

Friday, January 24, 2020 at 10 AM
Baker Hall at Zoellner Arts Center

Bakithi Kumalo and the Graceland Tribute Band



Education Pack

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Dear Educator,

You and your class will attend a performance by **Bakithi Kumalo and The Graceland Band** at Lehigh University's Zoellner Arts Center in Baker Hall.

You can use this Education Pack to engage your students and enrich their Zoellner Arts Center field trip. Materials in this guide include information about the performance and what you need to know about coming to a show at Zoellner Arts Center. It also includes interesting background facts to use with your students prior to and following the performance. This information and the suggestions are designed to stimulate the students' interest in and encourage their further study of the country of South Africa and the musical artists who bring us this exhilarating sound.

- ✓ Review the **Know Before You Go** items found on **page 4**.
- ✓ Read and discuss the **background information** provided on **pages 5 through 13**.

At the performance encourage your students to stay focused on the show. Make connections with what they already know about world music and the history of South Africa. Invite the students to observe how the various show components like costumes, lights, and sound impact their experience at the theatre.

After the show use the suggestions on **page 14-17** to more fully develop the students' knowledge and extend their enjoyment of the performance and of the music of South Africa.

Enjoy the Show!

Zoellner Arts Center

Know Before Your Go

Whether this will be your students' first visit to a theatre or one of many visits, it is always a good idea to speak with them about proper theatre etiquette. Please review the notes below to help make the experience enjoyable for all audience members, staff, and performers.

- **Be prepared and arrive early.** Ideally, you should arrive at the Zoellner Arts Center 25-30 minutes before the show. Allow for travel time and bus unloading or parking and plan to be in your seats at least 15 minutes before the performance begins.
- **Be aware and remain quiet.** The theater is a "live" space. You can hear the performers easily, but they can also hear you. Even the smallest sound, like rustling papers and whispering, can be heard throughout the theater. It is best to stay quiet so everyone can enjoy the performance without distractions. Please remember to silence your mobile devices too!
- **Show appreciation by applauding.** Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the "house lights" (the lights over the audience's seats) are turned on again.
- **Participate by responding to the action onstage.** Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending on the art form. For instance, an audience attending a string quartet performance will sit very still, while the audience at a popular music concert may be inspired to participate by clapping and shouting. The artists may ask you questions or invite you to participate in the show by clapping or even joining them on stage. You should feel free to join or not, but if spoken to directly, please respond politely.
- **Concentrate to help the performers.** These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, the artists feel supported and are able to do their best work. They can feel that you are with them!
- **Please note:** Backpacks and lunches are not permitted in the theater. There is absolutely no food or drink permitted in the seating areas. **Recording devices of any kind, including cameras, cannot be used during the performances. Please remember to silence your cell phone and all other mobile devices.** The artists are performing challenging and sometimes dangerous work which can become more dangerous by outside distractions.

Maps



Africa



Maps

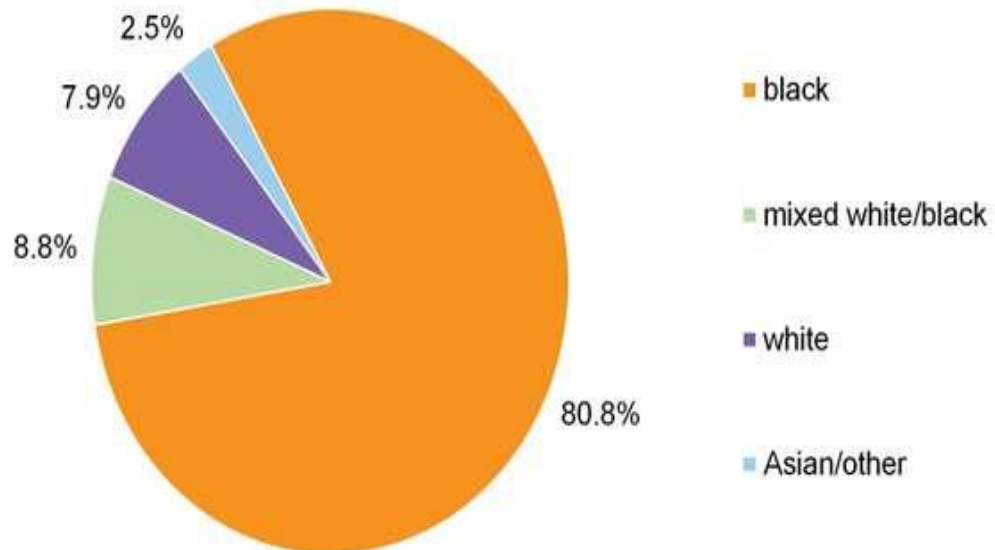


South Africa by the Numbers

Population:

South Africa is a nation of about 55 million (2016) people of diverse origins, cultures, languages, and religions. The last [census](#) was held in 2011, with a more recent intercensal national survey conducted in 2016.

