

# *The Oweds*

For Catherine.

For Nanny Grigg.

For past, present, and future generations.

*The Oweds* will be available online from mid-April 2021 via this web address:

**[www.theoweds.com](http://www.theoweds.com)**

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## ABSTRACT<sup>1</sup>

*The Oweds* map my process, journey and evolution as a cultural producer since beginning the DPhil in October 2016.

What has been presented is just a small portion my ongoing, over-arching, ever-expanding series of live and recorded, polyphonic, audio-visual, episode-compositions, my body of work: *The Oweds*.

The title articulates the ancient Greek 'ode' oscillating with the chosen punning signifier 'owed' to capitalise on the reparative debt (cultural and financial) signified by my core aim: decolonisation.

*Owed to Survivance* grounds the necessity of the research and deploys the most scripted, least improvised host-voice, developed from my broadcast practice outside the institution.

*Owed to Mundana* oscillates between its archaic Latin definition meaning: 'of the universe, celestial', with its contemporary definition of 'banal, everyday', predominantly utilising informal conversation, personal voicenotes and fragments of mine and others' public articulations - both scripted and improvised.

*Owed to Humana (1.0)<sup>2</sup>* meditates on and imagines Other ways to view the world, travelling far out to the metaphor of Pluto and its five moons, mapping, giving metaphysical vision to ideas of decolonisation.

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<sup>1</sup> Hannah C. Jones - *Owed to HeLa* - London - 2020. Throughout the text track-listing follows the format: Artist - Track - Album (if applicable) - Location (where known) - Year (where known). All tracks are referenced via YouTube in order to be easily accessible. Track-listing is excluded from the final word count.

<sup>2</sup> AKA *Owed to Humana*.

*Owed to Humana 2.0* synthesises all the preceding voices, methodologies, compositional techniques, and expands the thesis sonically to include considered shifts of frequencies, to speak more profoundly to the body of the listener.

*Owed to Diaspora(s)* transmits psychedelic layered archival imagery set to original multi-instrumental scores.

Utilising the methodology of audio and visual sampling - displacing tracks, footage, voices, from their original context, *The Oweds* produces and extrapolates nuanced connections between the displaced peoples of the (African) diaspora, and the production, absorption, and transmission of sound(s). This is used to aid the survivance of diasporic individuals operating within the contemporary global socio-political backdrop of unprecedented race tension.

*The Oweds* are intentionally cosmic, immersive, embodied, overwhelming experiences in order to reflect the immeasurable content of the contemporary diaspora's articulations of decolonisation through sonic healing praxis, therefore, I have composed a rich symphonic delivery of my thesis, which totals almost seven hours of audio and audio-visual material.

**KEY WORDS:** ARCHIVE, AURAL, ANCESTRY, BLACK LIVES MATTER, BROADCAST, COMPOSITION, DECOLONISATION, DIASPORA, FREQUENCIES, HEALING, INTERDISCIPLINARY, MULTIDISCIPLINARY, MUSIC, ORAL HISTORIES, POLYPHONY, POLYVOCALITY, QUEER, RADIO, SONIC, TRANSCRIPT

## ACKNOWLEDGEMENTS<sup>3</sup>

I want to take this space to deeply consider what and where, in addition whom, I must acknowledge in the durational production of *The Oweds* DPhil submission, beginning in October 2016, leading to now, January 2021, an almost unbelievable period of history to exist in.

I have to acknowledge South Yorkshire, Doncaster - where I grew up, where I began to understand my Otherness, but could not yet name it...

South-East London, Peckham, also New Cross, Camberwell, Brixton - these significant black historic areas have been my home and my stomping grounds for the past decade...

Barbados - I have had the profound experiences of re-connecting with this island, my dad's homeland, in 2017 and 2019. I've also connected deeply with South Africa, Johannesburg, and Brazil, Rio de Janeiro...

These geographical sites showed me profound psychological, intellectual and spiritual growth, which is embedded in all of my outputs.

First and foremost, I thank the ancestors - Bussa, Nanny Grigg, and all the revolutionaries of the African and African-Caribbean diasporas, and all those

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<sup>3</sup> Sons of Kemet - My Queen is Nanny of the Maroons - Your Queen is a Reptile - 2018. *My Queen is Nanny of the Maroons*, [video], Sons of Kemet, YouTube, 23<sup>rd</sup> July 2018, <https://www.youtube.com/watch?v=UJWV3jCRnd0>, accessed 20<sup>th</sup> November 2020.

known and unknown, whom focussed their energy to resist, whilst enduring a life of torturous enslavement, oppression and discrimination - I am forever in debt.

I thank all my family; the Joneses, the Blades, the Collinsons - particularly mum, dad and Sarah - I am eternally grateful for the ever-expanding, ever-deepening intrinsic artistic sensitivities I have inherited from you all.

I acknowledge and give thanks to and for the artists, the academics, the cultural producers, many of whom are dear friends, many of whom have been named in *Owed to Humana 1.0*, I thank those who have paved the way for me, those who work contemporaneously, concurrently, and those who are emerging, embarking on their journeys and, who are yet to come, including but not limited to: Sonya Dyer, Ain Bailey, Barby Asante, Elaine Mitchener, and my fellow Ruskin scholars: Shawanda, Kelly, Joy, Valerie, Violet, and Gail Lewis, whose archival material spoke to my soul and who's 2017 talk acted as a catalyst for intergenerational familial and personal healing - I hope you don't mind I have taken your words to 'utilise the resources we have available in the archive'<sup>4</sup> so literally and liberally! I am indebted to you intellectually and spiritually.

I thank my dear Evan Ifekoya - our friendship and collaborations overflow into a deep and exploratory body of work, running through and across time and space...ongoing.

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<sup>4</sup> Gail Lewis, 'Questions of Presence', UCL Psychology Lecture Theatre, London, 2<sup>nd</sup> December 2016.

I thank my dear Jacob V. Joyce - our conversations have been, and continue to be, of immeasurable fascination and generation. I am especially grateful to you for introducing me to Sylvia Wynter.

I thank *all* my friends, my chosen family, the majority of whom are named in *Owed to Humana 1.0*, for their ongoing enrichment through conversations (in presence and, increasingly, in absentia, through voicenotes and online), debates, conflict, joy, dancing, playing...continue to inspire and support me, including and not limited to: Christopher Kirubi, Umi Baden-Powell, Marcus, Bradley, Davonne, Mahmoud, Jasmin, Owen, Joseph, Anthony...there are so many...

I would also like to thank Nina Wakeford,<sup>5</sup> Rose and Cal Dagal, Benji Jeffrey, Kate Whitley, Sara Sassenelli, Joel Stern, Meg Wolf, Eliza Lomas and Anton Kats, and also, all the staff at Ganapati restaurant - a community I was a part of and literally fuelled by... I thank Theo Leanse, whose generosity, expertise, intellectual and emotional stimulation have been invaluable, and Jason Waite who has acted as a kind of venting source, but also a grounding source, a friend, an ally, whom I have met on the DPhil.

I thank my supervisors: Daria Martin, who has been an almost constant presence in my artistic pedagogy since 2007, who has supported my academic practice and research greatly, and who has suffered my inability to meet deadlines longer

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<sup>5</sup> Nina Wakeford has been exceptionally supportive, particularly in the final proof-reading of this text. I regret not having spoken Nina's name, but instead leave this note, with eternal gratitude for you, your important work, and your ongoing allyship and solidarity - thank you, Nina!

than anyone, and yet has remained an essential supportive guide, at times anchoring me to reality.

