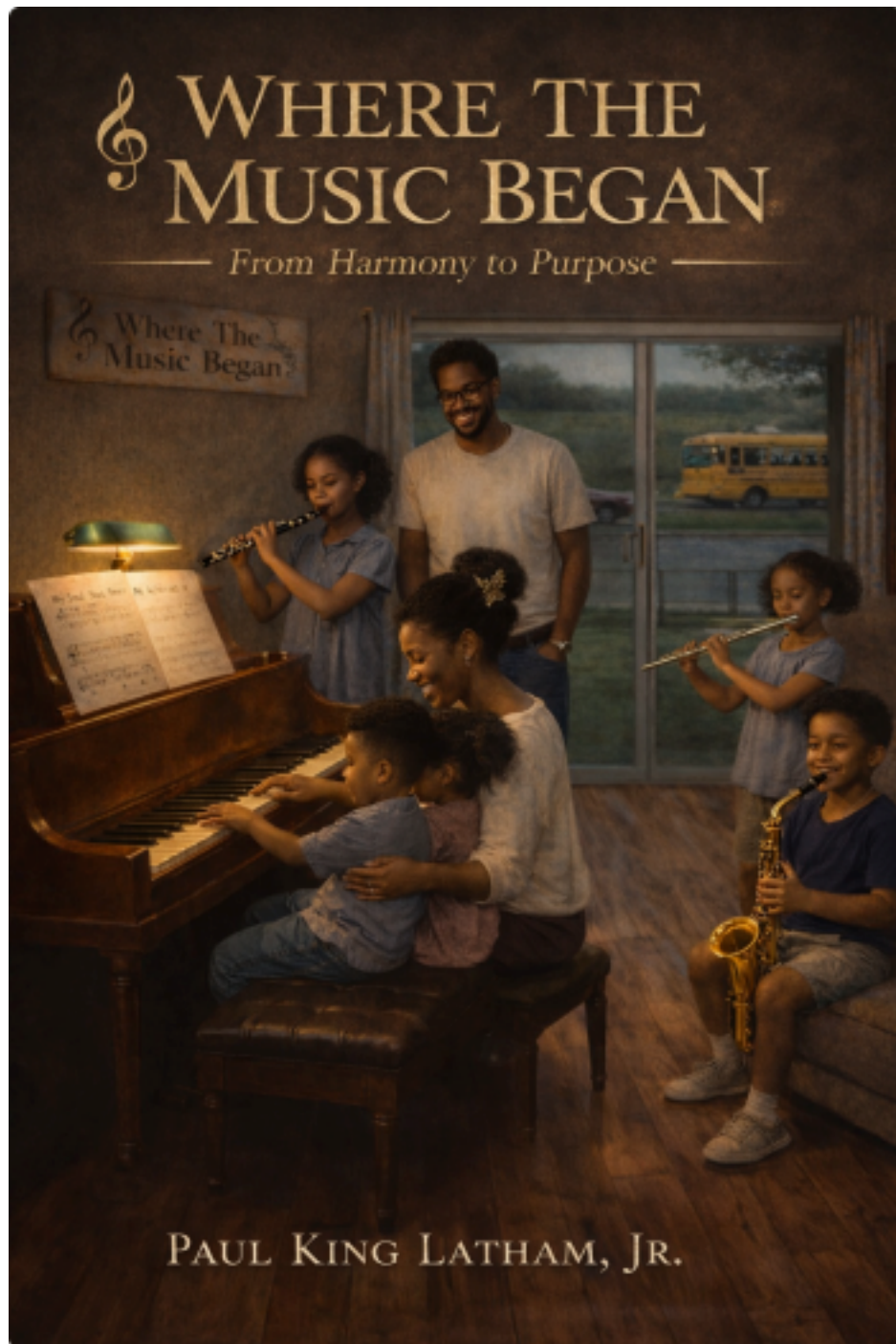




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From Harmony to Purpose

CHAPTER I — ORIGIN OF SOUND

The Pink House (Gettysburg)

Before there were stages, recordings, or audiences, there was a living room. And a family.

When I was three years old, my father would sit my little sister and me down on his knee. We were small enough that the world still felt enormous, but somehow, music had already found its place in it. My father would sing a note and ask us to sing it back. Then he would add another note. And then another. What he was teaching us, though we did not yet have the language for it, was harmony.