South Africa ethnic composition (2017)



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South Africa Language, Religion, Literacy

Languages:

The 2011 census figures for South Africa has 11 official languages:

Zulu, Xhosa, Afrikaans, English, Northern Sotho, Tswana, Southern Sotho, Tsonga, Swazi, Venda, and Southern Ndebele.

Religion:

The 2001 census, Christians accounted for 79.8% of the population, with a majority of them being members of various Protestant denominations Southern Ndebele (in order of first language speakers) Muslims accounted for 1.5% of the population, Hindus 1.2%, traditional African religion 0.3% and Judaism 0.2%. 15.1% had no religious affiliation, 0.6% were "other" and 1.4% were "unspecified."

Literacy:

The adult literacy rate in 2007 was 88.7%. South Africa has a three-tier system of education starting with primary school, followed by high school and tertiary education in the form of (academic) universities and universities of technology.

South Africa and Apartheid

Apartheid was a system of institutionalized racial segregation that existed in South Africa and South West Africa (now Namibia) from 1948 until the early 1990s. Apartheid was adopted as a formal policy by the South African government after the election of National Party (NP) at the 1948 general election. It was characterized by an authoritarian political culture based on *baasskap* (or white supremacy), which ensured that South Africa was dominated politically, socially, and economically by the nation's minority white population. According to this system of social stratification, white citizens had the highest status, followed in descending order by Asians, Coloureds, and black Africans. The economic legacy and social effects of apartheid continue to the present day. Broadly speaking, apartheid was delineated into *petty apartheid*, which entailed the segregation of public facilities and social events, and *grand apartheid*, which dictated housing and employment opportunities by race. Prior to the 1940s, some aspects of apartheid had already emerged in the form of minority rule by white South Africans and the socially enforced separation of black Africans from other races, which later extended to pass laws and land apportionment.

South Africa Music

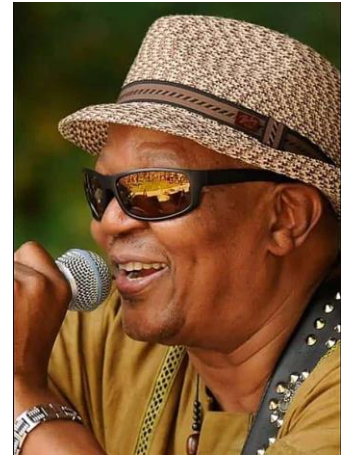
- Early 1960s: The influential group, **Ladysmith Black Mambazo** was assembled by Joseph Shabalala, then a young farm boy turned factory worker.
 - Joseph took the name Ladysmith from his hometown, which lies in the province of kwaZulu Natal, halfway between the city of Durban (where members of the group live today) and Johannesburg. The word Black is a reference to the oxen, the strongest of all farm animals. 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 is as much about preservation of musical heritage as it is about entertainment.
 - The group borrows heavily from a traditional music called isicathamiya (is-cot-a-ME-Ya), 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.
- 1970's and early 1980's: Ladysmith Black Mambazo was established as the most successful singing group in South Africa.
- 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.
- 1988 Paul Simon produced Ladysmith Black Mambazo's first worldwide release, **Shaka Zulu**, which the group received their first GRAMMY Award for Best Folk Recording. Other GRAMMY Awards include; **Raise Your Spirit Higher** (2004), **Ilembe** (2009), **Singing For Peace Around The World** (2013), **Shaka Zulu Revisited** for Best World Music Album (2018) and nineteen GRAMMY Award nominations, more than any other World Music group in the history of the Awards.
- 1990s: **Kwaito** is a music genre that emerged in Johannesburg, South Africa, during the 1990s. It is a variant of house music featuring the use of African sounds and samples. Typically at a slower tempo range than other styles of house music, Kwaito often contains catchy melodic and percussive loop samples, deep bass lines, and vocals. Despite its similarities to hip hop music, Kwaito has a distinctive manner in which the lyrics are sung, rapped and shouted. American producer Diplo has described Kwaito as "slowed-down garage music," most popular among the black youth of South Africa.

