

VIDEOS

#1: KUNG HEALING DANCE: Whole Community

https://www.youtube.com/watch?v=eT_XTM9MSx0

(OMIT)#2. INDLONDLO ZULU DANCE. Ushaka Marine World Dance Finals-Durban'14

<https://www.youtube.com/watch?v=vs5P2kToBic>

#3. Isicathamiya choirs, gesture

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

#4. LadySmith Black Mambazo

<https://www.youtube.com/watch?v=RL-5xGtSOck>

#5. Hugh Masekela: The Coal Train

<https://www.youtube.com/watch?v=ACEQO6fzO6c>

#6. Mariam Makeba

<https://www.youtube.com/watch?v=AVWSqb-d7PE>

#7. Biko with Peter Gabriel at 46664 AIDS Concert

<https://www.youtube.com/watch?v=gDeEhq2UaXE>

SEEING THE MUSIC HEARING THE DANCE HEALING THE HEART

Now we call it Expressive Arts Therapy, Engaged Scholarship, Cognitive Neuroscience, Psychodrama, Bioenergetics, Mindfulness Based Stress Reduction, Theatre of the Oppressed, and a wide variety of Somatic Studies. What these all have in common are that their research and practices involve healing the individual and collective human mind, body and soul. For much of human history, when a community was ill, dis-eased or recovering from trauma, THEY DANCED, THEY SANG together, THEY played out what ailed them through theatrical satire and masquerade. Communal Performance is high functioning and acts as a powerful agent to:

1. Transmit and maintain cultural memory and oral traditions, (example: The Zulu Warrior Dances reinforce a once heroic past that is maintained and "kept" through the communal competitions)
2. Act as a social safety valve, (The Koteba/ Dununba)
3. The cathartic element or dances of derision,
4. To gather in group exaltation and search for "the sacred",
5. Space for cultural and moral education,
6. Agents of healing, (!Kung- article on Rwanda)
7. Through the elements of competition we learn theories of boundary display, unity, negotiation, and stilling the forces of harmful aggression into the graceful display of goodness and collaboration
8. To hold space for ritual drama and builder of "communitas", "WE BELONG" through shared stories and acts of assistance
9. Motivator in the work place, in battle, revolution (Rice fields of Djelikoroba)
10. The creative and imaginal realms opened to new innovation and advancement.

Through this embodied approach to history we bear witness to the social values being 'played out' in these dance, music and communal exchanges by embodying the strict codes and important social values such as:

1. Cultural cohesion over personal gain, " I belong, therefore I am"
2. Generosity over attachment,
3. Respect for self, a sense of self worth is built through achieving and executing the steps/musical forms in accordance with strict codes of the ritual being played out. The delicate balance of forces is reinforced.
4. RESPECT FOR ELDERERS is played out in all rituals and performances. One cannot begin until the oldest person gives their blessing and forgiveness for any mis-steps or negations of cultural tenets.
4. Humility above all else.
5. Flexibility in body and mind: How one moves reflects their ability to compromise, collaborate, support others, keep one's cool in the face of adversity, and to be FLEXIBLE in all decisions making
5. Responsibility for your part of the whole,

6. The outward manifestations of being a good citizen
7. HEALING...HEALING... COMMUNICATION IS AN ACT OF LOVE

As we listen, feel and consider that these dances, music and rhythms exist as highly codified "languages" that have evolved through time and circumstance to serve a society in need and are constructed by those utilizing them.

Each expression of music and dance has it's own specific phrasing structures, spatial focus, qualitative affinities and alternating centers. Each movement and rhythm can be studied in respect to its slight variations of intonation, syncopation, and temporal shifts. BUILDING BRAIN ELASTICITY.

(EX. 2 AGAINST 3)

1. Form, Style and Stance are studied as symbols for social interaction and spiritual growth, as are the conventions of **antiphony or call-and-response**, " I am here because you are here"- where a social contract is established.

When listening to the music/dance consider these Africanist perspectives and values:

2. Notions of "coolness",
3. Ability in the heating up of the step or rhythm,
4. Finding balance,
5. Improvisation, IMPROVE
6. The value of Repetition: what must fall away falls away: a form of distilling the body, the mind and the soul.
7. Transformation is what occurs,
8. Spontaneity,
9. "Ephebisim", and
10. The "getting down" factor, and their relevance to preserving and maintaining cultural values.

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HIGHLIGHTS and BRIEF HISTORY of SOUTH AFRICAN MUSIC:

MARABI-piano keyboard

KWELA-pennywhistle, sax

MARABI SWING FUSION-AFRICAN JAZZ JIVE-guitars, concertina, drums

ISICATHAMIYO-Zulu harmonies, large choral

MASKANDI

MGQASHIYO- all elements come together: Keyboards, Kwela, guitars, concertina, drums, harmonic singing like Motown trios:

DOO-WOP

1920s

During the 1920s, governmental restrictions on black people increased by introducing a nightly curfew, curbing their freedom of movement which kept the nightlife in [Johannesburg](#) relatively small. However this did not stunt their appreciation of music, and a style called **marabi** emerged from the slums of Joburg, becoming popular music in the townships and urban centers of South Africa. *Marabi* is a keyboard style that has a musical link to American jazz, ragtime and blues. It was played on pianos at local shebeens (illegal bars frequented by black people who were prohibited from buying and drinking hard liquor). During this time, Zionist Christian churches had spread across the country, introducing African musical elements into their worship. This was the birth of South African gospel music, which remains one of the most popular forms of music in the country today.

****PLAYLIST:

1. THE KINGS and QUEENS of TOWNSHIP JIVE
Marabi Bell 800

1930s — 1940s

By the 1930s, *marabi* had incorporated new instruments, including guitars, concertinas and banjos, springing forth new styles of *marabi*. Among these was a **marabi/swing fusion** called African jazz and jive.

During this era, South African pop music began booming after Eric Gallo established the Brunswick Gramophone House, sending several South African musicians to London to record with Singer Records. Today, the Gallo Record Company is the largest and oldest independent label in South Africa, and is responsible for launching the careers of Ladysmith Black Mambazo, Miriam Makeba, Hugh Masekela, and many more successful artists.

VIDEO # 4. Isicathamiya history (is-cot-a-ME-Ya),

The 1930s also saw the spread of **isicathamiya** — a style of a cappella singing by the Zulus. The style's popularity led to the rise of Solomon Linda, who wrote and recorded the 1939 hit, Mbube (The Lion Sleeps Tonight) with the Evening Birds. The song was later adapted and covered internationally by many 1950s pop and folk revival artists, including The Weavers and The Tokens. Linda's style of music came to be known as mbube.