Two toddlers learning how voices fit together. Blending intervals as Daddy would sing the third, creating the triad. A foundation. A structure. A sound that would become part of the musical masterpiece of the Latham household.

My mother would sit at the family piano, my sister on one side, and I on the other. She would press a key, show us what the note looked like, and what it sounded like. Then she would challenge us to repeat it by sight, by ear, again and again and again.

My mother would sit at the family piano, my sister on one side, and I on the other. She would press a key, show us what the note looked like, and what it sounded like. Then she would challenge us to repeat it by sight, by ear, again and again and again.

Unbeknownst to us, she was building something. She was bringing to life the symphony that accompanied the melodies we were already learning from our father's knee.

To us, it felt simple. But what was happening was profound. We were learning that sound has structure, and music is something you can speak.

Music was not a hobby in our home. It was the fabric of our family's life. Everyone had a part to play. Everyone had a note to learn. My big brother played the saxophone. My older sisters played the flute and the clarinet. And the piano was always nearby.

The house carried sound the way a church carries an echo. Voices. Instruments. Practice. Mistakes. Laughter. Discovery.

Music was not something we did. It was something we lived in.

It was the heartbeat in the background of our lives.

As I grew older, that early foundation followed me into school.

What started at home was shaped in classrooms.

Mr. Molen. Ms. England. Mrs. Parrish.

Mr. Neal. Mr. Martin. Dr. Caldwell. Mr. Oliver.

They are the major chords of my musical education and performance journey.

They represented something larger than themselves, an era when music education was accessible, present, and expected. ---

And those early years matter.

What began in the living room did not stay there.

As I grew, music followed me into every space I entered.

School gave it structure. Discipline gave it direction. Life gave it stages.

In school, music became something I developed. Under teachers who invested in me, notes became language, practice became routine, and expression became intentional.

At the same time, I lived a dual life. By day, I was an athlete. By nature, I was a musician.

The world pointed me toward sports. But music never left.

Growing up in church was a major part of my musical and spiritual development. Worship was not just something we did. It was something we lived.

There are moments even now when I do not think of worship as a place you go, because I am always there. We worshiped in song in our home. We prayed in our home. We studied at home. And we believed.

As the years passed, opportunities began to open.

I learned notation and basic music theory in elementary school, playing the cornet and the trumpet. I began to understand pitch, rhythm, timing, and structure not just by hearing them, but by reading them.

I learned about different cultures through music, through songs like "Cockles and Mussels," "Long-Legged Sailors," and "Flying Purple People Eaters."

And then we would perform.

Dressed up. Standing in front of my family. Sharing what we had learned.

Those moments were everything.

Because music was no longer just inside the house. It was being shared. And in that sharing, something deeper was forming.

Music teaches you to listen. It teaches you patience. It teaches you how different voices can come together to create something greater than themselves.

In my life, those early moments did not just create a musician. They created a writer, a storyteller, an educator, and an advocate.

Because music is not just sound. It is structured. It is discipline. It is a connection.

Talent can grow in a home. Skill can grow in a school. But opportunity requires infrastructure.

Music begins in homes. It grows in schools. And it flourishes when a society chooses to invest in it.

CHAPTER II — THE FOUNDATION YEARS

The Cougars — Elementary School, K-6

What began in the living room did not stay there.

It followed me into classrooms, into hallways, into spaces where what was once family became foundation. Elementary school was where music started to take shape. At home, it lived. At school, it was formed.

This is where the structure started to make sense, where the sounds I had been hearing, repeating, and feeling began to connect to something bigger.

This is where teachers stepped in, not just to instruct, but to build.
Mr. Molen. Ms. England. Mrs. Parrish.

Names that might seem simple on paper, but in reality, they were architects.

They took what had already been placed in me and began to refine it.

In those classrooms, music was no longer just something we did together at home. It became something that could be understood, practiced, repeated, and developed.

There was intention now. There was direction. There was expectation.

And what I did not realize at the time was that I was being introduced to a system, a system where effort produced growth, repetition produced clarity, and discipline produced confidence.

The same notes my father had us echo now had names. Now it has structure. Now had placement. The same keys my mother pressed at the piano now connected to something I could see on paper. Music was becoming language.