Biography of Bakithi Kumalo

Bakithi Kumalo (Bah-gee-tee Koo-ma-low) changed bass forever with his distinctive and revolutionary technique first heard internationally on Paul Simon's 1987 Album of the Year Grammy winner, *Graceland*. He has continued to tour and record with Paul Simon to present day and is in constant demand as a session player and performing artist.

Kumalo's musical career has been characterized by a series of serendipitous events, ranging from his debut gig as a precocious seven-year-old filling in for the bassist in his uncle's band to his enlistment into Paul Simon's group during the *Graceland* recording sessions in 1985.

Kumalo creates a singular electric fretless bass sound teeming with double stops that sound like human voices and the African grooves of his homeland, which has garnered him a stellar reputation as a sideman. In addition to touring with Simon, Kumalo's work on *Graceland* opened the doors for him to pursue other avenues, including recording and/or touring with Gloria Estefan, Herbie Hancock, Chaka Khan, Harry Belafonte, Cyndi Lauper, Derrick Trucks and Susan Tedeschi, Chico Ceasar, Laurie Anderson, Gerald Albright, Miriam Makeba, Randy Brecker, Grover Washington Jr., Bob James, Mickey Hart, Angelique Kidjo, Jon Secada, Josh Groban and Chris Botti. He has also produced five solo albums with a sixth about to be released — 1998's *San' Bonan*, 2000's *In Front of My Eyes*, 2008's *Transmigration*, 2011's *Change*, and 2016's *After All These Years*.



Kumalo's bass-playing history began in Soweto where he grew up surrounded by music. His mother sang in a church choir and his uncle, a saxophone player, was always at his house rehearsing his band. "Every weekend, everyone would be at my house singing and playing all day," Kumalo says. "Plus there were bands on every block of my neighborhood. So, music surrounded me. There was traditional African rhythmic music as well as a cappella vocal groups. I picked up the bass early and realized I could follow the groove of a tune with it. I could play the bass lines from a cappella music, and I learned how to develop lines based on the left-hand work of accordion players in the township bands."

However, it was an 18-month road trip with his uncle's band to Zululand when he was 14 that helped to solidify his bass voice. The band gigged as well as played at schools and hospitals, but then got stranded there. During that downtime, Kumalo had a dream where he saw someone playing, using his thumb in a particular way. That set him on the path of bass discovery.

Kumalo says it wasn't until later that he heard the fretless sound by people like Stanley Clarke, Marcus Miller and Victor Bailey. "And, of course, there was Jacob Pastorius," he says. "I heard him, and I thought, hey, that's like me."

While Kumalo became a professional at an early age in his uncle's band, life in apartheid South Africa posed many challenges; so many, in fact, that Kumalo began to look for work outside the music field. However, a producer friend introduced him to Simon, whose music he was largely unfamiliar with. Despite his nervousness in meeting the American pop star in a studio setting, Kumalo says Simon immediately gravitated to his bass style.

Bakithi uses NS Design upright basses, Phil Jones bass amplification, Roland bass pedals, Cordial cables, and Labella strings.

The Graceland Tribute Band

The “Graceland” band was formed during a tribute to the 25th anniversary of “Graceland” at the Philadelphia Folk Festival.

The Band includes lead vocalist/guitarist Ryan Tennis of Philadelphia and other regional musicians.

The band plays all of Simon’s “Graceland” hits, including “Graceland,” “Call Me Al” and “Diamonds on the Soles of Her Shoes.” Their shows also include other world-music oriented songs by Simon and South African songs.



Preparing for the Performance

Consider and Discuss About the Show:

- Have you been to an arts theater before?
- What presentation did you see?
- What are the expectations for your behavior at a theater production?
- Have you ever performed in a theater?
- What was your part in the presentation?
- Besides the performers, what other individuals/jobs are parts of the presentation?
- How does music play a part in your life?
- Are you trained in music—instrumental or voice, or music appreciation?
- Does being musical, or having a musical family, enhance your life?