I thank Katrina Palmer, whom I only had the joy of being supervisee of since 2018, but has provided an immeasurably positive presence, energy, and source of intellectual insight and emotional support throughout our relatively short academic relationship, particularly during the pandemic, and, my first ever black tutor.

I thank NTS Radio - former and current team - including: Tabitha, Estelle, Fergus, Pdraigh, Flo, Alice, Josh, Rory, Femi...for creating, maintaining and sustaining this source of joy...it is out of doing the show that the method of broadcast-writing emerged.

I thank PCO, and all members, for continuing the community JOY, London Community Boxing - for providing a space for me to thrash it out, and Susan, the little black cat, who had the audacity to adopt me, bring me so much joy, particularly during tough lockdown moments, reminding me daily of the importance of taking breaks, of play, and of the wonders of healing vibrations.

I thank the Arts and Humanities Research Council for funding my DPhil - this scholarship has been truly life-changing.

I want to acknowledge and thank myself - for persevering in producing this work amidst a deeply problematic academic, institutional backdrop - even when I was

at my lowest, I managed to emerge with a vision of the DPhil that aligned with what my soul needed to heal, for being brave enough to tackle the institution head-on in person, in meetings, and also via emails, the conflicts I have experienced have been invaluable catalytic moments of growth. All these interactions have carried with them a set of potentially transformative vibrations, and I thank myself for taking time off to reset my mental and physical health, and, for refusing to compromise my vision.

Finally, I want to take this space of gratitude to meditate on those ephemeral interactions that have subconsciously, historically, presently, and will do in the future, contributed to my creative production over the duration of the DPhil - there are so many unnameable, unknowable, people and beings from whom I have absorbed knowledge, information, insight, imagination, wisdom, joy, sorrow, ideas.

# ***Owed to Survivance***

## **[Tran]Script**

This text is designed to be listened to rather than read.

I provide this written text for reference.<sup>6</sup>

*Owed to Survivance* was broadcast on NTS Radio in July 2020 and

can be accessed via this web address:

<https://www.nts.live/shows/the-opera-show/episodes/the-opera-show-7th-july-2020>

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<sup>6</sup> *Owed to Survivance* was originally produced, submitted and examined for the DPhil Transfer Exam in January 2018 with these instructions. Ideally, the work should be listened to through stereo speakers or headphones. To begin the examination, I performed a version of *Voàra* in which I duetted live vocal improvisations with the recording, whilst live-streaming via Facebook.

[00:00:00]<sup>7</sup>

**Sun Ra Arkestra - Sun Song - California - 1956<sup>8</sup>**

**Sun Ra - Music - Berkeley Lectures - California - 1971<sup>9</sup>**

[00:00:26]

Hello and welcome to *The Oweds* wherever you are in the world. Today's 'owed' is in debt to the concept of survivance.<sup>10</sup> Etymologically, 'survivance' is a portmanteau of 'survival' and/or 'endurance' and/or 'resistance' and/or 'perseverance' and for me, it's open to some interpretation. It also evokes the word 'resilience' in both sound and meaning.

Survivance is a term most associated with Native American studies to describe the contemporary indigenous experience; those who exist despite genocide(s) and displacements, which are ongoing, most recently and prominently Standing Rock, the sacred land of the Sioux Tribe, who attracted worldwide support in protest of the Dakota Access Pipeline in 2017.

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<sup>7</sup> Throughout *The Oweds*, time-coding is provided and accurate to within 30-seconds. I have found that different programmes/interfaces have somewhat significantly different temporal accuracies.

<sup>8</sup> *Sun Ra - Sun song*, [video], Linden Arden, YouTube, 22<sup>nd</sup> November 2008, <https://www.youtube.com/watch?v=zwEaqL1zenI>, accessed 9<sup>th</sup> October 2018.

<sup>9</sup> *SUN RA SPEAKS - BERKELEY LECTURE PT 1*, [video], SUN RA MUSIC CHANNEL (OFFICIAL), YouTube, 23<sup>rd</sup> June 2014, <https://www.youtube.com/watch?v=Cfy2BpbkGe8>, accessed 9<sup>th</sup> October 2018. I chose to use this section of Sun Ra's speech as song.

Transcriptions of lyrics are treated slightly differently within each of *The Oweds* - HCJ - 2021.

<sup>10</sup> Algerian-born French philosopher Derrida defines 'survivance' in *The Beast and the Sovereign* as 'a sense of survival that is neither life nor death pure and simple, a sense that is not thinkable on the basis of the opposition between life and death.' - Michel Lisse, Marie-Louise Mallet, and Ginette Michaud, ed., Geoffrey Bennington, trans., *The Seminars of Jacques Derrida*, The University of Chicago Press Ltd., London, 2011, p.130.

**[00:01:20]**

In a Guardian article on the ongoing displacement of the Sioux peoples of Standing Rock, Chief Arvol Looking Horse acknowledges the international support they have received: “Mni Woc’oni’ - Water of Life - people all over the world are now beginning to understand that it is a living spirit: it can heal when you pray with it and die if you do not respect it’.<sup>11</sup>

**[00:01:46]**

**Ulali Project - Wah Jhi Le Yihm - Smoke Signals - North Carolina - 2014<sup>12</sup>**

**[00:05:3]**

You heard the Ulali Project’s ‘Wah Jhi Le Yihm’ recorded live at River People Festival, North Carolina, United States, in 2014. Ulali Project is a vocal acapella ensemble founded by Native American descendent, multi-instrumentalist, classically trained singer and activist, Pura Fe, who describes the track as: ‘a song for healing and giving back to the water and letting the water wash and clean and the spirit rise - those are some of the words in the song. Wahjheeleh Yihm...means I carry you with me...so...it means let the water carry you... It’s an ancestral song for the dead and the water as the sacred source!’.<sup>13</sup>

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<sup>11</sup> Chief Arvol Looking Horse, ‘Standing Rock is everywhere: one year later’, The Guardian, [website], <https://www.theguardian.com/environment/climate-consensus-97-per-cent/2018/feb/22/standing-rock-is-everywhere-one-year-later>, accessed 17<sup>th</sup> October 2018.

<sup>12</sup> *Ulali Project at River People Festival 2014 - Wah Jhi Le Yihm*, [video], George Johnson, YouTube, January 18<sup>th</sup> July 2014, <https://www.youtube.com/watch?v=7xlpwEfl83A>, accessed 10<sup>th</sup> October 2018.

<sup>13</sup> Pura Fe, ‘Ulali Project at River People Festival 2014’, *Democratic Underground*, [website], <https://upload.democraticunderground.com/1017399926>, accessed 8<sup>th</sup> October 2018.

'Wah Jhi Le Yihm' is Tutelo, an old pidgin dialect combining Old Siouan, Iroquois and coastal Algonquin people's languages from what is now Virginia and the Carolinas. Music, specifically in this case song, becomes an essential vehicle for the survivance of this language.<sup>14</sup>

**[00:06:31]**

I didn't encounter the term survivance through Native American Studies, but at the 'Creating Interference' conference at Westminster University back in June 2018 organised by Barby Asante and Amal Alhaag (shoutout to Barby and Amal).

