

The Joseph Shabalala Hall of South African Music

Vision Statement

Music is one of South Africa's most precious resources, yet it is still not fully explored nor its potential fully realized. **The Joseph Shabalala Hall of South African Music** is an opportunity to bring South African indigenous music to the forefront by developing a state of the art performance venue, music museum, music education and resource centre, gallery, recording studio, and music shop that would serve as a first-rate tourist stop in the Point Waterfront area.

What would The Joseph Shabalala Hall of South African Music be?

- World-class tourist venue (TOURIST FRIENDLY)
- Indigenous Historical Music Museum –
 - Photo gallery
 - Gallery of musical instruments
 - Audio guide (spoken history and instrument performance in English and foreign languages)
 - Tribute to the indigenous music and musicians of South Africa (various forms including art works, etc)
 - Hall of Fame – Lifetime Achievement Award in South African Music – National panel to select honoured artist each year.
- Music Education and Resource Centre consisting of a music library (audio) and library of books on the history of music
 - Serious researcher would use as a resource centre
 - Music Enthusiasts would use as a hobby centre
 - Visitor would use as an exciting reference point in his tour of South Africa or Durban
- Recording Studio
 - Live recordings of show case evening performances sold to tourists in attendance as souvenirs
 - Commercial studio facility (state-of-the art studio available at competitive rates for centre's income generation and self-sustaining activities)
 - Developmental studio facility (state-of-the art studio available at reduced rates for developing disadvantaged artists, groups, and technicians – feed in from Music Academy)
 - In-house production of audio guide for museum and library
- Record shop – representation for all SA artists and in-house recording studio productions
- Coffee Bar
- Music venue for showcasing indigenous music (upmarket scale)
- Mini theatre for presentation of educational/historical films

What would happen in The Joseph Shabalala Hall of South African Music?

- Guided tours with tour guides of a “Must see” tourist attraction in Durban
- Tourists able to interact and observe in-house studio recordings of local artists performing indigenous music
- Music sales (SA artists and groups – income generation)
- Study and research (all levels)
- Weekend showcases of indigenous music (SA artists and groups – income generation)
- Workshops and seminars
 - Development programmes for children
 - History of music tours for school children
 - Development and upliftment of gifted artists (supportive of disadvantaged artists and groups)
 - Academy of Music – giving hope, exposure, experience and training (“how to” workshops on skills development, performance, artist and group management, PR, marketing and technical)
- Music Festivals -- Indigenous Instruments – indigenous music
- Indigenous Instrument Orchestra
- Full-range productions within a state-of-the-art facility
 - Video
 - CD and Tape duplication
 - Marketing

What is the purpose of The Joseph Shabalala Hall of South African Music?

- Pay tribute to the great music and musicians of South Africa, including Joseph Shabalala, clearly one of the best known and most influential musicians in the history of South African music
- Promote indigenous music and musicians to the outside world through a first-class performance venue
- Promote indigenous music and musicians through on-site record shop
- Promote tourism in Durban (and South Africa) through the means of a world-class historical music museum and venue specializing in indigenous music of South Africa
- Promote, strengthen, and uplift indigenous artists through facilities for group management, PR, marketing, technical training, and opportunities for state-of-the art recordings and performance

Why do we need a music education and resource centre?

Musical production and consumption are integral elements of popular culture and represent a vibrant sector of economic activity worth a tremendous amount of money. A large human resource element of this activity is not formally trained, mentored, or tutored in most occupations and skills attendant to this vast industry. Popular culture education, humanities education, or scientific research-based education in general is closed to the majority of South Africans [due to exclusivity of learning institutions and their exorbitant fees, higher learning institutional bias towards technocratic and mega-finance-based qualifications to the detriment of informed social, ecological and humanitarian contemplation, debate and engagement]. Thus a multi-faceted music resource centre could intervene in an important area of social development – namely research, production and dissemination of musical data and artifacts. It could also intervene in the processes of nurturing resources [human and material] which are necessary to service the economically lucrative potential of cultural musical practices and their related economic sectors.

Who are some of the relevant artists that would be included in The Joseph Shabalala Hall of South African Music?

Some are popular in the media. Some are important community artists.

