Music of Zimbabwe

The Spirit of the People

Valerie Dare

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Text design and typesetting by John McLachlan
As African countries gained independence from colonial rule in the 1970s, their governments recognized that support for indigenous art forms was a crucial step in restoring cultural pride. Countries such as Guinea established policies such as “authenticité,” which promoted traditional music and dance by establishing national dance and music ensembles, organizing festivals, and promoting performing artists whose repertoire was drawn from traditional sources.

The opposite was the case in Rhodesia, where the media and recording industry continued to be controlled by the white minority until 1980. Music became a political tool used by both sides to communicate messages of solidarity to their respective communities, but while the white media could afford to be overt, black musicians were forced to be subversive. In the 1970s, musician Thomas Mapfumo began using lyrics in the Shona language with “deep proverbs” which concealed messages of resistance to white rule. This musical style became known as chimerenga or “struggle,” the name given also to the liberation war which lasted from 1965 to 1980, when Zimbabwe gained independence.

While Thomas Mapfumo and his band, Blacks Unlimited, are probably still the best-known of the Zimbabwean musicians, other performers who have received international fame include Oliver Mtukudzi, the Four Brothers, Black Umfolosi, and mbira-player, Stella Chiweshe. Stella’s success as a musician is unusual. Unlike South Africa, where female musicians routinely perform, women in Zimbabwe are presumed to have low moral standards if they appear on stage. To counteract this bias, a Women Musicians’ Advisory Group was established in 1990 to overcome sexual harassment and discrimination. As well, the overseas successes of Stella Chiweshe and jazz singer Dorothy Masuka may help to break down cultural stereotypes and advance professional opportunities in the performing arts for women.

Social biases, as well as gender biases, are present in the music industry. According to sources, performing artists from minority groups receive less government support for their work than musicians from the Shona majority. Despite a lack of official recognition, Ndebele artists Black Umfolosi have built a solid reputation from their overseas tours, performing traditional Zulu dances and songs in the mbube style popularized by South Africa’s Ladysmith Black Mambazo. This style evolved during colonial times when migrant workers living in hostels organized weekend a capella and dance competitions to provide entertainment and a creative outlet. Both mbube singing and gum-boot dancing have been raised to a high art by Black Umfolosi.
New bands have special difficulty finding an audience in Zimbabwe. Performing venues are hard to find and their owners are reluctant to book unknown artists. Fortunately, some established artists such as Black Umfolosi and Oliver Mtukudzi, mentor promising musicians by producing their songs and providing rehearsal space. Whether playing traditional mbira music or popular jit, rumba and chimurenga dance rhythms, contemporary Zimbabwean musicians contribute to a vibrant cultural heritage.

Valerie Dare

Black Umfolosi
Geographic Background

BACKGROUND INFORMATION
A land-locked country in Southern Africa, Zimbabwe covers 390,580 square kilometres. There are three geographic regions: the High Veldt, with an altitude above 1,500 metres, the Middle Veldt, and the Low Veldt. Most major cities are located in the High Veldt, where the climate is ideal for European style farming. The capital city is Harare.

In colonial times prior to 1980, Zimbabwe was known as Rhodesia and was ruled by Britain. In 1965, the white-majority government declared its independence from Britain and lost a fifteen year struggle to maintain political dominance over the majority blacks. ZANU leader Robert Mugabe, won the first democratic election in 1985 and maintains his leadership today.

After many years of struggle, Zimbabwe has emerged as one of the most progressive countries in Africa, with a unique culture that allows blacks and whites to live together peacefully.

Economically, Zimbabwe is an important producer of gold, asbestos, and nickel. Iron ore and coal deposits are also mined. Power for industry comes from the huge Kariba Gorge hydroelectric dam on the Zambezi River, one of the biggest in the world.

Many tourists visit Zimbabwe to see magnificent Victoria Falls, the Great Zimbabwe ruins, and African wildlife.

STATISTICS
Population 11,536,000
Ethnic groups Black 98% : Shona 80%
Ndebele 20%. White 2%
Languages English, Shona, Ndebele
Religions Christian and traditional 50%
Christian only 25% / Trad. only 24%
Government Parliamentary democracy

RATING
Circle the number that shows the present-day relations between blacks and whites in Zimbabwe.

