

08109 Youth Education

Creative Teachers...Intelligent Students...Real Learning

Soweto Gospel Choir
Teacher Resource Guide

About UMS

One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multi-disciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, theater, and education, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national as well as many international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

UMS Education and Audience Development Department

UMS's Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and "meet the artist" opportunities, cultivating new audiences while engaging existing ones.

For advance notice of Youth Education events, join the UMS Teachers email list by emailing umsyouth@umich.edu or visit www.ums.org/education.

Cover Photo: Soweto Gospel Choir (Photo by Jay Town)

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UMS Youth Education 08/09

Soweto Gospel Choir

David Mulohedzi and Beverly Bryer, music directors

Friday, October 17, 2008

11:00am-12:00pm

Hill Auditorium

TEACHER RESOURCE GUIDE



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the most important
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Soweto Gospel Choir (Photo by Oliver Neubert- ABAKU)

About the Performance

Coming to the Show



We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

What should I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh only at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb the people sitting nearby or other schools in attendance



Who will meet us when we arrive?

After you exit the bus, UMS Education staff and greeters will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door where ushers will meet your group. The greeters know that your group is coming, so there's no need for you to have tickets.

Who will show us where to sit?

The ushers will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting?

You will know the show is starting because the lights in the auditorium will get dim, and a member of the UMS Education staff will come out on stage to introduce the performance.

What if I get lost?

Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

How do I show that I liked what I saw and heard?

The audience shows appreciation during a performance by clapping. In a musical performance, the musicians are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection and sometimes after impressive solos. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoyed the show, give the performers a standing ovation by standing up and clapping during the bows. For this particular show, it will be most appropriate to applaud at the beginning and the ending.

What do I do after the show ends?

Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought?

We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. Tell us about your experiences in a letter or drawing. Please send your opinions, letters or artwork to: **UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.**



The Performance at a Glance

Who are the members of the Choir?

The choir is made up of 26-members which draws on the best talent from the many churches in and around Soweto, South Africa. The choir performs in six of South Africa's 11 official languages.

Who are Soweto Gospel Choir?

Formed in November 2002, by promoters/presenters Andrew Kay, David Vigo and Clifford Hocking, in association with Executive Producer/Director Beverly Bryer and Musical Director David Mulovhedzi, Soweto Gospel Choir's six year existence has become a multi award-winning sensation.

The choir has performed with internationally renowned artists Diana Ross, Celine Dion, Bono of U2, Peter Gabriel, Annie Lennox and Queen, to name a few. They have sung for Oprah Winfrey, President Bill Clinton, Archbishop Desmond Tutu and former President Nelson Mandela. They were invited guests on NBC's "Today Show" as well as "The Tonight Show " with Jay Leno, a special honour for any artist. The choir has recorded with Robert Plant and Peter Gabriel.

On 11 February 2007, Soweto Gospel Choir received probably its greatest accolade, a Grammy Award for the CD Blessed, in the category "Best Traditional World Music". They then went on to win their second Grammy Award in February 2008, for their CD African Spirit, in the same category.

What kind of music do they perform?

Their performances feature a mixture of tribal, traditional, and popular African gospel, with earthy rhythms, and rich harmonies.

Who is David Mulovhedzi?

David has been managing gospel choir groups in Soweto since 1986. A member of the Holy Jerusalem Evangelical Church, this creative and enterprising Soweto resident has entertained no less than The President of China; the Prince of Saudi Arabia and former President Nelson Mandela. His choir, the Holy Jerusalem Choir, also performed at a Miss World pageant and for Michael Jackson during his South African tour. David's extensive knowledge of African Gospel and traditional music has been extremely influential in the selection of the repertoire for this show. David says the most precious moment of his life was when they were in Los Angeles for the Grammy Awards and it was announced that Soweto Gospel Choir was the winner in the category of The Best Traditional World Music.

Philanthropy and the Soweto Gospel Choir

In 2003 the choir founded its own aids orphans foundation, Nkosi's Haven Vukani. With the plight of South Africa's sick and impoverished children at the top of their minds, the foundation supports families and organisations that receive little or no government support. Through touring worldwide the choir has raised international awareness of children orphaned by their parents dying of AIDS. This has resulted in audiences at every concert generously contributing money to Nkosis Havan Vukani so the charity can carry on the invaluable work and support that gives hope to young children in the community of Soweto.

Where is Soweto?

Soweto Township is an urban area in the City of Johannesburg, in Gauteng, South Africa. As Soweto was counted as part of Johannesburg in South Africa's 2001 census, recent demographic statistics are not readily available. It has been estimated that 65% of Johannesburg's residents live in Soweto. Soweto's population is predominantly black. All eleven of the country's official languages are spoken, and the main linguistic groups (in descending order of size) are Zulu, Sotho, Tswana, Venda, and Tsonga. Many parts of Soweto rank among the poorest in Johannesburg, although individual townships tend to have a mix of wealthier and poorer residents. In general, households in the outlying areas to the northwest and south-east have lower incomes, while those in southwestern areas tend to have higher incomes. Soweto is also credited as one of the founding places for kwaito, which is a style of hip-hop specific to South Africa. This form of music, which combines many elements of house music, American hip-hop, and traditional African music, has become a strong force amongst black South Africans.

About South African Gospel Music

Gospel, in its many forms, is one of the best-selling genres in South Africa today, with artists who regularly achieve sales of gold and platinum status. The missionary emphasis on choirs, combined with the traditional vocal music of South Africa, and taking in other elements as well, also gave rise to a mode of a capella singing that blend the style of Western hymns with indigenous harmonies. This vocal music is the oldest traditional music known in South Africa. It was communal, accompanying dances or other social gatherings, and involved elaborate call-and-response patterns.

About American Gospel Music

Gospel is both a repertoire of songs and a style of singing. Gospel music can be based on a known hymn or spiritual, or it can be composed as a new song and performed in a variety of gospel styles.

The driving cultural force in the Pentecostal congregations— especially to the rapidly expanding Church of God in Christ (C.O.G.I.C.)—was the root of gospel music. Shout songs like “I’m a Soldier in the Army of the Lord” and the reformulation of the spiritual “Soul is a Witness for My Lord” into the overpowering shout “Witness” became staples in Pentecostal congregational song services. These songs and this new style of singing with instrumental accompaniment were a departure from traditional Methodist and Baptist congregational styles. With tambourines, washtub bass and, later, piano and other instruments as percussive forces in the musical compositions, 20th century gospel music found its musical nurturing ground.

Although gospel composers committed the music to the printed page, the tradition has been passed on, nurtured and expanded through the aural process. The early gospel music composers understood the plight of the average African-American well enough to create a style of music that would enable worshippers to maintain their cultural roots and give voice to their new urban experiences.



Soweto Gospel Choir (Photo by Oliver Neubert- ABAKU)

About the Artists

About Soweto Gospel Choir

Formed in November 2002, by promoters/presenters Andrew Kay, David Vigo and Clifford Hocking, in association with Executive Producer/Director Beverly Bryer and Musical Director David Mulovhedzi, Soweto Gospel Choir's six year existence has become a multi award-winning sensation.

In 2003 they won a Helpmann Award, Australia's prestigious Performing Arts Award for "Best Contemporary Music Concert". In May 2004 they won the 2003 American Gospel Music Award for "Best Choir" and in October they won the 2004 Gospel Music Award (also US based) for "Best International Choir". In South Africa, their debut CD *Voices From Heaven* was nominated for a SAMA (South African Music Award). This CD reached the Number 1 spot on Billboard's World Music Chart, within three weeks of its US release, debuting at Number 3. In 2007, the choir won a SAMA for best Live DVD for *Blessed*.

Wherever Soweto Gospel Choir has performed, be it Europe, Asia, Australia, the UK or the US it has wowed audiences. At the Edinburgh Festival in 2005 and 2007, it was amongst the top selling shows, with a fully booked season and five star reviews. It was listed as the critics' choice in all major publications.

The choir has performed with internationally renowned artists Diana Ross, Celine Dion, Red Hot Chilli Peppers, Bono of U2, Peter Gabriel, Annie Lennox and Queen, to name a few. They have sung for Oprah Winfrey, President Bill Clinton, Archbishop Desmond Tutu and former President Nelson Mandela. They were invited guests on NBC's "Today Show" as well as "The Tonight Show" with Jay Leno, a special honour for any artist.

