

Music: Free-Learning

Season One Attunement

From the early beginnings of our urban music, through the nuances, improvisation and inspiration that makes us unique all the way into the epicentre of the South African music industry, season one offers scholars, teachers and enthusiasts the tools to begin to feel the music of this country.

The 8 video tutorial episodes that accompany this workbook can be accessed free online through www.afribeat.com

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Introduction

Music Free-learning Season One : ATTUNEMENT

Good day to you student musicians, S.A. jazz learners, music and jazz teachers. In this e-learning, e-music, free-learning, free-music, Music: Free-learning course, we are interactive, participatory and provocative. We rely on: music to be heard and played; on photos and images to be accessed; on audio-visual media to be made and shared; and on the inspiration of the master and student, to carry the great learnings of our South African musical message well into the future.

From the early beginnings of our urban music, through the nuances, improvisation and inspiration that makes us unique all the way into the epicentre of the South African music industry, season one offers scholars, teachers and enthusiasts the tools to begin to feel the music of this country.

This first series of the Music: Free-learning course is brought to you by Sausage Films and The Department of Sports Arts and Culture, South Africa. It has been written and produced by poet, author and heritage practitioner Vusi “Macingwane” Benedict Mchunu and author of the Story of South African Jazz book series, Struan Jon Stuart Douglas.

This series is task-based learning, meaning there is a pre-task and post-task that comes with each video. Institutions, classes, students and participants are encouraged to use the pre-task, to help get the video lesson into your subconscious and then utilise the post-task, to render the learning of the lesson.

As this is a multi-media learning experience, you are encouraged to be as creative as possible in preparing your answers in a multi-media format and to share via social media.

Additional research and reading can be found in the book series Story of South African Jazz, which is relevant and popular to both IEB and CAP syllabus-based learning.

Contents

Music Free-learning Season One : ATTUNEMENT

THE ART OF 1-4-5	1
Pre-task : An elegant and classy music	1
Post-task : The 1-4-5 progression	3
SONIC NUANCES	6
Pre-task : Having an open mind	6
Post-task : Vocal Embellishment	9
POWER OF A SONG	12
Pre-task : Whart sells music?	12
Post-task : Word Sound Power	14
6/8 RHYTHM	16
Pre-task : Rhythm as the connecting point	16
Post-task : Multiple times	19
BAFO MENTOR	21
Pre-task : Two-chords	21
Post-task : Storytelling with guitar	23
FREEDOM	25
Pre-task : Music in traditional settings	25
Post-task : Music and Freedom	27
YOU-OLGY	29
Pre-task : What is your self-worth?	29
Post-task : What is your philosophy?	31
MUSIC RIGHTS	33
Pre-task : Registering and collecting on your copyrights	33
Post-task : Challenges in the Music Rights industry	35
Final Assessment	38

THE ART OF 1-4-5

Pre-task : An elegant and classy music

Lwanda Gogwana is a trumpet player, composer, arranger and educator. He is particularly passionate about the music of our rich and diverse South African heritage.

Lwanda traces the Marabi music to a time when it was most elegant, classy and sophisticated, presented with dignity and respect. In this period, the musicians were informally and / or classically trained, receiving and giving their lessons on upright piano's.

Lwanda describes Marabi music as 1-4-5. This refers to the sound. 1-4-5 is a musical structure that gives space for all the other instruments to shine individually through improvisation and collectively, to create a strong musical message.

Lwanda compares this to uBuntu as a philosophical foundation, to describe the community in listening and respecting others on the bandstand. The instrumentation of the piano, saxophones tenor, alto, trumpet, clarinet, drums and the banjo all work together, giving each other space to state something, and are often in conversation with each other.

Some of the leading performers

There were many famous musicians that excelled in Marabi music. Thomas Mabiletsa, the Zulu pianist, played stride piano which was the signature instrument of early Marabi. There were William and Wilfred Mseleku and The Merry Blackbirds. Bra Willie Gumede was born in Nkandla KZN and moved to Johannesburg. With a melting pot of languages, cultures and people migrating or exiling in and out of the City of Gold, Johannesburg was one of many hubs of this urban musical movement. You find Sesotho, Setswana, Xhosa and Zulu languages all in early recordings of marabi. Marabi developed around the 1-4-5 musical progression and produced a vital and unique South African musical culture and style that has continued through multiple generations, all the way up to the current day.

From the Sophiatown Shuffle sound of the swing and big band era, like the Elite Swingsters, to the advanced compositions of Bra Todd Matshikiza, to the avant-garde with Bra Winston Mankunku Ngozi's classic *Yakhal Nkomo*, to fusion jazz, with Bra Zakes Nkosi and the contemporary musicians, including Lwanda himself.

The recordings

The book *Marabi Nights* written by Chris Ballantine comes with a CD of 25 well known Marabi pieces. Lwanda has chosen three of these pieces to transcribe and perform. These pieces are *Tsaba Tsaba ke No. One* by the Pitch Black Follies. *Qua Qua* by William and Wilfred Mseleku and *uMajaji* by the Merry Blackbirds.

Now, answer these questions

The goal of the first task is to listen to this music and get it into your ears.

1. Once you have located some Marabi music choose the one song you love the most and listen out for the call-and-response nature of the melody.

What is the pattern which this melody follows?

Is it AABBA? Or does it break from this pattern and include a C section too?

2. Can you hear a call-and-response pattern between the instrumentalists?

Perhaps it is the left hand of the pianist on beats 1 and 3, and the drums on beats 2 and 4?

Can you sing or play this call-and-response separately from the melody?

3. Can you hear the base movement in the song you have chosen?

Can you isolate the base lines and sing or play them separately?

4. Now can you sing or play the melody by ear, on your instrument?

Can you improvise on the melody and make a variation of the melody line?

Why not transcribe the melody line for us and make a recording of your playing it?

This will be valuable for building up an educational archive for the future.

THE ART OF 1-4-5

Post-task : The 1-4-5 progression

1-4-5 in describing the music refers to the sound of the music, primarily. The chord progression does not strictly follow 1-4-5. It varies from song to song.

The 1-4-5 progression is often composed in AABBA form and style, with the B section sometimes modulating to the sub-dominant, while the harmonic movement cycles in a variation of the 1-4-5 sound.

This harmonic chord progression of the 1-4-5, also filters through all other genres after Marabi. Marabi melodies are quite melodic and often repeated in a call-and-response fashion.

Musically speaking, the locations all over southern Africa were a melting pot of so many traces of our music that came to be defined by many different names. But there is something that ties all this music together – the 1-4-5 progression.

Marabi is a South African genre or style that transcends language divisions. Marabi is where South African music meets and becomes one. It is a melting pot of languages and cultures and it really exploded in the vibrant inner city locations of Sophiatown, Marabastad and Umkhumbane, for example.

Marabi is the thread of all genres of all South African music, and not just jazz.

In this style we are going to zoom into three unique compositions, focusing on the melodies of these compositions.

