch (ngk)
  - anti- apartheid: all other denominations
- contributions by missionaries
  - health, education of black population
- D esmond Tutu
  - Archbishop of A nglican C hurch of S outh A frica

FOCUS

South A frican G ospel
- C hoirs, groups and soloists
  - A madodana A se W esile

EXAMPLE

Religious Song

Rejoice*
Jesus, Jesus, Jesus is coming
He's coming, He's coming
He's coming to my land.
Jesus, Jesus, Jesus now I am walking
Brothers and sisters
Let us rejoice, feel glad
and give Him glory
Glory to Him
Glory to the Son of God
H allelujah.

*from T W O W orlds O N E H eart

HISTORY

- 1665
- 1749
- 1859
- 1881
- 1962
Religion

South Africa

**DIRECTIONS**

Have students use the text below to make notes in point form on the student activity sheet on the facing page. The example of a religious song remains the same. The information on Christianity is given in point form on the activity sheet as an exemplar.

**RELIGION**

**Christianity**

The majority of black South Africans are Christians. Denominations include the Dutch Reformed Church in Africa (DRC), Roman Catholic, Presbyterian, and Zionist, which has by far the largest congregation. Black churches are characterized by large choirs. Their music and colourful dress greatly enhance the dignity and decorum of church services.

The white Afrikaans-speaking community is mainly served by the Dutch Reformed Church (NGK).

Missionaries, both black and white, have worked to establish schools, hospitals, and churches. Among the strongest opponents of apartheid, missionaries have supported improvements to the health and education of the black population.

Archbishop Desmond Tutu, one of the most recognized and respected Christians in the world, is the first black to be head of the Anglican Church of South Africa.

**EXAMPLE**

Religious Song

**Rejoice**

Jesus, Jesus, Jesus is coming
He's coming, He's coming
He's coming to my land.

Jesus, Jesus, Jesus now I am walking
Brothers and sisters
Let us rejoice, feel glad
and give Him glory
Glory to Him
Glory to the Son of God
Hallelujah.

*from **TWO Worlds ONE Heart***

**FOCUS**

South African Gospel

Every township and rural area has countless choirs, groups and soloists with names such as Holy Spirits, Holy Brothers, and Hosana Hosana Hosana. The most popular gospel choir is a group of Methodists called Amadodana A se W esile (motto: “One Heart, One Way”). This group sets stirring multi-part harmonies and passionate solos to the solid thud of a bible beaten with one hand. Their songs are accented with agile dance routines.

The most commercially successful group with a large repertoire of religious songs is Ladysmith Black Mambazo. Led by Joseph Shabalala, who is also a minister, Ladysmith Black Mambazo has perfected the style known as isathamiya (a Zulu word meaning “to stalk or step softly”). Isathamiya combines mbube (a capella singing with choreographed dance movements). The example of a religious song on this page, Rejoice, was written by Shabalala.

**HISTORY**

The Dutch Reformed Church was established by Joannes van Riebeeck in 1665 and remains a stronghold for apartheid-supporters. In 1859, another denomination, the Dutch Reformed Church in Africa, was formed, and established a number of orphanages and institutions for the needy and underprivileged. Although a black Reformed Church broke away from the DRC, the leaders of both black and white churches have been active in the anti-apartheid movement. A church for Coloureds was established in 1881 and opened its membership to all races in 1962.

The fourth-largest established church is the Anglican, which held its first service in Cape Town in 1749. The Anglican church is recognized for its black archbishop, Desmond Tutu.
DIRECTIONS
Listen to *The Gift of the Tortoise* and complete the activity sheets.

---

**TITLE**

**CHARACTERS**

The main characters are:

1. 
2. 
3. 

The hero of the story is:

1. 
2. 

The villain of the story is:

1. 
2. 

**VOCABULARY**

New words I learned are:

1. ____________ means ____________
2. ____________ means ____________
3. ____________ means ____________
4. ____________ means ____________
5. ____________ means ____________

**INSTRUMENT LOOKS LIKE**

Looks like:

1. 
2. 
3. 

**WORDS THAT DESCRIBE THE INSTRUMENT ARE:**

Sounds like:

1. 
2. 
3. 

---

World Music 🎵🌍
**DIRECTIONS**
Have students listen to *The Gift of the Tortoise* and complete the activity sheets.

