

SchoolTime 05/06



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

1906
Centennial Season
2006



Study Guide

Ladysmith Black Mambazo

Friday, March 31, at 11:00 a.m.

Zellerbach Hall

Welcome



March 15, 2006

Dear Educator and Students,

Welcome to *SchoolTime*! On **Friday, March 31, 2006**, at **11:00 a.m.**, you will attend the *SchoolTime* performance by South Africa's most renowned male *a cappella* ensemble **Ladysmith Black Mambazo** at Zellerbach Hall on the UC Berkeley campus.

Founded in the early 1960s by South African visionary singer and activist Joseph Shabalala, Ladysmith Black Mambazo is considered a national treasure in their native country. They have revolutionized traditional South African choral-group singing with their distinctive version of *isicathamiya* (Is-cot-a-MEE-ya), the powerfully uplifting songs of Zulu mine workers during the apartheid era.

This study guide will prepare your students for their field trip to Zellerbach Hall. Your students can actively participate at the performance by:

- OBSERVING the skill and harmony of the artists working together.
- LISTENING to the words of songs and sounds instruments that accompany the performance.
- THINKING ABOUT the freedom of expression that this art form allowed Black people living under apartheid.
- REFLECTING on the history and culture of South Africa.

We look forward to seeing you at Zellerbach Hall!

Sincerely,

Laura Abrams
Director
Education & Community Programs

Rachel Davidman
Education Programs Administrator



About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrates 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. Teachers have come to rely on *SchoolTime* as an integral and important part of the academic year.



Sponsors of Cal Performances Education and Community Programs

Cal Performances' Education and Community Programs are supported by California Arts Council, Walter & Elise Haas Fund, National Endowment for the Arts, The Wallace Foundation, The Zellerbach Family. Additional support is provided by Berkeley Community Fund, California Savings Bank, Citibank, East Bay Community Foundation, Robert J. and Helen H. Glaser Family Foundation, McKesson Foundation, The San Francisco Foundation and Union Bank of California.

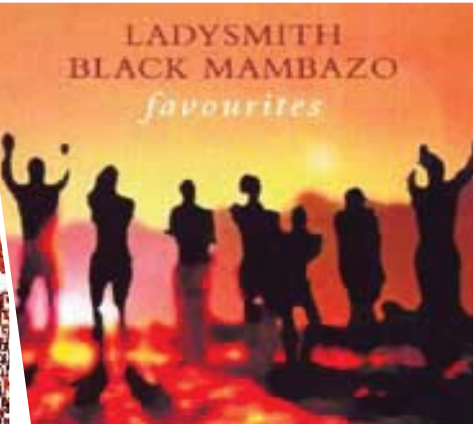
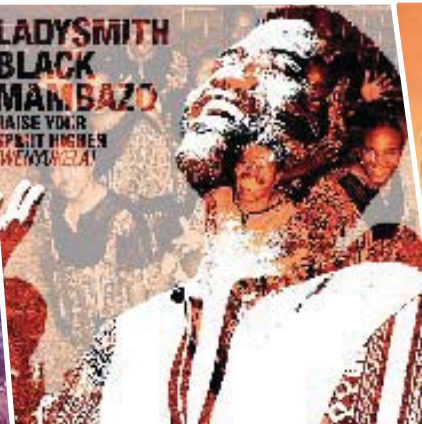
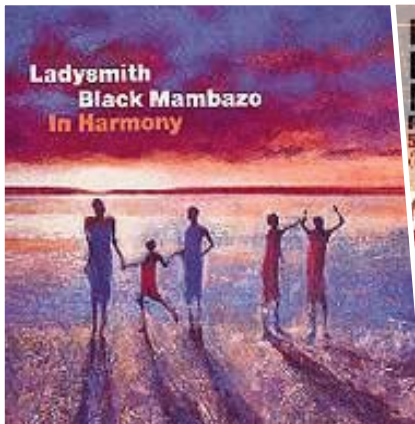
SchoolTime Study Guide

Ladysmith Black Mamabazo

Friday, March 31, 2006, at 11:00 am
Zellerbach Hall

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1 Theater Etiquette



Be prepared and arrive early Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers, and whispering can be heard throughout the theater—so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers Performers use concentration to focus their energy while on stage. If the audience is focused while watching the performance, the artists feel supported and are able to do their best work. They can feel that you are with them!