Tsaba Tsaba ke No.1

Pitch Black Follies



uMajaji

The Merry Blackbirds ARR. Emily Motsieloa



Sheet music kindly provided by the presenter

Qua Qa

William & Wilfred Mseleku

6
Tpt.

Now answer these questions

1. How are 1-4-5 melodies usually constructed?

Can you identify the A and B sections of the above melodies and the call-and-response lines?

2. Can you identify the harmonic movement of the cycle of each song?

3. Can you find the clarinet part in the song uMajaji. The clarinet offers a contrapuntal melody from the main melody, but it does not interfere with the main melody. This is where the ubuntu philosophy shines too. Can you sing or play this contrapuntal melody?

4. Take your favourite Marabi song and compose a variation to the melody. You are welcome to share your variation with us because it adds to our musical archives and South African heritage.

SONIC NUANCES

Pre-task : Having an open mind

Singer and trombonist, Siya Makuzeni is a band leader, collaborator, composer, arranger and lover of music. She performs widely in crossover bands and in styles ranging from jazz to electronic and groove. Siya started off with classical and baroque music and then learnt jazz at high school. She has always been interested in the different facets of music: performance and what it means and entails to make music and be a musician. She is currently at the forefront of a surge of freshness on the South African music scene.

Siya has a real passion for music. Ever since she discovered that music was something she was going to do as a profession, she began to realise that there is a huge amount of space for expression. From early on she began to explore the many different musical styles and genres.

Having an open mind starts with listening to a wide variety of music. Siya has always loved all sorts of different genres. She imagines a middle ground where different influences can be drawn from, and different ideas fused, to create multi-layered music. She works with fusing and melding genres. Jazz as a genre is quite diverse all over the world. Siya has fused jazz with new soul, hip hop, classical, or electronic and drum and bass and melded them with rock music. This complete love of melding genres and musical influences has fed into the imagination of the musician.

Having an open mind is really expanded through collaboration and interacting, across styles and with different musicians. This becomes a reference point for gauging your knowledge against other styles. This influences the way you hear and write music helps you get into that free space where your own unique voice and typical sound can come out.

As Siya says, “There is so much music when people are less scared to be themselves.” How do we take that risk, take that leap of faith into the unknown? How do we prepare ourselves for the great surprise of creating something new? By knowing, we are supported.

Many people would assume a voice must sound ethereal and sweet, but what about a voice that is growling, bending notes, singing like a sea gull or making any number of strange or unexpected sounds? Through experimentation and the freedom to be herself, Siya began to explore the possibilities of finding her own unique voice.

There are only certain things you and only you can do with your voice, that nobody else can do. There is no better training than experimentation and the freedom to

experiment. This is the nurturing space in which to grow. Some people call this the deep end and say the only way to learn to swim is just to jump right in. Experimentation is not a comfortable space and never will be. However, it is a rewarding space. When you throw yourself right into the deep end, you will see which way the current flows.

Go with it and see where it takes you. This is what the great musicians call learning while playing, learning on stage or learning on the job.

Vocals are an instrument

Siya Makuzeni says there is really no other vocalist like Ella Fitzgerald. She uses her voice as an instrument, delving deep into the music and showing what else is possible with vocals?

Siya is both a vocalist and a trombone player. Having both instruments to draw on definitely affects the way she improvises and composes, adding a lyrical approach and more dynamic tone projection to her output. As she says, “I definitely recommend all vocalists to pick up another instrument.”

Any kind of instrument in your periphery is going to be helpful in learning composition, understanding harmony and arrangement. As a vocalist who plays another musical instrument, you can widen your application of harmonic logic.

Now, answer these questions

1. What is your voice capable of doing?

Where are your strengths and what are the points you need to improve upon?

What do you like doing with your voice?

2. Crossover is a term describing many different elements that come together to make one coherent musical expression. What musical elements would you ultimately like to choose to create a unique expression that fills you with excitement?

3. What are the different nuances that people will be able to pick up from your vocal capabilities?

What are the compositional elements in your music that an audience will be able to pick up as unique?

And how would you be able to convey these elements in an arrangement?

4. For Siya, using the voice as an instrument has taken her more into the avant-garde musical space where there is freedom to be innovative and to use different sound effects in her musical approach. So, the approach to a vocal solo is no longer in being lyrical and having a phrase that goes over the entire bar but can take on a percussive element. Imagine using your voice as a drum?

5. Now, find a song you love. Then improvise over the rhythm of the song. What amazing things can you do on top of this, to stretch the boundary of the vocal timbre and tonal basis?

SONIC NUANCES

Post-task : Vocal Embellishment

The voice is a musical instrument. To find your own voice, a great way is to learn to step away from the standards and those tried and tested formulas that obviously work, such as delivering the lyrics in a certain tonal structure that doesn't deviate from the diatonic progressions. This is a wonderful foundation that you have learnt, but once you have learnt it you are able to stretch the boundaries to see what else is possible. In other words, step away from the melody and start embellishing and come up with new phrasing.

Some people may call this improvisation and why not? Take scatting for example. Improvising while scatting creates that element of surprise. By hitting notes you didn't consider possible or using scales you might otherwise shy away from, you will give your solo a different shape. Scatting allows you to move into uncharted waters and be more creative.

Drawing from tradition

The Xhosa folk music tradition is known as one of the most musical. There are distinct Xhosa harmonies, rhythms and progressions which draw us back home and sound extremely South African. Music and dancing are part of traditional ceremonies. Siya grew up with this music and really loved the tonal aspects of Xhosa folk music. She loved the way the women have a language as a group and the music is very communal. A lot of what she learnt was from watching these traditional people as they play, their holistic group dynamic.

Part of finding your own voice is recognising where you come from. There is something unique about how we approach our music in South Africa. Identifying with our traditional music helps us to identify the space we are in. When we have an interest in our own folk music, it is a great base from which to develop an interest in the genres of folk music because there are some extraordinary similarities. Take, for example, the split-tone singing of the Eastern Cape and the split-tone singing of Mongolia. The music is a bridge that can bring these communities together, even if people can't speak to one another, because of the language barrier.

The foundations of traditional music forms have been around for a very long time. They are well versed styles of music and a lot can be drawn from them, even from a Western point of view. Even in traditional African music there are harmonic and tonal structures that can be decoded in Western theory. The language of traditional African

music can be interpreted in a way that makes sense to Western schooled musicians and students. This is a musical gap that can be bridged through ethno-musicology so that these concepts don't stay hidden or considered as something that is other to Western music. African music needs to get to the point where we have our own language for it.

Many South African musicians such as Bheki Mseleku have used traditional South African music to create a unique sound. Your roots music from home really helps to shape and develop how you turn out as a performer. Your roots are crucial to how you are going to present yourself and stand out, particularly when you arrive on the international stage.

Now, complete the following exercise:

1. Siya developed her vocabulary by taking standards from the great jazz composers such as John Coltrane, Dizzy Gillespie, Chick Corea or Herbie Hancock and transcribing the music and then playing it out. This helps build your vocabulary.