0 1 2 3 4 5
Poor Good

COMPLETION ACTIVITY
Complete, using the Background Information.
The capital city of Zimbabwe, ___________, is located in the _________ Veldt. This area is the best for European-style _________. Most European farmers in Zimbabwe came from ____________, which governed Zimbabwe until _____.

Map Questions
◆ Which natural feature retains its English name?
◆ Which rivers form two of Zimbabwe's borders?
◆ What person-made structure indicates an early civilization?

 DEMOGRAPHIC PIE CHART
◆ Show the percentage of Shona, Ndebele, and white people living in Zimbabwe. Label the pie graph.
DIRECTIONS

Make notes in point form on the development and purpose of *chimurenga* music using the information on the facing page.

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**Mbira**

**Bira Ceremonies**

**War of Liberation**

**Thomas Mapfumo**

---

**THE EVOLUTION OF CHIMURENGA MUSIC**

---

*Chimurenga* (musical style)
**Socio-Political Focus**

**Chimurenga** (musical style)

**DIRECTIONS**

Have students make notes on the development and purpose of the *chimurenga* musical style, using the main idea graphic organizer below.

**Mbira**

The mbira, or thumb piano, is a traditional instrument made from wood and metal, Flattened nails are attached to a wooden sound box and tuned by adjusting the length of the keys. The instrument is played mainly with the thumbs and forefingers. Mbiras are usually played by men, often at *Bira* ceremonies.

**Bira Ceremonies**

Villagers communicate with the ancestors through a spirit medium summoned by the music of the mbira players. The ceremonies last all night and include dancing and singing. Some dancers go into a state of trance which enables them to receive any messages the ancestors wish to communicate. These dancers became the spirit mediums, communicating the ancestors’ messages to their families.

**War of Liberation**

The *Chimurenga* war of liberation ended in 1980. Because music was not needed as much for political purposes after that date, it has since resumed its social functions of communication, entertainment, and moral instruction. In a society where literacy is low because of the disruption to education caused by the war, music is an effective way to inform young people, in particular, of society’s expectations of them.

**Thomas Mapfumo**

Mapfumo took the techniques of mbira-playing and adapted them to the electric guitar. The style became popular and was a way of rallying people to support the war of liberation during the 1960s and 1970s. Both the musical style and the war of liberation became known as *chimurenga*, or “struggle.”
**Viewing Guide**

**DIRECTIONS**

Watch the war of liberation section of the video, *Mbira Music; Spirit of Zimbabwe*, and answer the questions below.

1. How long did the war of liberation last?
2. What is the Shona word that means war of liberation?
3. The *chimurenga* style of music took traditional songs and changed them in what way?
4. What was the purpose of the Pungwe night rallies?
6. What was the mood of the music sung at the rallies? What were the words about?
7. Where did the colonisers come from?
8. What are the names of the two African leaders who led the liberation war?
9. **EVALUATION** Do you believe the white military leader when he said it didn’t matter who ruled Zimbabwe? Why or why not?
10. **CHOICE** Would you have voted for the white regime or ZANU in 1980? Explain your choice.
11. **MAKE YOUR OWN QUESTION**
12. **MAKE YOUR OWN QUESTION**
DIRECTIONS

Have students watch the war of liberation section of the video, *Mbira Music: Spirit of Zimbabwe*, and answer the questions below.

1. How long did the war of liberation last?
   
   *It lasted for fifteen years, from 1966 to 1980.*

2. What is the Shona word that means “war of liberation?”
   
   *The Shona word is “chimurenga.”*

3. The chimurenga style of music took traditional songs and changed them in what way?
   
   *Proverbs with a hidden message were added to the music and broadcast to the people.*

4. What was the purpose of the Pungwe night rallies?
   
   *Freedom fighters met villagers to raise morale for the struggle. “Chimurenga” music was an integral part of the rallies.*

5. Who took part in the rallies?
   
   children? no
   
   women? yes
   
   men? yes
   
   old people? no

6. What was the mood of the music sung at the rallies?
   
   *The music was upbeat and raised peoples’ spirits.*

   What were the words about?
   