2 Setting the Stage

Learning Objectives

- Students will learn about South African vocal traditions
- Students will learn about the significance of this particular vocal music in South African history
- Students will become familiar with several Zulu terms that relate to the songs presented

Pre-Performance Activities

Choosing at least one of these pre-performance activities will give your students a framework for their field trip experience and will allow them to better understand what they see on stage.

- Listen to recorded music by Ladysmith Black Mambazo
- Look at a map of Africa and locate the important cities and towns of South Africa
- Discuss the social and historical context for the music of Ladysmith Black Mambazo

Questions to Think About During the Performance

Reviewing these questions with your students prior to the performance will prepare them for their experience in the theater. Students who are familiar with the vocabulary, concepts and themes they will encounter on stage are much more likely to enjoy and understand the performance.



- How do the performers relate to one another on stage?
- What does the music tell you about life in South Africa?
- How would you describe what you saw to a friend?

Vocabulary

The readings included are written for advanced readers. If you are working with elementary students, it is advised that you read through the material and choose highlights to present to your class.

Selected words are formatted in bold type and are listed in the margins for students to define.

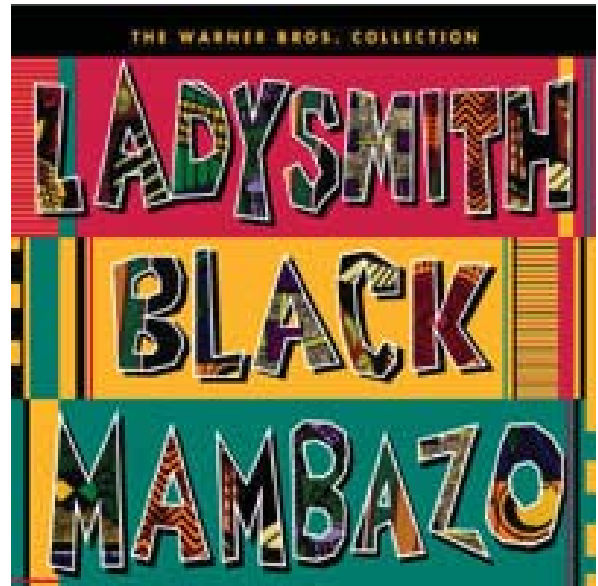
3 About the *SchoolTime* Performance

Ladysmith Black Mambazo *Long Walk to Freedom*

Performers:

Joseph Shabalala
Thulani Shabalala
Msizi Shabalala
Thamsanqa Shabalala
Russel Mthembu
Sibongiseni Shabalala
Albert Mazibuko
Jabulani Dubazana
Abednego Mazibuko

The program will be announced from the stage and will last approximately 55 minutes.



4 About the Artists:

Ladysmith Black Mambazo

Mention African song and most people think of South African vocal artists, particularly Ladysmith Black Mambazo. This group has come to represent the traditional culture of South Africa and its members are regarded as cultural emissaries at home and around the world. In 1993, at Nelson Mandela's request, Mambazo accompanied the future president and then-South African President F. W. de Klerk, to the Nobel Peace Prize ceremony in Oslo, Norway. Mambazo also sang at President Mandela's inauguration in May 1994. Ladysmith Black Mambazo is a National Treasure of the new South Africa, in large part because they embody traditions that were suppressed in South Africa under the apartheid system.



Joseph Shabalala

It has been more than 15 years since Paul Simon made his initial trip to South Africa and met Joseph Shabalala and the other members of Ladysmith Black Mambazo in a recording studio in Johannesburg. Simon was captivated by the stirring sound of bass, alto and tenor harmonies of the group, and incorporated these traditional sounds of black South Africa into the *Graceland* album, a project that was key to today's explosive interest in World Music.

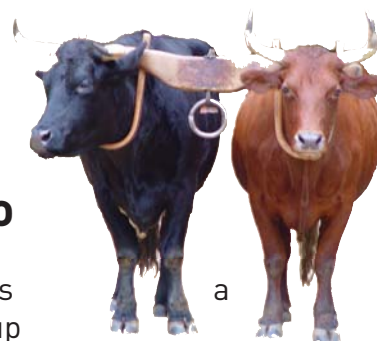


APARTHEID
An official policy of racial segregation formerly practiced in the Republic of South Africa, involving political, legal, and economic discrimination against non-whites.