Also during this era, [Afrikaans](#) music was primarily influenced by [Dutch](#) folk, [French](#) and [German](#) styles. Zydeco-type string bands led by a concertina were popular, as were elements of [American](#) country music, especially Jim Reeves. Melodramatic and sentimental songs called trane trekkers (tear pullers) were especially common.

2. *PLAYLIST: SOLOMON LINDA'S MBUBE- The Lion Sleeps Tonight**

1950s

By the 1950s, the music industry had diversified greatly as radio broadcasting became available across the country. The first major

style of South African pop music to emerge was 'pennywhistle jive' (later known as **kwela**) — pennywhistle-based street music with jazz underpinnings and a distinctive, skiffle-like beat. It evolved from the **marabi** sound and catapulted South African music to international prominence. The most common explanation for the word "kwela" is that it is taken from the Zulu for "Climb", though in township slang it also referred to the police vans, the "kwela-kwela". Thus, it could be an invitation to join the dance, as well as serving as a warning. It is said that the young men who played the pennywhistle on street corners also acted as lookouts to warn those enjoying themselves in the **shebeens** of the arrival of the police.^[1]

Kwela music was influenced by blending the music of **Malawian** immigrants to South Africa, together with the local South African sounds.

****PLAYLIST: EKONENI: Miriam Makeba with the Skylarks1960s**

Lack of mobilization split the SA jazz scene in two.

In the 1960s, jive music or 'sax jive' continued to be restricted to townships. This genre was later called **mbaqanga**. (M'BA KWANGA)

The early 1960s saw electric instruments, **marabi** and **kwela** influences added to the **mbaqanga** style, leading to a funkier and more African sound. During this time, **mbaqanga** also developed vocal harmonies by copying American vocal bands — mostly doo wop. These innovations led to the upbeat **mgqashiyo** sound.

Consequently, jazz was split into two fields — dance bands and avant-garde jazz inspired by the likes of John Coltrane, Sonny Rollins and Thelonious Monk. The latter field of musicians included

prominent activists like [Hugh Masekela](#), [Abdullah Ibrahim](#) (aka 'Dollar Brand'). Around this time, Cape Jazz also emerged — an improvised version of folk songs with references from [European](#) and American jazz. Today, Cape Jazz is South Africa's best jazz export.

PLAYLIST: SOUL BROTHERS "IDLOZI"

Idlozi refers to those ancestors who have passed and are now being asked to come)

1970s

By the 1970s, only a few long-standing *mgqashiyo* groups were well-known. With progressive jazz hindered by government suppression, *marabi*-styled dance bands became famous in the jazz world. The Soul Brothers.

From KwaZulu Natal, the group have remained the slickest and most successful proponents of the mbaqanga sound which dominated South African urban music for over three decades

While their costume, choreography and vocal harmonies bear comparison to the American Soul music which inspired them, the group originated a sound and style which captivated South African audiences, most especially amongst migrant laborers who under Apartheid, were forced to leave rural homes to seek work in the cities.

The Soul Brothers themselves trod this path to Joburg, and it was this shared frame of reference which endeared the group to the massive working class audience of South African cities.

The band was built around the rhythm section comprising bassist Zenzele "Zakes" Mchunu, drummer David Masondo, and guitarist Tuza Mthethwa

David Masondo made the move from drums to lead vocals. The combination of Masondo's quavering soprano voice and

Ngwenya's percussive Hammond organ playing gave the Soul Brothers a unique and instantly recognizable sound. This core rhythm section was typically augmented with a brass section, guitars, and multiple vocal harmonies

Although the Soul Brothers enjoyed massive acclaim and commercial success, the audience remained limited to South Africa, and neighboring states. In 1983, members of the group travelled to Botswana, where they worked with the then-exiled Hugh Masekela, affording a mbaqanga underpinning to his seminal "Technobush" album.

Car crashes saw the deaths of three band members in 1979, and then bassist and founder member Zakes Mchunu in 1984. Despite these setbacks, Masondo and Ngwenya continued, performing with an expanded group that included not only musicians, but dedicated dancers.



The Soul Brothers visited UK and Europe in 1990 on their first international tour. Despite international releases, the group remain primarily a domestic phenomenon, who continue to notch album after album achieving gold status. They also operate their own successful recording, publishing and entertainment companies.

5. PLAYLIST: "Mbaqanga": Mahlathini and The Mahotella Queens

LADYSMITH BLACK MAMBAZO

***VIDEO #5

<https://www.youtube.com/watch?v=RL-5xGtSOck>

"Homeless" with Paul Simon plus the history of isicathamiya tradition in Durban.

South Africa's Ladysmith Black Mambazo was assembled in the early 1960s by Joseph Shabalala, then a young farmboy turned factory worker. Joseph took the name **Ladysmith** from his hometown, which lies in the province of KwaZulu Natal, halfway between the city of Durban (where members of the group live today) and Johannesburg. The word **Black** being a reference to the oxen, the strongest of all farm animals, Joseph's way of honoring his early life on his family's farm. **Mambazo** is the Zulu word for chopping axe, a symbol of the group's vocal strength, clearing the way for their music and eventual success.

A radio broadcast in 1970 opened the door to their first record contract – the beginning of an ambitious discography that currently includes more than sixty albums. Their philosophy in the studio was and continues to be just as much about preservation of musical heritage as it is about entertainment. The group borrows heavily from a traditional music called **isicathamiya** which developed in the mines of South Africa, where black workers were taken by rail to work far away from their homes and their families. Poorly housed and paid worse, the mine workers would entertain themselves after a six-day week by singing songs into the wee hours on Sunday morning. When the miners returned to the homelands, this musical tradition returned with them.

During the 1970's and early 1980's Ladysmith Black Mambazo established themselves as the most successful singing group in South Africa. In the mid-1980s, the American singer/songwriter Paul Simon famously visited South Africa and incorporated the group's rich tenor/alto/bass harmonies into his famous "*Graceland*" album – a landmark recording that was considered seminal in introducing world music to mainstream audiences. A year later, Paul Simon produced Ladysmith Black Mambazo's first worldwide release, *Shaka Zulu*, which garnered the group their first GRAMMY Award, in 1988, for Best Folk Recording.

