



CALL & RESPONSE: OF STORY CIRCLES AND RECIPROCAL PRACTICES

Keleketla! Library: E illeng Nonwane?

Malose Malahlela & Rangoato Hlasane: Keleketla!

K!L: That an album from a U.K. label is named after a Southern African oral practice? Would the two of you care to explain this cartography?

MM & RH: A “space...where multiple stories and multiple narratives can exist parallel to each other in order to challenge dominant narratives”. This cartography is confirming that music as an oral/aural practice is within Keleketla!’s ethos not only in form but in practice: people carry stories, as they move.

K!L: And how did all these parties come together?

MM: The call was made to Coldcut to fly into Johannesburg in January 2017 to participate in an experiment. Coldcut’s discography is ground-breaking and their contribution to the culture inspired a generation. The second collective to call was Mushroom Hour Half Hour (MHHH), an experimental music imprint based in Johannesburg. MHHH has an endless

network – bringing together musicians who don’t necessarily play together, from different generations and varied musical influences. MHHH’s knowledge and experience with the technical side of recording critical to the project. They called in Thabang Tabane, Sibusile Xaba, Tubatsi Mpho Moloj, Nono Nkoane and Yugen Blakrok. The third collective to call was Trackside Creative, a space in Orlando West, Soweto that focuses on design, print, visual arts, events space and it’s a home for artists to “Imagine, Create and Collaborate”. It truly felt like a perfect home for a gathering of this kind.

Actually, lets get Mambila on the call...(Scrolls through contacts).

K!L: Yeah, let’s hear from Trackside.

MM: Peace

Mambila Mageza (MM2): Peace

MH: What do you make of the whole Soweto Sounds engagement?

MM2: When we were first approached by you with the idea of a collaboration that would entail hosting Ninja Tune founders, Coldcut and our brothers Andrew Curnow and Nhlanhla Mngadi of MHHH for a week’s recording with some of our most favoured local musicians, our immediate response was “What!? Of course!”. We’ve always admired the strides that MHHH has made over the years catapulting experimental musical dialogue into our generation’s consciousness, a timeless musical archive that might have been missed. Additionally, it would not be the first time Keleketla! Library and Trackside Creative had worked together.

My relationship with Malose Malahlela and Rangoato Hlasane dates as far back as 2010 and since then Keleketla! has been responsible for exposing me to some very interesting and exceptionally talented, solution-oriented individuals who were as passionate about affecting change in their communities as much as we were in ours and still are.

K!L: Word

MM2: The experience of having Coldcut in our space for a week felt surreal to say the least. These were the guys responsible for introducing to our aural expanse the likes of Amon Tobin, Kid Koala, Roots Manuva, Cinematic Orchestra, Bonobo...Coldcut went on to elevate the independent music scene like no other in my opinion and they’ve now assisted in putting our little known space - Trackside Creative - on an international platform that we could have only dreamed of. Aaaah! and then there was Ruth Daniel whom we first met briefly last year when we were preparing for one of our monthly ‘Thursday’s Trackside Story’ installations involving beat-makers and live musicians in our area. Ruth is an absolute gem of a person who was constantly available to share lessons learnt and anecdotes accrued from her travels around the world involving encounters with various activists in their respective communities. Nthabiseng and I’s vision instantly solidified when we saw what folks in Venezuela were getting up to.

Shout out to Keleketla! Library for always looking out for Trackside Creative. We hope to one day be able to

reciprocate. One love!

All: Keep it moving Trackside. The reciprocity is happening. One love.

K!L: MHHH. What were their experiences?

MM: Greetings. We are sitting here, reflecting on the Soweto Sounds project, Thoughts?

Mushroom Hour Half Hour (MHHH): To have a crosspollination of different influences is by no means rare, yet to have it take place in a time where the world seems to be caught in hyper-globalization-homogenization drive, it becomes a truly special moment. Thus was our experience of this once in a lifetime encounter at Trackside, Phefeni, Soweto.

K!L: But it wasn't easy. What were some of the challenges?

MHHH: Working over a course of five days proved to be quite challenging due to the time constraints, more so tied with having to have a showcase on the weekend. Being experimental in approach, the dynamics of working with a group of individuals being led in arrangement by an older generation with somewhat concrete ways of working did not go down without some pushing & pulling. What began as a conversation at times drifted into a top down approach, which had its frustrations. In the end though, trusting the process helped to navigate through the creative process & most especially working with a group of musicians who are not only professional in conduct but also bring a personable touch to the working process.