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Soweto Gospel Choir is a proud Ambassador for 46665, former President Nelson Mandela's AIDS awareness initiative, having performed at the inaugural concert in Cape Town in 2003, and the concerts in Johannesburg in December 2007 and London in June 2008. The choir also has its own charity foundation, Nkosi's Haven Vukani, which raises money to support AIDS orphans organisations that receive little or no government funding.

The choir continues to tour the world and perform to sell-out audiences and huge acclaim, and have been heralded as one of the most exciting artists to emerge in the international World Music market in recent years.



The Choir with Nelson Mandel, former President of South Africa

Members of the Company

BEVERLY BRYER **Executive Producer/Director**

Beverly Bryer has been involved in the entertainment industry for over 25 years, working with some of South Africa's premier recording artists before moving on to become Managing Director of one of the country's most successful music publishing companies.

In 1985 she moved to Australia where she worked as Publicist/Event Co-ordinator for concert/theatre promoter Paul Dainty. On her return to South Africa she joined Big Concerts, the country's top concert promotions company, as Media Co-ordinator.

In 1997 Beverly produced a dance show called "African Moves", which was invited to perform at the Melbourne International Festival, followed by a tour of Australia where it performed to full houses at the main commercial theatres.

In August 2002 Beverly formed her own company, Eventsco, and was approached by Australian producers/promoters International Concert Attractions and Hocking & Vigo, to form an African gospel choir, now known as the Soweto Gospel Choir. Her position as Executive Producer/Director incorporates the producing, directing, management, marketing and publicising of the choir in South Africa in association with the Australian producers.



DAVID MULOVEDZI **Founding Musical Director**

David has been managing gospel choir groups in Soweto since 1986. A member of the Holy Jerusalem Evangelical Church, this creative and enterprising Soweto resident has entertained no less than The President of China; the Prince of Saudi Arabia and former President Nelson Mandela. His choir, the Holy Jerusalem Choir, also performed at a Miss World pageant and for Michael Jackson during his South African tour. David's extensive knowledge of African Gospel and traditional music has been extremely influential in the selection of the repertoire for this show. David says the most precious moment of his life was when they were in Los Angeles for the Grammy Awards and it was announced that Soweto Gospel Choir was the winner in the category of The Best Traditional World Music. "I was so excited, just to hold and lift the Grammy and thanked the Lord for his wonderful work."

**David Mulovhedzi,
Lucas Bok and Beverly
Bryer accept the
Grammy Award on
behalf of the Choir in
2008.**

Members of the Company

LUCAS DEON BOK

Musical Director/Tenor/Bass Guitar

Lucas was first introduced to music by his father who is a guitarist. By the age of 7 he was playing the bass guitar and then moved on to acoustic guitar and joined a church choir. This talented young man writes music, plays many instruments and sings hauntingly. He has performed successfully with a group called 'In Harmony' and in 1995 he participated in a project called Gospel Explosion which he found inspiring. In 1999 he was employed as the music director of the Berea Christian Tabernacle (AFM) and he says this experience helped him grow as a musician and a composer. Lucas is no longer a regular touring member but still takes a major role in musical direction of the choir, and still performs with the choir where possible.

VUSIMUZI SHABALALA

Musical Director/Tenor/Keyboards

The choir's other Musical Director, Vusi was born in Madadeni in Newcastle, Natal - one of five brothers brought up in a Christian family, all singers. He started playing organ in his church in Natal and after completing his matric he studied music and piano for two years at Fuba Music School but owing to financial difficulties, was unable to complete his third year of study. In 2001 he travelled to Boston to play piano for a friend of his, where he stayed for a month before returning to South Africa where he formed a group called Mecca Sounds of Praise. He held the position of voice trainer and musical director under Peter Mbuli. Vusi has worked with local gospel star Benjamin Dube, as well as the Grace Choir, Thembinkosi Booi and Lundi Tyamara. Vusi says "My original dream was to be a sound engineer but God knew where he wanted him to be now and He knows where I'm heading".

SHIMMY JIYANE

Choreographer/Choir Master/Tenor/Dancer

As long as he can remember, Shimmy has wanted to dance. And he has realised his dream with performances in shows with the fabulous Tina Turner and South African stars like Vicki Samson, and choreographers Adele Blank, David Matamela and Debbie Rakusin. In fact it was David and Debbie who took Shimmy to greater heights, recognising his inherent talents and turning his natural exuberance into quality performances in contemporary jazz and traditional dance. 1997 he was a member of Vusa Dance Company's 'African Moves' which performed to capacity audiences at the Melbourne International Festival. He was nominated for a FNB Vita Award (Dance) and he has appeared on numerous stage and TV shows. This was followed in 1998 by a nationwide tour of Australia. Shimmy joined Soweto Gospel Choir in 2002 and has emerged as one of its lead tenors. He is now choir master as well as choreographer, dancer and singer. He's certainly come a long way since that early dream.

JABULILE DLADLA

Alto/Percussion/Narrator

Jabulile was born in Umbali Unit 18, a large location in Pietermaritzburg, and is a member of the Apostolic Church. She started singing while still at school and after matriculating, joined the group Die Bafanas based in Durban. It was while a member of this group that Jabulile realised she had a talent and decided to move to Johannesburg to further her career. Once there she met various artists and directors and joined Lubikha Community Theatre. She has since backed many local stars including

Busi Mhlongo and Jeff Maluleke and has furthered her career by studying drama at the renowned Market Theatre. As well as singing in the choir, Jabulile plays percussion, another of her many talents.

NTOMBENTSHA JEHO FATA

Soprano/Dancer

Born in a small town called Alice, in the Eastern Cape, Jeho was determined to study speech, drama and voice in the city of Johannesburg. Her talent was quickly spotted and her first show 'Street-Sisters' won an award at the Grahamstown Festival and toured Europe. She performed in the hit show "Umoja" for many of the local performances, but Gospel music has always been her first love and The Soweto Gospel Choir is the perfect platform for Jeho's talents.

NKOSINATHI HADEBE

Bass

Nkosi started working in church choirs in his birth town of Mnambithi, Natal and when he came to Johannesburg he continued this work. In the big city he expanded his musical experience to include Jazz and Stage and worked with some great legends in Afro-Jazz and Gospel. He was involved with the revival of the Junior Manhattan Brothers group which was hugely successful in the sixties. He performed with jazz legends Dorothy Masuka, Dolly Rathebe and Sophie Mcgina. Then he got an opportunity to perform in London, U.K. with Tsepo Tshola and Deborah Fraser to celebrate South Africa's Freedom Day. He also appeared in the movie "The Drum".

NOLUTHANDO 'THANDO' JIYANE

Soprano

This devout Christian was born in a small village called Kwazakhele near the windy city of Port Elizabeth. Thando started singing at the age of 8 in the Sunday school choir and says that she knew immediately that this is what she wanted to do for the rest of her life! Her strong, clear voice, bubbly personality and obvious talent will ensure that she gets her wish. She has performed with many choirs and as a backing singer on tracks from Jazz to Gospel.

THEMBISA KHUZWAYO

Soprano/Dancer

Alberto Jacinto Nhabangue has studied dance with with Boyzie Cekwana, Deirdre Davids, David Zembrano, Mat Voorter, Gilles Jobin and he is also trained in the-atre acting and works both as an actor and a dancer. In 2006 he joined the Kubilai Khan Investigations Company (Gyrations of Barbarous Tribes), and joined Cie Heddy Maalem in 2008.

Members of the Company

SIPOKAZI LUZIPO

Alto/Narrator

This young extrovert auditioned for 'Popstars' and attended the workshop 'Siya Phezulu'! Sipokazi has won many school and church choir competitions and her determination to be a professional singer is only matched by her passion for education and her belief. She plans to go to University to study a Bachelor of Commerce to support her while she pursues her dream of being a professional singer. Gospel and traditional music are the genres she enjoys most. She is a devoted Christian who believes her God-given talent will take her far in life.

BONGANI MABASO

Bass

Bongani was born in Ladysmith, Kwa Zulu Natal and grew up singing in the local church and school choirs. After his schooling he moved to Johannesburg where he met many jazz legends namely Sophie Mcgina, Dolly Rathebe, Mara Louw at Dorkay House where he performed with the Junior Manhattan Brothers. He had the honour of performing for President Thabo Mbeki at Gallagher Estate. He performed with Johnny Clegg in Portugal and the UK and has backed many gospel stars. Bongani got the opportunity to take part in the South African movie production "Drum" starring Taye Diggs and other American stars.