1700 – Ntsikana kaGaba

1800 – John Knox Bokwe, Bud Mbhele, Ben Tyamzatshe, Tiyo Soga, Paul Xiniwe, Enoch Sontonga, Charlotte Manye.

1900 – Madikane Cele, John L. Dube, Reuben Caluza, Griffiths Motsieloa, Ma Motsieloa, A.A.Khumalo, Ntebejana, Boet Gashe, Nimrod Makhanya, Solomon Linda, Mameyiguda Zungu, William and Elvira Mseleku, Macici Nkosi, Betty Khoza, Solomon 'Zuluboy' Cele, Marjorie Pretorius, Jimmy Adams, Sllivan Mphahlele, Khabi Mngoma, Todd Matshikiza, Gwigwi Mrhwebi, Lemmy Mabaso, Spokes Mashiane, Kippie Moeketsi, Joseph Shabalala and Ladysmith Black Mambazo, Miriam Makeba, Hugh Masekela, Semanya, Jonas Gwangwa, Dick Khoza, Simon 'Mahlathini' Nkabinde, Philip Tabane, Thandi Klaasen, Cyril Magubane, Winston 'Mankunku' Ngozi, Victor Ndlazilwane, Letta Mbuli, Victoria 'Busi' Mhlongo, Welcome Msomi, Gibson Kente, Margaret Mcingana, Richard Jon Smith, Barney Rachabane, Mpharanyana, Soul Brothers, Siphso Mabuse, Brenda Fassie, Yvonne Chaka-Chaka, Paul Ndlovu, Chicco Thwala, Lucky Dube, Carlos Djedje, Prophets of the City, Boomshaka, Arthur Mafokate, Mdu, Rebecca Malope.

2000 -- Mafikizolo, Mandoza, Lebo Mathosa, Thandi Mazwai, Jimmy Dlodlu.

What are some of the music genres and musical instruments that should be included in The Joseph Shabalala Hall of South African Music?

Genres:

1. *Indigenous [and other] African music genres.*

2. *Makwaya* – since at least the early 19th century, a mostly acapella choral style emanating from African encounter with western Protestant church and school music repertoires.

3. *Isicathamiya* – also known as *mbube*, style of acapella singing popularized by Ladysmith Black Mambazo.

4. *Marabi* – since the early 1900, earliest known pan-ethnic South African improvisatory urban music, originally played on organ or keyboard with bone-clapping accompaniment.

5. *Mbaqanga* – also known as African jazz, from around the late 1930s, resulting from the influence of popular American big band swing jazz on *marabi* dance orchestral tradition.

6. *Tsaba-tsaba* – popular urban craze, [dance and music] of the 1940s.

7. *Kwela* – popular music style originated by black urban youth in the early 1950s.

8. *Isimanjemanje* – also known as *umgqashiyo*, the early 1960s development of *mbaqanga* popularized by the likes of Simon "Mahlathini" Nkabinde and Mahottella Queens.

9. *Maskandi* – Traditional Nguni music played on western-style instruments such as guitar, concertina, or violin.

11. *Soweto-soul* – in the late 1960s and throughout the early 1970s, a style inspired by black American soul music as well as the emergent electric keyboard/organ technologies of the 1970s.

Afro-jazz – In the 1970s and 1980s a jazz-inspired music which consciously expressed its awareness of being part of the struggle from repercussions of colonialism and ravages of apartheid. To a large extent a

style seeking to find relevance for indigenous musical practices in contemporary popular cultural sensibilities...

Bubble-gum – South African take on western-style pop music, large ushered in by the appearance of disco music in the mid-to-late 1970s.

Kwaito – [post-apartheid] Popular contemporary South African black township dance music originally inspired by bubble-gum, overseas pop and facilitated by an increase in contemporary accessibility of digital music production technologies to black youth.

Musical Instruments:

All southern African ethnic groups retain several types of horned (blown), scraped, beaten, plucked instruments or what are broadly classified as aerophones, idiophones, and chordophones.

There are also several types of drums, musical bows, lamellaphones, various flutes/panpipes, animal horns and whistles.

Examples of these can be sourced and obtained for beautiful and educational displays within the museum.

How can The Joseph Shabalala of South African Music pay tribute to the liberation struggle?