One of the many lessons, which we pulled from the experience, is the importance of these call-out budgets to be thoroughly interrogated as to whether they fully take into account the interests of the artists & curators involved in being able to bring these projects to life. It might be interesting to have artists, as stakeholders to be engaged in helping to put together the budgets in a more realistic way & perhaps to have a more streamlined approach with regards the scope of such projects.

K!L: We couldn't agree more.

MHHH: It was truly an honor working with musical legends such as Coldcut, gleaning bits & pieces from their years of experience. The South Afrikan musicians were amazing in their dedication & flexibility to be challenged in new directions. There couldn't have been a better choice of venue than Trackside, a space that already bubbles with a lot of creative energy & that is rooted in the community that it is based in, Phefeni, Soweto.

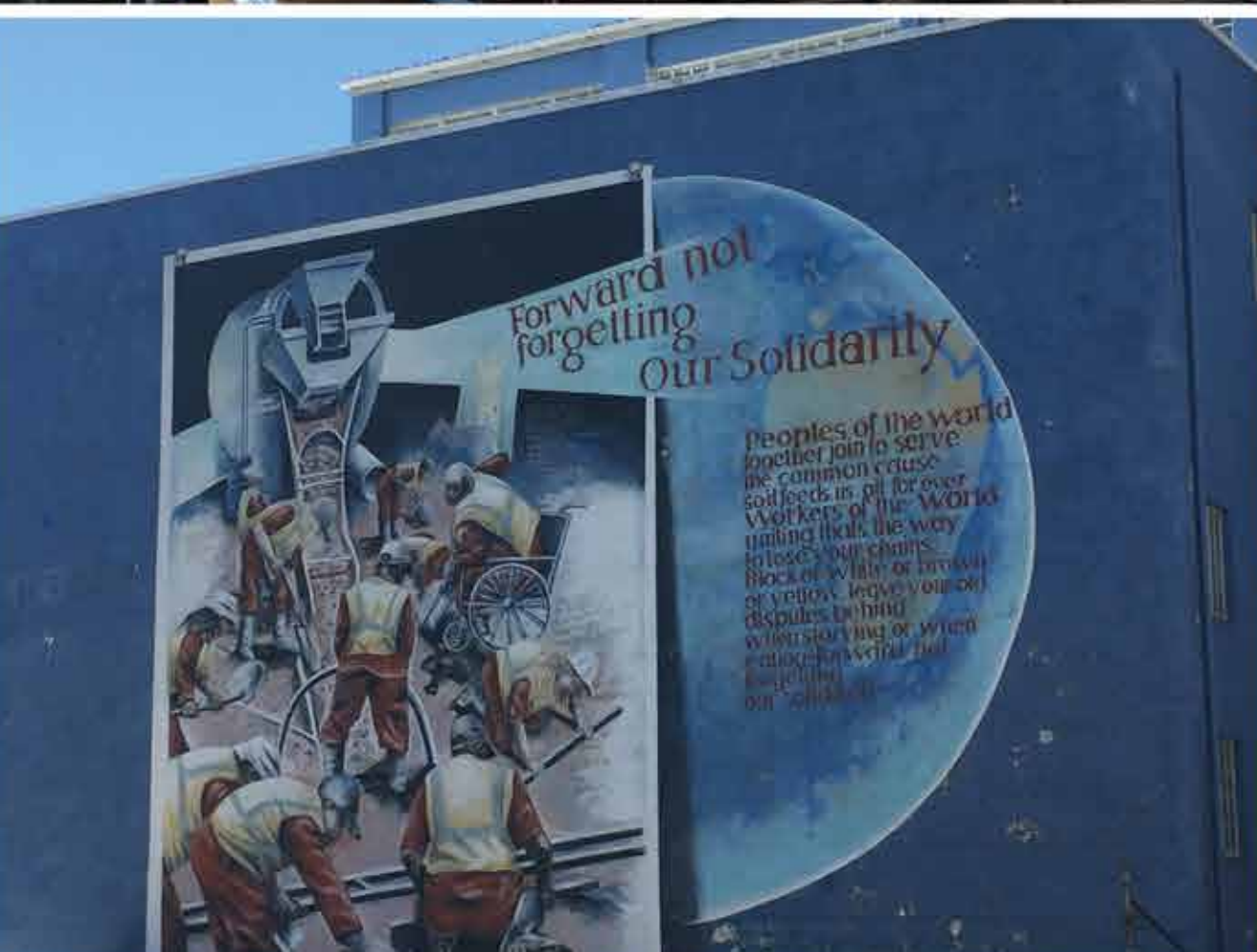
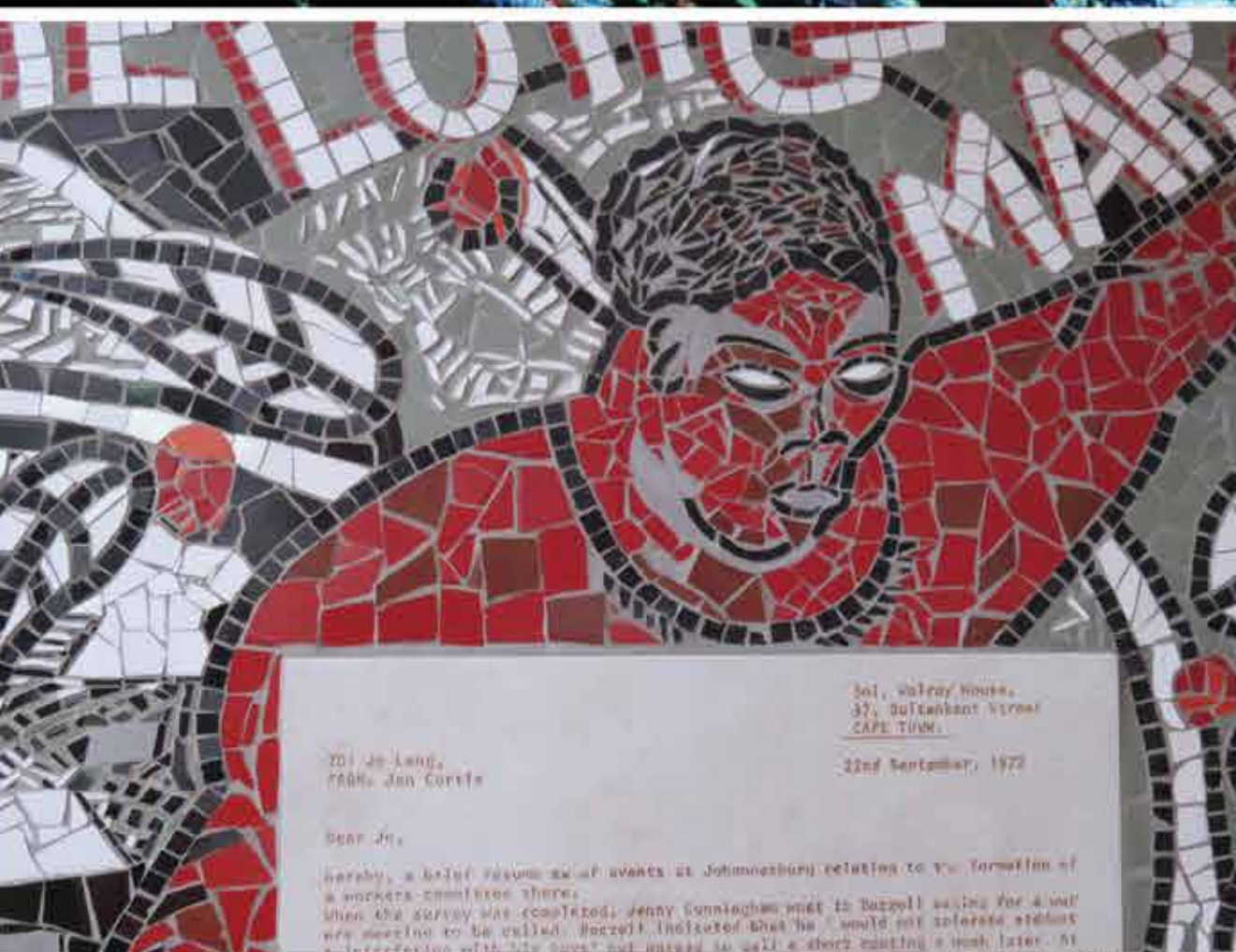
MHHH: We look forward to the next leg of this project, the possible release of the music project...