VUSUMUZI MADONDO

Bass

Born in Ladysmith, Vusi first arrived in Soweto in 1996 with the specific aim to work with a gospel choir. After many disappointments, this versatile singer has finally attracted attention with the Soweto Gospel Choir and his hopes are now bright for the future. His magnificent bass voice is his greatest talent.

WARREN MAHLANGU

Bass/Dancer/Percussionist

Warren grew up in Alexandra Township. He has always been passionate about the performing arts, working as a dancer, singer and drummer. At age 16 he joined Amakhono Wesintu as a dancer and singer. He has participated in dance workshops with the renowned South African dance company Moving Into Dance Mophatong. He featured on the National Aids Day song with Tu Nokwe and DJ Mphulo amongst others. He joined Soweto Gospel Choir in 2005 and hopes to develop his professional career further with the Choir.

TSHEPO MAITISA

Tenor/Percussionist/Dancer

Tsepho started playing the drums at school when he was just 12 years old. In 1996 he started to work with Tu Nokwe Productions as a performer. In 2004 he worked with the Moses Taiwa Molelekwa Arts Foundation where he was a leading artist. After touring South Africa in 1995 with the National Rugby team, beating the drums for the tour, he joined the Soweto Gospel choir as a singer, dancer and percussionist.

SIBONGILE MAKGATHE

Alto

Sibongile started singing at the age of 13 in the church choir and was introduced to the world of professional music in 1989 as a backing vocalist. She is a founding member of the well-known Gospel group, 'Joyous Celebration'. She has worked with many of the great names of African music, including Miriam Makeba; Hugh Masekela; Sibongile Khumalo; Gloria Bosman; Angelina Keijo. Sibongile toured with Michael Jackson and was involved with the Award-winning actor/director, John Kani in a musical play 'The Lion, the Lamb'.

THULI JEANETTE MAZIBUKO

Alto

Thuli was born in Soweto and is another performer who started her career with the well-known youth development organisation Thabisong Youth Club. No stranger to international performance, she has performed in France, Spain, Portugal, London, Australia and India, as well as around South Africa. She participated in the Masakhane Arts and Culture Youth Development Project. Thuli aims to develop her talents as a singer and is inspired by gospel and traditional music.

LUNGISANI OMEGA MHLONGO

Tenor/Bass

Lungisani was born in Kwa-Zulu Natal. His musical inspiration is Thulani Mthethwa of Petermartitzburg Choral Society and he has collaborated with many local Jazz and Blues Veterans, including the late Sophie Mgcina and Dolly Radebe. As a member of the Junior Manhattan Brothers, he discovered the music of the 50's and the group was featured in the film 'Drum'. Lungisani studied at the Ishashalazi Drama College, has performed at The Windybrow theatre and is an award winning Poet.

When not on tour with the choir, he works for a number of shelters including the Rosca Children's Shelter and Nkosi's Haven, volunteering as a Sport and Recreation manager and teaching basic music and drama skills. A career highlight was performing with Tsepiso Tshola & Deborah Fraser in London as part of the South African Freedom Day celebrations.

THANDILE MNDUZULWANE

Soprano

Thandile was born in Soweto and started exploring her gift for singing in church during offering time. She joined the high school choir and received a certificate in a talent contest for vocals. The following year a dance group she choreographed won an award for African and Modern Dance. She studied Contemporary Music at Allenby Campus where she majored in vocals. It was here she wrote her first song which was chosen to open the launch of a Contemporary Music class in 1998. She continued to sing for church choirs, singing solos and back-up vocals. In 1999 she recorded her first album with Base 2 Base which received good airplay on radio. Thandile is still striving to be the best she can be on this journey of life and finds it goes well doing it while focused on God.

Members of the Company

GOODWILL MANDLENKOSI "MANDLA" MODAWU

Bass/Drummer

Mandla was born in Pretoria in 1978 and grew up in Witbank, Mpumalanga. He began singing at 8 years old in Sunday School at the local Church Apostolic Faith Mission. At age 11 he helped form a youth choir called "The Angels" and went on teaching himself to play drums. Whilst with the Choir he was asked by the Faith Tabernacle Church to be their drummer, singer as well as music director. He has worked with artists locally in Jazz, Afropop and Gospel music. In 2003, Mandla registered with the Central Johannesburg College in Parktown, to study a popular music course with a major in drumming. In the same year, Mandla met Lucas Bok who recommended that he join the Soweto Gospel Choir. He believes working with the Soweto Gospel Choir is a blessing and a once in a lifetime experience.

ORIGINAL VELILE MSIMANGO

Bass/Dancer

Original is a man going places – he has performed extensively both throughout South Africa and internationally, representing the country in Leipzig Germany with some distinction. In 1999 he performed with 'African Rhythms' around Europe and this group won a gold medal at the 'International Des Pyreenes Festival'. He has travelled to Belgium, Spain and France and in December 2001, he was selected as one of four members to represent South Africa in an exchange with Japan in the Peace Boat which travelled to Taiwan; Kobe; Brunei; Seychelles; Singapore; Kenya; Madagascar. Early in 2002 his group was again invited to the Des Pyreenes Festival in Europe and they again won the award as the best group. This is all a far distance from the dusty Soweto youth club of Thabisong, where he started his career.

BONGANI NCUBE

Bass Guitarist/Tenor

Bongani comes from Soweto and hopes to touch many souls with songs of joy, peace and harmony through his music. He has been working professionally in the music business for three years and has proven to be a multi-talented artist. He plays acoustic and electric bass, drums and is an alto and tenor vocalist. He has worked with many well-known South African artists, like Khaya Mahlangu, Deborah Fraser, Kelli Khumalo to name a few. Bongani also has a strong interest in fine art and spends his spare time drawing and painting.

MELUSI NDAWONDE

Tenor/Dancer

Maserame started singing at the age of 16 at the Abundant Life Bible Church. The choir from the church was invited to perform in New York during 1997 and this fantastic experience saw Maserame appointed to lead singer. In 2001 she came to Johannesburg to attend Wits College to study as a sound engineer, but lack of finance found her unable to follow that dream. Her voice, however, is her trademark and she was spotted by leading local Gospel singer Vicky Vilakazi who invited her to perform. Always keen to further her studies, Maserame enrolled recently for a course in Drama and dance at the Bavukile Cultural Centre in Klerksdorp.

LINDA NXUMALO

Tenor/Dancer

Determination has been the key to Linda's success as he has tried to use song and dance to pull him out of poverty. Born in Soweto he joined the Thabisong Youth Club to keep off the streets – and he showed a natural talent for both song and dance. This talent and determination has seen him perform in France, Spain and Belgium as well at many centres in South Africa – but he is determined to make enough money to go to college one day.

FANIZILE NZUZA

Bass

Fanizile comes from Ladysmith in Kwa Zulu Natal and joined the Sunday School Choir at the age of nine. At an early age he moved to Gauteng seeking greener pastures. He met jazz legends like Dorothy Masuka and Abigail Khubeka at the historic Dorkay House music development centre in downtown Johannesburg. He went onto perform as part of the Junior Manhattan Brothers. He has worked as backing vocalist for many popular performers, notably Johnny Clegg, and many other top South African gospel artists. He has performed in the UK, France, Norway and Portugal with the Soweto Gospel Choir which he feels has brought even more passion to his music.

LINDA SAMBO

Soprano

Sowetan-born, Linda grew up in a family church where her grandfather was a pastor. This influence led her to start her singing career in the Holy Jerusalem Choir, and with them performed for Nelson Mandela at Sun City. She has since performed at many public concerts in the past few years and she scored a coup by joining the Soweto Gospel Choir in 2005.

KEVIN WILLIAMS

Tenor/Lead Guitar

Kevin was introduced to music at the age of nine by his family who are musically orientated. He was taught how to play drums and bass guitar by family members and then began to play music full time in local church choirs. His dedication to music led him to teaching music to youngsters in the local church and running musical workshops at the age of 15 years. After completing high school he enrolled for a Music Degree at University of Natal where he majored in vocals. He has worked as a vocal arranger/producer and composer for recording artists and musicians. He joined the Soweto Gospel Choir in 2006 and is excited to be part of a group that is taking gospel music around the world. Kevin comes from Pietermaritzburg in Kwa Zulu Natal.