   *The words spoke in favour of the war and using land mines to fight the enemy.*

7. Where did the colonisers come from?
   
   *They came from Britain, America, and France.*

8. What are the names of the two African leaders who led the liberation war?
   
   *Their names are Joshua Nkomo and Robert Mugabe.*

9. **EVALUATION** Do you believe the white military leader when he said it didn’t matter who ruled Zimbabwe?
   
   Why or why not?

10. **CHOICE** Would you have voted for the white regime or ZANU in 1980? Explain your choice.

11. **MAKE YOUR OWN QUESTION**

12. **MAKE YOUR OWN QUESTION**
Listening Guide

DIRECTIONS
Listen to Pidigori (Snake in the Forest), from the recording, Zimbabwe Frontline, by Thomas Mapfumo and circle the appropriate word or words.

STYLE
vocal or instrumental or both
choir or lead singer and chorus
call and response
male singer(s) or female singer(s) or both
slow tempo or fast tempo
dance rhythm or ballad

INSTRUMENTS
panpipes voice electric guitar harp
drum kit marimba
saxophone bass guitar piano
keyboard shaker bagpipes cymbals

MY FEELINGS
curious or content
excited or peaceful
angry or calm
happy or sad
lazy or energetic
upset or pleased

THE PICTURE I SEE

Zimbabwe
**Listening Guide**

**DIRECTIONS**
Have students listen to *Pidigori (Snake in the Forest)*, from the recording, Zimbabwe Frontline, by Thomas Mapfumo and circle the appropriate word or words.

<table>
<thead>
<tr>
<th>STYLE</th>
<th>vocal or instrumental or both</th>
<th>choir or lead singer and chorus</th>
<th>call and response or male singer(s) or female singer(s) or both</th>
<th>slow tempo or fast tempo</th>
<th>dance rhythm or ballad</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>INSTRUMENTS</th>
<th>panpipes</th>
<th>voice</th>
<th>electric guitar</th>
<th>harp</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>drum kit</td>
<td>marimba</td>
<td>mbira</td>
<td>saxophone</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MY FEELINGS</th>
<th>curious or content</th>
<th>excited or peaceful</th>
<th>angry or calm</th>
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<th>lazy or energetic</th>
<th>upset or pleased</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>THE PICTURE I SEE</th>
</tr>
</thead>
</table>
**Song Writing**

<table>
<thead>
<tr>
<th>DEFINITION</th>
<th>MODEL SONG LYRICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHAT IS A ____________________ ?</td>
<td></td>
</tr>
<tr>
<td>DEFINITION:</td>
<td></td>
</tr>
</tbody>
</table>

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

**Zimbabwe**
Song Writing

DEFINITION

WHAT IS A mbube song?

DEFINITION:

Mbube, which means “lion,” is a style of a capella singing in which eight to twelve men use complex four-part harmonies influenced by church choir traditions. Characteristics of mbube are call and response and repetition, especially of the chorus.

Mbube groups have a lead singer, two high parts, and many basses. They strive to produce a low, lionlike sound accompanied by choreographed catlike, stalking movements which give visual emphasis to the music.

Two well-known mbube groups are Ladysmith Black Mambazo, from South Africa, and Black Umfolosi, from Zimbabwe.

MODEL SONG LYRICS

Helele Mama, Africa*

Helele Mama, helele Mama
Ow ye, Zimbabwe
Helele Mama, helele Mama
Ow ye, Zambia
Helele Mama, helele Mama
Ow ye, Malaw
Helele Mama, helele Mama
Ow ye, Mozambique
Helele Mama, helele Mama
Ow ye, Angola
etc.

* from Festival–Umdlalo

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: Helele Mama . . .
DIRECTIONS
In the space below, draw the kind of footwear used by boot dancers.

DESCRIPTION
A form of dance percussion, the boot dance originated with dock workers and spread to the mine workers in Zimbabwe and South Africa. They in turn brought the dance to their villages, where local variations developed.