Take one of the compositions of these great composers, and learn the melody. Rearrange the melody in such a way that you embellish it. Bring in new notes that are not necessary and create your own interpretation of the song. This can become a new melody.

2. How does this new melody speak to you in terms of your compositional voice?

Take note of the formulas and foundational structures that come into play: the context; style; musical thematic and progression elements?

3. What are the different nuances that are used and how do they relate to your compositional capabilities?

4. Poly-rhythm is essentially being able to take a rhythm in a certain meter and then to start adding other rhythms on to it – that all correlate, even though they may be in different meters. It is mathematics at the same time.

A great influence for all popular music is that African Groove or what Siya calls, “the intrinsic African pulse.” There is a difference between a beat and a pulse in the poly-rhythm of African music. The African pulse is always constant and speaks to the internal rhythm of the body. It adds to the excitement and movement of the music.

Find a poly-rhythmic song that you love and improvise with the rhythm. Now see if you can find a poly-rhythm song in a jazz context.

Can you count out the rhythm?

Can you feel the pulse and feel how it pushes and pulls the rhythm?
Can this inspire you to create something of your own?

POWER OF A SONG

Pre-task : Whart sells music?

Singer and songwriter, Masauko Chipembere was born in exile in the United States, Los Angeles California, far away from Africa. His parents were Malawian and involved in the political struggle in Malawi. Masauko remembers his father as a nervous politician with staunch Pan Africanist ideas. His father chose to open his letters outside because he was afraid his political opponents might send a letter bomb and blow up the house. Music always had a soothing quality for Masauko as he listened to his mother singing. His mother was influenced by the music she heard, growing up in Malawi, such as the music of Miriam Makeba and Dolly Rathebe. In 1994 Masauko returned to South Africa from exile and formed the successful musical duo BlkSonshine. Masauko is currently based in Costa Rica.

So, what sells music? A great song ...always will, always has! You have to have something deeper, a great book, a great story, a great recording, a great song. You have to go to the ethereal world, that deeper point that connects with the customer. Have you got something they like or are inspired by: your lyrics; who you are; what you say and what you represent? Do you touch people's hearts? That is what a great song does.

Developing an ear for a good song

Growing up in Los Angeles, Masauko lived across the road from Caiphus Semanya and Letta Mbulu. Their son Mosese went to his mother's creche. Masauko was continually around these artists. He thought Caiphus was the coolest black man around. He drove a Peugeot. He had a pretty wife and he was a musician. And, from that early age of seven, Masauko decided he wanted to be like Caiphus. Caiphus bought Masauko his first record label where he started listening to the music of Bob Marley and Steel Pulse. This really influenced him and brought the idea of Africa into his consciousness.

After school, Masauko met South African-born producer Russel Pope in Los Angeles. Russel left South Africa in 1960 and went on to an incredibly successful music career as manager of the hugely successful pop group - Supertramp. He engineered, recorded and produced at a high international level, including at Abbey Road Studios where the Beatles had recorded. Russel had an incredible ear for a hit song.

He described it this way: "Have you ever gone to a family with four daughters?"

Have you ever noticed one is always more gorgeous than the rest?"

The mother of the daughters will tell you they are all as pretty as each other. And that's the way a songwriter is. A songwriter is like the mother of his or her songs. The songwriter thinks all of them are just as beautiful as each other.

But, one of them sticks out from the crowd with something the others don't have. The songwriter can't see it because he or she is too close to it.

One of Russel Pope's solutions to identifying a good song is to collaborate with another songwriter. He said, "If you are going to get good at song-writing, you always need to put yourself next to somebody who writes different to you but very strong. It creates a supportive competition – you are writing, they are writing and you are making each other better – feeding each other's songs in the best way you can, to embellish them for the better of the collective."

Now answer these questions

1. Hugh Masekela said, "If you want to get to the people, sing a wedding song." What is a popular wedding song from your tradition or another that you love?

2. What is your favourite poet? What is your favourite poem? And can you put it to a rhythm?

3. Song-writers switch words around to find their true meaning. For example, Fela Kuti took the word "democracy" and altered the meaning to "demo," and "crazy" meaning a demonstration of craziness. Can you think of a word in common use that you can alter to bring a real and transparent meaning to it?

4. Do you like to write songs alone or do you have a friend you collaborate with? Can you describe your musical similarities and strengths?

POWER OF A SONG

Post-task : Word Sound Power

Songwriters don't just listen to songs – they also spend a lot of time reading and studying. One of Masauko's favourite poets is e e cummings, whose words and rhymes had such rhythm and cadence to them that it was clear he was using language as a form of music. Reading and interpreting these kinds of rhyming lines have inspired him to write lyrics because he became fascinated that words could be used to create the kinds of patterns that could stick to their listener. Over time he began to realise that this is also the origin of mantra, which is that set of words people use when they are meditating, to go inside themselves to try and influence their own mind in a certain direction.

Songs are a way of shifting consciousness through getting ideas to circulate in the mind constantly. If you listen to poets like Kamau Brathwaite, there are ways, that we can think of words a little differently by their sound.

Masauko traces this form of songwriting as a form of chanting or prayer (not necessarily in a religious context) to ancient Egypt and to a place called Kemet where an African culture existed for thousands of years before Christ. This culture had scribes who would write verses and hymns that would allow for the repetition of certain ideas to make it into society. Writing is a way of influencing the world around you. That is why the first things the corrupt dictators in Africa do is go after the musicians. Just think of the Nigerian government going after Fela Kuti, throwing his mom out of the window.

There is power in what a songwriter does. Masauko's philosophy of songwriting is the idea that we are using words to transform the things around us. Like the Buddha said: "With thoughts we manifest the world." GOD said, "Let there be light." And there was light! Through song can we manifest the world? Masauko is saying this is possible. Popular songs create a call-and-response between the singer and the audience and so a sense of alchemy, where shared ideals and change can manifest themselves.

Open to interpretation

Masauko's South African band, Blk Sonshine wrote many popular songs including *Birds will Sing*, *Soulsmile* and *Me and My People Building*. But one of their most popular songs in terms of radio play was *Born in A Taxi*. It was written by Neo Muyanga. The lyrics go: "I can spend my time loving you if that's what you want me to do?" The song

is timeless. However the lyrics don't specifically refer to anything. As Neo described: "The song is open to interpretation. It means whatever it means to you."

By allowing your lyrics to be a little ethereal, you leave room for the listener and allow more and more people in the audience to vibe with your lines.

Now answer the following questions

1. Masauko is sharing one of his many beautiful compositions with us called *Birds Will Sing*. This is a song about a song. The lyrics go:

"One day my bird will sing a song to heal us all."

For Masauko the bird is a metaphor for the spirit. This is not an original idea and goes back to the famous poet Maya Angelou who wrote: "I know why the caged bird sings?" And it goes back to ancient Egypt where the bird represents the highest mind, the highest spiritual notions.

"The song will give us wings, the song won't let us fall."

"And when my bird does sing, the people will come one."