Dr Karen Salt, founder of the first Black Studies course in Europe and professor at Nottingham University, used the term in relation to how BAME<sup>15</sup> students must survive institutional racism in addition to surviving their workload. Karen emphasised the urgency for the (black) academic community to establish decolonial examining bodies to assess minority students' work.

**[00:07:13]**

To give some perspective, of the approximately 19,000 professors in the UK, just 25 identify as black female or non-binary and 90 as black male.<sup>16</sup> This routinely renders these spaces inhospitable; from being mistaken as a cleaner (as Karen

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<sup>14</sup> Michelle Ford, 'Ulali - healing - loss - water', Projects for English Learners, [website], <https://projects4englishlearners.wordpress.com/2012/12/06/ulali-healing-loss-water/>, accessed 8<sup>th</sup> October 2018.

<sup>15</sup> I later disregard this problematic term in *Owed to Humana 2.0*, p.117 - HCJ 2021.

<sup>16</sup> Richard Adams, 'UK universities making slow progress on equality, data shows', *The Guardian*, [website], <https://www.theguardian.com/education/2018/sep/07/uk-university-professors-black-minority-ethnic>, accessed 10<sup>th</sup> October 2018.

Salt was on her first day as a professor), to having to deal with insensitive and sometimes blatantly racist comments.

The negative effects and affects of being “the only one”<sup>17</sup> materialise psychologically. Minority<sup>18</sup> staff (and students alike) report being simultaneously hypervisible, due to the obvious difference in skin-tone, whilst invisible in their opinions, observations, and complaints about racism being largely ignored by their white and white-passing<sup>19</sup> colleagues, who cannot, or will not, attempt to perceive their Othered experience.<sup>20</sup>

### **[00:08:13]**

Educational institutions in the UK (and Europe, and globally), were founded upon wealth gained from enslavement,<sup>21</sup> which supported academic research into scientific racism: the foundation of white supremacy. These institutions are not built for us, and despite efforts to “diversify”, we still both look and feel out of place. Not being able to see yourself reflected in the institution means you’re not visually or culturally validated in the way white and white-passing Europeans are.

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<sup>17</sup> Throughout the text, I utilise double quotations to signify air quote gestures, made in relation to problematic words when speaking/reading/performing the (tran)scripts - HCJ 2021.

<sup>18</sup> ‘Minority’ is a problematic term that perpetuates false significations of inferiority that I have since disregarded, however, I acknowledge its use in the original [Tran]Script and broadcast, and believe it is important to leave this trace.

<sup>19</sup> ‘White-passing’ is a problematic term that perpetuates colonial categorisations, however, I use it in absence of another term and with the intention of constructing/consolidating a new term in the imminent future.

<sup>20</sup> Vini Lander and Ninetta Santoro, ‘Invisible and hypervisible academics: the experiences of Black and minority ethnic teacher educators’, *Taylor & Francis Online*, [website], <https://www.tandfonline.com/doi/pdf/10.1080/13562517.2017.1332029?needAccess=true>, accessed 12<sup>th</sup> October 2018.

<sup>21</sup> Catherine Hall, ‘Britain’s massive debt to slavery’, *The Guardian*, [website], <https://www.theguardian.com/commentisfree/2013/feb/27/britain-debt-slavery-made-public>, accessed 19<sup>th</sup> October 2018.

Rizvana Bradley gave an amazing talk, 'The Aesthetics of Thrown-ness' at Goldsmiths College in 2015, in which she discussed a Glen Ligon etching, '(Untitled 1992)'. Ligon's landscape etching depicts two panels of text separated, like the pages of a book. The left panel contains the repeated and seemingly ink-splattered text: 'I do not always feel coloured', and the right reads: 'I feel most coloured when I'm thrown against a *sharp* white background', utilising Zora Neale Hurston's words: 'I feel most coloured when I'm thrown against a white background'<sup>22</sup> from her 1928 essay 'How It Feels to be Coloured Me'.

**[00:09:32]**

Ligon's addition of the word 'sharp' penetrates and re-enforces, the whiteness of the canvas, of the gallery walls, of those who run and predominantly inhabit the institution (and even the white wine consumed at gallery openings)<sup>23</sup> and furthermore, the psychological wounds inflicted on the minority individual by the same institution that consumes their work. Bradley also referenced the song you can hear playing now, Louis Armstrong's performance of Fats Waller's 'Black and Blue' from 1929, a lament evoking the physical (and mental) beatings black people suffered historically and still suffer today, in addition to signifying Armstrong's skin tone and musical profession.

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<sup>22</sup> Alice Walker, ed., *A Zora Neale Hurston Reader: I Love Myself When I Am Laughing And Then Again When I Am Looking Mean And Impressive*, The Feminist Press at The City University of New York, New York, 1979, p.154.

<sup>23</sup> J. V. Joyce, *I was tired of white walls, white wine, and white people*, unpublished illustration, 2017.

**[00:10:20]**

**Louis Armstrong - Black and Blue - Berlin - 1965<sup>24</sup>**

**[00:13:27]**

**Alton Ellis - Black Man's Word - Jamaica - 1974<sup>25</sup>**

**[00:16:07]**

Echoing the preceding Louis Armstrong track, you are hearing the sublime wails of Alton Ellis with 'Black Man's Word', the Supersonics version from 1974. To be black and blue is to endure sorrow of mind and beatings to the body. It requires processes of healing. In Ellis' case, his melodic cry occupies a space somewhere between pleasure and pain, joy and sorrow, containing both the wound and the antidote: pain, and a transformative expression of this pain.

Uniting non-white individuals globally<sup>26</sup> is their historical and contemporary experiences of physical and psychological displacement by white Europeans. In Jamaican-born Ellis' case, a speculative longing for a homeland to which he has never been and will never know the precise location of, somewhere in West Africa.

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<sup>24</sup> *Louis Armstrong - Black and Blue*, [video], Austin Casey, YouTube, January 25<sup>th</sup> 2013, <https://www.youtube.com/watch?v=2LDPUfbXRLM>, accessed 9<sup>th</sup> October 2018.

<sup>25</sup> *Alton Ellis - Blackman's Word The Supersonics - Version*, [video], sugademus, YouTube, September 3<sup>rd</sup> 2011, <https://www.youtube.com/watch?v=VktZlcx6Nr4>, accessed 9<sup>th</sup> October 2018.

<sup>26</sup> I appreciate this is a generalisation - I acknowledge there are indigenous tribes who have existed without interactions with colonisers - HCJ 2021.

**[00:17:07]**

Even as a member of the Afro-Caribbean diaspora myself, it took me a long time to realise that the West Indies are an entirely European construct and not just a series of paradises for “exotic” holidays. This is particularly potently represented by perhaps *the* signifier of paradise; palm trees, which were planted to line the plantation owners’ driveways, and the particular layouts of the trees functioned as maps for the enslaved to navigate their routes back to their masters’ house from the fields. The oxymoronic existence of palm trees resonates within Ellis’ bittersweet expression; chord sequences in a major key that are constantly pulling toward a minor resolution that is denied by the perpetual motion of the steady syncopation characteristic of reggae.