The dance is often performed by groups of men in friendly or formal contests, but can be done alone.

The boots are stamped on the ground in a polyrhythmic pattern similar to drumming; the boots, knees, and thighs are slapped for added percussion.

COSTUME AND/OR INSTRUMENTS

ILLUSTRATION AND/OR STEPS DIAGRAM

Start

(left foot) (right foot)

(1) 1 beat
(2) 1 beat
(3) 1 beat

Repeat.
Add hand slaps to boots and legs for variety. Finish by clicking heels together. This is a basic step for which there are numerous variations.

(4) ½ beat
(5) ½ beat

toe only

stamp
DIRECTIONS
Have students practice the steps below without music at first, then with mbaqanga, or township jive rhythms once the steps are familiar.

DESCRIPTION
A form of dance percussion, the boot dance originated with dock workers and spread to the mine workers in Zimbabwe and South Africa. They in turn brought the dance to their villages, where local variations developed.

The dance is often performed by groups of men in friendly or formal contests, but can be done alone.

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COSTUME AND/OR INSTRUMENTS

ILLUSTRATION AND/OR STEPS DIAGRAM

Start

left foot right foot

(1) 1 beat
(2) 1 beat
(3) 1 beat

Repeat.
Add hand slaps to boots and legs for variety. Finish by clicking heels together. This is a basic step for which there are numerous variations.
DIRECTIONS
Use the CD-ROM program, Musical Instruments, to research the __________________.

NAME & CLASSIFICATION

membranophone  idiophone  chordophone  aerophone

ORIGINS & GEOGRAPHICAL DISTRIBUTION

MATERIALS
wood  metal  skin  bone  plastic

FAMILY

SIZE

PITCH RANGE

RELATED INSTRUMENTS

LOOKS LIKE

World Music
Musical Instruments

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

**NAME & CLASSIFICATION**

<table>
<thead>
<tr>
<th>mbira</th>
<th>membranophone</th>
<th>idiophone</th>
<th>chordophone</th>
<th>aerophone</th>
</tr>
</thead>
</table>

**ORIGINS & GEOGRAPHICAL DISTRIBUTION**

- Found in many forms in Southern Africa
- Also called *kalimba, sansa*
- In Shona it is known as Dzama Komwhe, “the spirit that makes the rain.”

**MATERIALS**

- **wood** ✓
- **metal** ✓
- **skin**
- **bone**
- **plastic**

**FAMILY**

Percussion

**SIZE**

about 23cm (9”) long

**PITCH RANGE**

varies

**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).

The mbira is used for solos, vocal accompaniments, small ensembles, and religious ceremonies called *Biras*.

**RELATED INSTRUMENTS**

Jew’s harp

**LOOKS LIKE**

- bridge
- gourd
- lamellas
### Musicians

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Name:</th>
<th>Rhythm Style:</th>
<th>Instruments Played:</th>
<th>A Song Title:</th>
<th>Genre/Purpose for Song:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Stella Rambisai Chiweshe</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Thomas Mapfumo</td>
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<tr>
<td></td>
<td>Black Umfolosi</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Four Brothers</td>
<td></td>
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</tbody>
</table>

**DIRECTIONS**

Design an album cover which expresses the spirit of the music played by the group or artist you enjoy the most. Complete the information about the music of each Zimbabwean group or artist.
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: Stella Rambisai Chiweshe
Rhythm Style: Traditional
Instruments Played: mbira, shaker, drums
A Song Title: Gova Rine Mhanda*
Genre/Purpose for Song: Praise song
* from Kumusha

GROUP
Name: Thomas Mapfumo
Rhythm Style: Chimurenga
Instruments Played: guitars, bass guitar, drum kit
A Song Title: Mayo Wangu*
Genre/Purpose for Song: Political
* from Corruption

GROUP
Name: Black Umfolosi
Rhythm Style: Mbube
Instruments Played: voice, drum
A Song Title: Salu Landela*
Genre/Purpose for Song: Coming of age song
* From Festival – Umdlalo

GROUP
Name: Four Brothers
Rhythm Style: Jit
Instruments Played: guitars, bass guitar, drum kit
A Song Title: Rudo Imoto*
Genre/Purpose for Song: Dance
* from Zimbabwe Frontline
Use the text on the opposite page to make notes in point form on each of the topics below. Notes on traditional beliefs are done for you as an example.