"All into the love and let that love be strong."

Masauko is imagining this song provoking healing and a feeling of collective solidarity or what we call uBuntu – that we exist for each other and that we are all unified as one.

Now, write out the favourite lines from your favourite, most poetic song and try to interpret the hidden meaning.

2. A great song can be played in multiple formats and used in multiple ways because the message can stay the same. Like Masauko's *Birds will Sing* can be played acoustically, by a big band with a calypso beat at the centre of a celebration.

Now, can you think of a song that you love that has been covered in more than one different musical genre?

3. Masauko believes you can bring things into existence through your words. As a youngster, he sang about returning to Africa from exile and then, in 1994 his family returned to Africa. Think for a moment of what exactly you would like to bring into your existence?

What reality do you want to create for yourself?

Can you put it into words?

6/8 RHYTHM

Pre-task : Rhythm as the connecting point

Through his travels, over many decades, Eugene has worked in diverse communities. He has worked in prisons, with people serving life sentences, schools, communities, and with orchestras. He used to cars for Steve Biko and the Black Consciousness movement. He writes poetry every day. Eugene employs rhythm as the principal motivational, focusing, galvanising and energising force.

He anchors everything in Ubuntu: “Umuntu ngumuntu ngabantu,” meaning, “A person is a person through other people.” This Ubuntu philosophy says we are interconnected, as is all of life.

This makes perfect sense in rhythm because vibration is oscillation. It is molecular motion. When molecules collide in the air, that is how sound travels. What is that, if it is not rhythm?

You know that maskanda music blaring, when you walk across a taxi rank to get your ride home? That rhythm pulsating all round is pushing you on in the afternoon, home-bound crowd of commuters. You know the tabla pounce, walking into a Pakistani cellphone shop to buy ten Rands of airtime? This music makes your head bob with the beat, your fingers snap in unison and your heart throb with joy.

Being hooked to rhythm in a song disregards your fluency in the language of the melody or your adeptness in the dance of the music style. You get lost in rhythm, oblivious of all dangers.

This is Africa where rhythm is the foundation of all music and it is a unique rhythm, laced with syncopation and polyrhythms.

We, South Africans are children of a heady, whirling, musical rhythm: the KhoiSan's circle at midnight features foot rattles, wooden pegs clapping, haunting sopranos and tenors of the trance and dance; the Vhenda Domba python-like wriggle in unison in the fire-lit night for girl initiation rites; BaSotho droning male voices in harmonic songs, accentuated by the accordion; the uKuxhensa shoulder trembles and timed foot stomps; the drum and squeal of sorghum beer-inebriated sangoma initiates, amathwasa; the reverberation of Zululand hills as amahubo by the warrior regiments that echo from valley to valley; a-capella harmonies of isicathamiya in the male hostels; the piercing horns of European classical music (Dutch, English, German, Portuguese); the sad melodies in the minarets muezzin music; the bible-thumping and clanging bells accentuating repetitive Christian hymns; the urgency, wide mouths and insistent hand gesticulation of African classical and choral music; the light, peppered spin and toothless laughter of minstrels as they thump goema

wine barrel drums from the Cape Carnival. The two chord guitar and beer and pork of Boere vastrap music. The flying skirts, pink panties and throbbing breasts in the sweaty dance for African jazz, kwela, marabi, mbaqanga, isicathamiya and Free jazz. We got rhythm all right.

Resonance is the key to the pulse of life. Because all life pulses at its core and the ripples of our consciousness travel from the centre of our being, outward, to touch every other living entity in our midst, we are forever connected to all life. One arrives at this point of connection through group meditation, chanting or playing rhythmic games and exercises. The success of applying the deep principles of rhythmic connection to our lives in so-called modern society begins with attaining balance in our own lives. Even before we can move towards being connected to others in our community, we need to establish a connection with ourselves first. This connection can also be understood as alignment. When we are aligned with ourselves in the deepest sense of the word, we become more balanced in every aspect of our being. Our ancestors were connected telepathically.

Rhythm is mathematics. In Africa there was no margin or barrier between maths and music. Therefore, we can always turn the simplest task into an opportunity for exploring and expressing rhythm – like stirring a cup of tea in a deliberately rhythmic manner; or tapping the edge of the pot with a ladle in a particular beat; basically being joyfully silly about the lessons of rhythm hidden just beneath the surface of everything that surrounds us. Because rhythm is everything.

The technique of going into the soul and spirit of the animal

Do you remember when Ladysmith Black Mambazo used to perform and they would go *rrrrriqiqi* and do those sounds on stage?

Those sounds are what the boys made. The young guys were the ones that herded the oxen and cattle and also guided and controlled the oxen ploughing the land. Those sounds, together with the bright whistles are all part of “vibing”. This is a creative Zulu thing.

Eugene grew up in Clermont, which was a violent township. His dad’s nickname was Bhubesi, Zulu for lion because he was the toughest man and an expert in rhythm. He used to wrestle with oxen. As a child, Eugene used to imitate the songs of birds and monkeys in the bushes. There are many lessons for rhythm we can draw from animals.

There is a tradition of herd boys in Africa playing their flutes to the rippling of muscles of the hindquarters of cattle. The Dinka people, who live along the Nile River, just like the Nguni people of South Africa, are very close to their livestock. Young herders sleep with them. They use the animals’ bodies and dung to keep themselves warm. The rhythm of a cow’s breathing when it is still helps the young herders to relax and distend their own diaphragms, to increase their breathing capacity. The relationship they have with their animals reassures them of their connection to the universe, through their shared pulse of life. The herds give them a sense of belonging. Their cows constitute the centre of their universe of reality.

Now answer the following questions

1. Endeavour to liberate yourself from electronic devices for this task. This task is an opportunity to spend more time physically exploring your creative gifts and using them to increase the sense of “who I am.”
2. Listen carefully to feel the pulse of your internal rhythm. Relax into the rhythm and let yourself go with it.
3. Play your rhythmic riff with your instrument.
4. Invent a phrase that metrically fits the pattern and improvise with it. If you can, as always, record your invention to share with us.

6/8 RHYTHM

Post-task : Multiple times

The Western concept of common time being 4/4 is actually misleading. In Africa, rhythms in multiples of three are actually more prevalent.

When a pregnant woman is at her most relaxed her heart beats in 3/4 or 6/8 time. This rhythm brings peace and harmony to the unborn child and similarly to a community or nation. The 6/8 time signature honours the echoes of the heartbeat of a people's state of consciousness. This beat is the pre-eminent metaphor of people who are at one with themselves and their environment.

This rhythmic tendency can be visualised as a triangle nestling in a square. The triangle has three sides, while the square has four. In African cultural traditions, the number four is considered to be feminine and stable, while the number three is male and constantly in motion, conceptually never coming to rest.

The combination of these values in society leads to a kind of motive harmony, where the instinct for movement is equal to that of accentuating the home base. The alternate and simultaneous apportioning of prominence to either and both of the numbers three and four is the essential thrust of the African 3/4 or 6/8 rhythm.