In addition to their work with Paul Simon, Ladysmith Black Mambazo has recorded with numerous artists from around the world, including Stevie Wonder, Dolly Parton, Sarah McLachlan, Josh Groban, Emmylou Harris, Melissa Etheridge and many many others. Their singing voices can be heard in several films including Michael Jackson's Moonwalker video and Spike Lee's Do It A Cappella. They've provided soundtrack material for Disney's The Lion King, Part II, Eddie Murphy's Coming To America, Marlon Brando's A Dry White Season, Sean Connery's The League of Extraordinary Gentlemen, James Earl Jones' Cry The Beloved Country and Clint Eastwood's Invictus. A documentary film called On Tip Toe: Gentle Steps to Freedom, The Story Of Ladysmith Black Mambazo, was nominated for an Academy Award. They have appeared on Broadway, have been nominated for Tony Awards and have won a Drama Desk Award.

A favorite of the late great Nelson Mandela, Ladysmith Black Mambazo traveled with the future South African president, at his request, when he went to Oslo, Norway to receive the Nobel Peace Prize. One year later they were singing at the inauguration of the newly elected President. After many more special appearances with the South African icon, Mandela proclaimed the group South Africa's Cultural Ambassadors to the World.

In 2014 founder, Joseph Shabalala, retired after over fifty years of leading his group. Joseph passed the leadership torch to his sons Thulani, Sibongiseni, Thamsanqa Shabalala, all who joined Ladysmith Black Mambazo in 1993. Joseph's sons will carry the group into the future for decades to come. The group sings of peace, of love and for people to live in harmony. They do so on every album and from every concert stage that they appear on.

*****PLAYLIST #6. LADYSMITH BLACK MAMBAZO**

ANTI- APARTHEID SONGS-ANTHEMS

Music played a vital role during the struggle against apartheid in [South Africa](#). Between the 1950s and 1980s, South African musicians produced many powerful protest and freedom songs which motivated, inspired and encouraged the oppressed to never give up. Although there are many famous protest songs, we take a look at five that resonated with people around the world and are still memorable today.

PLAYLIST:

Visu Mahlasela: "When You Come Back"

Vusi Sidney Mahlasela Ka Zwane (born 1965 in [Pretoria](#), South Africa) is a [Sotho](#) South African singer-songwriter.

His music is generally described as "African folk" and he is often dubbed as "The Voice" of South Africa. His work was an inspiration to many in the [anti-apartheid movement](#). His themes include the struggle for freedom, and forgiveness and reconciliation with enemies. Vusi has released seven studio albums on Sony in South Africa and was signed to Dave Matthews' ATO Records in 2003. Vusi can also be heard performing on [Warren Haynes' *Live at Bonnaroo*](#) release during the song "Soulshine", and the [Dave Matthews Band](#) song, "Everyday", from the album of the same name as well as a live version of the song with him which appears on the album [The Best of What's Around Vol. 1](#). Vusi was also one of the performers at the [Live 8](#) concerts and at [Live Earth](#). Vusi performed at [Nelson Mandela's](#) inauguration in 1994 and has subsequently performed at [Nelson Mandela 90th Birthday Tribute](#) in [Hyde Park, London](#) in 2008, and at [Mandela Day](#) at [Radio City Music Hall](#) in July 2009. His song "When You Come Back" was used at [ITV's](#) theme song for their [World Cup](#) coverage in 2010^[1] and Vusi performed at the [FIFA World Cup Kick Off concert](#) at [Orlando Stadium](#) in Soweto, South Africa.^[2] In 2012, the [SAMA Awards](#) honored Vusi with a lifetime achievement award.^[3]

PLAYLIST: Nkosi Sikelel' iAfrika

Nkosi Sikelel' iAfrika (God bless Africa) was originally composed as hymn in 1897 by Enoch Sontonga, a teacher at a methodist mission school near Johannesburg.

The song became the official anthem of the [African National Congress \(ANC\)](#) and a symbol of the anti-apartheid movement. It came to represent the suffering of the oppressed and was considered the unofficial national anthem of South Africa.

Because of its connection to the ANC, the song was banned by the apartheid government. In 1997 — three years after apartheid ended — Nkosi Sikelel' iAfrika was combined with the former South African anthem, Die Stem van Suid Afrika (The Voice of South Africa) — to form a new national anthem, which is still sung in South Africa today.

HUGH MASAKEYLA:

VIDEO <https://www.youtube.com/watch?v=ACEQO6f2O6c>

Stimela/ The Coal Train (!Amandla)

PLAYLIST: "Bring Him Back Home"

Miriam Makeba

Video: <https://www.youtube.com/watch?v=AVWSqb-d7PE>

Nelson Mandela Festivals:

VIDEO: <https://www.youtube.com/watch?v=gDeEhq2UaXE>

"Biko" with Peter Gabriel/Mandela

<https://www.youtube.com/watch?v=gDeEhq2UaXE>

<https://www.youtube.com/watch?v=nLC7oURXQeo>

Close of !Amandla the movie.

BIKO by Peter Gabriel

The song Biko was composed, produced, and performed for the first time in 1978 and was immediately banned in South Africa. Gabriel continued performing it around the world and served as a powerful anthem throughout the world to raise consciousness about the plight of apartheid. He always closed his concerts with this song, leaving the stage with fist held high summoning his audiences to keep the flame alive of Biko's ultimate sacrifice for freedom. It took until 2014 for it to be performed in Johannesburg for the 46664 against AIDS concert where Mandela was in the audience.

Stephen (Steve) Bantu Biko was a popular voice of Black liberation in South Africa between the mid 1960s and up until his brutal death while in police detention in 1977. This was the period in which both the **ANC** and the **PAC** had been officially banned and the disenfranchised Black population (especially the youth) were highly receptive to the prospect of a new organisation that could carry their grievances against the Apartheid state. Thus it was that Biko's **Black Consciousness Movement (BCM)** came to prominence and although Biko was not its only leader, he was its most recognisable figure. It was Biko, along with others who guided the movement of student discontent into a political force unprecedented in the history of South Africa. Biko and his peers were responding to developments that emerged in the high phase of Apartheid, when the **Nationalist Party (NP)**, in power for almost two decades, was restructuring the country to conform to its policies of separate development. The NP went about untangling what little pockets of integration and proximity there were between White, Black, Coloured and Indian people by creating new residential areas, new parallel institutions such as schools, universities and administrative bodies, and indeed, new 'countries', the tribal homelands.