And just like any language, the more you use it, the more fluent you become.

There were moments where things clicked, moments where something I heard matched something I saw and something I felt.

Those moments do not announce themselves. They do not come with noise. They come quietly, like recognition. Like, "Oh... I understand this."

And once you understand something, you can begin to use it.

Elementary school also gave me something else: exposure.

This was the first time music stepped outside of the house, the immediate family, and the familiar. Now there were classmates, group performances, and shared learning.

Music became something we experienced together.

Different voices. Different personalities. Different levels of understanding.

And yet, when it came together, it worked.

That lesson stayed with me.

Because what music showed me early on was this: unity is not about sameness. It is about alignment.

We did not all sound the same. We did not all move at the same time. We did not all learn at the same pace. But when we listened, when we followed, when we stayed in rhythm, we created something bigger than any one of us.

And that lesson was not just musical. It was life.

This was also where performance started to take shape, not just playing or singing, but presenting. Standing in front of others. Being seen. Being heard.

At first, it was simple. Small audiences. School settings. Family watching.

But even in those moments, something was happening.

Confidence was forming.

Not loud confidence. Not showy confidence. But the kind that says, "I can do this."

And once that seed is planted, it grows.

There is something powerful about being a child and realizing that what is inside of you can come out and be received by others.

That realization changes you. It shifts how you see yourself. Because now, you are not just participating. You are contributing.

And that contribution has value.

What I did not know then was how important this stage really was.

Because elementary school is where identity begins to form, confidence begins to grow, and direction begins to take shape. And when music is present in that stage, it does something special.

It gives a child a voice, a lane, and a way to express what they may not yet have words for.

It teaches them how to listen, adjust, respond, and persist, all through sound.

And while all of this was happening in the classroom, life outside of it was still moving.

I was still a kid. Still growing. Still learning. Still discovering.

And right alongside music, another part of my life was developing.

Movement. Competition. Energy.

Sports.

And what I did not realize then was that just like music, sports would begin teaching me lessons. Different lessons, but just

as important. Lessons about effort, teamwork, discipline, and resilience. And just as music would begin to shape me, not separately. But together.

Because even then, without realizing it, I was being built in two directions: the athlete and the musician. Two rhythms are moving at the same time. And both of them were preparing me for what was coming next.

CHAPTER III — GROWING & KNOWING & GROWING

The Tigers — Middle School

By the time I reached middle school, something inside of me had already begun to take shape.

Not fully formed. Not fully understood. But present.

I had already started singing solos in church a few years earlier. "Send Me, I Will Go." That wasn't just a song. It was a signal. A glimpse of something already developing beneath the surface.

But now, middle school introduced something different.

Structure.

I stepped into environments that required more: concert choir, jazz band, classical band. This wasn't just participation anymore. This was development. Discipline. Expectation.

I was introduced to sight singing, classical repertoire, popular interpretation, and state-level performance standards. And something began to happen.

The light started to flicker a little brighter.

Not fully on yet, but noticeable.

I found myself performing in front of larger audiences. The rooms were bigger. The expectations were higher. And the margin for error was smaller.

But something else was happening too.

The culture.

Hallways. Lunchrooms. After school.

That's where a different kind of performance lived.

If you could sing, you were known.

And if you could sing the right songs...

Songs like "Cool It Now" and "Candy Girl" echoed through lockers and lunch tables, sometimes shifted into keys that fit our voices.

That space mattered.

Because it connected what we were learning to how we were living.

Music wasn't separate. It was integrated.

But right in the middle of all of that... something happened that I wasn't prepared for.

Puberty.

Not just physically.

Vocally.

Overnight, everything shifted.

The voice I had grown comfortable with... the sound I had learned to control... the identity I had started to build... It was gone.

Goodbye tenor.

Hello baritone.

And nothing felt the same.

Songs that once flowed easily now felt out of reach. I tried to push them out... to force what used to be natural... but it wasn't there anymore.

That moment was frustrating.

Because it wasn't just about sound. It was about identity.

Who am I now?

Where do I fit?

What do I do with this new instrument?

And right when things felt uncertain... There she was.

Mrs. Parrish.

She didn't panic. She didn't overcomplicate it.

She simply said:

"Your voice... is an instrument."

Just like a trumpet.