Beginnings

In the mid-1950s Joseph Shabalala sought work in a factory in the city of Durban. Leaving the family farm was not easy, but it was during this time that Joseph first showed a talent for singing. After singing with a few groups in Durban, he returned to his hometown of Ladysmith and began to put together groups of his own. He was rarely satisfied with the results! "I felt there was something missing... I tried to teach the music that I felt, but I failed, until 1964 when a dream came to me. I always hear the harmony from that dream, and I said 'This is the harmony that I want, and I can teach it to my guys.'" Joseph recruited members of his immediate family, brothers Headman and Jockey, cousins

Albert and Abednego Mazibuko and other close friends. He taught the group the harmonies from his dreams, and with time and patience, Joseph's work began to reveal the colors of these dreams.



The Name, Ladysmith Black Mambazo

The name Ladysmith Black Mambazo came about as result of winning every singing competition the group entered. **Ladysmith** is the hometown of the Shabalala family; **Black** makes reference to black oxen, considered to be the strongest on the farm. The Zulu word **Mambazo** refers to an ax—symbolic of the group's ability to "chop down" the competition. They were so good that soon they were forbidden to enter the competitions but welcomed, of course, to entertain at them.

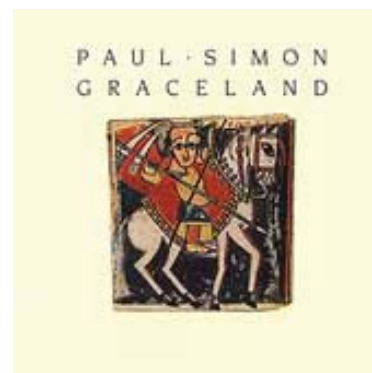
Credits and Honors

A radio broadcast in 1970 led to Lady Smith Black Mambazo's first record contract. Since then, the group has recorded more than 40 albums, selling more than six million records at home and abroad and establishing them as the number-one record-selling African ensemble. Their work with Paul Simon on *Graceland* attracted a world of fans for the captivating subtleties of Zulu harmony.

Shaka Zulu, their first US album release, was produced by Simon and won the Grammy Award in 1987 for Best Traditional Folk Album. Since then they have been nominated six more times for that award. *On Tip Toe: Gentle Steps to Freedom*, a documentary film about Joseph Shabalala and Ladysmith Black Mambazo, was nominated both for an Academy Award as Best Short Documentary Film in 2001, and for American television's Emmy Award as Best Cultural Documentary in 2002.

The group has recorded with artists around the world, including Stevie Wonder, Dolly Parton, The Wynans, Julia Fordham, George Clinton, Russell Watson, Ben Harper, Des'Re and others. They appeared in Michael Jackson's video *Moonwalker* and Spike Lee's *Do It A Cappella*. Mambazo provided soundtrack material for Disney's *The Lion King Part II*; Eddie Murphy's *Coming to America*; Marlon Brando's *A Dry White Season*; and James Earl Jones' *Cry the Beloved Country*. Their performance with Paul Simon on *Sesame Street* is one of the top-three requested *Sesame Street* segments in history.

In 1992, Mambazo lent their singing and acting abilities to the Steppenwolf Theater Company's play about the apartheid era in South Africa. After its Chicago premiere,



Graceland and Shaka Zulu album covers

The Song of Jacob Zulu opened on Broadway in New York City in 1993 and was nominated for six Tony Awards, including Best Music for a Play. Joseph and the group were also honored with the Drama Desk Award for Best Original Score.

In 1995 Ladysmith Black Mambazo collaborated in the staging of *Nomathemba*, a musical based on Joseph Shabalala's first song. *Nomathemba* premiered in Chicago, where the group received unanimous praise for its work and was awarded Chicago Theater's highest honor for original musical score. *Nomathemba* was later performed at Washington D.C.'s Kennedy Center and Boston's Shubert Theatre.



At the special invitation of President Mandela, the group performed for the Queen of England and the Royal Family at the Royal Albert Hall in London. Meeting the Queen and other members of the Royal Family was a stirring moment for the group. Joseph later said, "To think of all the people we have met over the years. People from North America, Europe, Asia, Australia. Presidents, dignitaries, movie stars, and now the Queen of England. It is quite a dream for a Zulu South African to dream."

traditions
indigenous
peril

Today

Time does not slow down for the group as they continue to travel the world, meeting new friends, reaching new audiences, and spreading their message of peace, love and harmony.

Meanwhile, life in South Africa continues to change. International influences like cable



television and MTV are taking their toll on tradition, and Joseph sees the wonder and the **peril** in this progress. Always a man to find faith in his dreams, Joseph plans to establish the first academy for teaching and preserving **indigenous** music and culture in South Africa. Aside from singing and writing, Joseph continues teaching young children the **traditions** his elders taught him. Over the past several years, with the retirement of several members of the group, Joseph has enlisted the talents of four sons—the next Mambazo generation.