Soweto Gospel Choir (Photo by Oliver Neubert- ABAKU)

About the Performance

At the performance

When you sit down to listen to CDs, do you plan what you'll listen to in advance? Of course not, you decide as you go, depending on what mood you're in. One day, you might listen to songs about one topic (like love); another time, you might choose songs on another topic written by the same artist. During this performance, the Soweto Gospel Choir will announce their song choices from the stage. Songs from the choir's latest Grammy-winning CD, *African Spirit*, will be some of the featured music in this youth performance (for excerpts, see page ??? on using the Resource CD). Songs for the youth performance will most likely be taken from the following set:

Jesu Ngowethu	Traditional Sung in Zulu
Seteng Sediba	Traditional Sung in Sotho
Izwi Lahlab'Inhliziyo Yami	Traditional Sung in Zulu
Ke Na Le Modiso	Traditional Arr: D Mulovhedzi Sung in Sotho
Ziyamazumekisi	Traditional Sung in Zulu
Avulekile Amasango/One Love	Composed by A Shabalala/B. Marley Sung in Zulu
River Jordan	Composed by V Mahlasela
Ahuna Ya Tswanang Le Jesu/ Kammatla	Traditional/Composed by L. Bok, V Jiyane, J Mcineka, N Vilakazi Sung in Sotho
I'll Remember You	Composed by B Dylan
This Little Light of Mine/N'Lilo Vuta Matanje/If You Ever Needed the Lord	Traditional
Jerusalem	Traditional Sung in Zulu
Nomalanga	Traditional Sung in Zulu
Dance Segment – Woza Moyam Canteen Segment	Composed by L Bok/J Beukes Composed by J Beukes

Hakeleje

Traditional
Sung in Sotho

Woza Meli Wami

Traditional
Sung in Zulu

Tshepa Thapelo

Trad Arr: J Mojapelo
Sung in Sotho

Amazing Grace

Traditional American

Bayete

Traditional
Sung in Zulu

Africa

Traditional
Sung in Zulu

Swing Down

Traditional American



Soweto Gospel Choir (Photo by Jay Town)

South African Gospel Music

The penetration of missionaries into the interior over the succeeding centuries also had a profound influence on South African musical styles. In the late 1800s, early African composers such as John Knox Bokwe began composing hymns that drew on traditional Xhosa harmonic patterns.

In 1897, Enoch Sontonga, then a teacher, composed the hymn *Nkosi Sikelel'i Afrika (God Bless Africa)*, which was later adopted by the liberation movement and ultimately became the National Anthem of a democratic South Africa.

The missionary influence, plus the later influence of American spirituals, spurred a gospel movement that is still very strong in South Africa today. Drawing on the traditions of churches such as the Zion Christian Church, one of the largest such groupings in Africa, it has exponents whose styles range from the more traditional to the pop-infused sounds of, for instance, former pop singer Rebecca Malope.

Gospel, in its many forms, is one of the best-selling genres in South Africa today, with artists who regularly achieve sales of gold and platinum status.

The missionary emphasis on choirs, combined with the traditional vocal music of South Africa, and taking in other elements as well, also gave rise to a mode of a cappella singing that blend the style of Western hymns with indigenous harmonies.

This tradition is still alive today in the *isicathamiya* form, of which Ladysmith Black Mambazo are the foremost and most famous exponents. *Isicathamiya* is a singing style that originated from the South African Zulus. It is analogous to the American/European style of a cappella singing. The word itself does not have a literal translation; it is derived from the Zulu verb *-cathama*, which means walking softly, or tread carefully. *Isicathamiya* focuses more on achieving a harmonious blend between the voices. The name also refers to the style's tightly-choreographed dance moves that keep the singers on their toes. Isicathamaya choirs still appear in weekly competitions in Johannesburg and Durban.

This vocal music is the oldest traditional music known in South Africa. It was communal, accompanying dances or other social gatherings, and involved elaborate call-and-response patterns.

Though some instruments such as the mouth bow were used, drums were relatively unknown. Later, instruments used in areas to the north of what is now South Africa, such as the *mbira* or thumb-piano from Zimbabwe, or drums or xylophones from Mozambique, began to find a place in the traditions of South African music-making.

Still later, Western instruments such as the concertina or the guitar were integrated into indigenous musical styles, contributing, for instance, to the Zulu mode of maskanda music.

The development of a black urban proletariat and the movement of many black workers to the mines in the 1800s meant that differing regional traditional folk musics met and began to flow into one another.

Western instrumentation was used to adapt rural songs, which in turn started to influence the development of new hybrid modes of music-making (as well as dances) in South Africa's developing urban centres.

Courtesy of <http://www.southafrica.info/about/arts/music.htm>

American-American Sacred Music

While primarily focused on the South African gospel tradition, Soweto Gospel Choir also draws on influences from American gospel music and African-American sacred music. On the resource CD you can hear renditions of a variety of traditional American songs: *This Little Light of Mine/If You Ever Need the Lord* (Track 6), *I'll Remember You* (Track 3), *Rivers of Babylon* (Track 13), *Ballm of Gilead* (Track 14). There is also a special collaboration with U2's Bono on a re-make of his popular hit *One* (Track 18).

African-American Spirituals

Although African American sacred music is deeply rooted in Christianity, its influence crosses religious, ethnic, and racial boundaries. While it is not possible to explore the beauty of spirituals, congregational singing and gospel without discussing their religiousities, we hope students and teachers from all backgrounds will approach the topic as an opportunity to learn about the history and culture of all groups.

If you did not grow up listening to this wonderful music, you may be surprised to learn how it has influenced the music you hear every day. Without knowing it, your life has certainly been touched by this historic musical story that began in Africa and evolved in the United States as a reflection of the experiences of enslaved people, capturing their spirit and dreams.

African-American spirituals are songs born in the souls of enslaved men and women as they toiled long and hard in the fields, sawmills, seaports, and "big houses" of the South; as they endured lashes across their backs; and as they gathered together in the still of the night for prayer, worship, and peace. They are songs that have, at various times, been called "slave songs," "jubilees" and "sorrow songs," but they are, fundamentally, religious folk songs. They are songs that cry out about the slaves' daily encounters with brutal oppression and their struggles to be free.

Spirituals are songs of survival on many levels. First, the music's complex rhythm, call-and-response, and improvisation, are illustrative of the African presence within the slave community. Second, these songs played an important role in the emotional and physical survival of their singers and were key to the miracle of forming a community.

Some of the songs represented a way of "talking back" to slave owners and taskmasters without fear of retribution, while others were used to impart life-changing, life-saving information such as the time for rebellions and for escapes through the Underground Railroad. Spirituals were songs of survival in that they testified to the survival instinct of the enslaved—not survival as downtrodden or dehumanized creatures, but as human beings, as "God's children." These songs not only recounted the sorrows of being Black in America but also voiced a firm belief that Black people were not inferior to other people. Spirituals also attested to the enslaved's abiding faith in the ultimate triumph of Good; spirituals were songs of anticipated liberation.

Finally, spirituals are songs of survival because they have survived—originally by aural transmission, generation to generation, and later by the printed page. The efficacy of oral transmission notwithstanding, some of today's spirituals might well have drifted into relative obscurity were it not for the phenomenon of the concert spiritual. The adaptation of spirituals for the concert stage was an important part of the history of

means that the songs are learned as they are performed. They are passed from older singers to the younger and newer members of the congregation. The survival of these moving songs.

A concert of arranged spirituals is a blend of African musical forms and European choral harmonic and performance practices. Although these songs are also sung in the congregational style, the way the voices are used is different.

In the concert tradition, the sound of the group or soloist is smooth and blended, African-American Sacred Music creating a polished effect. The singers stand still, often with their hands clasped. The congregational style, on the other hand, makes no attempt to eliminate the sound of individual voices in favor of an overall group sound. Movement is also essential in the congregational style; singers can tap their feet, clap their hands, and move to the music.

The African American Congregational Singing Tradition

Picture yourself in a room with others; all are seated. Some people are still entering the room when someone begins a song. Before the first line is completed, others join in. This is the way congregational singing is created: there are no rehearsals to learn the songs. The repertoire is learned as it is performed in worship services. There is no audition to pass; you become a member of the singing group when you enter the room and when, as you hear the song being “raised,” you find yourself singing along, helping to build a song.

In African-American congregational singing, a song is “raised.” This is another way of saying that when the song is started by a songleader, it is not yet fully developed—it requires more voices to come in and help raise the song to its fullest expression. All members in the group are members of the congregation. In congregational singing, the songs can be different genres: spirituals and hymns are the most widely used in sacred services. Sometimes, you know the song because you have heard and sung it many times. Sometimes the song is new, but the tune is one that you have sung with other lyrics. Sometimes you do not know the specific tune or lyrics, but you know the form or the shape of the song, and as it is repeated you catch on.