A trombone.

A baritone.

A cornet.

Each one has its own shape, range, tone, and purpose.

And just like those instruments... your body affects your sound.

So when your body changes... your instrument changes.

That lesson didn't just fix a problem.

It reframed everything.

Instead of trying to hold on to what I was... I began to learn what I had

become. And as I leaned into that, my ears started to change too.

My influences shifted from New Edition, El DeBarge, Daryl Coley, The Bee Gees, and Michael Jackson... To voices like Nat King Cole, Luther Vandross, Peabo Bryson, Luther Barnes, and James Cleveland. At twelve years old... that was a shift.

But I found my bridge.

Johnny Gill.

He helped me stay connected socially while I was growing musically.

And as I applied what Mrs. Parrish taught me, something began to happen.

I didn't just adjust.

I developed.

My understanding deepened. My control improved. My identity is settled.

Not the same as before.

But stronger. More grounded. More intentional.

And that's when I began to understand something important:

Growth is not always comfortable.

Sometimes it takes something away... before it gives you something greater.

And if you stay in it...

You don't lose your voice.

You find it.

CHAPTER IV — RAISING THE BAR

The Wolverines — High School

By the time I entered high school, everything was changing.

Not gradually.

Noticeably.

My body was catching up to my frame. Those hands and feet people talked about when I was three had finally found their match.

I was now 6'1½", 200 pounds, wearing a size 16 shoe.

And people noticed.

But it wasn't just physical.

Everything was evolving. The music. The expectations. The environment.

I had stepped into Paul Laurence Dunbar High School, a place built on excellence, not just academically, but culturally. There was an unspoken expectation:

Raise the bar.

Meet the challenge.

Represent something bigger than yourself.

And I felt it immediately.

This wasn't just school.

This was legacy.

And in that environment, I encountered the next level of mentorship.

Mr. Neal refined what I knew. Technique. Precision. Understanding.

Mr. Martin stretched my musical capacity, teaching me how to march and play at the same time. Breath control. Balance. Awareness.

That's more than music.

That's discipline under pressure.

And then I realized something else:

Music has influence.

A song can shift an atmosphere. A performance can change a room. A voice can move people. Not just emotionally.

Spiritually. Mentally. Communally.

If you dig deep enough into a song, you can find the writer's heart.

And when you connect to that...

You don't just perform.

You deliver.

That's when the doors opened.

I performed for mayors, commissioners, governors, and leaders like Jesse Jackson and Bishop Desmond Tutu. Those weren't just performances.

They were confirmations.

The gift is real.

And then came athletics.

Football. Basketball. Track.

I earned my place. I competed. I grew.

One game changed everything.

28 points.

A steal. A breakaway.

A dunk.

And just like that, I was pulled out of the game.

Not for failure.

For expression.

I didn't argue.

Because I had been taught to respect authority.

After the game, Coach Haley called me in, handed me a uniform, and said without saying:

You're ready.

From that moment on, I was varsity.

We became the 1987 State Champions.

And then...

Everything stopped.

A knee injury.

Ligaments. Tendons. Cartilage.

Gone.

And with it... the momentum.

The silence returned.

But in that silence, something became

clear. Music had never left.

It had just been waiting.

CHAPTER V — THE

SHIFT ---

The Injury • The Interruption • The

Decision It happened fast.

One moment, I was moving forward.

The next...

Everything stopped.

The injury didn't just affect my body.

It affected my direction.

For the first time in a long time...

I didn't have a plan.

And that silence was loud.

Because it was filled with questions.

What happens when what you've trained for disappears?

What happens when identity shifts?

I had spent years building toward one

path. Now I had to choose another.

Not based on comfort.

Based on opportunity.

And that's when something unexpected

happened. Music stepped forward.

Not quietly.

Not in the background.

But clearly.

Mr. Neal introduced me to Dr. Caldwell.

I auditioned.

Not as an athlete.

But as a musician.

And everything is connected.

The living room.

The piano.

The lessons.

The discipline.

It all met me in that moment.

This wasn't a fallback.

This was alignment.

Central State University became my new stage. I

performed for leaders, presidents, and global

figures. But more importantly...

I understood something.

This is not just talent.

This is responsibility.

I didn't lose something.

I was redirected.