It is therefore not uncommon, when you are playing percussion accentuating a 6/8 rhythm, imagining enveloping repeated cycles of three, to suddenly experience a momentary head spin in which the feeling (or "feel") of a strong sense of four beats takes over. This oscillation is the basis of our perpetual search for home.

Eugene Skeef was a great friend of the late Bheki Mseleku. Bheki was globally renowned for his highly developed harmonic sense and was known as a master improviser at the piano. His scintillating solos often incorporated rapid melodic runs that left audiences and fellow musicians in total awe of his unbelievable speed. Eugene described how a friend once said about Bheki that his speed reminded him of John Coltrane in that, no matter how fast he played, he articulated every single note of a run as if he were visiting people in his neighbourhood – stopping to greet every single one, exchanging pleasantries and having tea with them, before moving on to the next neighbour, until he had paid everyone in the community a visit.

There is an extent to which, when you're playing that fast, the binary linear articulation of notes in a 4/4 relationship has to be elasticised and become triangular for you to be physically able to go beyond the limitations of normality. The morphing into three beats per cycle is like an acknowledgement of our having reached the outer limits of human capability and having therefore to embrace infinity in our tonal articulation.

Now answer the following questions?

1. Rhythm is the oldest human creative format for telling stories. Story telling is an intrinsic part of being human. Through story telling, inspiration for melodies, lyrics, rhythms, choreography emerges.

Choose an object that is significant to you and share your personal story behind this object in a creative way.

2. Every single musical instrument carries in its soul an infinite number of stories. These include its origins, the ceremonies in which it has been played, the reasons behind its creation, in whose presence it has been played and where else it will carry the memories of its sound.

3. Can you place this story onto your instrument?

4. As always, record your creation so as to share with us.

BAFO MENTOR

Pre-task : Two-chords

Madala Kunene hums and sings Zulu folk songs, aphorisms and proverbs. Madala is the Zulu word for an old man, a mature person, a knowledgeable individual or a sage. Madala Kunene's quest through his music and teachings is to preserve ancient Zulu cultural and heritage knowledge. In 1994, at the Umzansi Art Center in Clermont Township, Durban, Madala ran singing classes for seven-year-old girls, passing on many songs about growing up, about respect for the elders, about cleanliness, about working together and about diligence. Some songs were in the form of games, of call-and-response relay songs, of swapping lead voices as training. For urban-grown primary school maidens, the parents really appreciated the grounding in Zulu folklore that Madala Kunene gave.

As a child, Madala experienced the trauma of forced removals, when his family and others were packed onto trucks at gunpoint at night and taken to Kwa Mashu, a new township. The Apartheid government was removing African communities that were mixed with Coloureds, Indians and Whites and that were living close to the city. It was a brutal uprooting of childhood memories. Madala always sings about his cherished place uMkhumbane (Cato Manor)

Madala Kunene's concept and style of guitar playing is the two-chord structure. But he emphasizes that his two-chord is unique and different. Generally for novice guitarists, the two-chord approach is the entry into guitar playing. It provides a level of stamina, in order to maintain smooth chord transitions and strumming through a whole song. Playing two-chord songs helps to build up a repertoire of tunes. With just a little practice, any aspiring guitarist can have many different songs learned.

Here are some famous international two-chord songs:

Born In The USA by Bruce Springsteen (B – E)

Lively Up Yourself by Bob Marley (D – G)

Achy Breaky Heart by Billy Ray Cyrus (C – G)

Jane Says by Jane's Addiction (A – G)

Something In The Way by Nirvana (D – F#m)

Blurred Lines by Robin Thicke (D – G)

Paperback Writer by The Beatles (C – Em)

Break On Through by The Doors (D -Em)

Eleanor Rigby by The Beatles (C – Em)

Madala is often given the title 'King of Zulu guitar.' However, his music expands far beyond the traditional maskanda. His music is of universal appeal. He calls it Madalaline. Madala can be recognised in performance throughout the world through his multi-coloured and typically African attire. He was recorded extensively by Melt2000 and has produced more than ten world-class records.

Now, answer these questions

1. Can you find any two-chord songs that you know and love. Why are you picking this song?
2. *Eleanor Rigby* is now also a jazz tune by The Crusaders. Do you know other two-chord songs that have jumped genres?
3. From your selection, the library or online - choose a Madala Kunene composition that captures your imagination.
4. Do you have your own two-chord song that you can share with us? If not, perhaps you can improvise together with a two-chord Madala song, feeling into that call and response nature of the music?

BAFO MENTOR

Post-task : Storytelling with guitar

Madala Kunene makes two-chord Madalaline Music. It has been described as Zulu folk, maskandi, Zulu blues and trance music. It carries the old Zulu songs, aphorisms, proverbs, call-and-response sing-alongs and the urban memories of Apartheid, forced removals, harassment by police and rites of passage. It holds the messages of our culture for up and coming musicians. Madala is an international musician. He has impressively collaborated with Western blue grass, rock, Afro-rock, African jazz music.

Madala Kunene was born in 1951 in uMkhumbane, a vibrant mixed community just outside inner Durban. The son of a carpenter and a guitar player, Madala Kunene was raised by his grandmother. At the age of eight, in the year 1959, Madala Kunene and his extended family were forcibly removed from uMkhumbane. As a meditation on his history, Madala released the album 1959. "Music is the best medium to record and tell history. As African people, the way we know and understand our past is very influenced by music," Madala said.

Madala got his first guitar in 1965, in Kwa Mashu, after the forced removals from uMkhumbane. That guitar had five strings instead of six. He bought it for five bob, today's fifty cents. Madala, who was known as Mzwakhe in those days, was coming from Curries Fountain Stadium, after a show of Malombo Jazz, with great musicians including Early Mabuza, Mabi Thobejane and Happy Cindi.

After the show, Mzwakhe met a man carrying his guitar on his shoulder. He stared at the man in admiration and said he loved his guitar. The man asked if he had five bob. Mzwakhe replied, "Yes, but it's my bus fare." The man said, "Show me the money." He took the money and handed over his guitar.

Mzwakhe took the guitar and returned to Curries Fountain to go and ask for bus fare from the musicians. Now that he had a guitar, he was on a high. He was just in time to catch up with their maroon Bedford bus with a TJ number plate as they were leaving.

Believe it or not, Thobejane threw a red ten bob (ten shilling) paper note through the window. It came floating on the wind. Mzwakhe chased it as it flew over into the fire brigade yard. The guard at the gate saw the way Mzwakhe was running and asked if he had stolen the guitar.

Mzwakhe said, "No, I am chasing my ten bob, given by my friends in the bus. The ten bob that flew all the way into this yard."

Mzwakhe could see the ten shillings on the floor, but the guard could not. The

guard took the guitar and allowed Mzwakhe to go and fetch the ten shillings. It was a bit of a distance.