If the songleader begins:	I see the sign
The group answers:	Yea.
Songleader calls again:	I see the sign
The group responds:	Yea.
Songleader:	See the sign of the judgement
Congregation or Group:	Yea Lord, time is drawing nigh.

After a few rounds, even if you have never heard the song before, you can pick up the response, or answer, that is sung by the congregation. This musical form is called “call and response.” It was brought over from Africa by slaves and is found in many styles of African-American music.

The African-American congregational style is an unrehearsed tradition. This 19th century congregational singing and worship practices is an example of aural transmission within a literate society. It also reveals the crucial role that traditional culture plays in stabilizing a community as it moves upward within the larger society. During the first 50 years of this century, most traditional congregations reluctantly made room for gospel music in the form of organized choirs (accompanied by piano, and sometimes by organ) as part of the worship experience. The gospel choir's formalized rehearsals, new song arrangements, and performances separating the choir from the rest of the congregation sometimes created tensions with the unrehearsed and unaccompanied congregational style. Within some congregations, both styles now co-exist, which attests to the survival of and need for congregational song in African-American communities.

The African-American Gospel Music Tradition

African-American gospel music is a phenomena in sacred music that has evolved over the past 100 years. It is an urban music born out of a people who moved from the rural South to cities across the nation at the turn of the century. Into these new urban communities, African Americans brought dreams of change. They also brought as much of the past as they could carry—traditions that provided solid ground for uprooted families in strange, often hostile, new environments.

Gospel music supported and cushioned these new communities, and many of the churches that embraced the new gospel songs became centers for migrant families. Gospel music, distinguished by a highly-charged emotional sound, emerged as a new repertoire and song style in the 20th century. Horace Clarence Boyer, an expert on gospel music, points to the driving cultural force in the Pentecostal congregations— especially to the rapidly expanding Church of God in Christ (C.O.G.I.C.)—as the root of gospel music. Shout songs like “I’m a Soldier in the Army of the Lord” and the reformulation of the spiritual “Soul is a Witness for My Lord” into the overpowering shout “Witness” became staples in Pentecostal congregational song services. These songs and this new style of singing with instrumental accompaniment were a departure from traditional Methodist and Baptist congregational styles. With tambourines, washtub bass and, later, piano and other instruments as percussive forces in the musical compositions, 20th century gospel music found its musical nurturing ground.

Gospel is both a repertoire of songs and a style of singing. Gospel music can be based on a known hymn or spiritual, or it can be composed as a new song and performed in a variety of gospel styles. Although gospel composers committed the music to the printed page, the tradition has been passed on, nurtured and expanded through the aural process.

The early gospel music composers understood the plight of the average African-American well enough to create a style of music that would enable worshippers to maintain their cultural roots and give voice to their new urban experiences. These pioneering composers—most notably, Charles Albert Tindley, Mattie Moss Clark, Lucie Eddie Campbell, Thomas Andrew Dorsey, William Herbert Brewster, Roberta Martin and Kenneth Morris—created not only the new

Courtesy of http://en.wikipedia.org/wiki/Rite_of_Spring

sacred songs of the 20th century urban community but also a model for presenting outside of worship services. These were gatherings whose sole purpose was the enjoyment of the newest performance tradition coming out of the Black church. Gospel music composers also led the way in developing a written music literature that would become an instrument of the oral transmission process. The sheet music, however, did not fully capture the composition: that was left to the singers and to each performance. The composers provided the text and a skeleton of accompanying melody and chord progressions upon which the choir directors could draw to teach local choirs or groups new songs. Thus, live concerts by performers trained by the composers served as the most important conveyor of the new music to its enthusiastic and growing constituency. These concerts were eventually surpassed by 20th century technologies such as radio and records, which carried this new performance style to the many local and regional worship communities who embraced it.

Conclusion

If you visit an African-American community right now, you will probably find people practicing or performing gospel music for themselves and their community and church groups. African Americans' sacred music is woven into the very fabric of their communities. Gospel is the dominant music form in sacred services or programs. It is easy to hear more than one style of gospel, from the oldest styles to contemporary. There are still groups singing spirituals, lined hymns, congregational pieces and other musical traditions. While the music of professional artists also comes into a community through concert performances, radio, television and recordings, it is only one aspect of the gospel experience.

Gospel music remains a way of developing and asserting a sense of individual and group identity, of finding one's individual and collective voice in one's own time, and speaking through one's heart and soul for all to hear.



Map of South Africa.

South Africa

A Brief History of South Africa

The earliest people in South Africa were the San and Khoekhoe peoples (otherwise known individually as the Bushmen and Hottentots or Khoikhoi; collectively called the Khoisan). Both were resident in the southern tip of the continent for thousands of years before its written history began with the arrival of European seafarers.

The hunter-gatherer San ranged widely over the area; the pastoral Khoekhoe lived in those comparatively well-watered areas, chiefly along the southern and western coastal strips, where adequate grazing was to be found. So it was with the latter that the early European settlers first came into contact - much to the disadvantage of the Khoekhoe.

As a result of diseases such as smallpox imported by the Europeans, of assimilation with the settlers and slaves, and of straightforward extermination, the Khoekhoe have effectively disappeared as an identifiable group.

Other long-term inhabitants of the area that was to become South Africa were the Bantu-speaking people who had moved into the north-eastern and eastern regions from the north, starting at least many hundreds of years before the arrival of the Europeans.

Jan van Riebeeck and the 90 men landed in 1652 at the Cape of Good Hope, under instructions by the Dutch East India Company to build a fort and develop a vegetable garden for the benefit of ships on the Eastern trade route.

Later governors encouraged immigration, and in the early 1700s independent farmers called trekboers began to push north and east. Inevitably, the Khoisan started literally losing ground, in addition to being pressed by difficult circumstances into service for the colonists.

By the second half of the 18th century, the colonists - mainly of Dutch, German and French Huguenot stock - had begun to lose their sense of identification with Europe. The *Afrikaner* nation was coming into being.

As a result of developments in Europe the British took the Cape over from the Dutch in 1795. Seven years later the colony was returned to the Dutch government, only to come under British rule again in 1806, recaptured because of the alliance between Holland and Napoleon.

After the British seized the Cape of Good Hope area in 1806, many of the Dutch settlers (the Boers) trekked north to found their own republics. The discovery of diamonds (1867) and gold (1886) spurred wealth and immigration and intensified the subjugation of the native inhabitants. The Boers resisted British encroachments, but were defeated in the Boer War (1899-1902). The resulting Union of South Africa operated under a policy of apartheid - the separate development of the races. The 1990s brought an end to apartheid politically and ushered in black majority rule.



A group of traveling Khoekhoe

Source: http://www.safrika.info/ess_info/sa_glance/history/history.htm

South Africa: Quick Facts

Location

Southern Africa, at the southern tip of the continent of Africa

Area

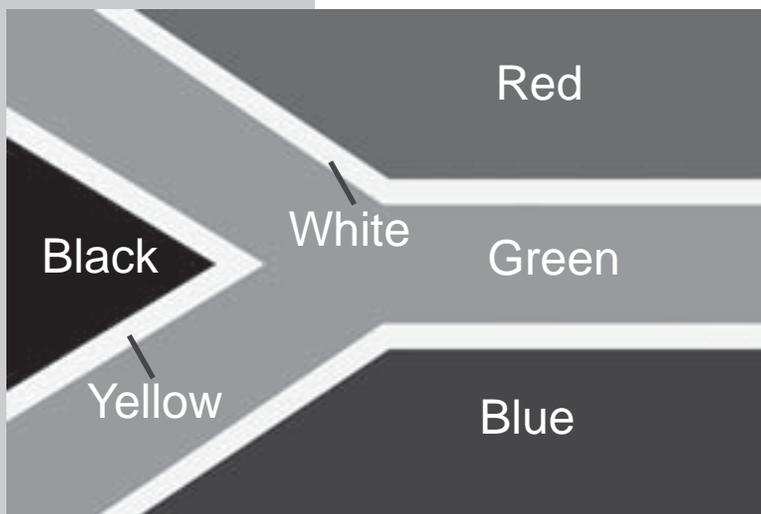
Total: 1,219,912 sq km (slightly less than twice the size of Texas)

Land Boundries

Border countries: Botswana 1,143 mi, Lesotho 565 mi, Mozambique 305 mi, Namibia 601 mi, Swaziland 267 mi, Zimbabwe 140 mi

