

## Pata Pata

Words and Music by Jerry Ragovoy (1930-2011) and Miriam Makeba (1932-2008)  
Arranged for chorus by Audrey Snyder (b. 1953)

### Translation and Pronunciation

[sa-gu-!u-ka sa-ti b<sup>h</sup>ε-ka]  
Saguquka sathi 'bheka'  
We turned and said, "Look"

[nants i-pa-ta pa-ta]  
Nants' iPata Pata<sup>1</sup>  
Here it is the Pata Pata (dance)

[sa-gu-!u-ka sa-ti b<sup>h</sup>ε-ka]  
Saguquka sathi 'bheka'  
We turned and said, "Look"

[nants i-pa-ta pa-ta]  
Nants' iPata Pata  
Here it is, the Pata Pata

[ii-jɔ ma-ma ii-jɔ ma-ma]  
Yiyo mama, yiyo mama  
It is lady it is lady

[nants i-pa-ta pa-ta]  
Nants' iPata Pata  
Here it is the Pata Pata

[ii-jɔ ma-ma ii-jɔ ma-ma]  
Yiyo mama, yiyo mama

[nants i-pa-ta pa-ta]  
Nants' iPata Pata<sup>2</sup>

Saguquka sathi 'bheka'  
Nants' iPata Pata  
Saguquka sathi 'bheka'

We turned and said, "Look!"  
This is the Pata Pata (a dance)  
We turned and said, "Look!"

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<sup>1</sup> *Pata Pata* is the name of a dance popularized in the 1950s in the townships of Johannesburg. It literally means "Touch Touch". (*Pata Pata*, Wikipedia).

<sup>2</sup> The words in Audrey Snyder's arrangement of *Pata Pata* have been altered. *Saguquka* is written as *Satwuguka*, *bheka* is written *behka*, and *nants'ipata pata* is written *nantsi pata pata*. Since a few of these spellings change the pronunciation and likely meaning, we will go with the original text.



Form: Modified AB

SECTION	MEASURE	EVENT AND SCORING
Intro	1-4	Play with repeat at end of 4. 1 <sup>st</sup> time, piano only, second, bring in percussion
A	5-12	Call and response, a a / SATB parts in harmony, responding to solo voice;
B	13-20	call and response, b b'; s/a in unison, b/t in harmony – slightly new musical material in responses – repeat 5-12
Break (A')	21-29	Spoken text over back up singers – sopranos sing the same response as they do in the A sections but A/T/B sing a new pattern which is homophonic and homorhythmic in relation to those parts, but serves as a counterrhythm to the sopranos – this is not melodically interesting – it is simply a way of providing harmony
A B	30-46	Identical to 5-20
Break (A')	47-53	Same as previous break with new spoken word text
A	54-69	Identical to previous A sections. At 62, claps are added on beats 2 and 4; 62-69 are repeated so that this section is essentially A A A
Coda	70-72	