COLDCUT: Accepting the call, Coldcut came to South Africa to learn. After five intense days at Trackside, the crew performed a live showcase at JoBurg's King Kong, the venue where K! are based. Ra's DJ set was a revelation with an evangelical strength dance floor climax mixing abstract electronica with traditional political songs. Then Coldcut went to Cape Town and spent a day in Khayalitsha with activist posse Soundz of The South, recording some powerful vocals from them. This was Toyi Toyi...the direct rhythm and voice weapon of activist gatherings. "Revolution is the totem". We mixed these chants with Durban DJ Mabheko's Gqom sound to create 'Future Toyi Toyi'.

Back in the UK, widening the circle of musicians to include Tony Allen the Godfather of Afrobeat drumming, Miles James, Joe Amon - Jones, Tamar Osborn, Tenderlonious, Shabaka Hutchings, Afla Sackey, Dele Sosimi. Further response from The Lani Singers and Benny Wenda with their struggle for West Papua's freedom...then from the US, Antibalas Horns and 60s activist poets The Watts Prophets added their call for Freedom.

The Keleketla! Call and response continues with remixers such as Detroit/Berlin's DJ Stingray mashing up the Toyi Toyi and more to come...Keleketla! We are here and ready to take part.











Keleketla!

Coldcut: Matt Black and Jon More
Soweto Musicians: Nono Nkoane, Thabang Tabane, Tubatsi Moloi,
Gally Ngoveni, Sibusile Xaba
Anele/SOS: Soundz Of the South Collective, Khayalitsha

Without whom this project would not have been possible - special thanks to:

Malose Malahlela: Keleketla! Library
Rangoato Hlasane: Keleketla! Library
Andrew Curnow: Mushroom Hour Half Hour
Nhlanhla Mngadi: Mushroom Hour Half Hour
Mambila Mageza: Trackside Creative
Nthabiseng Letsoso: Trackside Creative
Ruth Daniel: In Place Of War

Produced by: Coldcut
Mix Engineer: Eric Lau
UK recording, production and additional mixing: Al Riley
Mastering: Matt Colton at Metropolis Studios
Original Artwork: Lisolomzi Pikoli aka Mr Slipperz
Guy Daems: King Kong
Jonathan Kyriakou: Videographer
A&R Coordination: Luke Wren
A&R: Adrian Kemp

Keleketla! sessions recorded at Trackside Creative, Soweto,
South Africa except where indicated
Trackside Creative Recording Engineer: Dion Monti, Andrew Curnow
Mpho Masango (Plum Kitchen): Catering

Joe Armon-Jones, Tamar Osborn, Dele Sosimi, Afla Sackey, Miles James,
Ed 'Tenderlonious' Cawthorne
Recording Engineer Al Riley
Recorded: Al's Studio, London

Tony Allen's Drums Recorded: Denmark Street Studios, London
Drum Recording Engineer: Guy Katsav

Shabaka Hutchings Sax Recorded: Assault & Battery Studios, London
Recording Engineer: Hugh Fothergill

Tony Allen appears with courtesy of Decca Records France
Shabaka Hutchings appears courtesy of Impulse! Records.
Dele Sosimi appears courtesy of Wah Wah 45s and Funkiwala Records.

Future Toyi Toyi

Songwriter(s): Matt Black, Jon More, Tony Allen,
DJ Mabheko,
Soundz Of the South Collective
Publisher(s): Just Isn't Music, Shining Music,
Gqom Music Publishing (BMI)

Vocals: Soundz Of the South Collective, Khayelitsha
Drums: Tony Allen
Flute, Tin Whistle, Recorder: Ed 'Tenderlonious' Cawthorne
Guitar: Miles James
Percussion: Afla Sackey, Al Riley
Inspiration: DJ Mabheko

Vocals Recorded: Makhaza Wetlands Park, Khayelitsha

International Love Affair

Songwriter(s): Matt Black, Jon More, Tony Allen,
Nono Nkoane, Thabang Tabane,
Tubatsi Moloi, Gally Ngoveni, Sibusile Xaba

Publisher(s): Just Isn't Music, Shining Music,
Copyright Control

Vocals: Nono Nkoane, Tubatsi Moloi
Percussion & Vocals: Thabang Tabane
Guitar: Sibusile Xaba, Miles James
Bass: Gally Ngoveni
Drums: Tony Allen
Tenor Saxophone: Shabaka Hutchings
Baritone Saxophone: Tamar Osborn
Flute: Ed 'Tenderlonious' Cawthorne
Keys: Dele Sosimi
Percussion: Afla Sackey
Backing Vocals: Afla Sackey, Matt Black
Horns: Antibalas
Percussion: Al Riley
Loop Creation & Editing: Patrick Carpenter
Horn Arrangement: Martin Perna & Coldcut