When Mzwakhe returned with the money, the guard wanted to take it. Suspecting that as an adult, the guard would not give the money back, Mzwakhe refused. The guard said Mzwakhe was not allowed into the yard and yet he had let me in, so he had to give him fifty and take fifty, but he had no change. The guard said Mzwakhe should leave the guitar and go to a nearby shop to get change.

“No, I will take my guitar,” said Mzwakhe. The guard watched his every move. But the moment the guard looked down, Mzwakhe vanished behind the shop, going for the bus.

Now answer the following questions

1. District Six, Sophiatown and Mkhumbane all had in common forced removals. What is your experience of this history?

Can you find something about it to share with us?

2. Madala made his first guitar with a cooking oil can, a wooden piece and strings from a fishing line. Have you ever made a musical instrument?

Tell us about it and how it worked for you?

3. Can you take the two-chord style of Madalaline music and either transfer it to your instrument or improvise over it with the instrument you play?

4. Madala excels at taking a very simple story and turning it into music. What simple story do you have that you would like to tell over the two-chord music.

Can you put it into lyrics?

FREEDOM

Pre-task : Music in traditional settings

Most activities, chores and responsibilities in our old, traditional and rural settings were carried out with the accompaniment of song, humming, measured foot stomping or hand clapping. Whether domestic, out in the veld looking after livestock, planting and hoeing weeds or harvesting as a community, the spirit of working together towards any achievement was woven together through harmonic singing.

Forced by colonialism to leave traditional life and migrate to the mines and emerging cities, those songs were transformed, as the languages and styles mixed, into new expressions. In any mine, the various processes were executed by singing labourers.

It was the same with railway and road construction. The synchronicity and the bind beyond various cultures from Lesotho, Malawi, Zimbabwe and South Africa, were expressed in song.

Music and song became the unfettered and free art form, accompanied by dance at times, to forge the necessary and new harmonies, the new urban identities and the new Africans of the city.

Music and the struggle for freedom

Because of the exploitation and harsh conditions of work and life in the mines, because of police harassment for all types of permits, because of the arrests and prison experiences, the resistance and desire for social and political changes, led to strikes, fights with the police and political mobilisation.

In the Johannesburg context, they were: the 1922 miner's strike; the 1930s disturbances of the Industrial Commercial Union; the 1940s protest against the imposition of Apartheid in 1948; the ANC-led Defiance Campaigns of the 1950s; the 1960s Pan Africanist Congress uprisings in Langa, Cape Town and Sharpeville.

The cohesion, the courage, and the daring spirit of the young males and females protesting their undesirable existences were cemented by chants, songs, hymns and more music. Again, music became the reliable conveyor belt for people's emotions. Music created memories in the chapters of the freedom struggle. Music galvanised Africans, Coloureds, Indians and progressive Whites never to retreat in the face of saracens, dogs and police rifles.

In the popular urban music forms like marabi, kwela, mgqashiyo, African jazz, acapella harmonies, choral choirs, music was an excellent terrain of escape, of

camouflage to maintain the spirit of freedom, without overtly protesting. Music applied poetic words, hidden metaphors and instrumentation to keep the light of freedom alive.

The questions aim at testing your grasp of the relationship between South African music and Freedom

1. When Hugh Masekela got to New York, Miles Davis said to him, “Don’t play our style of music, play your style of music.” In other words, don’t imitate us, be authentically yourself. How would you describe your own authentic musical expression?

2. Culture and music have played an important role in freedom through the likes of Paul Simon’s Graceland, Miriam Makeba, Hugh Masekela, Ray Phiri, Johnny Clegg and Lucky Dube. These artists took South African music to the world. How would you create a musical expression that is able to cross borders?

3. Where in the town, village or city where you live, do you go to experience culture, music and freedom.

Share with us what happens there?

4. Research your favourite South African exiled musician and name one thing about his or her journey that resonates with you?

FREEDOM

Post-task : Music and Freedom

The call for an African Renaissance has remained unanswered since the 1950s, when African countries first freed themselves from colonialism. The concept was first articulated by the Senegalese, Cheikh Anta Diop in a series of essays beginning in 1946, which are collected in his book *Towards the African Renaissance: Essays in Culture and Development, 1946-1960*.

There have been significant All Africa cultural festivals, in Dakar, Senegal in 1966 and with FESTAC in Lagos, Nigeria 1977. These festivals created the impetus for this moment. However, not everybody is convinced an African Renaissance is possible. Some see this quest as a romantic, escapist desire by cultural and intellectual leaders. They believe it will always be elusive and not attainable.

The concept of African people and nations overcoming challenges confronting the continent and achieving cultural, scientific, and economic renewal is surely both desirable and attainable? Millions of African people still live in abject poverty, with the gems in their culture, traditions and festivals eclipsed in earning potential by Western imports. Radio, television and print media imitate and promote lifestyles of the Western world. Political freedoms and true democracies are still rare to find. South Africa remains one of the most divided societies in terms of the haves and the have-nots. Facilities like running water, sanitation, health care and education are yet to reach each African family in the country.

South African President Thabo Mbeki, during his term of office, also dabbled in spreading the gospel of the African Renaissance. But, is it merely a post-apartheid intellectual agenda that still has a long way to go?

Music is a wake-up call for solidarity. Music helps us remember what a free past looked like. Music is a tool for remembering the promises of self-rule in Africa. Through music, we can reach out and connect to role model nations in the world and we can defeat the helplessness brought about by fear. Music in its various forms, from popular music to struggle and religious music, can raise awareness and alert people that civil action might be necessary to bring about change.

But, alas, the musicians themselves, seeking quick monies, the platforms like radio and television owned by the hostile government and private forces and the deviation of continuing to imitate and mimic international stars, renders music ineffective at times. The potential of music being a catalyst for social and political change is still there, but it must be worked hard to be successful.

Here are the questions to test your grasp of music and freedom

1. A cultural activist and multi-media artist gives back to their community. What is your community?

What has it given to you?

And, how do you want to give back to it?

2. Sifiso Ntuli's favourite musician in exile was Hugh Masekela. In your opinion, what has been Hugh's cultural and musical impact?

3. South Africa has not yet realised its promised freedom?

In your opinion, what would a musical industry that is free look like?

4. South African music in exile drew from many freedom songs.

Can you find one song that resonates with you and play it on your instrument?

YOU-LOGY

Pre-task : What is your self-worth?

Flautist, saxophonist, composer and bandleader, the late Zim Ngqawana, promoted the philosophies of Innertainment and Zimology. Zim Ngqawana came from a poor family in Port Elizabeth, did not finish High School, started as a singer for New Brighton township events, taught himself the flute, made the grades for music at Rhodes University and UKZN, trained with Max Roach and Winton Marsalis in Massachusetts University and became one of the foremost role-models for South African musicians.

In Africa, the music keeps us rooted. We grew up singing, we grew up chanting, we grew up being taught how to do the praise poetry. Music is forever in us. How we express it and bring it out to the world adds up to that unique flavour of who we are.