The group has devoted itself to raising awareness of South African culture. Joseph intends to fund the Music Academy during their U.S. tours. Attracting the financial and moral support of many, including Danny Glover and Whoopi Goldberg, was just the beginning.

5 About the Art Form: *Isicathamiya*

By Duncan Pieter Allard

The traditional music sung by Ladysmith Black Mambazo is called *Isicathamiya* (Is-cot-a-MEE-ya), which originated in the mines of South Africa. Black workers were taken by rail to work far away from their homes and their families. Poorly housed and paid, they would entertain themselves after a six-day work week by singing songs into the wee hours every Sunday morning. *Cothoza Mfana* they called themselves, “tip-toe guys,” referring to the dance steps choreographed so as not to disturb the camp security guards. When miners returned to their homelands, that tradition went with them. There began a **fierce** but social competition held regularly that became the highlight of everyone’s social calendar. The winners were awarded a goat for their efforts and, of course, the **adoration** of their fans.

These competitions are held even today in YMCA assembly halls and church basements.



Isicathamiya is a descriptive term for a *capella* choral music that is primarily performed by Zulu men in South Africa. At least a dozen music and dance styles, ranging from war dances to wedding music to political protest songs, fall into this category. The Zulu root word *cathama* literally means to stalk like a cat and is an **allusion** to the **intricate** dance choreography associated with the music. The English translation of the word—“to tip-toe or act carefully”—refers to the musicians’ need to **curb** the more aggressive performance style of traditional dancing, which involved stamping the feet, in order to avoid **antagonizing** the neighbors. Instead, performers use light steps that follow the contours of the singing.

Modern *isicathamiya* choirs include between 10 and 20 members. The leader starts a song with a solo introduction. The choir is typically divided into three parts: alto (high voices), tenor (middle range voices) and bass (low voices). The group leader sings solo lines while the choir sustains contrasting harmonies, including **ululations** (*long, mournful cries; howls, moans, wails and yowls*) and **clicks** (*sounds created from the tongue and throat*).

fierce
adoration
allusion
intricate
curb
antagonizing
contours
ululations

The popularity of *isicathamiya* increased after World War I (1918) and became closely linked to the Zulu working class. Further refinements occurred during the 1920s and 30s, partly as a result of economic conditions associated with a resource-based economy and apartheid. Miners were often forced to move away from their families to find employment. Life in the company hostels offered few recreational activities, so workers



organized weekly competitions where groups were judged on the basis of their singing and dancing skills. Members shared **kinship** and regional ties. They competed for money, animals or anything of value.

The classic song *Mbube*, also known as *In the Jungle*, originally performed by Solomon Linda and his Evening Birds, dates from this era. Collective appearance was also a **criterion** for judgment. Although the style of dance and other components evolved over time with the adoption of popular Western dances and

instruments, one thing remained the same—winning the various competitions meant **prestige**. In a social environment **tainted** by apartheid, opportunities for advancement and economic success were limited. These competitions offered virtually the only chance for popular recognition and achievement.

Ladysmith Black Mambazo got its start by winning these competitions. In fact, the name refers to this success: “Black Mambazo” means “Black Axe” and **alludes** to chopping down the competing groups. Their greatest innovation was the modification of the dance choreography to make it softer and more reflective of the rolling lyrics. Other noteworthy changes introduced by Joseph Shabalala include pairing *isicathamiya* with upbeat instrumental *mbaqanga* (township jive) and a greater emphasis on traditional gospel music than most South African choirs.

kinship
criterion
tainted
prestige
alludes

First popularized worldwide by Ladysmith Black Mambazo and Paul



Simon in the 1980s, the *a cappella* music known as *isicathamiya* has become internationally celebrated as one of South Africa’s most vibrant and distinct traditions.

6 South African History

By Duncan Pieter Allard

South Africa's history is marked by the arrival of many groups of people with different languages, cultural backgrounds and origins. Although the nomadic *San* (also known as Bushmen) have possibly lived in Southern Africa since around 100,000 B.C., they didn't reach the Cape of Good Hope until about 2000 years ago. By the 15th century, most arable land had been settled by *Bantu* tribes migrating from the north. These tribes make up the majority of the present population and include *Zulus* (21%), *Xhosas* (17%) and *Sotho* (15%).