Economic suppression post-abolition forced many immigrants, like my grandmother, to seek a better life in England. She sent for her children from Barbados, one by one, including my father. As we exist in the 70-year anniversary of the Windrush generation arriving in England, some Caribbean nationals living in the UK between 1948 and 1971 will not be granted citizenship, in a denial of the rights promised to them.<sup>27</sup>

**[00:18:28]**

This denial of citizenship echoes an ongoing denial of humanity; inequity takes the form of exclusion of non-white individuals from the most powerful institutions.<sup>28</sup> bell hooks articulates the intersecting systems as the ‘white

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<sup>27</sup> BBC, ‘Windrush victims detained ‘unlawfully’ by Home Office’, *BBC*, [website], <https://www.bbc.co.uk/news/uk-politics-44651105>, accessed October 7<sup>th</sup> 2018.

<sup>28</sup> Richard Adams, ‘British universities employ no black academics in top roles, figures show’, *The Guardian*, [website], <https://www.theguardian.com/education/2017/jan/19/british->

supremacist imperialist capitalist patriarchy'.<sup>29</sup> These interlocking systems reinforce one another rendering it infinitely complex to tackle any one issue, including so-called “diversity” and “inclusion” within institutions.

In 2018 we are still bombarded with the motif: “the first black person to”, for example, win the Turner Prize (shoutout to Lubaina Himid), due to the double jeopardy<sup>30</sup> of being both black and female within the white supremacist imperialist capitalist patriarchy. Furthermore, black identifying trans and non-binary individuals, and anyone with a disability, must face further barriers that I, and many privileged others, will never have to endure.

**[00:19:33]**

The first black female opera singer to perform leading roles at the Metropolitan Opera House in New York, Leontyne Price’s final performance was a multi-layered story bridging myth and reality. In 1985, Price took to the stage for the last time as Verdi’s *Aida*, an enslaved Ethiopian princess who can never again return home. The parallels between the character she played, her own ancestral history as an African-American, and the performative act of bidding farewell to her home upon the stage reverberate profoundly.

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[universities-employ-no-black-academics-in-top-roles-figures-show](#), accessed 12<sup>th</sup> October 2018.

<sup>29</sup> bell hooks, *Writing Beyond Race: Living Theory and Practice*, Routledge, New York, 2013, p.4.

<sup>30</sup> Frances M. Beale, ‘Double Jeopardy: To Be Black and Female’, *Meridians: Feminism, Race, Transnationalism*, Volume 8, Number 2, 2008, <https://muse.jhu.edu/article/242234/pdf>, accessed 15<sup>th</sup> October 2018.

Price's characteristically wide vibrato and her ability to convey intense emotion through extreme control of her voice in the moment - in this case, the final moment of her career - intoxicates with the tensions of these two opposing concepts. The only sign of emotion beyond that of the music occurs on the final note she sings, despite all evidence to the contrary, Price's fragility almost reveals itself in an oscillation that threatens to break the narrow boundaries of the pitch of vibrato, but somehow, she remains in control until the last moment, before the urgent and thunderous applause erupts. This epic performance ended with 25-minutes of applause and it was actually broadcast live from the Met.<sup>31</sup> Can you imagine being present for this performance...?

**[00:21:04]**

**Leontyne Price - O Patria Mia - Verdi's Aida (1871) - New York - 1985<sup>32</sup>**

**[00:27:27]**

**Wassis Diop - Bintou Were - A Sahel Opera - Mali - 2007<sup>33</sup>**

**[00:30:50]**

Following Leontyne Price's inimitable final performance as Nubian Aida, singing 'O Patria Mia', which translates from Italian as 'oh my beloved homeland, I will

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<sup>31</sup> Donal Henahan, 'OPERA: LEONTYNE PRICE'S FINAL STAGE PERFORMANCE', *The New York Times*, [website], <https://www.nytimes.com/1985/01/04/arts/opera-leontyne-price-s-final-stage-performance.html>, accessed 17<sup>th</sup> October 2018.

<sup>32</sup> *Leontyne Price sings Aida, "O patria mia"*, [video], LiricoManiac, YouTube, January 2<sup>nd</sup> 2010, <https://www.youtube.com/watch?v=laV6sqFUTQ4>, accessed 9<sup>th</sup> October 2018.

<sup>33</sup> *European premiere of Bintou Were à Opera du Sahel (act 1)*, [video], Mali Buzz TV, YouTube, June 5<sup>th</sup> 2014, <https://www.youtube.com/watch?v=VzELysgQN1I>, accessed 9<sup>th</sup> October 2018.

never see you again',<sup>34</sup> we travelled to Mali for an excerpt of Wasis Diop's 2008 contemporary opera *Bintou Were*. I came to this incredible work through Manthia Diawara's 2017 film *An Opera of the World*, described by the ICA, who screened it in November 2017, as: '[...] a pioneering work telling the story of migration from West Africa to Europe by combining traditional Malian music with the structure of the Western art form. Weaving together this performance with classical works and footage from the current migrant crisis, the film invites meditations on the role of music in experiences and representations of contemporary migration.'<sup>35</sup>

### **[00:31:48]**

The affective results of such a combination reveal the profound similarities between what is considered to be western and what is considered to be under the hugely problematic category "world music" (particularly perpetuated by WOMAD Festival); call and response form is inherent to African music in all 54 countries, it's inherent in "classical" music, it is simply an imitative sonic form that invites collectivity, performativity, polyphony.

Both Diop's opera and Diawara's film pose the question: where did operatic form originate? There are theories that the western tradition of opera was significantly influenced by colonisers witnessing, and potentially even participating in, pre-colonial African performative rituals which incorporated song, dance, costume and community.

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<sup>34</sup> Rebecca Burnstein, 'O Patria Mia', *The Aria Database*, [website], <http://www.aria-database.com/search.php?individualAria=6>, accessed 17<sup>th</sup> October, 2018.

<sup>35</sup> ICA, 'Manthia Diawara's An Opera of the World + Responses and Discussion', *ICA*, [website], <https://archive.ica.art/whats-on/manthia-diawaras-opera-world-responses-and-discussion>, accessed 17<sup>th</sup> October 2018.

**[00:32:43]**

Descriptions of these experiences then disseminated amongst the upper classes in Europe and inspired the imaginations of western composers.<sup>36</sup> There exists very little documentation due to the intangible nature of oral traditions and the overwhelming theft and reframing, and destruction, of indigenous artworks of all mediums by the European colonisers.<sup>37</sup>

From the banning of drumming in plantations, the work song, or negro spiritual evolved, cast-off instruments from the North American military (post-World War I) birthed jazz, and from the apartheid and disempowerment of native South Africans, the toyi-toyi was conceived. Improvisation as a response to disempowerment is an intrinsic survivance methodology of blackness.

**[00:33:37]**

The toyi-toyi is high-intensity dance which essentially employs the body as a percussive instrument, the performer jumps with high knees from one foot to the other, whilst simultaneously singing or chanting the communal call and response. And although the toyi-toyi is generally associated with South Africa, it was actually invented by Zimbabwean freedom fighters to maintain both morale and fitness whilst fighting the Rhodesian army and was introduced into South Africa via the border by guerrilla training camps.<sup>38</sup>

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<sup>36</sup> Lokangaka Losambe and Dvei Sarinjeive, ed., *Pre-colonial and Post-colonial Drama and Theatre in Africa*, New Africa Books (Pty) Ltd., South Africa, 2001, p.viii.