**RELIGION**

Traditional Beliefs

- **Mwari** is the creator god
  - lives in the sky
  - is contacted through spirits
    - is revealed through drought, natural calamities
- belief in powers of ancestral spirits
  - live underground
  - watch over the life of the living
    - if unhappy with somebody, can cause illness
  - contacted through spirit mediums
    - at ritual ceremonies called Biras
    - speak through the mouth of a person who is possessed

**EXAMPLE**

Mbira Song
I am now saying goodbye to the world
Goodbye my fellow countrymen
I am now saying goodbye to the world
Kufandakuda (is dead), his heart remains
He survives in his heart and we will remember him
Goodbye my black comrades, I am seeing marvels.

**HISTORY**

- 1896
- 1972
- 1980
RELIGION

Traditional religious beliefs were in existence long before Islam and Christianity came to Africa and are retained today. In Zimbabwe, the creator god, Mwari, is believed to dwell in the sky above and beyond the human world. Mwari is contacted through spirits, which take different forms. On the bad side, a spirit may reveal itself through a drought or some other natural calamity. In such cases the spirit must be appeased through worship at local shrines, such as a cave or particular tree.

Alongside this belief in Mwari is the belief in the mystical and magical powers of ancestral spirits. The dead are thought to exist in a land of the dead underground, where they are able to keep watch over the lives of the living. If the ancestral spirits are unhappy about something, they are able to send sickness to the living as a sign of their displeasure.

People can communicate with ancestral spirits through prayer, sacrifices and with the help of a spirit medium. Spirit mediums contact ancestral spirits at ritual ceremonies called Biras. Drumming, dance, and mbira playing summon the spirit, who takes possession of one of the participants and speaks through the mouth of that person.

EXAMPLE

Mbira Song
I am now saying goodbye to the world
Goodbye my fellow countrymen
I am now saying goodbye to the world
Kufandakuda (is dead), his heart remains
He survives in his heart and we will remember him
Goodbye my black comrades, I am seeing marvels.

HISTORY

The Spirit of Nehanda

Nehanda was a chief and so his spirit became a mhondoro. In the first Chimurenga rebellion of 1896 against the white settlers, a medium of Nehanda played a major part in leading the uprising. Although she was captured and hanged, her defiance became legendary. She refused to convert to Christianity and swore that her “bones would rise” to defeat the Europeans.

With the second Chimurenga uprising in 1972, the rebels again had the support of the spirit mediums, who backed nationalist demands that the land be returned to the black majority. The white government was well aware of the political danger posed by spirit mediums and tried to retaliate by distributing propaganda tape recordings and posters. However, in 1980, the prophecy of the medium of Nehanda came true and the white Rhodesian government was replaced by black majority rule.
**Title**
The Lion on the Path

**Characters**
The main characters are:

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</table>

The hero of the story is:

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</table>

The villain of the story is:

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</tbody>
</table>

The story includes a musical instrument called the Zimbabwe.

**Vocabulary**
New words I learned are:

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

**Instrument Looks Like**
Looks like:

<table>
<thead>
<tr>
<th>Description</th>
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</table>

**Words That Describe the Instrument Are:**
Sounds like:

<table>
<thead>
<tr>
<th>Description</th>
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</tbody>
</table>
**DIRECTIONS**
Have students read the story, *The Lion on the Path*, and complete the activity sheets.