Next were the smaller minorities, such as the *Tswana*, *Venda*, *Ndebele*, *Swasi*, *Pedi* and others. The province of Natal is home to about one million *Indians*, whose forefathers came to South Africa to work on sugarcane plantations. The white part of the South African population amounts to 8%. Most are descendants of Dutch, German or French immigrants. They are called Afrikaners and speak Afrikaans, which is closely related to the Dutch language.

Southern Africa became a popular stop for European crews after Vasco de Gama opened the Cape of Good Hope spice route in 1498. By the mid-17th century, scurvy and shipwreck had induced Dutch traders to attempt a permanent settlement in Table Bay on the site of present-day Capetown. The mostly Dutch burghers, called Boers, pushed slowly north, decimating the African tribes with violence and disease as they went. Towards the end of the 18th century, with Dutch power fading, Britain saw an opportunity to colonize another piece of Africa. The next hundred years saw consistent claiming of land and subjugation of the inhabiting tribes under both British and Boer rule. Although slavery was abolished in 1833, the division of labor on the basis of color served whites all too well for any real attempt at change.



The Cape of Good Hope is at the southern tip of the African continent, where the Indian Ocean and the South Atlantic Ocean meet. It is a treacherous yet very important stretch of water where seagoing explorers and traders had to make their way around Africa to reach faraway destinations. Capetown is located at the Cape of Good Hope in South Africa.

Upheaval in Southern Africa was not only generated by white invaders. The *difaqne* ("forced migration" in Sotho) or *mfeqane* ("the crushing" in Zulu), a campaign masterminded by the *Zulu chief Shaka*, was a time of immense upheaval and suffering. This wave of disruption through Southern Africa left some tribes wiped out, others enslaved and some forced to migrate to other territories. Fighting among tribes, the Boers, and the British continued through the 19th century.



British Soldiers in Anglo-Boer War.

Following the Anglo-Boer wars, finally won by the British, the Union of South Africa was established in 1910. A series of racist legislation was passed that restricted black rights and laid the foundation for apartheid. Under apartheid, every individual was classified by race, and race determined where you could live, work, pray and learn. The apartheid regime over-emphasized the differences among the various ethnic groups, mainly between whites and non-whites, but also for example between Xhosas and Zulus, to turn them against each other rather than against the government. Regardless of where they were born, blacks were divided into one of 10 tribal groups, forcibly **dispossessed** and confined to the so-called "Homelands." There was intense, widespread suffering and many families returned to the squatter camps in the cities, called townships, from which they had been **evicted**. Black resistance developed in the form of strikes, acts of public **disobedience** and protest marches and was supported by international opinion from the



Nelson Mandela

early 1960s after 69 protesters were killed in Sharpeville and the African National Congress (ANC) leaders, including Nelson Mandela, were jailed.

dispossessed

evicted

resistance

disobedience

imposed

repealed

Violent responses to black protest increased commitment to a revolutionary struggle, and the United Nations finally **imposed** economic and political sanctions. In 1990, when sanctions began to take effect and South Africa's economy began to collapse, the reformist **F. W. De Klerk** came to power. Virtually all apartheid regulations were **repealed**, political prisoners were released and negotiations began on forming a multiracial government. Free elections in 1994 resulted in a decisive victory for the ANC and Nelson Mandela became president.

Although South Africa is home to a great diversity of cultures, most were suppressed during the apartheid years when day-to-day practices of traditional and contemporary cultures was ignored, trivialized or destroyed. Music played an important role in the freedom movement, and artists such as Ladysmith Black Mambazo, Miriam Makeba and Vusi Mahlasela have managed to bring South African sounds to a wide Western audience, both during and after apartheid.

To this day, South Africa has to deal with the consequences of apartheid. But despite the scars of the past and the enormous challenges ahead, South Africa today is immeasurably more optimistic and relaxed than it was a few years ago. The international community has embraced South Africa's and the ANC's apparently sincere desire to create a racially equal nation. It will be a long time before the black majority gain much economic benefit from their freedom, as economic inequality remains an overwhelming problem. However, there are huge expectations for the new South Africa.