Though Biko was killed before his thirty first birthday, his influence on South Africa was, and continues to be profound. Aside from the BCM, he is also credited with launching the **South African Students Organisation (SASO)**, which was created as a Black alternative to the liberal **National Union of South African Students (NUSAS)**. It is necessary

to disambiguate this move, as Biko is frequently misunderstood to have been "anti-White." This categorisation is demonstrably untrue, as Biko had no issue with White people per se - his target was always, ultimately white supremacy and the Apartheid government. The decision to break away from NUSAS and the formation of the BCM was rather to create distance from liberal sympathisers who could attempt to speak for their Black counterparts but were nonetheless, by virtue of their race, beneficiaries of an iniquitous system. Biko is best remembered for empowering Black voices, installing a sense of Black pride. Biko's fame spread posthumously. He became the subject of numerous songs and works of art, while a 1978 biography by his friend [Donald Woods](#) formed the basis for the 1987 film [Cry Freedom](#).

Song: Biko

"September '77
Port Elizabeth weather fine
It was business as usual
In police room 619
Oh Biko, Biko, because Biko
Oh Biko, Biko, because Biko
Yihla Moja, Yihla Moja
The man is dead
The man is dead
When I try to sleep at night
I can only dream in red
The outside world is black and white
With only one colour dead
Oh Biko, Biko, because Biko
Oh Biko, Biko, because Biko
Yihla Moja, Yihla Moja
The man is dead
The man is dead
You can blow out a candle
But you can't blow out a fire
Once the flames begin to catch
The wind will blow it higher
Oh Biko, Biko, because Biko
Yihla Moja, Yihla Moja
The man is dead
The man is dead
And the eyes of the world are watching now, watching now"

Other Anti- Apartheid Songs.

Vuyisile Mini (Beware, Verwoerd)

Ndodemnyama we Verwoerd was written in the 1950s by the iconic Vuyisile Mini, a unionist organizer activist, poet-singer and ANC member who wrote some of the most influential resistance songs in the early years of apartheid

Mini's militant political activities began in 1951 when he joined the [African National Congress](#). In 1952 he was jailed with [Govan Mbeki](#) and [Raymond Mhlaba](#) for three months in *Rooi Hel* ('Red Hell' or North End Prison, Port Elizabeth) for participation in the 'Campaign of Defiance against Unjust Laws' (Defiance Campaign). He intentionally entered railway property reserved for Whites only, and because of his imprisonment, lost his job as a packer in a battery factory.

On his release he married his trade union work with political activism, rose rapidly in the ranks of the ANC and was elected secretary of the ANC Cape region.^[when?] In 1956 Mini was one of 156 defendants in the famous [Treason Trial](#). The state's case collapsed for lack of evidence and Mini was discharged on 20 April 1959. In 1960 he became secretary of the Eastern Cape branch of SACTU, a target of repression.

The song carried a fierce warning to Hendrik Verwoerd, then prime minister and the 'architect of Apartheid'. Directly translated from isiXhosa to English, the lyrics read:

'Naants' indod' emnyama Vervoerd! Pasopa nantsi' ndodemnyama, Verwoerd!'

'Here is the black man, Verwoerd! Watch out, here is the black man, Verwoerd!'

Mini was hanged in the Pretoria Central Prison on 6 November 1964. Mini went to the gallows singing freedom songs, some he had composed. In a spirit of defiance, Mini made a death row

statement after an approach by security police to get him to bear witness against comrades.

The last evening was devastatingly sad as the heroic occupants of the death cells communicated to the prison in gentle melancholy song that their end was near... It was late at night when the singing ceased, and the prison fell into uneasy silence. I was already awake when the singing began again in the early morning. Once again the excruciatingly beautiful music floated through the barred windows, echoing round the brick exercise yard, losing itself in the vast prison yards.

And then, unexpectedly, the voice of Vuyisile Mini came roaring down the hushed passages. Evidently standing on a stool, with his face reaching up to a barred vent in his cell, his unmistakable bass voice was enunciating his final message in Xhosa to the world he was leaving. In a voice charged with emotion but stubbornly defiant he spoke of the struggle waged by the African National Congress and of his absolute conviction of the victory to come.

Meadowlands

Meadowlands, written by Strike Vilakazi in 1956, captures the cry of the former residents of Sophiatown who were forcibly removed from their homes near [Johannesburg](#) and placed in the distant township of Meadowlands as part of the Group Areas Act (the segregation of different races to specific areas).

The lyrics, sung in African languages, ambiguously expressed their resistance to being moved to Meadowlands and were cleverly recorded over jive music. This confused the government who interpreted the song as being supportive of their removals program.

Oblivious to the song's actual meaning, Meadowlands received national airplay on radio stations across South Africa.

Mannenberg

Mannenberg is a classic [Cape](#) jazz song, composed by famous South African jazz pianist, Abdullah Ibrahim and first recorded in 1974. The renowned song was inspired by the Cape Flats township of Manenberg, one of the areas where many displaced people of colour had been resettled. The song became a symbol of the struggle against apartheid and a beloved anthem of hope for many South Africans.

Gimme Hope Jo'anna

International artists also expressed their solidarity with black South Africans by recording protest songs. One such artist was Guyanese-British musician, Eddy Grant who produced the reggae anthem, Gimme Hope Jo'anna in the late 1980s. The song was banned by the South African government for its anti-regime sentiments, but still resonated enormously with the people. It reached number seven on the UK Singles Chart, becoming Grant's first Top 10 hit in more than five years. In the lyrics, Jo'anna was not a woman but a reference to Johannesburg and the apartheid government.

<https://www.youtube.com/watch?v=gDeEhq2UaXE>

Peter Gabriel's Biko



[Hugh Masekela](#)'s lecture is entitled "Arts and Activism: Reflections on the Anti-Apartheid Struggle & Two Decades of South African Democracy".

Masekela has long spoken out about South Africa's struggle for civil rights. His talk will be about arts and activism, reflecting on the role that he and other artists, particularly those in exile, played in the anti-apartheid movement.

Hugh Masekela is a world-renowned flugelhornist, trumpeter, bandleader, composer, singer and defiant political voice. With a career that spans over five decades, Masekela remains a driving cultural force at home and abroad, as well as an advocate for justice and equality globally.



Hugh Masekela

The Steve Biko Memorial Lecture, Europe, a partnership between [LSE](#) and the Steve Biko Foundation, is a platform for African thought leaders, policy makers and activists and to reflect on the past, present and future of Africa.

Jonathan Blakely/NPR

On Sunday, South Africans will lay to rest the remains of Nelson Mandela.

The legacy left by the activist and political prisoner who transformed a nation and became president is being remembered by politicians, historians and artists.

Among them is Thabiso Mohare, a young South African spoken word artist who performs under the name [Afurakan](#). He wrote a poem for NPR about Mandela called "An Ordinary Man."