Coastline

1,739 mi



The flag of South Africa

Climate

Mostly semiarid; subtropical along east coast; sunny days, cool nights

Terrain

Vast interior plateau rimmed by rugged hills and narrow coastal plain

Natural Resources

Gold, chromium, antimony, coal, iron ore, manganese, nickel, phosphates, tin, uranium, gem diamonds, platinum, copper, vanadium, salt, natural gas

Land Use

Arable land: 12.08%
Permanent crops: 0.79%
Other: 87.13% (2001)

Natural Hazards

Prolonged droughts

Current Environmental Issues

Lack of important arterial rivers or lakes requires extensive water conservation and control measures; growth in water usage outpacing supply; pollution of rivers from agricultural runoff and urban discharge; air pollution resulting in acid rain; soil erosion; desertification

Geography Note

South Africa completely surrounds Lesotho and almost completely surrounds Swaziland

South Africa: Quick Facts

Population

44,344,136 (July 2005 est.)*

*Note: Estimates explicitly take into account the effects of excess mortality due to AIDS; this can result in lower life expectancy, higher infant mortality and death rates, lower population and growth rates, and changes in the distribution of population by age and sex than would otherwise be expected

Age Structure

0-14 years: 30.3% (male 6,760,137/female 6,682,013)

15-64 years: 64.5% (male 13,860,727/female 14,750,496)

65 years and over: 5.2% (male 893,360/female 1,397,403)
(2005 est.)

Life Expectancy at Birth

Total Population: 43.27 years

Male: 43.47 years

Female: 43.06 years (2005 est.)

HIV/AIDS- Adult Prevalence Rate

21.5% (2003 est.)

Nationality

Noun: South African(s)

Adjective: South African

Ethnic Groups

Black African 79%, White 9.6%, Colored 8.9%, Indian/Asian 2.5% (2001 census)

Religions

Zion Christian 11.1%, Pentecostal/Charismatic 8.2%, Catholic 7.1%, Methodist 6.8%, Dutch Reformed 6.7%, Anglican 3.8%, other Christian 36%, Islam 1.5%, other 2.3%, unspecified 1.4%, none 15.1% (2001 census)

Language

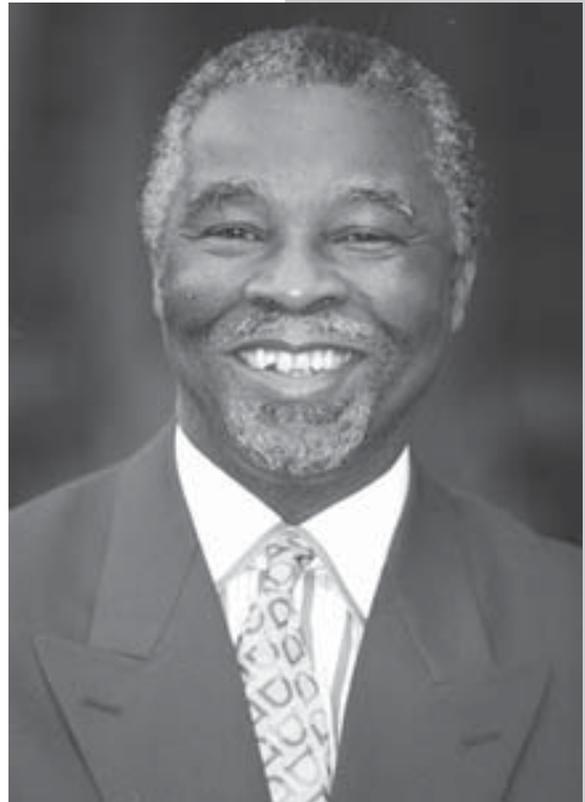
IsiZulu 23.8%, IsiXhosa 17.6%, Afrikaans 13.3%, Sepedi 9.4%, English 8.2%, Setswana 8.2%, Sesotho 7.9%, Xitsonga 4.4%, other 7.2% (2001 census)

Government Type

Republic

Capital

Pretoria; note - Cape Town is the legislative center and Bloemfontein the judicial center



**President of
South Africa
Thabo Mbeki**

South Africa: Quick Facts

Economy Overview

South Africa is a middle-income, emerging market with an abundant supply of natural resources; well-developed financial, legal, communications, energy, and transport sectors; a stock exchange that ranks among the 10 largest in the world; and a modern infrastructure supporting an efficient distribution of goods to major urban centers throughout the region. However, growth has not been strong enough to lower South Africa's high unemployment rate; and daunting economic problems remain from the apartheid era, especially poverty and lack of economic empowerment among the disadvantaged groups. South African economic policy is fiscally conservative, but pragmatic, focusing on targeting inflation and liberalizing trade as means to increase job growth and household income.



A windmill and farming on the Northern Cape

Agriculture Products

Corn, wheat, sugarcane, fruits, vegetables; beef, poultry, mutton, wool, dairy products

Industries

Mining (world's largest producer of platinum, gold, chromium), automobile assembly, metalworking, machinery, textile, iron and steel, chemicals, fertilizer, foodstuffs, commercial ship repair

Currency

Rand (ZAR)

In August 2005, 1 US Dollar (USD) = 6.45160 South African Rand (ZAR). That means a dollar will get you about two daily newspapers, a Big Mac, two cans of Coke, or half an hour's internet surfing. For 20 dollars, you can have a three-course meal in a good restaurant, two CDs or a night in a comfortable guest-house.

Major Exports

Gold, diamonds, platinum, other metals and minerals, machinery and equipment (1998 est.)

Major Imports

Machinery and equipment, chemicals, petroleum products, scientific instruments, foodstuffs (2000 est.)

Source:

CIA World Fact Book

<http://www.cia.gov/cia/publications/factbook/geos/sf.html>

Student busily working during a UMS in-school visit.



Lesson Plans

Curriculum Connections

**Are you interested
in more lesson
plans?**

**Visit the Kennedy
Center's ArtsEdge
web site, the
nation's most
comprehensive
source of arts-
based lesson
plans.**

**[www.artsedge.
kennedy-center.
org](http://www.artsedge.kennedy-center.org)**

Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the UMS Youth Performance. These lessons are meant to be both fun and educational, and should be used to create anticipation for the performance. Use them as a guide to further exploration of the art form. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students and the intended learner outcomes.

Learner Outcomes

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Meeting Michigan Standards

ARTS EDUCATION

Standard 2: Creating All students will apply skills and knowledge to create in the arts.

Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.

Standard 4: Arts in Context All students will understand, analyze and describe the arts in their historical, social, and cultural contexts.

ENGLISH LANGUAGE ARTS

Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written and visual texts that enlighten and engage an audience.

SOCIAL STUDIES

Standard II-1: People, Place and Cultures All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.

MATH

Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships and construct representations of mathematical relationships.

CAREER & EMPLOYABILITY

Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions and efforts.

WORLD LANGUAGES

Standard 9: Diversity All students will define and characterize the global community.

UMS can help you meet Michigan's Curricular Standards!

The activities in this study guide, combined with the live performance, are aligned with Michigan Standards and Benchmarks.

For a complete list of Standards and Benchmarks, visit the Michigan Department of Education online:

www.michigan.gov/mde

Using the Resource CD

The CD accompanying this guide is Soweto Gospel Choir's most recent Grammy-winning album *African Spirit*. This CD is for education purposes only. Please do not distribute or reproduce.

Track One: Seteng Sediba

Track Two: Avulekile Amasango/One Love

Track Three: I'll Remember You

Track Four: Ke Na Le Modisa

Track Five: Akahluwa Lutho

Track Six: Sitting In Limbo/This Little Light of Mine/ M'Lilo Vutha Mathanjeni/
If You Ever Need The Lord

Track 7: Izwi Lahlab'Inhlziyo Yami

Track 8: Africa

Track 9: Hlohonolofatsa

Track 10: Hosanna

Track 11: Sefapano

Track 12: Rivers of Babylon

Track 13: Modimo

Track 14: Balm of Gilead

Track 15: Forever Young

Track 16: Somlandela

Track 17: World In Union

Track 18: One

Track 19: Shosholoza

Listening Activity

Grade Levels:
1-12

Objective:

By listening to a recording of The Boys Choir of Harlem before seeing them live, the students can familiarize themselves with the music and be better able to appreciate the performance they will see. This activity is also the ideal time to discuss how to behave at performances, how to listen to music and about the specific genres of music the Boys Choir sings.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Career & Employability 7: Teamwork
	World Languages 9: Diversity

Materials

Resource CD
CD player
The educational materials included in this guide
Pencils and papers for the students

Activity

- 1) Ask the students what kind of music they like to listen to. Do any of them play instruments? Does the culture or background they come from influence the styles of music they like? Explain that much of the music sung by the Soweto Gospel Choir has roots in the African-American tradition.
- 2) Use Part II of this resource guide to teach the students about the history of South African gospel, African-American sacred music, and the American gospel music tradition/
- 3) After learning about the music, play the CD for the students. As they listen to the songs, ask them questions such as the ones below:
 - What do you hear?
 - Is the music fast or slow?
 - Does it make you happy? sad? feel like dancing?
 - What instruments do you hear?
 - Do you hear soloists? just the choir? several parts in the choir?
 - Listen to the words. What are they singing about?