And I chose to follow the sound.

CHAPTER VI — THE

REALITY ---

The System • The Strain • The Break

From the outside, it looked like success.

Stages. Recognition. Opportunity.

But behind the scenes...

Something was missing.

Structure.

Because you can be gifted, disciplined, trained, and

experienced... And still not be sustained.

That's the part people don't see.

There is a gap between talent and sustainability.

And I stood right in the middle of it.

Because even with access to stages...

I didn't have access to structure.

No consistent support.

No reliable income.

No long-term system.

And without those things...

The gift becomes fragile.
Not because it lacks strength
But it lacks support.
So I faced a decision:
Chase moments...
Or build stability.
And like many artists...
I had to step away.
Not because I lacked ability.
But because the system wasn't built to sustain it.
And that's when the realization came.
The problem was not the artist.
The problem was the system.
We train artists.
But we don't sustain them.
And without sustainability...
Everything else becomes incomplete.
But in that realization...
Something began to form.
A question.
A vision.
A responsibility.
What if the system existed?
What if artists didn't have to choose between purpose and
survival? That question stayed.
It grew.
And it became the beginning of something new.

CHAPTER VII — THE VISION

SYLA • C-Live • Building What Was Missing

Once I understood the problem... I couldn't ignore it.

****Frequently Asked Questions: SYLA & C-Live****

****IMPACT****

****Q:** How will my support directly benefit artists and the community?**

A: Your support fuels a living ecosystem that directly empowers artists and strengthens the community. It allows artists to create without financial strain, record and distribute their music, perform locally, and access tools, training, and career development opportunities. For the community, it brings a stronger cultural identity, more live events and creative spaces, and keeps economic support circulating locally. Support does not disappear—it circulates from supporter to artist, from artist to community, and back again.

****PARTICIPATION****

****Q:** What specific actions can I take beyond financial contributions?**

A: SYLA is not just about funding—it is about involvement. You can support by sharing artists and their content, attending performances, volunteering your skills, helping connect artists with venues, and actively engaging with their music through streams, feedback, and reviews. The most powerful role you can play is becoming a connector—linking artists to people, opportunities, and platforms that help them grow.

****TRANSPARENCY****

****Q:** How are funds managed and allocated within SYLA and C-Live?**

A: SYLA operates with a clear and accountable structure. A typical model allocates approximately 80% of funds directly to the artist and 20% to platform operations, including SYLA and C-Live infrastructure. Funds are used for artist payouts, platform development, marketing, and community event support. The goal is to provide ongoing visibility through reporting tools and updates so supporters can clearly see how their contributions are making an impact. Every dollar is intended to support growth, sustainability, and measurable outcomes.

****OUTCOMES****

****Q:** Are there examples of artists or communities already impacted by these initiatives?**

A: SYLA is launching as a local, people-to-people movement—starting with direct community support and real-time development.

The Elder King Latham is the first active artist in SYLA, serving as a living example of how the model works from the ground up. Through community support, this phase focuses on building, testing, and refining the system in real time.

Current outcomes include the creation and release of original music, the development of live performance experiences, and the building of digital platforms, including streaming, subscription access, and booking systems. Each step is supported

directly by individuals who believe in sustaining local artistry.

This approach allows supporters to see exactly how their contributions translate into tangible progress—music created, platforms built, and opportunities generated.

As the model proves successful, additional artists will be brought into SYLA, expanding the impact from one artist to many, while maintaining the same community-driven foundation.

****VISION****

****Q: What are the long-term goals and milestones for SYLA and C-Live?****

A: SYLA aims to be a system where artists are actively supported, developed, and sustained by their communities. This approach eliminates the wait for discovery and ensures ongoing growth and stability.

Our long-term vision is to create a scalable, city-by-city, artist-supported network that provides sustainable income and broadens the reach of local talent, fostering ongoing engagement and growth. The key milestones for this initiative are as follows:

- **Phase 1 – Foundation:** Platform development, artist onboarding, and content creation.
- **Phase 2 – Activation:** Subscription rollout, launch of the booking system, and establishment of venue partnerships. •
- **Phase 3 – Expansion:** Growth into multiple cities within the state and an increase in revenue opportunities for artists. •
- **Phase 4 – Legacy:** Integration with LFN, nonprofit expansion, and the implementation of educational programs for future artists.