<sup>37</sup> Jonathan Jones, 'The art world's shame: why Britain must give its colonial booty back', *The Guardian*, [website], <https://www.theguardian.com/artanddesign/jonathanjonesblog/2014/nov/04/art-worlds-shame-parthenon-elgin-marbles-british-museums>, accessed 20<sup>th</sup> October 2018.

<sup>38</sup> *Amandla! A Revolution in Four Part Harmony* [film], dir. Lee Hirsch, ATO Pictures, 2003.

By the 1980s, civilians were utilising toyi-toyi in protest - a sonic representation of survivance, a song-dance that itself functions as a weapon of sound in moments of civil disobedience, both historical and contemporary.

**[00:34:30]**

**Chicago Children's Choir - Toyi Toyi - Open Up Your Heart - Chicago - 2006<sup>39</sup>**

**[00:36:28]**

Standing the test of time, that was the Chicago Children's choir performing the toyi-toyi in a recording from 2006. The fight to be recognised by the institution (governments, educational institutions and so on), as a non-European is ongoing. To enter into the academic canon, to gain and maintain a place in the discourse of any given field, is often met with resistance from those in power.

Despite producing an extensive body of compositional and performative work, including pioneering combinations of minimalism and post-minimalism with pop music and operating within the same artistic circles as John Cage and Arthur Russel, Julius Eastman died penniless, homeless and alone in Tompkins Square Park, New York, in 1990.<sup>40</sup>

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<sup>39</sup> *Toyi Toyi*, [video], Chicago Children's Choir - Topic, YouTube, January 18<sup>th</sup> July 2014, <https://www.youtube.com/watch?v=TZ4VU5Rf2Dc>, accessed 9<sup>th</sup> October 2018.

<sup>40</sup> Hilton Als, 'The Genius and the Tragedy of Julius Eastman', *The New Yorker*, [website], <https://www.newyorker.com/magazine/2018/01/22/the-genius-and-the-tragedy-of-julius-eastman>, accessed 17<sup>th</sup> October 2018.

**[00:37:22]**

Since the London Contemporary Music Festival curated a 3-day event, 'In Search of Julius Eastman', in December 2016, there has been an influx of interest, including The Otolith Group's 2017 film *The Third Part of the Third Measure*, and I was fortunate enough to view the work at its premiere at Goldsmiths at the 'Images of Tomorrow Anti-Conference' (shoutout to Ama and Xana), and at Corsica Studios' Hyperdub event (shoutout to Shannen), so finally, this artist is entering the canon.

**[00:37:58]**

**Julius Eastman - Stay On It - Unjust Malaise - New York - 1973<sup>41</sup>**

**[00:38:25]**

**Julius Eastman - Evil N\*\*\*\*\*<sup>42</sup> - Unjust Malaise - New York 1979<sup>43</sup>**

**[00:39:29]**

You are hearing a combination of Eastman's 'Evil N\*\*\*\*\*' from 1979 and 'Stay On It' from 1973, an intentional blending to remind us of the very real existence of systemic and institutional racism, and the importance of perseverance, of keeping on it, of survivance, that comes with self-expression. Eastman, Price, Armstrong, Ellis, have all endured suffering and throughout this produced joyful

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<sup>41</sup> *Julius Eastman: Stay on It (1973)*, [video], Wellesz Theatre, YouTube, 11<sup>th</sup> February 2011, [https://www.youtube.com/watch?v=9X3j\\_76VBvl&t=367s](https://www.youtube.com/watch?v=9X3j_76VBvl&t=367s), accessed 9<sup>th</sup> October 2018.

<sup>42</sup> I chose to censor this word/sign within *Owed to Survivance* in order to deny the possibility of any white/white-passing tutors/examiners speaking it, which was a very real concern at the time of submission and examination in 2018 - HCJ 2021.

<sup>43</sup> *Julius Eastman: Evil Nigger (1979) 1/2*, [video], TheWelleszCompany, YouTube, 23<sup>rd</sup> April 2012, [https://www.youtube.com/watch?v=6\\_QGQcKq1ik](https://www.youtube.com/watch?v=6_QGQcKq1ik), accessed 9<sup>th</sup> October 2018.

art, paving the way for us to have the privilege to critique our current circumstances as black diasporic subjects in 2018.

Despite this, the fight to gain recognition as a human being, is historically linked to the production of art. Phillis Wheatley was forced to recite her poetry in a Boston courtroom in 1772,<sup>44</sup> essentially to prove her humanity through her art, in response to the general disbelief that an enslaved woman was capable of producing excellent prose.

**[00:40:35]**

**Kanye West - Ultralight Beam - The Life of Pablo - 2016<sup>45</sup>**

Today we witness the enduring echoes of black inhumanity, most viciously through the regular contemporary slaughter of black men and women<sup>46</sup> at the hands of police particularly in the United States but also here in the UK. Edson da Costa, Darren Cumberbatch, Shane Bryant and Rashan Charles all died between June and July this year after police contact.<sup>47</sup> Sarah Reed suffered a number of systemic failures before dying in a police cell in 2016.<sup>48</sup>

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<sup>44</sup> Vincent Carretta, ed., *Complete Writings: Phillis Wheatley*, Penguin Books, London, 2001, p.ix.

<sup>45</sup> *Kanye West - Ultralight Beam (Instrumental)*, [video], Young Q, YouTube, 8<sup>th</sup> February 2017, <https://www.youtube.com/watch?v=qn3K7h7W1H8I>, accessed 9<sup>th</sup> October 2018.

<sup>46</sup> I acknowledge that this paragraph does not explicitly express solidarity with those who do not identify within the problematic gender binary. I later confront this important issue on p.111-12 - HCJ 2021.

<sup>47</sup> Fran Newton, 'Police custody deaths: the stories behind the statistics', *The Guardian*, [website], <https://www.theguardian.com/uk-news/2018/jul/25/deaths-in-police-custody-the-stories-behind-the-statistics>, accessed 17<sup>th</sup> October 2018.

<sup>48</sup> Lee Jasper, 'Those who failed Sarah Reed must be held to account', *The Guardian*, [website], <https://www.theguardian.com/commentisfree/2017/jul/24/sarah-reed-death-avoidable-mental-illness-holloway-prison>, accessed 17<sup>th</sup> October 2018.

It is essential to remember the names of these victims, and our siblings in the United States, where many more die due to the legality of firearms: Eric Garner, Tamir Rice, Michael Brown, Freddie Gray, Trayvon Martin, Alton Sterling, and so many more unarmed, were murdered by police.<sup>49</sup>

**[00:41:37]**

These deaths prove that white people's comfort is valued above black people's lives and that there continues to be no, or very little, consequence for black death. White artists repeatedly make, at best clumsy, and at worst purposeful, attempts to profit from black pain.<sup>50</sup> Perhaps the most explicit example<sup>51</sup> is acquitted police officer George Zimmerman, who auctioned the firearm used to murder Trayvon Martin for 250,000 dollars.<sup>52</sup> Legally.

Protests by black British collective BBZ aimed at the 2018 Turner Prize nominated film *Autoportrait* by white-passing artist Luke Willis Thompson, which depicts Diamond Reynolds, partner of Philando Castile<sup>53</sup> emphasises the argument that 'black pain is not for profit.'<sup>54</sup> Who has "the right" to utilise painful

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<sup>49</sup> Wes Lowrey, 'Black Lives Matter: birth of a movement' *The Guardian*, [website], <https://www.theguardian.com/us-news/2017/jan/17/black-lives-matter-birth-of-a-movement>, accessed 17<sup>th</sup> October 2018.