---

### TITLE
*The Lion on the Path*

### CHARACTERS
The main characters are:

- man, wife
- lion
- rabbit

The hero of the story is: rabbit

The villain of the story is: lion

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

#### 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>wooden box</td>
<td>raindrops</td>
</tr>
<tr>
<td>metal keys</td>
<td>twanging</td>
</tr>
<tr>
<td>bridge</td>
<td>buzzing</td>
</tr>
<tr>
<td></td>
<td>piano</td>
</tr>
</tbody>
</table>

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### VOCABULARY
New words I learned are:

<table>
<thead>
<tr>
<th>word (dzangu)</th>
<th>means</th>
</tr>
</thead>
<tbody>
<tr>
<td>bolted</td>
<td>hurried</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>word (iye)</th>
<th>means</th>
</tr>
</thead>
<tbody>
<tr>
<td>dzangu</td>
<td>mine</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>word (mbira)</th>
<th>means</th>
</tr>
</thead>
<tbody>
<tr>
<td>iye</td>
<td>you</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>word (ndi)</th>
<th>means</th>
</tr>
</thead>
<tbody>
<tr>
<td>mbira</td>
<td>thumb piano</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>word (ndongoridza)</th>
<th>means</th>
</tr>
</thead>
<tbody>
<tr>
<td>iye</td>
<td>you</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>word (ndi)</th>
<th>means</th>
</tr>
</thead>
<tbody>
<tr>
<td>ndongoridza</td>
<td>playing a musical instrument</td>
</tr>
</tbody>
</table>

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**World Music**
Folk Tale page 2

Zimbabwe

SETTING
The physical setting for the story looks like:

THEME
The central idea of the story is:

PLOT

Introduction  |  Rising Action  |  Climax  |  Conclusion

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

(the African veldt)

---

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

Music is more powerful than a lion, the king of the beasts.

---

**PLOT**

**Introduction**
- A wife goes to visit her mother but takes the wrong path.
- The husband feels something is wrong and sets out to find his wife.

**Rising Action**
- The husband finds the wife confronted by a lion who is about to spring.
- He plays his mbira, hoping the lion will be distracted.
- The lion starts to dance and forgets about the woman.
- The husband gets so tired he can no longer play.

**Climax**
- A rabbit takes the mbira and continues playing, allowing the pair to escape.

**Conclusion**
- The rabbit escapes down his burrow, leaving the mbira and breaking the spell.
### Glossary of Terms

**Zimbabwe**

**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>Chimurenga</td>
<td></td>
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<tr>
<td>Great Zimbabwe</td>
<td></td>
<td></td>
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<tr>
<td>Harare</td>
<td></td>
<td></td>
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<tr>
<td>Jit</td>
<td></td>
<td></td>
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<tr>
<td>Marimba</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mbira</td>
<td></td>
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<tr>
<td>Ndebele</td>
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<tr>
<td>Rhodesia</td>
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<tr>
<td>Shona</td>
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<tr>
<td>ZANU</td>
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<tr>
<td>Zimbabwe</td>
<td></td>
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</tr>
</tbody>
</table>
# Glossary of Terms

**WORD** | **MEANING** | **SENTENCE OR ILLUSTRATION**
---|---|---
Chimurenga | liberation war; also, a musical style based on the technique for playing the mbira |  
Great Zimbabwe | ruins of a medieval city |  
Harare | capital city of Zimbabwe |  
Jit | a musical style; dance music |  
Marimba | a musical instrument with wooden keys; precursor to the xylophone |  
Mbira | thumb piano, a musical instrument with metal keys attached to a sound box |  
Ndebele | a minority people of Zimbabwe; originally from south of the Limpopo River |  
Rhodesia | the colonial name for Zimbabwe while under British rule |  
Shona | the majority people in Zimbabwe |  
ZANU | Zimbabwe African National Union; the current ruling party |  
Zimbabwe | a Shona word meaning “royal court” |  

MATERIALS

- 6–8 popsicle sticks or tongue depressors
- 1 1/4" lifter stick
- 1 6" x 6" x 3/4" piece of wood
- 3 wood screws
- 1 5" x 1/2" x 1/4" cross stick
- drill, screwdriver

DIRECTIONS

1. Using three screws, attach the cross stick about 1 1/2" from one side of the board. Leave loose enough to insert popsicle sticks.
2. Insert the popsicle sticks parallel to each other with one end under the cross stick.
3. Tighten the screws so the cross stick is held firmly in place.
4. Insert the lifter stick under the popsicle sticks and push it as far as it will go.
5. Tune the mbira by changing the relative length of the popsicle sticks. If they make a buzzy sound, push the lifter stick further under or tighten the wood screws.
6. Play using the thumbs (see below).