All South African musical genres document in one way or another, indigenous experience under different stages of engagement with colonialism and apartheid. Over and above this, there exist whole distinct repertoires of musical compositions dedicated to different forms of the struggle, all of which can be highlighted within the Hall's music museum:

- The South African national anthem
- Worksongs
- Women's protest songs
- Organised Labour struggle songs and poetry
- Prison songs
- Liberation songs of the armed struggle

What would The Joseph Shabalala Hall of South African Music do for the community?

- It would add a unique and valuable tourism component to an already developing world-class tourist area in the Point-Waterfront area (tourism "draw card" for Durban)
- Promote indigenous music and uplift musicians through training, performance and recording opportunities, and music sales, all of which provide genuine income generation potential.
- Educate tourists and the general public about indigenous music and its history
- Provide a library and research facility for the continuing study and promotion of indigenous music and musicians and related art forms
- Provide a documented history of the development of South African culture, politics, and progress through music and related art forms.
- Provide a means of archiving and preserving as a cultural practice genres of music and related art forms that might otherwise be lost or forgotten by the vast majority of South Africans. This type of

preservation is vitally important for retention of traditional African practices and beliefs, and would be an important tool in the effective dissemination of information during this growing period of African Renaissance.

What would the showcase venue within The Joseph Shabalala Hall of South African Music look like?

- An “African inspired” showcase performance venue that is awe inspiring for the performers and visually spectacular for visitors would be based on a South African landscape featuring waterfalls, palm trees and a mountain face of rock as the backdrop to the performers.
- Natural rock would be a prominent visual component making up the décor of the venue. Bushmen art replicas (promoting their locations as travel destinations within KZN) would be strategically placed on rocks. These rocks would also be used as sound diffusion reflectors for clarity of sound.
- This design would provide audible excellence and a fantastic visual experience, and would be deemed as innovative, unforgettable and a world-class tourist “must-see”.
- The showcase venue would promote only South African beer and wine (no hard spirits). Split menu of indigenous and western food would be provided.

Why the name “The Joseph Shabalala Hall of South African Music”?

- Joseph Shabalala has a dream to help promote indigenous music and help indigenous musicians to reach their full potential.
- This dream can be partially supported by South Africa, but can be realized on an even greater scale with external support through TOURISM and export of musical products. South Africa’s music is a precious resource for Tourism and Economic growth.
- Joseph’s name is an international draw card
 - Would give the Tourist Venue a personality -- (KZN artist to reach world stature) and not a generic name (in order to draw people, the name of the centre should sound dynamic, inviting and exciting)
- The NGO with the concept and vision would have Joseph Shabalala as a member and would bear his name – this would give the organisation and its vision stature with major donors for fundraising purposes

Action Plan

- Creation of the concept and acceptance in principle
- Form an initial task team to facilitate vision
 - Joseph Shabalala
 - Warren G. Bessey
 - Chalone Savant Bessey
 - Xolani Zungu
- Do feasibility study
 - Funding for research and development side (Arts and Culture)
 - Funding for architecture (Partnership with city of Durban)
 - Commercial sustainment (5 year up-start support – long-term self sustaining goal)

- Form an NGO (legal identity)
 - Should be a small group -- united in particular vision of Durban centre – local residents
 - Members should be actively involved in trust.
 - The NGO would be responsible for fundraising and completion of the project
 - Would bear the name of Joseph Shabalala for credibility, stature and visionary purposes.
- Begin to form relationships with relevant parties
- Form legal team and building team
- Form design team
- Do research and development
- Form fundraising team
- Form PR and management teams

Exciting Developments!

A prime piece of Durban property is currently available:

- O.C.C. (Ocean Conference Centre)
- City does not know what to do with it
- Prime area beachfront on the beach
- City needs something sustaining and commercial

Before we approach the City of Durban:

- NGO must be formed asap and begin to get corporate interest for commitment of funds (SAB – COKE – ENGEN – BP, etc – **Fundraising need is approximately R 10 million**)
- Begin to develop business plan around idea that City would match funds raised and also provide venue, marketing and sustainability
- Approach the Heritage Centre in regards to donation/renovation of physical building
 - Plan for building involves
 - Durban city manager
 - Parks and Recreation department
 - Durban Africa – tourist wing of Durban
 - KZN Premier – could speed everything up – give directives to City