<sup>50</sup> Varaidzo, 'Black death spectacle: when cameras switched sides', *gal-dem*, [website], <http://gal-dem.com/black-death-spectacle-cameras-switched-sides/>, accessed 17<sup>th</sup> October 2018.

<sup>51</sup> I recognise this paragraph mistakenly implies that George Zimmerman is an artist. My point was to emphasise the way in which profit is made amorally from black death, as demonstrated by the actions of the state - HCJ 2021.

<sup>52</sup> Richard Luscombe, 'George Zimmerman sells gun used to kill Trayvon Martin on auction site', *The Guardian*, [website], <https://www.theguardian.com/us-news/2016/may/18/george-zimmerman-sells-gun-trayvon-martin>, accessed 12<sup>th</sup> October 2018.

<sup>53</sup> Annie Armstrong, 'Black Pain Is Not for Profit': Collective Protests Luke Willis Thompson's Turner Prize Nomination at Tate Britain', *ARTNEWS*, [website], <http://www.artnews.com/2018/09/25/black-pain-not-profit-collective-protests-luke-willis-thompsons-turner-prize-nomination-tate-britain/>, accessed 7<sup>th</sup> October 2018.

<sup>54</sup> BBZ protesters wore t-shirts with this slogan printed on them as part of their protest.

narratives in their work? The conversation around white supremacy and black injustice cannot move forward without pain, however, white and white-passing artists need to realise their privilege and not claim sensitive narratives for their own personal, professional, and financial gain.

**[00:42:52]**

Each time we hear of another police brutality death, it causes us almost physical pain. We have to acknowledge it, prepare ourselves for the biases we face and unite globally in order to overcome the daily threats to our peace of mind and our lives. Those of us with more privilege, for example having lighter skin, having higher education degrees, we must use our platforms to educate white people and each other through fostering diasporic communities, as long as we have support systems in place and the energy required to do so.

Working within the (educational) institution that upholds the systemic hierarchies that result in repetitive cases of injustice requires practices of self-care, through rest, exercise, exposure to sunlight, love, perhaps therapy, perhaps medication, and certainly meditation, in various forms.

**[00:43:56]**

**Evan Ifekoya - Lotus Sutra - London - 2018<sup>55</sup>**

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<sup>55</sup> Evan Ifekoya, 'Lotus Sutra', *SoundCloud*, [website], <https://soundcloud.com/evanifekoya/lotus-sutra>, accessed 9<sup>th</sup> October 2018.

**[00:45:14]**

Evan Ifekoya, the award-winning artist, lecturer in art and art history at Goldsmiths and my dear friend and collaborator, centres their practice around sound, listening (as a form of resistance), and through healing through sound and music: 'It plays a role in my domestic life. It's part of my self-care routines, my rituals, meditations and other daily habits',<sup>56</sup> they say.

This is Evan Ifekoya's 'Lotus Sutra', a meditation they produced in 2017 that featured in their solo show at Gasworks this year - *Ritual Without Belief* ('without' is struck-through) - a 6-hour sound work played through a soundsystem they built themselves, displayed in a stunning installation of wave imagery, balloons and an acoustic foam mattress (shoutout to the Black Obsidian Sound System).

**[00:46:10]**

Evan and I's collaboration series *H.E.L.P (Healing Exercises for Limitless Potential)* focus on solutions to the problems of feeling fragmented, out of place, and struggling with mental health within the so-called art world. Practices of meditation frequently utilise the voice, the breath, in order to stay present in the moment, a powerful antidote for anyone navigating the anxiety-inducing techno-world of 2018, and furthermore, a method of productively coping with moments of threat to our physical and mental well-being.

The pressure of being a diasporic individual in an institution triggers impostor

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<sup>56</sup> Evan Ifekoya, 'Life in Sound: Evan Ifekoya', *Frieze*, [website], <https://frieze.com/article/life-sound-evan-ifekoya>, accessed 25<sup>th</sup> September 2018.

syndrome<sup>57</sup> which often can result in overworking as a coping mechanism with serious consequences to physiological health, yet, the temptation to prove one's worth, one's humanity, through excessive labour to be considered successful by the standards of white supremacy is overwhelming...and I worry about the potentially dangerous implications of #blackgirlmagic,<sup>58</sup> because we're not superhuman, we are not subhuman, we are human.

**[00:47:28]**

**Ituri Tribes - Alima Song - The Voyager Golden Record - 1977<sup>59</sup>**

**[00:49:27]**

**Mahi Musicians of Benin - Cengunmé - The Voyager Golden Record - 1977<sup>60</sup>**

You have heard the 'Alima Song' from the tribes of the Ituri forest in DR Congo and the track playing now is 'Cengunmé' by the Mahi musicians of Benin. Both these selections appear on an entirely unique record, 'The Golden Voyager Record',<sup>61</sup> which is currently the farthest away human-produced object from Earth. Launched into space by NASA in 1977, 'The Golden Voyager' is currently

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<sup>57</sup> Dawn X. Henderson, 'Why Do Students of Color Feel Like an Imposter in School?', *Psychology Today*, [website], <https://www.psychologytoday.com/gb/blog/the-trajectory-race/201704/why-do-students-color-feel-imposter-in-school>, accessed 12<sup>th</sup> October 2018.

<sup>58</sup> Charlie Brinkhurst-Cuff, 'How #BlackGirlMagic became a rallying cry for women of colour', *The Guardian*, [website], <https://www.theguardian.com/lifeandstyle/womens-blog/2016/apr/11/how-blackgirlmagic-became-a-rallying-cry-for-women-of-colour>, accessed 12<sup>th</sup> October 2018.

<sup>59</sup> *Alima Song*, [video], Various Artists - Topic, YouTube, 30<sup>th</sup> May 2015, <https://www.youtube.com/watch?v=Sa4o5n-xLjk>, accessed 9<sup>th</sup> October 2018.

<sup>60</sup> BBC 'Mahi Musicians of Benin - Cengunmé', BBC, [website], <https://www.bbc.co.uk/music/tracks/n4fh6r>, accessed 9<sup>th</sup> October 2018.

<sup>61</sup> I incorrectly/informally refer to 'The Voyager Golden Record' in various ways/word ordering throughout this section - HCJ 2021.

over 13,387,992,285 miles away from Earth and as I speak is travelling farther still.<sup>62</sup>

'The Golden Record' contains on it recordings of the sounds of the Earth; nature, music, greetings in different languages and some images, in the hope that if it is discovered by Other intelligent life-forms, they will be able to gain a sense of our humanity.<sup>63</sup>

**[00:50:30]**

**Kesarbai Kerkar - Jaat Kahan Ho - The Voyager Golden Record - 1977<sup>64</sup>**

**[00:51:55]**

Now you are hearing Kesarbai Kerkar from the village of Keri in North Goa with 'Jaat Kahan Ho', the lyrics of which mean: 'where do you go alone, girl, do your feet not know?'.<sup>65</sup> Although gendered, that's an appropriate question for its host 'The Voyager', which signifies an astronomical performance of faith in an Other distant, present audience. It presupposes that there are other life forms out there, and also, that they have a record player.