Have students discuss these questions in small groups, if appropriate.

- 4) When the songs are over, review the questions with the students and discuss their answers. What did they like? What didn't they like? Were they able to distinguish between different voices and groups of voices? Could they understand the words? Does listening to the CD make them more excited about seeing the performance?

LESSON ONE

Call-and-Response

Grade Levels:
5-12

Objective

This activity allows students to become familiar with the style of songs the Soweto Gospel Choir will be singing and few of the themes in those songs. They will also compose their own melodies and experiment with group singing techniques such as call-and-response.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4: Arts in Context	Career & Employability 7: Teamwork
Arts Education 2: Creating	English Language 5: Literature
	English Language 6: Voice

Materials

Handout: Texts for Call-and-Response

Activity

- 1) Distribute copies of the handout to each of the students.
- 2) Use the information in this guide to teach them about African-American Sacred Music (p. 20) and the Gospel Music Tradition (p. 24) if you have not already done so.
- 3) Divide the class into groups of four or five people. Select one of the texts on the handout for the entire class to work on. Then assign one line of the text to each group.
- 4) Give the class a beat they can clap and a starting pitch. Have each group create a melody to their line of the song using the given beat and pitch. Allow them time to practice singing and clapping their line together until they all know it well.
- 5) Explain that you will sing the song in call-and-response style. Have everyone clap or tap the beat together and direct Group 1 to sing the first line as a group. Then direct the entire class to echo what the group sang. Continue this way until all groups have had a chance to be the leader and the song is over. Feel free to do as many songs as is appropriate.

LESSON TWO

Call-And-Response Handout

I Have a Dream

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at a table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama . . . will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

-Martin Luther King, Jr.
<http://www.americanrhetoric.com/speeches/mlkhaveadream.htm>

Ain't I A Woman?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

- Sojourner Truth
<http://eserver.org/race/aint-i-a-woman.txt>

Call-and-Response Handout (cont)

Speech to the Young: Speech to the Progress-Toward

Say to them,
say to the down-keepers,
the sun-slappers,
the self-soilers,
the harmony-hushers,
"even if you are not ready for day
it cannot always be night."
You will be right.
For that is the hard home-run.

Live not for battles won.
Live not for the-end-of-the-song.
Live in the along.

-Gwendolyn Brooks
<http://www.math.buffalo.edu/~sww/brooks/poems-GB.html#gb0>

Listen Children

listen children
keep this in the place
you have for keeping
always
keep it all ways

we have never hated black

listen
we have been ashamed
hopeless tired mad
but always
all ways
we loved us

we have always loved each other
children all ways
pass it on

-Lucille Clifton
<http://www.math.buffalo.edu/~sww/clifton/poems-LC.html#listen%20children>

Melody, Harmony and Rhythm

Objective

Students will understand three important elements in music (melody, harmony, and rhythm) and how singing in “parts” fulfill these roles.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Math I-1: Patterns

Materials

Your voice or a musical instrument

Opening Discussion

At different times, instruments in jazz perform one of three jobs: being the melody, providing the harmony, or setting the rhythm. The melody is the tune. The harmony is the notes above and/or below the tune that make the tune sound richer. The rhythm is the beat.

Activity

1. Ask the class to choose a common childhood song. We recommend simple tunes like “Mary Had a Little Lamb” or “Ride on, King Jesus.”
2. First, ask the class to sing the song (or the first verse) as a group. Remind them that this “main tune” is the melody; it’s the part of the song everyone knows best.
3. Now, ask students to hold their hands over their heart and to hear their heartbeat. It has a regular pattern or rhythm. Ask students to tap their desk at the same time they hear a heartbeat.
4. Next, ask them to sing the song again, while they tap the rhythm on their desks. Melody and rhythm are working together.
5. Ask them to sing and tap again. This time, join the singing by adding a harmony line that you sing or play.
6. Now take turns altering one of the elements. What happens if the melody changes? If the rhythm accelerates or slows down? If the harmony complements the melody? If it clashes?

Discussion/Follow-up

When students listen to the Soweto Gospel Choir sing at the Youth Performance, can they hear the different parts represented by soprano, alto, tenor, bass? Can they hear the melody, rhythm, and harmony?

Grade Levels:
1-3

LESSON THREE

Appreciating the Performance

Grade Levels:
K-12

LESSON FOUR

Objective

Students will gain increased appreciation for and understanding of Soweto Gospel Choir by observing the performance closely.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Arts in Context	Language Arts 3: Meaning and Communication
	Social Studies II-1: People, Places, and Cultures

Materials

None

Opening Discussion

Going to a live performance is different from listening to a CD. The audience gains visual cues and clues that can enhance the music (or even detract from it). The following questions can help you feel more “tuned into” what is happening onstage.

Activity

Encourage students to look for the following at the Youth Performance.

1. Who appears to be leading the vocalists? What is this person’s role called?
2. Does the director lead the melody, harmony, or rhythm? Does the same person lead each piece?
3. How does the director use his/her body to show the singers what he/she wants to hear?
4. Do the singers look at and listen to each other? How can you tell?
5. How are the musicians dressed? Tuxedo? T-shirt and jeans? Suits? How does their clothing affect how you respond to them as people? As musicians?
6. Do the musicians use their bodies or faces to express how they’re feeling?
7. Do any of the musicians sing more than one part? Who? How are the sounds of those parts similar? Different?
8. Which singers seem to be the most important? The least? How did you determine how important they are? Do the leading and/or melody vocalists stay the same with each song or change?
9. Songs can convey different moods, emotions, stories, or feelings. Do most of the performed songs communicate similar feelings?

Discussion/Follow-up

Are you able to answer any of the above questions now that you’ve seen the performance? What was your favorite part of the show? Is there anything you didn’t like about the show? Some of the songs were not sung in English, how did that effect your experience? Could you still understand what the singers were trying to convey?

Choral Terminology

Chorus

This term is generally used to describe a group of vocalists in which each voice part (soprano, alto, tenor, bass) has more than one singer. The name comes from the Ancient Greek term *choros*, which was a group of dancers on stage who made comments about the play they were watching. Choral singing is one of the most popular ways to make music. Schools and churches often have choruses. Sometimes, there are separate choruses for males and females. Choirs with men and women are called mixed choruses. While choruses are popular, there are very few professional choruses compared to the number of professional orchestras.

Soprano

This is the highest sounding vocal or instrumental part. Usually only young boys and females can reach the notes required to sing the part. The range is usually middle 'C' to the 'F' that is 18 notes (two and one-half octaves) higher.

Alto

Italian for "high," this term was formerly used to indicate the highest level for a male voice, but is now used to generally describe the lower of the two vocal ranges for women. Alto is the second highest vocal range surpassed only by soprano.

Tenor

This term is used to describe the highest natural range of a male voice. Today, tenor is one of the most expressive voices in a vocal composition. But, starting in the fifteenth century and continuing until about the eighteenth, the tenor voice was basically used to express the *cantus firmus*, or the foundation on which the music was based.

Bass

This is the lowest male voice part. Basses often sing are the "baseline" of the song, which is made up of notes that follow the core of the melody and are fundamental to the structure of the song.

Ensemble

This refers to the entire group or orchestra that performs a piece. The altos, tenors, sopranos, and basses or any members of a group performing together make up an ensemble.

Falsetto

This term refers to a range that an adult voice, usually male, sings. It is above the normal singing range (often called full or chest voice), and enables singers to reach higher notes. Tenors are the most common vocalists to practice this technique. Falsetto can even produce soprano notes, although it is less powerful than singing at full voice.

A Cappella

This musical term comes from Italian meaning, "in the style of the chapel." Developed during the Renaissance, this term was used to describe choral music that was pure and unaccompanied by musical instruments. There were no independent instrumental parts, thus the voices sang alone.