Original session recorded: Trackside Creative,
Soweto, South Africa

Shepherd Song

Songwriter(s): Jon More, Matt Black, Tony Allen,
Nono Nkoane, Thabang Tabane,
Tubatsi Moloi, Gally Ngoveni, Sibusile Xaba
Publisher(s): Just Isn't Music, Shining Music,
Copyright Control

Vocals: Tubatsi Moloi, Nono Nkoane, Thabang Tabane
Percussion: Thabang Tabane
Bass: Gally Ngoveni
Guitar: Sibusile Xaba
Drums: Tony Allen
Horns: Antibalas
Keys: Joe Armon-Jones
Percussion: Afla Sackey
Horn Arrangement: Martin Perna & Coldcut

Original session recorded: Trackside Creative,
Soweto, South Africa
Trackside Creative Recording Engineer: Dion Monti,
Andrew Curnow

Papua Merdeka

Songwriter(s): Matt Black, Jon More, Benny Wenda,
Maria Wenda, Koteka Wenda, Tony Allen
Publisher(s): Just Isn't Music, Shining Music

Vocals: The Lani Singers, Benny Wenda
Drums: Tony Allen
Tenor Sax: Shabaka Hutchings
Baritone Sax: Tamar Osborn
Keys: Dele Sosimi
Guitar: Miles James
Percussion, Djembe: Afla Sackey
Piano: Darren Sangita

Vocals recorded at the Wenda's home, Oxford.
The campaign to free West Papua from Indonesian occupation,
probably the biggest
under-reported human rights and genocide issue in modern
times continues.
See freewestpapua.org
Papua Merdeka!

5&1

Songwriter(s): Matt Black, Jon More,
Nono Nkoane, Thabang Tabane,
Tubatsi Moloi, Gally Ngoveni, Sibusile Xaba
Publisher(s): Just Isn't Music, Copyright Control

Vocals: Nono Nkoane, Tubatsi Moloi
Flute: Tubatsi Moloi
Percussion: Thabang Tabane
Bass: Gally Ngoveni
Guitar: Sibusile Xaba
Keys: Joe Armon-Jones

Original session recorded: Trackside Creative,
Soweto, South Africa

Broken Light

Songwriter(s): Nono Nkoane, Jon More,
Matt Black, Thabang Tabane,
Tubatsi Moloi, Gally Ngoveni, Sibusile Xaba
Publisher(s): Copyright Control, Just Isn't Music

Vocals: Nono Nkoane, Tubatsi Moloi
Percussion: Thabang Tabane
Bass: Gally Ngoveni
Flute: Ed 'Tenderlonious' Cawthorne
Keys: Dele Sosimi
Baritone Sax: Tamar Osborn
Drums: The Jungle Drummer
Additional Percussion: Al Riley, Afla Sackey

Original session recorded: Trackside Creative,
Soweto, South Africa
Trackside Creative Recording Engineer: Dion Monti,
Andrew Curnow

Crystalise

Songwriter(s): Yugen Blakrok, Matt Black, Jon More
Publisher(s): CYLID, Just Isn't Music

Vocals: Yugen Blakrok
Tenor Sax: Shabaka Hutchings
Baritone Sax: Tamar Osborn
Scratching: DeeJay Random
Jamm Pro: Coldcut

Original session recorded: Trackside Creative,
Soweto, South Africa
Trackside Creative Recording Engineer: Dion Monti, Andrew Curnow
Thanks to Jay @ Irrupt for the Jamm Sound Set

Freedom Groove

Songwriter(s): Anthony Hamilton, Matt Black,
Jon More, Tony Allen
Publisher(s): Classic Cut Musiz, Just Isn't Music, Shining Music