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<sup>62</sup> NASA (Jet Propulsion Laboratory California Institute of Technology Voyager), 'NASA Voyager 2 Could Be Nearing interstellar Space' NASA [website], <https://voyager.jpl.nasa.gov/>, accessed 17<sup>th</sup> October 2018.

<sup>63</sup> NASA (Jet Propulsion Laboratory California Institute of Technology Voyager), 'NASA Voyager 2 Could Be Nearing interstellar Space' NASA [website], <https://voyager.jpl.nasa.gov/golden-record/>, accessed 17<sup>th</sup> October 2018.

<sup>64</sup> *Voyager's Golden Record: Jaat Kahan Ho* by Surshri Kesar Bai Kerkar, [video], lunathicka, YouTube, 31<sup>st</sup> May 2010, <https://www.youtube.com/watch?v=Qyj8QF5-6Fs>, accessed 9<sup>th</sup> October 2018.

<sup>65</sup> Indian Times 'Did you know an Indian song was played on NASA Voyager?', *Indian Times*, [website], [https://www.indiatimes.com/news/did-you-know-an-indian-song-was-played-on-nasa-s-voyager-1-during-its-journey-to-saturn-in-1977\\_-272927.html](https://www.indiatimes.com/news/did-you-know-an-indian-song-was-played-on-nasa-s-voyager-1-during-its-journey-to-saturn-in-1977_-272927.html), accessed 7<sup>th</sup> October 2018.

**[00:52:56]**

**Gil Scott Heron - Whitey on the Moon - Small Talk at 125<sup>th</sup> and Lennox - New York - 1970<sup>66</sup>**

**[00:54:08]**

Who did the space race benefit and who did it further oppress? Gil Scott Heron's 'Whitey on the Moon' from 1970 calls into question the 'we' of mankind and puts into perspective social inequality and remains painfully relevant today.

Despite no explicit official documentation of interactions with extra-terrestrial Others, beings from other planets have certainly existed on Earth. Sun Ra first appeared in Birmingham, Alabama in 1914, a self-actualised sun god, intergalactic light source, an ultralight beam, non-human sent to Earth from Saturn to spread joy through music, both live and recorded, distributed through El Saturn Records.

**[00:55:00]**

**Sun Ra - Night Music - New York - 1989<sup>67</sup>**

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<sup>66</sup> *Gil Scott-Heron - Whitey On the Moon (Official Audio)*, [video], Ace Records Ltd, YouTube, 19<sup>th</sup> August 2014, [https://www.youtube.com/watch?v=qoh2x\\_G0ct4](https://www.youtube.com/watch?v=qoh2x_G0ct4), accessed 9<sup>th</sup> October 2018.

<sup>67</sup> *Sun Ra - Night Music 1989*, [video], oldTOtaper, YouTube, 18<sup>th</sup> May 2011, [https://www.youtube.com/watch?v=rmqe\\_v11q3U](https://www.youtube.com/watch?v=rmqe_v11q3U), accessed 9<sup>th</sup> October 2018.

**[01:00:47]**

Looking backwards, into ancient Egypt and other lost black histories, there is a fascination with what is present, but an overwhelming awareness of what is absent. There is a monumental lack of documentation before enslavement, and the truth is we will almost certainly never know detailed histories of ancient practices with anywhere near as much detail (and conditioned reverence) as we have for European histories. The next artwork you will hear represents the lesson we must put into practice daily - to dwell in the joy of what history we do have.

**[01:01:20]**

**Handel - Lascia Ch'io Pianga - Rinaldo - Italy - c.1711<sup>68</sup>**

**[01:05:30]**

A composition by owner of the enslaved, George Frederick Handel,<sup>69</sup> sung by a descendant of the enslaved, the great African-American soprano, Jessye Norman. 'Lascia Ch'io Pianga' translates as 'take the rose and leave the thorn, do not go searching for pain'.<sup>70</sup> A stunning aria, activating the potential joy of the relation between the historical oppressors and the oppressed.

Difficult conversations around race, class, gender, *identity*, are happening and must continue to happen. We must become more comfortable with discomfort

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<sup>68</sup> Jessye Norman - *Lascia Ch'io Pianga* by G.F.Handel, [video], 13jalopy, YouTube, 19<sup>th</sup> March 2011, <https://www.youtube.com/watch?v=6u98hLEYiLY>, accessed 9<sup>th</sup> October 2018.

<sup>69</sup> Chi-chi Nwanoku, 'In Search of the Black Mozart', *BBC Radio 4*, [website], <https://www.bbc.co.uk/programmes/b05wdsnl>, accessed 17<sup>th</sup> October 2018.

<sup>70</sup> Aaron Hill, 'Lascia Ch'io Pianga', *The Aria Database*, [website], <http://www.aria-database.com/search.php?sid=fcb05f71adcce8a12ed0ce6810131e8a&X=4&individualAria=1105>, accessed 17<sup>th</sup> October 2018.

and the labour must be shared. We can't continue to ignore the painful histories of enslavement - we must acknowledge them, sit with the discomfort, and move forward. Take from the past what is useful to us - live as Sankofa, the Ghanaian Adinkra symbol depicting a bird with its feet facing forwards and its head looking backwards, Sankofa literally means 'go back and fetch it'.<sup>71</sup>

**[01:06:40]**

Despite the sharp thorns of history, the sharp white background against which we are thrown, we must find ways to repair ourselves through time, space, sound, vibrations and listening to the choir of Others who have prospered in the face of adversity, accepting that there will be suffering for without suffering we cannot perceive joy.

Blackness and creation will always contain an element of suffering - it's intrinsic to the black experience - it's what we do with that suffering; rather than to take on the burden and responsibility of claiming to or attempting to shift things on a systemic level individually, we have to focus on methods for survivance. The journey has no beginning and no end and the battles we face will leave us bruised, wounded and scarred, but we can heal. We have to face the music, to play our part. No more, no less. Thank you for listening and see you next time.

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<sup>71</sup> Brooklyn Museum, 'Gold Weight in Form of Sankofa Bird', *Brooklyn Museum*, [website], <https://www.brooklynmuseum.org/opencollection/objects/57691>, accessed 17<sup>th</sup> October 2018.

[01:06:46]

Alice Coltrane - Andromeda's Suffering - Lord of Lords - Los Angeles -  
1972<sup>72</sup>

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<sup>72</sup> Alice Coltrane - *Andromeda's Suffering*, [video], TheEveningRednessInTheWest, YouTube, 4<sup>th</sup> October 2011, <https://www.youtube.com/watch?v=hfsYmrqB8EE>, accessed 9<sup>th</sup> October 2018.

# *Owed to Diaspora(s)*

*Owed to Diaspora(s)* was first conceived for and performed live at *Dreaming Diasporas x Get Up Stand Up Now*,<sup>73</sup> Somerset House, June 14<sup>th</sup> 2019 (the second anniversary of the Grenfell Tower fire).

*Owed to Diaspora(s)* was exhibited at *NIRIN*, the 22<sup>nd</sup> Biennial of Sydney 2020 in installation form.<sup>74</sup>

*Owed to Diaspora(s)* can be accessed via this web address:

<https://vimeo.com/448066099>

password: BUNBABYLON

Original soundtrack composed, performed and produced by Hannah C. Jones.

Video composed/edited by Hannah C. Jones.