"An Ordinary Man"

In the end he died an ordinary man
Only rich in wrinkles from where the spirit had been
It would be the saddest days
And we watched the world weep
For a giant bigger than myths
A life owned by many
Now free as the gods

Some cried as though tomorrow was lost
Some celebrated, questioned freedom and its cost
Some seized the chance to stand on his shoulders
While others cursed his grave and scorned wisdom of the elders

Stadiums were littered
And those in the know spoke their fill
Mourners paid tribute
Monarch to President made the bill
But still
Where do I we begin
In telling our children where these old bones have been
And that we as next of kin
Have inherited his struggle
And he forever lives through our skin

And on his last day
When the earth reclaims what's hers
We will surrender his body but reignite his spirit
We will write all we know and let history read it to our children
And remind both scholar and critic
That there once was a prisoner of freedom
Who gave the world back its heart

But in the end
He died an ordinary man.

Nelson Mandela,—the 1875 poem "*Invictus*" by English poet William Ernest Henley. The poem, which helped Mandela persist through extraordinarily challenging circumstances, includes the iconic lines, "I am the master of my fate: / I am the captain of my soul."

He truly lived his life by the poem that got him through prison:

*Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.
In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.
Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.
It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.*
~ *Invictus*, by William Ernest Henley.

Johnny Clegg and Suvuka with Mandela coming out on stage dancing.
<https://www.youtube.com/watch?v=BGS7Spl7obY>

Artists: protest Songs for Mandela's 70th birthday celebration
Hugh Masakela and Miriam Makeba
<https://www.youtube.com/watch?v=0-z6k27VG8w>
Songs: Soweto Blues

Bring Him Back Home
<https://www.youtube.com/watch?v=NG3oKb2JQow>

Paul Simon and Ladysmith Black Mambazo

Diamonds on the Soles of Her Shoes

https://www.youtube.com/watch?v=Fmf9ZJ_Yn0A

Ladysmith Black Mambazo

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

The play tells a story of how they were formed, why they were called Amambazo amnyama, why the music is called Isicathamiya (tip toe). How the young Joseph Mshengu Tshabalala followed his dream of singing. The play is a beautiful history of politics in my country, thus when they stamp their feet it does not make noise, that is called ukucotha, this was a form of not waking the white man (employer) thus the tip toe. Comparing Johnny Clegg way of indlamu, which stomp the ground hard, isicathamiya is more subtle and melodious.

VUSI MAHLASELA

https://www.youtube.com/watch?v=fvqLMFH25LU&list=RDFvqLMFH25LU&start_radio=1&t=166

https://www.ted.com/talks/vusi_mahlasela_sings_thula_mama?language=en

"He is considered "The Voice" of South Africa for beautifully calming voice, his life time of writing poetry, musical compositions that spoke of resistance, resilience and reconciliation. **Vusi Sidney Mahlasela Ka Zwane** (born 1965 in Pretoria, South Africa) is a Sotho South African singer-songwriter.

His music is generally described as "African folk" and he is often dubbed as "The Voice" of South Africa. His work was an inspiration to many in the [anti-apartheid movement](#). His themes include the struggle for freedom, and forgiveness and reconciliation with enemies. Vusi has released seven studio albums on Sony in South Africa and was signed to Dave Matthews' ATO Records in 2003. Vusi can also be heard performing on [Warren Haynes' Live at Bonnaroo](#) release during the song "Soulshine", and the [Dave Matthews Band](#) song, "Everyday", from the album of the same name as well as a live version of the song with him which appears on the album *The Best of What's Around Vol. 1*. Vusi was also one of the performers at the [Live 8](#) concerts and at [Live Earth](#). Vusi performed at [Nelson Mandela's](#) inauguration in 1994 and has subsequently performed at [Nelson Mandela 90th Birthday Tribute](#) in Hyde Park, London in 2008, and at [Mandela Day](#) at Radio City Music Hall in July 2009. His song "When You Come Back" was used at ITV's theme song for their [World Cup](#) coverage in 2010^[1] and Vusi performed at the [FIFA World Cup Kick Off](#) concert at [Orlando Stadium](#) in Soweto, South Africa.^[2] In 2012, the [SAMA Awards](#) honored Vusi with a lifetime achievement

https://www.ted.com/talks/vusi_mahlasela_sings_thula_mama?language=en

HUGH MASEKELA BIO:

Masekela was born in the township of [KwaGuqa](#) in [Witbank](#) to Thomas Selena Masekela, who was a health inspector and sculptor and his wife, Pauline Bowers Masekela, a social worker.^[2] As a child, he began singing and playing piano and was largely raised by his grandmother, who ran an illegal bar for miners.^[2] At the age of 14, after seeing the 1950 film *[Young Man with a Horn](#)* (in which [Kirk Douglas](#) plays a character modelled on American jazz cornetist [Bix Beiderbecke](#)), Masekela took up playing the trumpet. His first trumpet was bought for him from a local music store by Archbishop [Trevor Huddleston](#),^[3] the [anti-apartheid](#) chaplain at St. Peter's Secondary School now known as [St. Martin's School \(Rosettenville\)](#).^{[4][5]}

Huddleston asked the leader of the then [Johannesburg "Native" Municipal Brass Band](#), Uncle Sauda, to teach Masekela the rudiments of trumpet playing.^[6] Masekela quickly mastered the instrument. Soon, some of his schoolmates also became interested in playing instruments, leading to the formation of the Huddleston Jazz Band, South Africa's first youth orchestra.^[6] When [Louis Armstrong](#) heard of this band from his friend Huddleston he sent one of his own trumpets as a gift for Hugh.^[3] By 1956, after leading other ensembles, Masekela joined [Alfred Herbert's African Jazz Revue](#).^[7]

From 1954, Masekela played music that closely reflected his life experience. The agony, conflict, and exploitation South Africa faced during the 1950s and 1960s inspired and influenced him to make music and also spread political change. He was an artist who in his music vividly portrayed the struggles and sorrows, as well as the joys and passions of his country. His music protested about [apartheid](#), [slavery](#), government; the hardships individuals were living. Masekela reached a large population that also felt oppressed due to the country's situation.^{[8][9]}

Following a [Manhattan Brothers](#) tour of South Africa in 1958, Masekela wound up in the orchestra of the musical *[King Kong](#)*, written by [Todd Matshikiza](#).^[10] *King Kong* was South Africa's first blockbuster theatrical success, touring the country for a sold-out year with [Miriam Makeba](#) and the Manhattan Brothers'

Nathan Mdllele in the lead. The musical later went to London's [West End](#) for two years.^[11]

Career^[edit]