ILLUSTRATION

- bridge
- wood screw
- popsicle sticks
- cross stick
**Performance/Workshop**

**Zimbabwe**

**RESOURCE PEOPLE**

Name: Members of Black Umfolosi

Contact Information: This group from Bulawayo, Zimbabwe, tours North America regularly. They can be contacted through Novater Artists at 1-800-214-2293.

**Audience Participants:**

The performance workshop is suitable for all grades and levels.

---

**PERFORMANCE/WORKSHOP DESCRIPTION**

**Gumboot Dance**

Focus: Members of the group demonstrate and teach the gumboot dance by modelling the steps and actions. From simple steps, the dance increases in complexity and tempo until only the experts can keep up.

---

**STAGING REQUIREMENTS**

The dance is best done in a bare room or gymnasium. No equipment is needed.

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**LEARNING RESOURCES**

Gumboot dance sequence from the video, *The Seven Ages of Music.*

*Svinga: a Multimedia Journey through Zimbabwe* (CD-ROM).

---

**PRE-PERFORMANCE SUGGESTIONS**

Introduce students to the history, geography, and culture of Zimbabwe.

---

**POST-PERFORMANCE SUGGESTIONS**

Tie aspects of the boot dance to colonial history.
### The Knowledge Framework (adapted from B. Mohan, 1986)

<table>
<thead>
<tr>
<th><strong>CLASSIFICATION/CONCEPTS</strong></th>
<th><strong>PRINCIPLES</strong></th>
<th><strong>EVALUATION</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Thinking Process:</strong></td>
<td><strong>Interpreting,</strong></td>
<td><strong>Thinking Process:</strong> feeling, appreciating,</td>
</tr>
<tr>
<td></td>
<td><strong>analyzing,</strong></td>
<td>empathising, rating,</td>
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<td></td>
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<td><strong>inferring,</strong></td>
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<td><strong>generalizing</strong></td>
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<tr>
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<td><strong>because of,</strong></td>
<td><strong>Language:</strong> I feel, I appreciate,</td>
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<tr>
<td></td>
<td><strong>so-that,</strong></td>
<td>understand</td>
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<tr>
<td></td>
<td><strong>result of</strong></td>
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<tr>
<td><strong>Focus:</strong></td>
<td><strong>Music for political/</strong></td>
<td><strong>Focus:</strong> performers, styles</td>
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<td></td>
<td><strong>social purposes</strong></td>
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<td><strong>Key Visual:</strong></td>
<td><strong>Central idea graph</strong></td>
<td><strong>Key Visual:</strong> ranking scale, video</td>
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<table>
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<th><strong>SEQUENCE</strong></th>
<th><strong>CHOICE</strong></th>
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<td><strong>Thinking Process:</strong> following instructions,</td>
<td><strong>Thinking Process:</strong> determining</td>
</tr>
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<td><strong>Language:</strong></td>
<td><strong>Language:</strong></td>
</tr>
<tr>
<td>adjectives for feelings,</td>
<td><strong>Language:</strong> first, second third,</td>
<td><strong>Language:</strong> could, would, should</td>
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<tr>
<td><strong>Focus:</strong></td>
<td><strong>Focus:</strong></td>
<td><strong>Focus:</strong></td>
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<tr>
<td>adjectives for feelings,</td>
<td>musical instruments</td>
<td><strong>album cover</strong></td>
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<tr>
<td><strong>Key Visual:</strong></td>
<td><strong>Key Visual:</strong> numbered instructions,</td>
<td><strong>Key Visual:</strong> chart</td>
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<tr>
<td>chart, CD-ROM</td>
<td><strong>Key Visual:</strong> action strip, song frame</td>
<td><strong>Key Visual:</strong> I would change ...</td>
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<tr>
<td>performance details</td>
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</tbody>
</table>
**Reference Sources**

**BOOKS**


**SOUND RECORDINGS**


**VIDEO**


**CD-ROM**


**RESOURCE PERSON FOR UNIT**

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Fax. c/o (263 9) 65016

*Reference sources used in this unit.*