**TITLE**
The Gift of the Tortoise

**CHARACTERS**
The main characters are:
- Fudugazi, the tortoise
- children

The hero of the story is:
- the children

The villain of the story is:
- the gale

**VOCABULARY**
New words I learned are:
- A mazulu
  - means: Zulu people of S. Africa
- Fudugazi
  - means: tortoise
- gale
  - means: storm
- Isizulu
  - means: Zulu language
- kanje kanje
  - means: this way, that way
- revered
  - means: very much respected

The story includes a musical instrument called the **voice**

**INSTRUMENT LOOKS LIKE**

**WORDS THAT DESCRIBE THE INSTRUMENT ARE:**

<table>
<thead>
<tr>
<th>Looks like:</th>
<th>Sounds like:</th>
</tr>
</thead>
<tbody>
<tr>
<td>men</td>
<td>lead singer</td>
</tr>
<tr>
<td>women</td>
<td>chorus</td>
</tr>
<tr>
<td>children</td>
<td>call and response</td>
</tr>
<tr>
<td></td>
<td>a capella</td>
</tr>
</tbody>
</table>

Joseph Shabalala

World Music
**SETTING**
The physical setting for the story looks like:

**THEME**
The central idea of the story is:

**PLOT**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Rising Action</th>
<th>Climax</th>
<th>Conclusion</th>
</tr>
</thead>
</table>

South Africa
Folk Tale page 2

**SETTING**
The physical setting for the story looks like:
(A landscape with lush vegetation)

**THEME**
The central idea of the story is:
Children must keep the culture alive by singing traditional songs and telling traditional stories.

**PLOT**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Rising Action</th>
<th>Climax</th>
<th>Conclusion</th>
</tr>
</thead>
</table>
| • Fudugazi is introduced as the storyteller.  
  • She introduces the animals and the Amazulu people. | • The wind starts to blow.  
  • The gale threatens the birds and the children run to save them.  
  • Fudugazi tells them the storm is caused by the children forgetting the old songs. | • The children remember to sing the songs. | • The gale turns to welcome rain.  
  • The children sing and life continues as it should. |
## Glossary of Terms

**South Africa**

**DIRECTIONS**

Write the meaning of each of the following words. Draw a picture or write a sentence which shows the meaning of the word.

<table>
<thead>
<tr>
<th>WORD</th>
<th>MEANING</th>
<th>SENTENCE OR ILLUSTRATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>A capella</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afrikaans</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apartheid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bushman's bow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Homeland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marimba</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mbaqanga</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mbube</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M bira</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Township</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Xhosa</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Glossary of Terms

### South Africa

**DIRECTIONS**
Have students complete either word, meaning, sentence, or illustration for the following terms.

<table>
<thead>
<tr>
<th>WORD</th>
<th>MEANING</th>
<th>SENTENCE OR ILLUSTRATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>A capella</td>
<td>singing unaccompanied by instruments</td>
<td></td>
</tr>
<tr>
<td>Afrikaans</td>
<td>the official language of the apartheid era</td>
<td></td>
</tr>
<tr>
<td>Apartheid</td>
<td>“apartheid;” government policy to keep blacks out of white areas</td>
<td></td>
</tr>
<tr>
<td>Bushman’s bow</td>
<td>a musical instrument used by tribes in southern Africa (also called a mouthbow)</td>
<td></td>
</tr>
<tr>
<td>Homeland</td>
<td>a rural area of land set aside for blacks</td>
<td></td>
</tr>
<tr>
<td>Marimba</td>
<td>a wooden xylophone</td>
<td></td>
</tr>
<tr>
<td>Mbaqanga</td>
<td>an urban dance rhythm</td>
<td></td>
</tr>
<tr>
<td>Mbube</td>
<td>a style of a capella singing in groups of 8–12 men</td>
<td></td>
</tr>
<tr>
<td>Mbira</td>
<td>a thumb piano, with flattened metal keys attached to a wooden box</td>
<td></td>
</tr>
<tr>
<td>Township</td>
<td>an urban area of land set aside for blacks</td>
<td></td>
</tr>
<tr>
<td>Xhosa</td>
<td>a nation of people from southeast of Cape Town</td>
<td></td>
</tr>
</tbody>
</table>
Instrument Building

MOUTH BOW

MATERIALS
- a green sapling or branch 3 feet to 3 1/2 feet long (maple or birch provide the best sound).
- string of sufficient length to tie to the ends of the bent branch (see below).

DIRECTIONS
1. Cut the wood to the desired length and peel off the bark if a smooth look is desired.
2. Cut slightly angled grooves into the branch about one inch from the ends, deep enough to hold the string wrapped around it.
3. Tie the string around one end of the branch in the groove.
4. With one end on the floor, press the bow into a curve.
5. Wind the string around the groove in the other end of the branch to hold the bend in place.
6. Place the end of the branch in your mouth (see illustration below) and tap the string with your finger to make a sound.
7. Try moving your lips and tongue to vary the sound (your mouth will act as a resonator).