Masekela in [Washington, D.C.](#), 2007

At the end of 1959, [Dollar Brand](#) (later known as [Abdullah Ibrahim](#)), [Kippie Moeketsi](#), [Makhaya Ntshoko](#), [Johnny Gertze](#) and [Hugh](#) formed the [Jazz Epistles](#),^[12] the first African jazz group to record an LP. They performed to record-breaking audiences in [Johannesburg](#) and [Cape Town](#) through late 1959 to early 1960.^{[2][13]}

Following the 21 March 1960 [Sharpeville massacre](#)—where 69 protestors were shot dead in [Sharpeville](#), and the South African government banned gatherings of ten or more people—and the increased brutality of the Apartheid state, Masekela left the country. He was helped by [Trevor Huddleston](#) and international friends such as [Yehudi Menuhin](#) and [John Dankworth](#), who got him admitted into London's [Guildhall School of Music](#) in 1960.^[14] During that period, Masekela visited the United States, where he was befriended by [Harry Belafonte](#).^[15] After securing a scholarship back in London,^[2] he moved to the United States to attend the [Manhattan School of Music](#) in New York, where he studied classical trumpet from 1960 to 1964.^[16] In 1964, [Mariam Makeba](#) and Masekela were married, divorcing two years later.^[16]

He had hits in the United States with the pop jazz tunes "[Up, Up and Away](#)" (1967) and the number-one smash "[Grazing in the Grass](#)" (1968), which sold four million copies.^[17] He also appeared at the [Monterey Pop Festival](#) in 1967, and was subsequently featured in the film *Monterey Pop* by [D. A. Pennebaker](#). In 1974, Masekela and

friend [Stewart Levine](#) organised the [Zaire 74](#) music festival in [Kinshasa](#) set around the [Rumble in the Jungle](#) boxing match.^[18]

He played primarily in jazz ensembles, with guest appearances on recordings by [The Byrds](#) ("[So You Want to Be a Rock 'n' Roll Star](#)" and "[Lady Friend](#)") and [Paul Simon](#) ("[Further to Fly](#)"). In 1984, Masekela released the album *Techno Bush*; from that album, a single entitled "Don't Go Lose It Baby" peaked at number two for two weeks on the dance charts.^[19] In 1987, he had a hit single with "[Bring Him Back Home](#)". The song became enormously popular, and turned into an unofficial anthem of the [anti-apartheid movement](#) and an anthem for the movement to free [Nelson Mandela](#).^{[20][21]}

A renewed interest in his African roots led Masekela to collaborate with [West](#) and Central African musicians, and finally to reconnect with Southern African players when he set up with the help of Jive Records a mobile studio in [Botswana](#), just over the South African border, from 1980 to 1984. Here he re-absorbed and re-used [mbaqanga](#) strains, a style he continued to use following his return to South Africa in the early 1990s.^[22]

In 1985 Masekela founded the Botswana International School of Music (BISM), which held its first workshop in [Gaborone](#) in that year.^{[23][24]} The event, still in existence, continues as the annual Botswana Music Camp, giving local musicians of all ages and from all backgrounds the opportunity to play and perform together. Masekela taught the jazz course at the first workshop, and performed at the final concert.^{[25][26][27]}

Also in the 1980s, Masekela toured with [Paul Simon](#) in support of Simon's album *Graceland*, which featured other South African artists such as [Ladysmith Black Mambazo](#), [Miriam Makeba](#), [Ray Phiri](#), and other elements of the band [Kalahari](#), which was co-founded by guitarist [Banjo Mosele](#) and which backed Masekela in the 1980s.^[28] As well as recording with Kalahari,^[29] he also collaborated in the musical development for the Broadway play, *Sarafina!*^[30]

Masekela in [Cambridge, Massachusetts](#), June 2013

In 2003, he was featured in the documentary film *Amandla!: A Revolution in Four-Part Harmony*. In 2004, he released his autobiography, *Still Grazing: The Musical Journey of Hugh Masekela*, co-authored with journalist D. Michael Cheers,^[31] which detailed Masekela's struggles against apartheid in his homeland, as well as his personal struggles with alcoholism from the late 1970s to the 1990s. In this period, he migrated, in his personal recording career, to [mbaqanga](#), [jazz/funk](#), and the blending of South African sounds, through two albums he recorded with [Herb Alpert](#), and solo recordings, *Techno-Bush* (recorded in his studio in Botswana), *Tomorrow* (featuring the anthem "Bring Him Back Home"), *Uptownship* (a lush-sounding ode to American R&B), *Beatin' Aroun de Bush*, *Sixty*, *Time*, and *Revival*. His song "[Soweto Blues](#)", sung by his former wife, [Miriam Makeba](#), is a [blues](#)/jazz piece that mourns the carnage of the [Soweto riots](#) in 1976.^[32] He also provided interpretations of songs composed by [Jorge Ben](#), [Antônio Carlos Jobim](#), [Caiphus Semenya](#), [Jonas Gwangwa](#), [Dorothy Masuka](#), and [Fela Kuti](#).

In 2006 Masekela was described by Michael A. Gomez, professor of history and Middle Eastern and Islamic studies at [New York University](#) as "the father of [South African jazz](#)."^{[33][34]}

In 2009, Masekela released the album *Phola* (meaning "to get well, to heal"), his second recording for 4 Quarters Entertainment/[Times](#)

Square Records. It includes some songs he wrote in the 1980s but never completed, as well as a reinterpretation of "The Joke of Life (Brinca de Vivre)", which he recorded in the mid-1980s. From October 2007, he was a board member of the Woyome Foundation for Africa.^{[35][36]}

In 2010, Masekela was featured, with his son **Selema Masekela**, in a series of videos on **ESPN**. The series, called *Umlando – Through My Father's Eyes*, was aired in 10 parts during ESPN's coverage of the **FIFA World Cup** in South Africa. The series focused on Hugh's and Selema's travels through South Africa. Hugh brought his son to the places he grew up. It was Selema's first trip to his father's homeland.^[37]

On 3 December 2013, Masekela guested with the **Dave Matthews Band** in Johannesburg, South Africa. He joined **Rashawn Ross** on trumpet for "Proudest Monkey" and "Grazing in the Grass".^[38]

In 2016, at Emperors Palace, Johannesburg, Masekela and Abdullah Ibrahim performed together for the first time in 60 years, reuniting the Jazz Epistles in commemoration of the 40th anniversary of the historic 16 June 1976 youth demonstrations.^{[39][40][41]}

MIRIAM MAKEBA: The Story of Mama Africa

<https://www.youtube.com/watch?v=AVWSqb-d7PE>

I.GUMBOOT DANCERS

<https://www.youtube.com/watch?v=AVWSqb-d7PE>

<https://www.youtube.com/watch?v=Ln2WpWiqSys> this is from Kiptown

History: Gumboot Dance was originally a ZULU tribal dance, practiced in secret by pupils of a mission school near Durban during a time when tribal dances were forbidden. The practice eventually found its way into Durban, and became the dance of the dock laborers. The rubber boots they were given to protect their legs from the dangerous chemicals in the cargoes they were working with created a new effect of slapping and stomping the rubber boots. This became popular with these migrant workers everywhere especially on the Witwatersrand where it was developed further by gold mine. The structure of the dances exists in several segments: The Salute, The Horse Ride, and The Shoot. It is

accompanied by a loosely improvisational guitar melody and in more recent developments for comedic and satiric expressions.