It is only in the moment – the NOW - that pure and uninhibited musical expression arises. For some, they call this the muse. When the musician is a channel for the muse, he or she is like a conduit, a rivulet of life's ever flowing ideas. We are vehicles for the muse to act itself out. We keep our vehicle, the physical, the spiritual, the conscious and sub-conscious fine-tuned to communicate the expression of the muse. That is why it is said that music is an infinite thing. It is created and destroyed in the moment, each and every moment, as it takes its form through the coherent synthesis of a series of moments that lead to a conscious response in both the creator and the listener. Through music we realise there is something far greater than I. Through music we awaken to the connectivity of all things. Everything is everything, categoric inter-connectivity. Every aspect of your life is linked to the next: how you treat food; how you treat the next person and how you treat yourself first and foremost. The greater self is our infinite connection to the All. As they say, no man is an island. So, the practice is in everything.

A musician beyond borders is a world musician

Zim Ngqawana deeply loved both the Western classical music of Beethoven and Mozart as well as the African classical music of the traditional Xhosa and Zulu and the Indian classical music. All of these sounds informed his musical palette. Zim was simply a tool of a higher being. The music as a vehicle for messages to come through.

Zim Ngqawana played with many of the greatest musicians from the Eastern Cape. These musicians came from a history of struggle. Playing the instrument was part of

their healing from the struggle. Through playing they lose themselves completely. One of the greats was drummer Lulu Gontsana, who learnt from listening and played from ear. Lulu couldn't read music. Lulu learnt from listening. And Lulu learnt from feeling sound from the age of seven.

When Zim Ngqawana taught at UKZN, he managed to push his students beyond their limits and bring the magic from out of them. Once a student asked him, "What did I get for my essay?"

"What do you want for it," responded Zim.

"60 or 70%," said the student.

"Why are you not saying 110%," responded Zim.

Now, follow this task

1. Listen to the chants, prayers and meditations of any traditional diviners such as sangomas, Christians, Muslims, Sufis, Hindus, Buddhists and Judaists. Which prayer music resonates with you? Meditate with this music – going to a place of stillness and silence - and tell us what inspiration do you come up with?

How does this inform your process of creation?

2. To go within and find that music within sometimes takes a baptism of fire. It is like a pressure stove. The only way to release your colour, expression and emotions of the soul is to go within. Think about this for a moment. Now, tell us what is your golden nugget of creativity.

What is that expression that is most relevant to you?

3. We know that music takes you to that place of inner stillness and silence and perfect focus but what, in the outside world, takes you there?

4. For some, they find their place on the mountain, the inner city parks or the furthest point of the ghetto where nobody ever goes.

Where do you find your place of stillness and silence?

YOU-LOGY

Post-task : What is your philosophy?

Zaida Harneker is a development worker and was partner to Zim Ngqawana, helping him spiritually to have the space to realise himself through music.

What inspires the inner voice are all the teachings of great masters that we meet along the way. Their words of wisdom, metaphors and mottos to live by, help us to switch off the ego, that part of the mind that goes “me me-me-me” and wants to take all the credit. The ego is a block. If you are going to be bashful and shy or if you are going to want to own it, you won't release that expression.

It is when we are ready to let go of the ego and let go of all the qualms and frustrations that we are ready for the tone and the tune of our inner voice to come through. It is almost like being in another state, a state of no-mind. This is the when inspiration comes. And it comes from the muse.

One of our greatest masters or very best friends on the musical journey is the musical instrument. For many great musicians, the journey is to become one with their instrument. You have to imbue the instrument with your spirit and allow the spirit of the instrument to imbue you with its musicality. We achieve this by spending time and putting in effort. To live, breathe and be with your instrument is like having a friend. The relationship goes cold if you don't spend time together.

We are always spiritual partners on this journey. We belong to each other. We are not alone. We belong to the universe. We belong to all of sound and we belong to all of colour. This is a Hindu philosophy. Zimology was and still is the personal philosophy of Zim Ngqawana.

Like any personal philosophy, it comes from that point of singularity – going within, to a place of stillness and silence. It is only through the silence that you can listen, get to know yourself. And it is through the silence that you can give up yourself.

By going within, to that space of silence, you may look at yourself and understand yourself. The knowledge of the self is required to actualise the self and lose the self. It is only in silence that you get to know yourself, love yourself and acknowledge yourself, in order to free yourself.

Meditation

What is meditation? Meditation is only a deep awareness. That is all that it is. Meditation is not a big profound thing. You are meditating through an absolute consciousness of every moment.

Meditation contributes to so many facets of life. The role of meditation for the musician is simply to contribute towards his or her creations. There are hundreds of methods for teaching meditation. Meditation has so many expressions. Meditation has a calming effect. It shows, like a drop is to the ocean, so we are all just part of life, a part of the whole.

Now answers these questions

1. Zim's *San Song* is dedicated to the Khoi San; Vadzimu, and to the Zimbabwean deities. His songs *Qula kwedini* and *Amageza aseBofolo* are dedicated to his Xhosa ancestry.

Choose one of these cultural dedications, choose a song you like and improvise with it?

2. Mentorship is about providing the space for somebody to realise him or herself within the genre of the expression. It is to give leadership but also to give space to realise themselves through the music.

Do you have a mentor and what have you learnt from your mentor?

3. Do you have a musical chant or prayer or meditation that you practice?

Share this with us?

4. What is your space in life and spirituality?

What therefore, is your philosophy – the you in you- ology?

MUSIC RIGHTS

Pre-task : Registering and collecting on your copyrights

At the heart of the music business is a great song or that piece of music that goes deeper, to a point that connects. It takes one song to change your life.

There are about 50 000 new songs written every day around the world. If you don't have one recording of one song that is a hit you can't go eat the big pie in the music game. Each song is Intellectual Property. It is like "land" and develops rental income for its owners every time it is performed or reproduced.

All authorship and ownership claims, the splits and other metadata are stored on a CIS-net database, controlled by the International confederation of Societies of Authors and Composers (CISAC). CISAC has 239 member CMOs (collective management organisations) across 123 countries. The global industry collects approximately 10 billion Euros per year.

Each country has their own industry to accommodate the registering, monitoring and collection on these rights.

You assign an ISRC (International Standard Recording Code) and ISWC (International Standard Musical Work Code), a global reference standard for identifying musical works, to your copyrights.

There are 4 main Collecting Management Organisations (CMOs) in South Africa collecting on 4 main music rights.

A performance rights CMO issues licences to users of public performance, broadcast and transmission through diffusion services rights. In South Africa, it is South African Music Rights Organisation (SAMRO).

The reproduction right, also known as the mechanical right, includes the printing of a CD for usage and or resale and the copying of music into a database for the purpose of streaming. In South Africa it is Composers Authors & Publishers Association (CAPASSO) that administers this right.

The sound recording communication to the public rights are also known as needle-time rights and include licenses to radio and TV broadcasters, retailers, banks, shopping malls, sport stadiums, restaurants and venues of various descriptions, when they communicate a sound recording to the public. In South Africa, it is a South African Music Performance Association (SAMPRA) that administers this right.