ILLUSTRATION

[Illustration of a person holding a mouth bow]
**Performance/Workshop**

**RESOURCE PEOPLE**
- **Name:** Themba Tana
- **Contact Information:** 2131 Riverside Drive, North Vancouver, BC V6H 1V8. Tel (604) 929–9509 / Fax (604) 683-3886
- **Audience Participants:** Suitable for students in grades 8-12 social studies, choir, band, English

**PERFORMANCE/WORKSHOP DESCRIPTION**

**Music and Politics in South Africa: the Protest Song**

**Focus:** Students will view video sequences from Graceland showing Hugh Masekela performing "Bring Back Nelson Mandela" and Miriam Makeba singing "Soweto Blues." They will analyze, with Themba's help, the musical elements that make these songs effective. Themba will teach them his song, "Mandela." Students will work in pairs to write a concluding stanza for "Soweto Blues."

**STAGING REQUIREMENTS**

Should be presented in a classroom environment.

![Stage Diagram](South Africa)

**LEARNING RESOURCES**
- Sound recording, Welela video, Graceland
- Equipment needed: cassette player or stereo system, TV monitor and VCR

**PRE-PERFORMANCE SUGGESTIONS**

Teach "protest song" genre, providing contemporary examples from popular music.

**POST-PERFORMANCE SUGGESTIONS**

Have students identify and discuss protest songs found in the music of other cultures.
## The Knowledge Framework (adapted from B. Mohan, 1986)

### Classification/Concepts

<table>
<thead>
<tr>
<th>Thinking Process:</th>
<th>classifying, defining explaining, making the strange familiar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language:</td>
<td>specific &amp; generic nouns</td>
</tr>
<tr>
<td>Focus:</td>
<td>musical styles, instruments, rhythms, social / cultural political concepts</td>
</tr>
<tr>
<td>Key Visual:</td>
<td>table, grid</td>
</tr>
</tbody>
</table>

### Principles

<table>
<thead>
<tr>
<th>Thinking Process:</th>
<th>explaining, predicting, interpreting, inferring, looking for connections / causes / effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language:</td>
<td>cause, due to, result of, how, why, if … then</td>
</tr>
<tr>
<td>Focus:</td>
<td>causes / results of political unrest in S. Africa, music genre protest song</td>
</tr>
<tr>
<td>Key Visual:</td>
<td>cycle diagram, pie graph</td>
</tr>
</tbody>
</table>

### Evaluation

<table>
<thead>
<tr>
<th>Thinking Process:</th>
<th>ranking, appreciating, developing empathy / positive attitude toward novelty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language:</td>
<td>I feel, I think that X could be better, I understand</td>
</tr>
<tr>
<td>Focus:</td>
<td>evaluated different performers &amp; music, empathize with homeland and township citizens, judge effects of apartheid</td>
</tr>
<tr>
<td>Key Visual:</td>
<td>ranking scale, video / viewing &amp; listening guide</td>
</tr>
</tbody>
</table>

### Action Situation

<table>
<thead>
<tr>
<th>Thinking Process:</th>
<th>observing, describing, labeling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language:</td>
<td>adjectives for sound, quality, names of instruments, rhythms, styles</td>
</tr>
<tr>
<td>Focus:</td>
<td>describe various musical instruments</td>
</tr>
<tr>
<td>Key Visual:</td>
<td>chart, drawing</td>
</tr>
</tbody>
</table>

### Description

<table>
<thead>
<tr>
<th>Thinking Process:</th>
<th>following instructions, sequencing, noting a process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language:</td>
<td>first, second next, before, there</td>
</tr>
<tr>
<td>Focus:</td>
<td>building an mbira, writing a protest song, singing in call / response style</td>
</tr>
<tr>
<td>Key Visual:</td>
<td>numbered instructions, action strip, song frame</td>
</tr>
</tbody>
</table>

### Choice

<table>
<thead>
<tr>
<th>Thinking Process:</th>
<th>solving problems, making decisions, finding problems, proposing alternatives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language:</td>
<td>could, would, should, prefer</td>
</tr>
<tr>
<td>Focus:</td>
<td>suggesting ways that life in the homelands could be made easier, making up a protest song</td>
</tr>
<tr>
<td>Key Visual:</td>
<td>chart</td>
</tr>
</tbody>
</table>
Reference Sources

**BOOKS**


**SOUND RECORDINGS**


**VIDEO**


*Songololo; Voices of Change*. Telefilm Canada, ©1990.

**CD ROM**


**RESOURCE PERSON FOR UNIT**

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North Vancouver, BC V6H 1V8
Tel: (604) 929-9509 / Fax: (604) 683-3886

*Reference sources used in this unit.