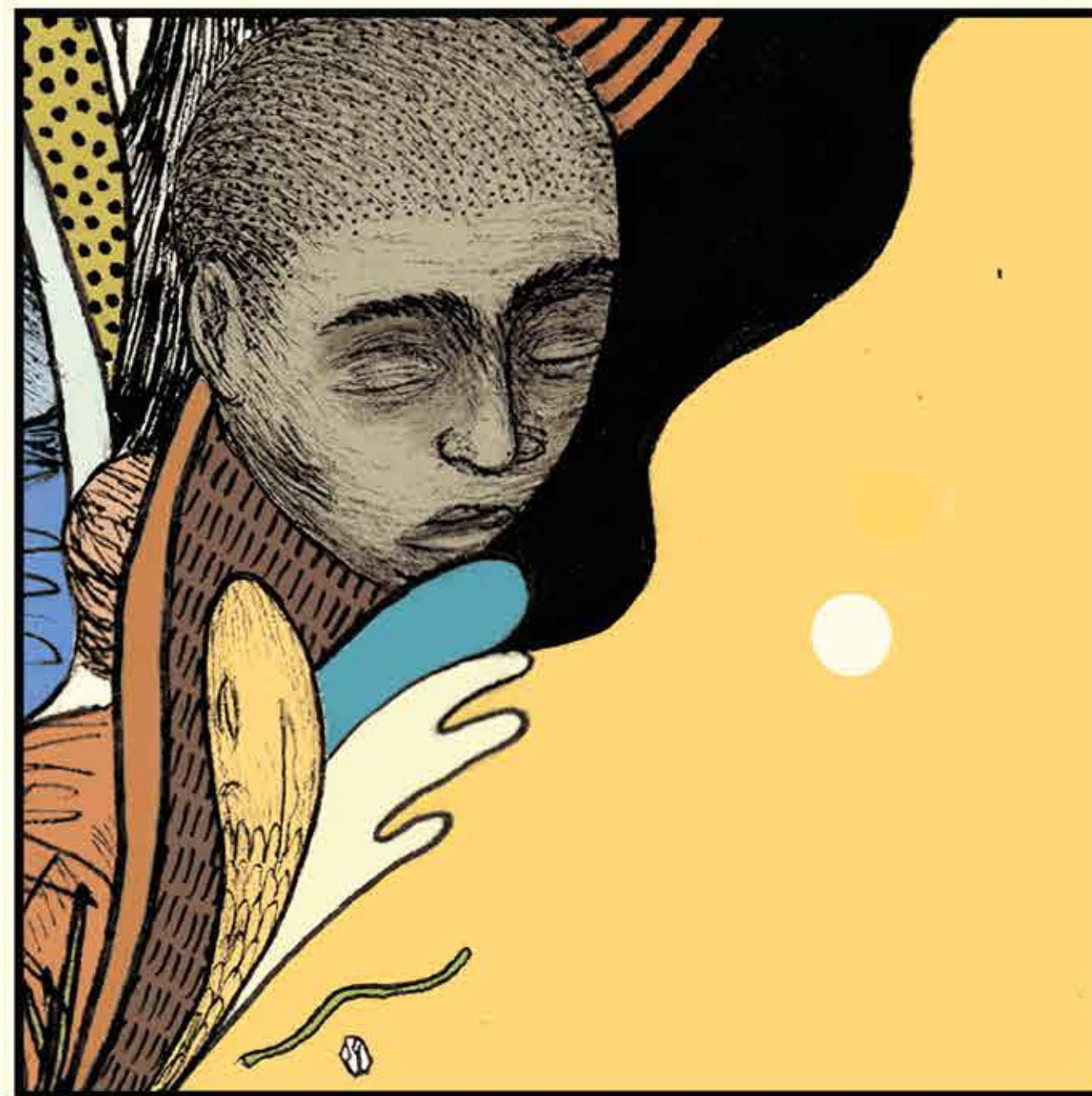
Vocals: The Watts Prophets
feat. Father Amde Hamilton
Backing Vocals: Nono Nkoane
Keys: Joe Armon-Jones, Al Riley
Drums: Tony Allen
Baritone Sax: Tamar Osborn
Horns: Antibalas
Horn Arrangement: Martin Perna & Coldcut

The Watt Prophets recorded in Leimert Park at Between the
Silence Studios
Special thanks to FreQ Nasty /
BetweenTheSilence.com

Swift Gathering

Songwriter(s): Matt Black, Jon More, Joe Armon-Jones
Publisher(s): Just Isn't Music, Copyright Control

Strings: Eska Mtungwazi
Piano & Keys: Joe Armon-Jones
Baritone Sax, Clarinet, Bass Clarinet: Tamar Osborn
Jamm Pro: Coldcut



keleketla!

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