Gumboot History

Picture from [wikimedia.org](https://www.wikimedia.org)

Gumboot dancing comes from South Africa workers who worked in the gold mines during the migrant labor system and oppressive Apartheid Pass Laws. During this time, workers were separated from their families and forced to work in harsh conditions (Gumboots: Rhythm is a Language). The gold mines they worked in were completely dark and flooded. The flooding caused skin breakdown like ulcers and several diseases. Not only was their work environment harsh, but so was the rules or guidelines. Workers were chained to their work stations with shackles and not allowed to speak to one another while working months at a time. Many workers were killed during this work by accidents, while others were beaten and abused (South African: Gumboot Dance).

The Mine Worker's Uniform

Picture from soulsafari.worldpress.com

The flooding became a big problem because so many workers were getting ill. The bosses decided to take the cheaper route in dealing with the problem, so instead of draining the water they bought the workers rubber gumboots to prevent skin breakdown. Like the picture to the left, the workers uniform consists of hardhats, bandannas,

jeans/overalls, and gumboots. With this uniform, the workers were not able to show their ethnic identity or carry on their traditions with their clothing, so they turned to another form of expression (South African: Gumboot Dance).

Communicating in the Gold Mines

Picture from soulsafari.wordpress.com

The workers began to express themselves by making rhythms and beats with their bodies, gumboots, and chains. They made the noises by slapping their boots (like the picture on the right), stomping their feet, and rattling their shackles. Not only did this express their ethnic identity by using their traditional songs and rhythms, but it helped them communicate in the workplace. The workplace was very dark and they were not able to speak to one another, so this was the only way to communicate with the other workers (South African: Gumboot Dance).

Gumboot Dancing Spreading out of the Workforce

Picture from spotistarehe.wordpress.com

Gumboot dancing started to spread outside of the gold mines and into the communities as a form of entertainment. As the dance became popular, the employers took the dancers and formed troupes to represent their company. They had the troupes perform to visitors and spread the good

word about their company, but most of the performances were done in the workers own language. This allowed the dancers to express how they really felt by mocking their employers to their face and them not even knowing it. These performances lead to popularizing this style of dance to where it is performed worldwide today. This dance today is used to show the history of South Africa and as any form of dance, this style has been adapted to many new modern forms of dancing (South African: Gumboot Dance).

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II. Isicathamiya musical and movement performances made famous by Ladysmith Black Mambazo while working with Paul Simon on the Graceland album.

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

<https://www.youtube.com/watch?v=RL-5xGtSOck>

Shows Ladysmith with Paul Simon, all night choral competitions in Durban

III. **MASKANDA** is the Zulu version of the word "musician", and associated with **mbaqanga**

(African Jazz including guitar, drum and bass, township pop of the 1960-80s and in association with the songs of resistance and anti-apartheid movement, **mqashiyo**, is the vocal counter part to mbaganga genre popularized by the growler Mahlathini and the Mahotella Queens. This style developed from the mix of European, Afrikaaner, and traditional Zulu music.

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

<https://www.youtube.com/watch?v=qqqnCVV9ypc>

LADYSMITH BLACK MAMBAZO



DANCES OF THE ! Kung BUSHMEN: Healing dances.

https://www.youtube.com/watch?v=eT_XTMgMSxo

<https://www.youtube.com/watch?v=RWEQOG-VUsl>

Bradford Keeny

CONTEMPORARY DANCES OF SOWETO YOUTH

<https://www.youtube.com/watch?v=uBzCK8j7BeU>

AIDS FACTS.

Since the first cases of **HIV/AIDS** were reported twenty years ago, nearly 58 million people have been infected and 22 million have died.

YOU AND I

You and I

We are the keepers of dreams

We mould them into light beams

And weave them into life's seams

You and I

Know life is not what it seems

We strip the fat from the lean

And find the facts in between

The visions we redeem

And the agony of choice

Yours is just a mind

And mine is a just a voice

But when we love

We love with a heat that would rise like a song in flight

On the flesh of our backs

If it's love that we lack

Then we walk with the pain that we see

Love exchange that we spite

As we walk through indecision fading in fright

We ride the crest of intuition on the journey of this life

And by the hands of the infinite we hear the cries of the rest

Weighed down by their intelligence submitting to this test

But you and I
Push the boundary of reason
You and I
Plot the mystery of seasons
You and I
Paint this history to free men
Nothing can be stopped like you and I

You and I
We are the keepers of dreams
We mould them into light beams
And weave them into life's seams

And as Trevor Noah called it, "APART HATE, brilliant in its scope and precision to separate everyone into warring factions so that they learned to hate each other, to fear those who did not speak the same language The old divide and conquer methods that worked so well throughout the colonial world.

the history that we have been researching and reading about for the past 50 years. In reflecting upon this land, the people, where they have been and where they are now, I feel acutely aware of how insidious history can be and is when we look at the hundred A crafty and festering disease- filled narrative of repeated violence, terrorism, racism, arrogance, greed, entitlement, forced migrations, separation of children from their families, and bloodlust. All goes to the victors of wars, a nation is defined by it's atrocities against each other. Leading up to this moment in history are some of South Africa's major historical events going as far back as 1652, including: The arrival of the first settlers in South Africa and the origins of the Afrikaner people Conflicts in the history of South Africa: 1652 – 1902 Black/White and British/Boer conflicts in South Africa: 1652 – 1902. The British after burning many Boer farms set up concentration camps where disease was rampant which resulted in 29 000 Afrikaners and over 20 000 black people; men, woman and children dying in these camps.