7 Teaching Resources



Web resources

<http://www.mambazo.com/pages/1/index.htm>

http://www.safrica.info/ess_info/sa_glance/culture/music.htm

Ladysmith Black Mambazo Discography

Long Walk to Freedom (2006)

In Harmony (1999)

The Star and the Wiseman (1998)

Thuthukani Ngoxolo (1996)

Videos:

Ladysmith Black Mambazo - In Harmony: Live at the Royal Albert Hall (Shanachie, 1999)

Ladysmith Black Mambazo - On Tip Toe (New Video Group, 2004)

Live at Montreux (Eagle Rock Entertainment, 2005)

Ladysmith Black Mambazo CD reviews:

Some Strings Attached

Ecstatic Voices

Glossary



A cappella – a style of singing in which the sole instrument used for all the melodies and harmonies is the human voice. *A cappella* singers must have excellent pitch, or the ability to sustain a note, and be able to sing contrasting harmony with other singers.

Apartheid – an Afrikaans word which essentially means segregation. The long-term foundation of South African race relations until the 1990s. Whites and non-whites (e.g. Africans, Indians and those of mixed race) were kept separate. Among other rules, Africans were prohibited from most land ownership, freedom of speech, and organization.

Bantu – a member of a large group of peoples, over 500 tribes including Kikuyu, Xhosa and Zulu, living in equatorial and southern Africa.

Jive – (also known as Township Jive) a musical form that arose in the late 1950's. Jive is/was an immensely popular dance music, closely related to *mbaqanga*, with an insistent pulse and regular embellishments on guitar and bass.

Mbaqanga - From the Zulu word for African maize bread. A dance music that evolved in South African townships and became broadly popular in the 1960's and 70s. Vocal groups such as Malathini and the Mahotella Queens popularized their version which usually includes guitar, bass and brass atop cascading rhythms, incorporating jazz forms and popular music.

Township – Urban residential areas that housed African workers disenfranchised by the Homelands Act of 1950.

Ubuntu – a Zulu word, literally meaning “humanness.” Ubuntu is a social and spiritual philosophy serving as a framework for African society. Its essential meaning can be conveyed using the Zulu maxim “*umuntu ngumuntu ngabantu*,” meaning “a person is a person through other persons.” The practice of *ubuntu* is fundamentally inclusive, involving respect and concern for one's family and one's neighbors. *Ubuntu* defines the individual as a component of a greater (inclusive) whole, and it stresses consciousness and unity. (Most dramatically, *ubuntu* stands diametrically opposed to the concept of apartheid.)

8 Learning Activities



Pre-performance Activities:

South African Discussion

Knowledge of history can help students understand the culture of South African people and put into better context the role of music in South African culture. Engage students with the topic of South Africa and the group Ladysmith Black Mambazo by asking questions.

Questions

1. What does the group's name mean?
2. What is apartheid and what effect did it have on the music and lives of the members of Ladysmith Black Mambazo ?
3. Name three things that describe the music of *isicathamiya*.
4. What are the origins of this music and how did this art form get its name?
5. Who popularized the *isicathamiya* art form worldwide?

Listening Exercise

Choose one Ladysmith Black Mambazo CD to listen to as a class. Have students write about the song/s they have heard. You can use the following prompts help get students started:

1. What do you think the song is about? Why?
2. What mood or sentiment is communicated through the rhythms of the song?
3. Select two songs to compare and contrast.
How are they similar?
What are the differences?

Post Performance Activities



Performance Poster

Now that you have seen Ladysmith Black Mambazo perform, your assignment is to make a poster advertising their performance. Consider the following as you write and design your poster:

What words will you choose to put on the poster that will inform the public about this group?

What graphics will you use? How can you use color to communicate feeling or set a tone?

What is the essential information do you need to include?
Think about time, location, date, etc.

Feel free to send in your poster to Cal Performances. We love to see student work!

Ladysmith Black Mambazo Interview

If you could interview a member from Ladysmith Black Mambazo, what would you want to know? Create a list of at least 10 questions that you would ask. Think back to the show; Are there things you didn't understand or want to know more about? Take a moment to have students share their questions and brainstorm some possible the answers. This can also lead to a mini research project where students use the Internet to find out more about South African culture.

8 Connections to California State Standards

California State Content Standards Music Grades K-12

For the particulars to your grade level, please visit
<http://www.cde.ca.gov/be/st/ss/damain.asp>

1.0 ARTISTIC PERCEPTION

Processing, analyzing, and responding to sensory information through the language and skills unique to music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

2.0 CREATIVE EXPRESSION

Creating, performing, and participating in music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the historical contributions and cultural dimensions of music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

4.0 AESTHETIC VALUING

Responding to, analyzing, and making judgments about works of music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and applying what is learned in music to learning in other art forms and subject areas and to careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.



This Cal Performances *SchoolTime* Study Guide was
written, edited and designed by Rachel Davidman,
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and Nicole Anthony
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