Preparing for the Performance continued

Websites:

<https://www.worldatlas.com/webimage/countrys/af.htm>

https://www.snagfilms.com/films/title/under_african_skies

About the Country of South Africa:

- What do you know about the Continent of Africa?
- What do you know about the country of South Africa?
- What is your understanding of the process of Apartheid?
- Do you know of anything in our US history that was/is similar to Apartheid?
(Diminished rights for selected groups based on race, gender, educational or economic status?)
- Have you ever experienced being discriminated against?
- How did you/would you handle it?

Extension Learning for after the Show

Consider and Learn More:

- Learn more about Paul Simon the American Artist.
- Why his trip to South Africa was so controversial?
- Do you feel that Paul Simon was right in making the trip?
- Or should he have honored the artists' ban on South Africa?
- Learn more about a fretless bass guitar.
- How is it different from a fretted guitar (or guitar with frets)?
- How do the differences influence its sounds, popularity, or use?
- Learn more about the music of other nations in Africa.
- Which instruments are used by other African Nations?
- How does music play a part in the culture of the countries? In Africa and worldwide?

SCHOOL SHOWS

Bakithi Kumalo & the Graceland Tribute Band

Fri., Jan. 24 @ 10am



Grammy Award winning South African bass player Bakithi Kumalo - the bass player on Paul Simon's history-making, best-selling *Graceland* album - will perform the album's great music with the Graceland Tribute Band for a show that has passion, energy, and pulsing South African rhythms. BEST FOR GRADES 5 and up, www.bkumalobass.com School performance at 10 am \$4.00 per seat. General Public Performance Fri, Jan 24, @ 7:30 pm call 610-758-2787 for group pricing.

NEW DATE added Erth's - Prehistoric Aquarium Adventure

Thur., Mar. 12 @ 10am & Fri., Mar. 13 @ 10 AM



Erth's *Prehistoric Aquarium Adventure* is an immersive experience that invites you to jump in and explore unknown ocean depths where prehistoric marine reptiles lived eons ago – and maybe live still today! Using actors, technology, puppets, science and imagination to create an amazing visual experience that connects the audiences to the real science of paleontology. www.prehistoricaquarium.com Study guide available. School performance at 10 am \$4.00 per seat. General Public Performance Fri, March 13 at 7:30 PM call 610-758-2787 for group pricing.

FAMILY FRIENDLY

Rennie Harris Funkedified

Saturday, February 15 @ 8PM

Rennie Harris is a Philadelphia hip-hop legend. In his new work *Funkedified*, Harris' Puremovement company pushes the boundaries of street dance to create a multi-media performance set to the soundtrack of 1970s funk music and more. Through live musicians and an electric soundscape, audiences follow his personal journey from the culture of funk music to the evolution of hip-hop. Puremovement dancers will be accompanied LIVE by The Hood Lockers and the New York Funk Band Invincible. Group pricing available, call the box office at 610-758-2787.

Ocean Soul - Brain Skerry, Underwater Photographer Sunday, March 29 @ 4PM



National Geographic photographer Brian Skerry has spent more than 10,000 hours underwater, often in extreme conditions. Journey with him from the North Atlantic, where harp seals face off with commercial hunters, to the Gulf of St. Lawrence in search of Atlantic blue fin tuna, and to research facilities studying dolphin intelligence. The images he captures while on assignment offer a mesmerizing glimpse of the "soul of the sea."

Group pricing available, call the box office at 610-758-2787.

Music Master Mentor Concert

Sunday, April 5 @ 4PM

LEHIGH VALLEY MIDDLE & HIGH SCHOOL STUDENTS PERFORM UNDER THE DIRECTION OF MR. BAKITHI KUMALO & MR. WILL SMITH

The student musicians chosen to participate (through an audition process) in the first ever Music Master Mentor Program at Zoellner Arts Center will perform with their mentors Bakithi Kumalo Grammy – Award winning bassist and musician and music director Will Smith, in an exciting and energetic concert the entire family will enjoy. This is an opportunity music lovers and students of music will not want to miss. Group pricing available, call the box office at 610-758-2787.

Zoellner Arts Center | 420 E. Packer Avenue | Bethlehem PA 18015

Education & Community Engagement Coordinator Lenore Pitsilos | 610-758-5774 | Lpitsilos@lehigh.edu