Footnote:

In future phases, SYLA will incorporate grant funding and in-kind contributions to strengthen long-term sustainability. These funding sources will support expanded programming, platform development, and community initiatives, while also engaging stakeholders in the project's continued growth and impact.

That's the thing about clarity.

Once you see it... You can't unsee it.

What I saw wasn't just a gap.

It was a pattern.

A cycle.

Artists being trained, developed, and celebrated...

but not sustained.

And the more I thought about it...

The more it became personal.

Because I had lived it.

Not from a distance.

From the inside.

And I knew... it wasn't just me.

There were countless others:

Gifted.
Disciplined.

Prepared.

Standing at the same intersection.

Trying to survive... while carrying something they were called to do.

And in that realization...

something shifted.

Not frustration.

Responsibility.

Because if the system didn't exist...

Then maybe it needed to be built.

Now.

That's where the seed was planted.

??SYLA — Support Your Local Artist

Impact · How does your support directly benefit artists and the community?

Your support directly empowers artists to create, perform, and grow without financial barriers. It provides access to recording, distribution, and live performance opportunities while strengthening the community's cultural identity.

As artists are supported, they give back through performances, mentorship, and creative contributions that bring people together. The result is a cycle of impact where support fuels creativity, and creativity fuels community.

Participation · What specific actions can you take beyond financial contributions?

SYLA thrives on involvement, not just funding.

You can support by sharing artists, attending events, volunteering your skills, connecting artists with venues, and engaging with their work. Whether through promotion, collaboration, or simply showing up, your presence helps build the ecosystem.

The most powerful role you can play is becoming a connector—bridging artists with opportunities, audiences, and resources.

Transparency · How are funds managed and allocated within SYLA and C-Live?

SYLA operates with a clear, accountable structure that prioritizes artists.

A standard model allocates approximately 80% of funds directly to artists and 20% toward platform operations, including SYLA and C-Live infrastructure, marketing, and community programming.

As the platform grows, SYLA aims to provide clear reporting and updates so supporters can see how contributions are being used and the impact they create.

Outcomes · Are there examples of artists or communities already impacted by these initiatives? SYLA is being built through real experience, beginning with its first active artist and program model—**The Elder King Latham**.

As the foundation artist for SYLA, The Elder King Latham embodies the program's full vision in motion. His journey reflects a lifetime of musical development, performance, and community engagement. His musical foundation began in early childhood, learning harmony from his father and piano fundamentals from his mother. This early immersion developed into a lifelong pursuit of music as both expression and purpose.

Over the years, he has:

- Written, composed, and performed original music across multiple styles and formats •
Developed a catalog of songs distributed through independent platforms •
Performed in community, educational, and professional settings
- Studied and refined vocal performance, musical arrangement, and storytelling through sound

Beyond music, his impact extends deeply into community work:

- Served in youth development and education roles, using music as a tool for engagement and growth •
Contributed to community-based programs focused on mentorship, structure, and support •
Brought music into spaces where it could uplift, teach, and restore connection

Through **TEKL Studios**, he has also begun building the infrastructure that SYLA will expand—developing platforms for music distribution, artist promotion, and community-supported engagement.

As the first artist within SYLA, his work serves as a real-time example of how community support translates into:

- Music creation and release •
Platform development
- Audience growth
- Sustainable artistic progress

This is not a theory-based model—it is being lived, tested, and refined through his journey.

As SYLA grows, additional artists will be brought into the system using this same foundation, expanding the impact from one artist to many while maintaining a people-first, community-driven approach.

Vision · What are the long-term goals and milestones for SYLA and C-Live?

SYLA aims to be a system that actively supports, develops, and sustains artists within their communities. This approach eliminates the wait for discovery and ensures ongoing growth and stability.

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In future phases, SYLA will incorporate grant funding and in-kind contributions to strengthen long-term sustainability. These funding sources will support expanded programming, platform development, and community initiatives, while also engaging stakeholders in the project's continued growth and impact.

C-Live — The Infrastructure

Every vision needs structure.

Because belief without
system... doesn't sustain.

C-Live is not just a
platform. It is
infrastructure.

Designed to:

Connect artists to
communities. Create
consistent support Remove
barriers

Build sustainability

This is not exposure.