Soweto Gospel Choir (Photo by Pop-Eye Heinrich)

RESOURCES

UMS FIELD TRIP PERMISSION SLIP

Dear Parents and Guardians,

We will be taking a field trip to see a **University Musical Society (UMS) Youth Performance of Sowety Gospel Choir** on **Friday, October 17** from **11am-12:00pm** at **Hill Auditorium**.

We will travel by car by school bus by private bus by foot
Leaving school at approximately _____am and returning at approximately _____ pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor.

We need do not need
additional chaperones for this event. (See below to sign up as a chaperone.)

Please send do not send
lunch along with your child on this day.

If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the UMS website at www.ums.org/education. Copies of the Teacher Resource Guide for this performance are available for you to download.

If you have any questions, please don't hesitate to call me at _____
or send email to _____.
Please return this form to the teacher no later than _____

Sincerely,

My son/daughter, _____, has permission to attend the UMS Youth Performance on Friday, October 17, 2008. I understand that transportation will be by _____.

I am interested in chaperoning if needed. YES NO

Parent/Guardian Signature _____ Date _____

Relationship to student _____

Daytime phone number _____

Emergency contact person _____

Emergency contact phone number _____



Internet Resources

Visit UMS Online

www.ums.org

Arts Resources

www.ums.org

The official website of UMS. Visit the Education section (www.ums.org/education) for study guides, information about community and family events, and more information about the UMS Youth Education Program.

www.artsedge.kennedy-center.org

The nation's most comprehensive web site for arts education, including lesson plans, arts education news, grant information, etc.

Soweto Gospel Choir

<http://www.sowetogospelchoir.com/>

South African Gospel Music

<http://www.allaboutjazz.com/php/article.php?id=985>

<http://www.southafrica.info/about/arts/music.htm>

A history of South African music from colonialism to the present day, including gospel music.

Africa

<http://www.pbs.org/wnet/africa/>

Students can explore the regions of Africa and its current social issues with this interactive website. Site also contains information about the PBS series Africa, teacher tools and resources.

http://www.sas.upenn.edu/African_Studies/Home_Page/AFR_GIDE.html

This guide assists K-12 teachers, librarians, and students in locating on-line resources on Africa that can be used in the classroom, for research and studies. Includes sections on country-specific information, multimedia, languages, the environment, travel, and lesson plans.

Although UMS previewed each web site, we recommend that teachers check all web sites before introducing them to students, as content may have changed since this guide was published.

Recommended Reading

RESOURCES FOR YOUR CLASSROOM

This page lists several recommended books to help reinforce dance education through literature.

PRIMARY & ELEMENTARY GRADES

Igus, Toyomi. *I See the Rhythm*. San Francisco, CA: Children's Book Press, 1998.
A teacher's guide for *I See the Rhythm* can be found at:
<http://www.childrensbookpress.org/guides/istr/istr.pdf>

Higginsen, Vy. *This is My Song: A Collection of Gospel Music for the Family*. New York: Knopf Books for Young Readers, 1995.

Oluonye, Mary N. *South Africa (Country Explorers)*. Minneapolis, MN: Lerner Publications, 2008.

Thomas, Joyce Carol. *The Gospel Cinderella*. New York: Amistad, 2004.

UPPER MIDDLE & SECONDARY GRADES

Blue, Rose and Corinne J. Naden. *The History of Gospel Music (African American Achievers)*. New York: Chelsea House Publications, 2001.

Carpenter, Bil, Mavis Staples, and Edwin Hawkins. *Uncloudy Days: The Gospel Music Encyclopedia*. New York: Backbeat Books (August 23, 2005)

Dunham, Montrew. *Mahalia Jackson: Gospel Singer and Civil Rights Champion (Young Patriots series)*. Indianapolis, IN: Patria Press, Inc; Revised edition 2003.

Rosmarin, Ike and Dee Rissik. *South Africa (Cultures of the World)*. New York: Benchmark Books, 2 edition 2004.

Witter, Evelyn. *Mahalia Jackson: Born to Sing Gospel Music*. Fenton, MI: Mott Media, 1985.

There are
many more
books available
about dance!
Just visit
www.amazon.com

Community Resources

These groups and organizations can help you to learn more about dance performance styles and African culture

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
(734) 615-0122
umsyouth@umich.edu
www.ums.org

Heritage Works

1554 Butternut
Detroit, MI 48216
(313) 438-2800
info@heritageworks.org
<http://www.africandanceworks.org/>

University of Michigan African Studies Center

1080 South University, Suite 2620
Ann Arbor, MI 48109-1106 USA
(734) 615-3027
asc-contact@umich.edu
Web (ASC site under development)

Like Water Drumworks

16867 Waterloo Road
Chelsea, MI 48118
(734) 475-3158
ryan@likewaterdrumworks.com
www.likewaterdrumworks.com
www.likewaterdrumanddance.com

African Heritage Cultural Center

21511 McNichols (at Grand River)
Detroit, MI 48219
(313) 494-7452
www.africanheritageculturalcenter.org/

University of Michigan Center for Afro-American and African Studies

4700 Haven
505 S State St.
Ann Arbor, MI 48109
(734) 764-5513
caasinfo@umich.edu
www.umich.edu/~iinet/caas/

Black Folk Arts, Inc.

4266 Fullerton
Detroit, MI 48238
(313) 834-9115
contact: Kahemba Kitwana

Arts League of Michigan

7700 Second Avenue, 6th Floor
Detroit, MI 48202
(313) 870-1600
email: info@artsleague.com
www.artsleague.com/

Shrine of the Black Madonna Cultural Center and Book Store

13535 Livernois
Detroit, MI 48238
(313) 491-0777
www.shrinebookstore.com/detroit.ihtml

Wayne State University Department of Africana Studies

5057 Woodward (11th Floor)
Detroit, MI 48202
(313) 577-2321
email: ae5016@wayne.edu
<http://www.cla.wayne.edu/africanastudies/>

Detroit Institute of Arts

5200 Woodward Avenue
Detroit, MI
(313) 833-7900
www.dia.org/

Evening Performance Info

To purchase UMS
tickets:

Online
www.ums.org/tickets

By Phone
(734) 764-2538

African Spirit **Compagnie Heddy Maalem**

David Mulovhedzi and Beverly Bryer, music directors

Friday, October 17, 8pm
Hill Auditorium

Formed to celebrate the unique and inspirational power of African Gospel music, the 26-member Soweto Gospel Choir draws on the best talent from the many churches in and around Soweto. Under the direction of David Mulovhedzi, this choir is dedicated to sharing the joy of faith through music with audiences around the world. Their performances feature a mixture of tribal, traditional, and popular African gospel, with earthy rhythms, rich harmonies, and charismatic performances that uplift the soul and express South Africa's great hopes for the future. With both a cappella songs and a four-piece band and percussion section, the Soweto Gospel Choir performs in six of South Africa's 11 official languages. The choir's meteoric rise to international recognition during its brief six-year history includes two Grammy Awards for Best Traditional World Music Album (*Blessed* in 2007 and *African Spirit* in 2008), the 2003 American Gospel Music Award for "Best Choir" just one year after its founding, and chart-topping CDs on the Billboard World Music Chart. But no amount of glittering international recognition and praise has diverted the ensemble from the mission it holds close at heart: to support South Africa's sick and impoverished families and children through an AIDS orphans foundation that it founded. Their two previous UMS performances have been near sellouts. This concert features traditional songs sung in Zulu and Sotho, traditional American songs, and new works by contemporary African composers.

TEEN Rush Ticket

The UMS Teen Ticket is a special opportunity for high school students to purchase one discounted ticket to UMS performances. Tickets are subject to availability. There are two ways to purchase the Teen Ticket:

\$10 Teen Ticket

Students may purchase a Teen Ticket for \$10 the day of the performance for weekday performances or the Friday before for weekend performances at the Michigan League Ticket Office. The Michigan League Ticket Office is located at 911 North University Avenue and is open from 9 am - 5 pm weekdays.

\$15 Teen Ticket at the Door

Students may purchase a \$15 Rush Ticket, if available, 90 minutes prior to a performance at the performance venue.



Send Us Your Feedback!

UMS wants to know what teachers and students think about this Youth Performance.
We hope you'll send us your thoughts, drawings, letters, or reviews.

UMS Youth Education Program
Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011
(734) 615-0122 phone • (734) 998-7526 fax • umsyouth@umich.edu
www.ums.org/education