Public performance rights in cinematographic films are the rights to licence music

videos. In South Africa, it is RiSA Audio Visual (RAV) that does the licencing of these rights.

Now answer these questions

1. ISRC and ISWC are both unique identifiers for music. Can you state the difference in name?

Do you know what this difference means?

2. Copyright owners (authors and entrepreneurs) are entitled to five copyrights: reproduction; adaptation; broadcast; performance; and communication. There are different intermediaries for obtaining licences to these rights. Intermediaries are called CMOs standing for Central Management Organisations.

Every time a song is played, the songwriter is due a royalty. Every time a song is played, the owner of the sound recording as well as the performers are due a royalty. Every time a song is reproduced for resale, the authors and publishers are due a royalty. Every time a music video is played or licenced to film, the authors and publishers are due a royalty.

Do you know which of the CMOs you should register with, to collect each of the above rights?

3. Some CMOs represent the rights of composers and authors, while other CMOs represent the rights of the sound recording and therefore the labels and performers.

Of the four CMOs mentioned above, can you indicate which represent composers and authors and which represent labels and performers?

4. There are benefits to registering your copyrights. You have copyright from the moment of registration and the term of copyright lasts for the life of the author plus 70 years after your death. In your opinion, what are the benefits of registering your copyright and what are the pitfalls for those who don't?

Can you find any examples of musicians or composers who have had to take the legal route in order to get their rightful copyright dues?

MUSIC RIGHTS

Post-task : Challenges in the Music Rights industry

The shortest distance between two points is a straight line. Copyright exists from the moment you create something that is original, in a fixed and tangible medium of expression. In the music business this is in sheet music, sound recording, and or video. Copyright protects your expression. It doesn't protect an idea.

There are two types of copyright works –authorial works which belong to the creator (such as a song writer) and entrepreneurial works which belong to the investor (such as an executive producer).

You have copyright from the moment of registration. The term of copyright lasts for the life of the author plus 70 years after his or her death.

Copyrights first arose in 1454 with the Gutenberg press, which added reproduction value metrics to performance. These two value metrics underpinned the music industry up until the digital age. Two basic types of copyright law developed.

The common law copyright regime arose from the English statute of Anne in 1710, which England exported to all its colonies and protectorates, including America. This favoured capital as opposed to creativity. The Europeans, led by the German and French and their respective colonies and protectorates, adopted a civil law copyright regime, which placed creativity before capital. South Africa used the British Imperial copyright act verbatim from 1916 – 1965. A new Copyright Act was introduced in 1978.

Up until the invention of the internet, the value metrics used were number of copies. This remained intact from the printing press, acetates, vinyl's, four tracks to eight, 16, cassettes and CDs.

However, the digital age added a third plane to copyright, DATA, where intellectual property was communicated and traded in data.

Digitisation and the internet have changed the landscape significantly, where we see the rise of the knowledge-based company. By 2020, the biggest retailer in the world was an APP driven company; the biggest hotel company was an APP-driven company; the biggest media company was an APP-driven company.

Some of the biggest music distributors are streaming services. Streaming services negotiate the value of your intellectual property on the basis of a share in advertising revenue, with brand developers and data miners also playing important roles in the monetisation of music.

A Collecting Management Organisations (CMO) takes assignment of an author's rights, which results in a loss of ownership to the author. A primary role of the CMOs is to licence the author's rights. A major challenge to the music rights industry is

under-licencing and under-licencing results in under-collecting. SAMRO for example only collects 15% of its potential market.

An accurate and transparent payment of music rights to the rightsholder relies on accurate data management and monitoring. Broadcasters provide playlists to CMOs. Composers and authors utilise the global database called CIS-net, whilst sound recordings utilise the ISRC and other Shazam-like monitoring organisations. All these monitoring databases are inaccessible to the DTI, SARS and the Reserve Bank which has raised the call for an Intellectual Property deeds office.

With our terrible history of political corruption, South Africa is one of the last territories to adopt a transparent, self-empowering, honest and accountable approach to music rights. South Africa has a combination of historical legacy practices, undocumented works, wholesale negotiations of South African copyrights as well as a poor Copyright law, which have continued to make it very difficult for the individual copyright owner to earn well off his or her work.

Market share describes the share of the income of the music market. In South Africa, the three multi-nationals, Sony, Warner, Universal and a handful of independents, including Kobalt and BMG control 85% of the market share. This dominant position has made it very difficult for independent or individual practitioners to break into the market.

Now answer the following questions

1. One means of breaking into the market is through marketing. Some marketing techniques include “building a brand,” “knowing your audience,” developing a “content marketing strategy,” and making “social media success.”

You have to care about your customer and use marketing to tell them how to find your product. But the only way to compete in the competitive music market is to have a product that the audience wants to buy.

Of all your skills, ideas and visions for your career, what do you think it is that is absolutely unique and will break through and touch your audience so deeply that they will want to buy it?

Describe it for us.

2. Know-how and knowing your rights is extremely important in the music industry. Know-how sits between knowledge, skills and training and qualification.

Now, there are two unique identifiers currently in use to monitor our musical copyrights. These are: ISRC = International Standard Recording Code and ISWC = International Standard Musical Work Code.

These unique identifiers are supplied by the following organisations:
CISAC = International Confederation Of Authors And Composers;
RISA = Recording Industry Of South Africa;
IFPI = International Federation Of Phonographic Industries:

Now, can you describe the difference between an ISRC and an ISWC and say which organisations supply which code?

3. All copyright owners are entitled to five copyrights: reproduction; adaptation; broadcast; performance and communication. There are different intermediaries for obtaining licences to these rights.

SAMRO = South African Music Rights Organisation;
SAMPRA = South African Music Performance Rights Organisation;
CAPASSO = Composers Authors And Publishers Association,
RAV = Risa Audio Visual

Take these acronyms and highlight the ones you would like to be a member of.

Why have you chosen these organisations specifically?

4. These four CMOs in South Africa collect nearly R1 bn per year. This is crucial revenue to the musician. Do you think it is possible for a musician to get their head around this music rights infrastructure?

If so, can you explain how?

If not, what do you think is the solution to empowering musicians of the future to know their rights?

Final Assessment

Music Free-learning Season One: ATTUNEMENT

This is a fun space: All the formality is over and now you play! The future is dazzling. You are the future. And this is your opportunity to show us how bright it is.

In this final assignment, you are encouraged to make a video of your own, based on the inspiration and learning you have gained.

1. Think about everything you have learned.

Did you answer all the modules?

Do you have a list of notes or multi-media material to draw on?

2. Now, put your consciousness into action by preparing a basic script for a short video, describing your inspiration and what you have to offer.

3. Add the unique elements of your individuality, style, offering and purpose, so that this video is unquestionably you.

4. And let this video show us how you are going to move forward with music in a positive way. And bring your creativity and your inspiration into the forefront of your expression.

5. When you share this video, published online, remember to share it across all social media platforms and to tag us with the handles below.



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