This is continuity.

?? The Shift

In the current system:

Artists chase
opportunity. In this
system:

Opportunity connects to
artists. In the current system:

Artists survive.

In this system:

Artists sustain.

And when artists are
sustained... Everything

changes.

◆◆ The Ripple Effect

An artist is never just one
person. An artist is:

A teacher

A storyteller

A bridge

A voice

Support one artist...

And you impact hundreds.

Hundreds become

thousands.

That's culture.

◆◆ Alignment

SYLA is the movement.

C-Live is the system.

TEKL is the umbrella.

Together...

They form a structure.

Not just creativity.

Sustainability.

CHAPTER VIII — COMMUNITY IMPACT

Culture • Influence • Legacy

When an artist is supported...

something powerful happens.

Not just in their life.
But in every life they touch.
Because an artist is never isolated.
They are connected.
To people.
To purpose.
To the possibility.

💡💡 The Multiplier Effect

One artist becomes many outcomes.
They:

Teach

Mentor

Inspire

Create

And those they reach...

carry it forward.

One voice becomes a chorus.

That chorus becomes culture.

💡💡 The Classroom Beyond the Classroom

When the arts are present, learning transforms in measurable and meaningful ways. Students develop greater confidence, stronger self-expression, deeper social connections, and increased discipline. Music and the arts extend beyond technical skill—they strengthen communication, emotional awareness, and collaboration. At their core, the arts teach connection, and that connection becomes a critical foundation for how students engage, learn, and grow.

💡💡 *The Silence Behind the Arts*

The decline of the arts in schools and communities did not happen overnight—but the data makes it clear. According to the National Center for Education Statistics:

- Nearly **20% of public schools lack a full-time arts teacher.**
- High-poverty schools are significantly less likely to offer music or visual arts.

Following the No Child Left Behind Act, academic priorities shifted toward standardized testing. The Center on Education Policy found:

- **44% of school districts reduced time for arts education**

Access inequality continues to widen. The

National Endowment for the Arts reports:

- Students from higher-income families are **twice as likely** to participate in arts programs.

At the same time, community-based arts opportunities have declined, while digital consumption has increased. Research from the Pew Research Center shows:

- Increased media consumption has contributed to **reduced local creative participation**

What This Means

- Fewer opportunities for artists to develop
- Less community engagement through creative expression •
- A growing gap between talent and access

Talent still exists.

Access does

not.

The SYLA Response

SYLA—Support Your Local Artist—rebuilds what was lost by shifting support back to the community.

Instead of waiting for institutional funding, SYLA creates a direct pipeline:

Support → Artist → Community Impact

Beginning with **The Elder King Latham** as the first artist and model, SYLA demonstrates how community-driven support can fund creation, build platforms, and generate sustainable artistic growth in real time.

The Shift

This is not about restoring the past. It is about creating a new system—where artists are consistently supported, locally and sustainably.

Support Your Local Artist

When It's Missing

When the arts disappear, something essential is quietly but deeply lost. Students begin to lose voice, identity, expression, and connection, and over time, engagement fades. Without the arts, the world might never have known the legacy of Leonardo da Vinci, William Shakespeare, Alvin Ailey, August Wilson, Julia Child, Martha Graham, Maya Angelou, or Duke Ellington. And the greater loss is this—we may never even know the next generation of artists who could have stood beside them, because without access to the arts, their voices may never be discovered at all.

Culture Is Built

Culture is not inherited.

It is built.

Through what we support.

Through what we value.

And artists...
are culture builders.

🔍🔍 Restoration

There was a time...
When music education was expected.
Accessible.
Present.
And it worked.
SYLA and C-Live exist...
to restore that.
Not by talking.
By building.

✨ The Reality

Support one artist...
And you change a community.
Support many...
And you shape a generation.

CHAPTER IX — THE INVITATION Meet The CEO/ Founder

Elder Paul King Latham, Jr.



From Reader to Builder

This is not a donation.

This is an invitation.

To build.

?? The Moment

Most people wait...
until something is proven.

But builders?

They move early.

They see vision...

before validation.

That's this moment.

❖❖What You Now

Know You've seen:

Where music begins

How artists are built

Where systems fail

What's missing

And now...

what's possible.