One of the things that's very important to understand about South Africa is that it is like so many other African countries an artificial entity created by the Brits. The South Africa that we know in its present borders is only 104 years old. And in 1990 when we went

through our transition it was only 80 years old. It was the creation of the British Empire. Britain acquired possession of most of the territories of Southern Africa in the nineteenth century in what one historian referred to as a fit of absentmindedness. At the beginning of the century it found itself in possession with a rag bag of territories which were difficult to manage and very expensive. The whole of the nineteenth century had been about the British conquest of Southern Africa. First with the Xhosa people in nine wars of the axe that finally led to in 1856 to a national suicide by the Xhosa people where they decided that they would kill their cattle and destroy their crops on the advice of a prophetess who said that if they did this the British would be driven into the sea. But of course they weren't. And tens of thousands of Xhosa people died. The second major people who were conquered in the nineteenth century by the Brits were the Zulus. The Zulus had been the dominant tribe in Southeastern Africa after the foundation of their nation by their great King Shaka. The British settled what is now the Natal Province of South Africa and they brought in white settlers and Indians to work on sugar farms. But they were very nervous about this powerful Zulu kingdom to the north of them the Tugela River. And so they found a reason to declare war against the Zulus. And to their enormous surprise at the Battle of Isandlwana in 1878 a whole British army was wiped out, 1500 men. This was just a few years after the Little Bighorn but it's five times as big. And the Zulus wiped out a whole British army. Of course the Brits sent more troops and they were -- they defeated the King Cetshwayo by the next year in 1879. The third people that the Brits conquered were the Afrikaners or the Boers who had been settled in South Africa since 1652. They didn't like British rule so in the nineteenth century they trekked into the interior. They founded two republics, the Republic of the Orange Free State and the Republic of The Transvaal. But then the people in the Free State made the big mistake of discovering the biggest diamond load in history at Kimberley. So the Brits annexed that. And then in the 1880s the Transvaal Republic made the huge mistake of discovering the biggest gold bearing body in the world, the famous Johannesburg reef. And the result of this was that the British again sought a pretext for war with these two republics. And that led to the Anglo-Boer War in 1899. Now the Anglo-Boer War

was the biggest war that the British fought between the Napoleonic Wars and the First World War. They deployed over 438,000 imperial troops in South Africa. They conquered the two territories and then having taken them over at the beginning of the twentieth century they didn't know what to do with them. So they looked around the empire and said oh well look, in Canada we had this dominion. We had a federation there and that's worked very well. We did it in Australia and in different states. We created a federation there. Why don't we do that in Southern Africa. So they did. But they decided to keep some territories in and some territories out. They included the Zulus and the Xhosas of the new society but they gave control of the new country, the Union of South Africa which was established in 1910 to the whites. Because at that time black people in Africa throughout the world didn't really have political rights. So for most of the twentieth century the big question in South Africa was not the relationship between whites and blacks but the relationship between English speaking whites and Afrikaans speaking whites. And the Afrikaans speaking whites wanted to reestablish their republics. That was the driving force behind the National Party which came to power in 1948. Now they then instituted or they -- not racial segregation. They gave it a new name -- apartheid. And it was straightforward racial domination. But before we become too morally self-righteous, that is what was happening in the rest of Africa, unacceptable indefensible. It was what was happening in the South in the United States at the time. Indefensible, unacceptable that continued until the democratic transformation of 1994.

Conflict among Bantu-speaking chiefdoms was as common and severe as that between Bantus and Whites. In resisting colonial expansion, Black African rulers founded sizable and powerful kingdoms and nations by incorporating neighboring chieftaincies. The result was the emergence of the Zulu, Xhosa, Pedi, Venda, Swazi, Sotho, Tswana, and Tsonga nations, along with the White Afrikaners. Modern South Africa emerged from these conflicts.

As South Africa is a multilingual and ethnically diverse country, there is no single 'Culture of South Africa'. Besides

the 11 officially recognised languages, scores of others - African, European, Asian and more - are spoken in South Africa, as the country lies at the crossroads of southern Africa.

In fact, in post-Apartheid South Africa the then Anglican Archbishop of Cape Town, Desmond Tutu, coined the term 'Rainbow Nation' to encapsulate the unity of multi-culturalism and the coming-together of people of many different races, in a country once identified with the strict division of white and black.

The phrase was elaborated upon by President Nelson Mandela in his first month of office in 1994, when he proclaimed: "Each of us is as intimately attached to the soil of this beautiful country as are the famous jacaranda trees of Pretoria and the mimosa trees of the bushveld - a rainbow nation at peace with itself and the world" (Manzo 1996).

The country's Constitution guarantees equal status to 11 official languages to cater for the country's diverse peoples and their cultures. These are: Afrikaans, English, Ndebele, Xhosa, Zulu, Pedi, Sotho, Tswana, Swazi, Venda, Tsonga.

Other languages spoken in South Africa and mentioned in the Constitution are the Khoi, Nama and San languages, sign language, Arabic, German, Greek, Gujarati, Hebrew, Hindi, Portuguese, Sanskrit, Tamil, Telegu and Urdu. There are also a few indigenous creoles and pidgins.

English is generally understood across the country, being the language of business, politics and the media, and the country's lingua franca. But it only ranks joint fifth out of the 11 official languages as a home language.

South Africa's linguistic and cultural diversity means languages and cultures have had a profound effect on each other. South African English, for example, is littered with words and phrases from Afrikaans, Zulu, Nama and other African languages.

Today almost 80% of South Africa's population follows the Christian faith. Other major religious groups are the Hindus, Muslims, Jews and Buddhists. Minorities of South Africa's population do not belong to any of the major religions, but

regard themselves as traditionalists of no specific religious affiliation.

To understand the soul of a people, I would like to look at selected artists, traditional people their healing practices through music, their dances, their poetry first and Both space and motion can be manipulated rhythmically. The flow of any given spoken language creates its own intrinsic rhythmic patterns, with intonation variances, pauses, repetitions, pulses and silences. Each language has intrinsic breath patterns, suspended beats, syncopated accents, shifts in chord structures and harmonic layerings with rising tensions and releases. Notions of improvisation, spontaneity, playing the beats against each other, multiple meters, multiple centers, rhythmic propulsion

History tells us of the horrific encounters these people had with European settlers in the late eighteenth and early nineteenth centuries, when the colonists were beginning their migrations up from the Cape. The Cape's European merchants, soldiers, and farmers wiped out, drove off, or enslaved the indigenous Khoi herders and imported slave labor from Madagascar, Indonesia, and India. When the British abolished slavery in 1834, the pattern of White legal dominance was entrenched. In the interior, after nearly annihilating the San and Khoi, Bantu-speaking peoples and European colonists opposed one another in a series of ethnic and racial wars