What You're Entering

Through:

SYLA

C-Live

TEKL

You are stepping into:

A system

A movement

A future

❖❖How You

Participate You can:

Support

Share

Connect

Build

Every role matters.

Because systems...

They are built by people.

❖❖The Model

Imagine one dollar consistently given within a community. What seems small begins to scale—transforming into sustainability rather than pressure, into shared responsibility rather than burden. It becomes participation, where collective support fuels creative growth and allows artists to build, create, and thrive without waiting to be discovered.

Rebuilding the Creative Economy, One Community at a Time

❖❖The Problem

- **20% of U.S. public schools lack a full-time arts teacher**
(National Center for Education Statistics)
- **44% of districts reduced arts education time** due to testing priorities (Center on Education Policy)
- Students in higher-income communities are **2x more likely** to access arts programs. (National Endowment for the Arts)

➡ Result: Talent exists everywhere.
Access does not.

💡💡 The Solution

SYLA (Support Your Local Artist) creates a **community-powered funding model** that:

- Directly supports artists through local subscriptions (\$1-\$5 model) •
- Connects artists to performance, distribution, and booking opportunities (C-Live) •
- Keeps economic impact circulating within the community

Model:

Support → Artist → Creation → Community Impact →

Repeat 💡💡 Proof of Concept

- Launch begins with **The Elder King Latham** as the first artist and system model. •
- Active development through **TEKL Studios**:
 - Music catalog creation
 - Subscription-based access ("Listening Lab") ◦
 - Platform + booking infrastructure

➡ Real-time testing. Real artist. Real

growth. 💡💡 Market Opportunity

- U.S. creative economy valued at **\$1+ trillion** annually
- Independent artists represent one of the **fastest-growing segments**.
- Shift toward **direct-to-audience support models** (subscriptions, memberships, live experiences)

➡ SYLA positions itself at the intersection of **community, culture, and commerce**

❖❖ Growth Strategy

Phase 1: Local pilot (artist-first model)

Phase 2: City-based subscription rollout

Phase 3: Multi-city expansion

Phase 4: Nonprofit + education integration

(LFN) ❖❖ Investment Thesis

- Solves a **proven access gap** in arts education and opportunity • Builds a **repeatable, scalable local model**
- Aligns with **social impact + economic sustainability**
- Converts supporters into **active participants in the creative ecosystem**

❖❖ The Vision

A future where artists no longer wait to be discovered—

They are **supported, sustained, and scaled by their communities.**

❖❖ The Shift

Move from: Consumer → Contributor From watching culture... to building

it. ***Build With Us***

Imagine:

\$1

given consistently

within communities

That becomes sustainability.

Not pressure.

Participation.

Every purchase you make is more than a transaction—it is a direct contribution to building SYLA.

The book you read.

The exclusive tracks you hear.

The quote picture PDF you experience.

These are not just products.

They are **building blocks.**

Each one helps fund:

- ❖❖ Artist development
- ❖❖ New music creation

- - ◆◆ Platform growth (SYLA + C-Live) •
 - ◆◆ Community-driven opportunities

◆◆ The Cycle

Support → Creation → Opportunity → Community → Repeat
When you purchase, you are not just receiving something...

You are helping **create something that didn't exist before.**

You are helping ensure that the next artist doesn't have to wait to be discovered— because they are already supported.

◆◆ Your Role

You are not just a buyer.

You are a **builder.**

Support.

Your.

Local.

Artist.

◆◆ The Invitation

If this speaks to you...

Join us.

Now.

◆◆ Connect

◆◆ tekllovesyou@gmail.com

Support:

◆◆ PayPal: <https://www.paypal.biz/LSMNC>



◆◆ Cash App: [https://cash.app/\\$theelderpk1](https://cash.app/$theelderpk1)



Where does purpose begin?

Before the stages...

Before the recognition...

Before the world ever listens...

It begins in a home.

Where the Music Began is more than a story.

It is a journey through sound, discipline, faith,
and identity—revealing how family, education,
and community shape not just musicians...
... but lives.

From a father's voice...
to a mother's guidance at the piano...
to a child discovering his
place in the harmony—

this book uncovers a deeper truth:

Talent can be *discovered*.

Skill can be *developed*.

But purpose...
must be sustained.

Because in today's world, artists are trained...

but not always supported