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<sup>73</sup> Event documentation can be found via this web address:  
<https://www.somerset-house.org.uk/whats-on/get-up-stand-up-now/get-up-stand-up-now-x-somerset-house-studios/dreaming-diasporas>.

<sup>74</sup> Installation documentation can be found via this web address:  
<https://www.biennaleofsydney.art/artists/hannah-catherine-jones/>.

# *Owed to Mundana*

## [Tran]Script

*Owed to Mundana* is intended to be listened to.

This [Tran]Script is provided for anyone who wishes to absorb it through the  
page.<sup>75</sup>

All private conversations utilised within *Owed to Mundana* are with personal  
acquaintances and were recorded with their explicit knowledge and  
permission.<sup>76</sup>

*Owed to Mundana* was broadcast on NTS in August 2020 and can be accessed  
via this web address:

<https://www.nts.live/shows/the-opera-show/episodes/the-opera-show-4th-august-2020>

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<sup>75</sup> *Owed to Mundana* was originally produced, submitted and examined for the DPhil Confirmation Exam in May 2020 with these instructions. Ideally, the work should be listened to through stereo speakers, or headphones. To begin the examination, I sent the examiners *Owed to Examination*, now retitled as *Owed to Humana (1.0)*, to act in place of what was intended to be a live performance, prevented by the lockdown restrictions of the Covid-19 pandemic - HCJ 2021.

<sup>76</sup> I acknowledge the sonic frequency significations of male and male-sounding voices within this work, not all of whom identify as male.

[00:00:00]

**Dave - Black - Psychodrama - London - 2019<sup>77</sup>**

**David Orobosa Omoregie:** Look, black is beautiful, black is excellent

Black is pain, black is joy, black is evident

It's workin' twice as hard as the people you know you're better than

'Cause you need to do double what they do so you can level them

Black is so much deeper than just African-American

Our heritage been severed, you never got to experiment

With family trees, 'cause they teach you 'bout famine and greed

And show you pictures of our fam on their knees

Tell us we used to be barbaric, we had actual queens

Black is watchin' child soldiers gettin' killed by other children

Feelin' sick, like, "Oh shit, this could have happened to me"

Your mummy watchin', tellin' stories 'bout your dad and your niece

The blacker the berry the sweeter the juice

A kid dies, the blacker the killer, the sweeter the news

And if he's white you give him a chance, he's ill and confused

If he's black he's probably armed, you see him and shoot

Look, black is growin' up around the barbershop

Mummy sayin', "Stay away from trouble, you're in yard a lot"

Studying for ages, appreciatin' the chance you got

'Cause black is in your blood, and you ain't even got the heart to stop

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<sup>77</sup> *Dave - Black*, [video], Santan Dave, YouTube, 21<sup>st</sup> February 2019, <https://www.youtube.com/watch?v=pDUPSndmFew>, accessed March 6<sup>th</sup> 2019.

Black is steppin' in for your mother because your father's gone  
And standin' by your children when you haven't proven karma wrong  
Black is doin' all of the above, then goin' corner shop  
Tryna help a lady cross the road to have her walkin' off  
Black is growin' up around your family and makin' it  
Then being forced to leave the place you love, because there's hate in it  
People say you fake the shit, never stayed to change the shit  
But black is bein' jealous, you'd be dead if you had stayed in it  
Black is strugglin' to find your history or trace the shit  
You don't know the truth about your race 'cause they erasin' it  
Black has got a sour fuckin' flavour, here's a taste of it  
But black is all I know, there ain't a thing that I would change in it...

**[00:01:58]**

**Lord Kitchener - London is the Place for Me - London - 1948<sup>78</sup>**

**Edward Elgar - Nimrod - Enigma Variations - London - 1899<sup>79</sup>**

**Gail Lewis - London - June 2018<sup>80</sup>**

**Gail Lewis:** And it seems to me as well, that we're in a particular moment, what I might call the kind of, three Britains that we occupy right now - there's Brexit Britain and the fascists mobilise, and every...and the appeal to white

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<sup>78</sup> LORD KITCHENER - *London Is the Place for Me*, [video], bashwar22, YouTube, 16<sup>th</sup> September 2009, <https://www.youtube.com/watch?v=dGt21q1AjuI>, accessed 25<sup>th</sup> June 2019.

<sup>79</sup> Elgar - *Nimrod (from "Enigma Variations")*, [video], medpiano, YouTube, 1<sup>st</sup> July 2007, <https://www.youtube.com/watch?v=sUqoBb8m1eE>, accessed 28<sup>th</sup> September 2018.

<sup>80</sup> *Hortence Spillers and Gail Lewis at the Institute of Contemporary Arts*, [video], ICA, YouTube, 25<sup>th</sup> June 2018, <https://www.youtube.com/watch?v=tQ0ORQqSaWU&t=1835s>, accessed 31<sup>st</sup> July 2018.

racism...that Brexit Britain announces, as...both as, a kind of, social and cultural formation, but also as a psychic formation. Y'know, this is a call to...or an attempt to...Brexit Britain, kind of, speaks to the need on the part of some, we're told, some who want to want to occupy the space of whiteness to redeem themselves through a fantasy of wholeness, and a fantasy to reclaim the wholeness that none of us can have - alienated subjectivity - but nevertheless, there is a fantasy of that. And we know that that's a fantasy located in a register of nostalgia for an imperial Britain.

**[00:03:00]**

We're also...I think there's another Britain, in some senses which generates Brexit Britain and that's kind of global Britain, the Britain that's organised through the...particularly through finance capital and its mobilisations, its locations, the way in which finance capital creates the borders of the nation and also, that that is out with those borders while it goes around the world doing what it wants to, including, unfortunately, led by, premiere league football. It's true - there's a fantastic article in the Financial Times from a few weeks ago, Lilita, you may remember when it was... but, that really charts the way in which finance capital is using soccer to kind of...further cement its place. And that kind of global Britain is, in some senses, the very Britain that those who've...some of those who voted Brexit were voting against.

**[00:04:03]**

But there are, alongside that, and that's perhaps the spaces that we inhabit much more, the multiple diasporic Britains - the Britains of the undercommons, the

Britains where we say: maybe we can be something else? Certainly, we're going to live our lives in an ordinary way making claims to - perhaps not the state... When I worked in social policy, I used to think that often we were making claims to the state for a kind of citizenship, and now I...I no longer know that that's right, or indeed, is what we should do, but perhaps we can get into a conversation more about that...

But certainly, those diasporic Britains are the places through which we locate and navigate a kind of fugitivity. A fugitivity that sits in terms of saying: we will be this, we will do this, this is our lives and it is neither straightforward resistance...but what it is certainly is a, kind of, refusal against the terms of normativity that you would inscribe our black and people of colour bodies through.

**[00:05:19]**

So, if I...and in some senses, I think this notion of Windrush generation is indeed certain people, is a generation, but the notion of Windrush generation acts as the place-holder for that struggle between these different kinds of capacities to be, and claims to.

**[00:05:40]**

**Lord Kitchener - London is the Place for Me - London - 1948<sup>81</sup>**

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<sup>81</sup> LORD KITCHENER - *London Is the Place for Me*, [video], bashwar22, YouTube, 16<sup>th</sup> September 2009, <https://www.youtube.com/watch?v=dGt21q1AjuI>, accessed 25<sup>th</sup> June 2019.

**Aldwyn Roberts:** London is the place for me

London, this lovely city

You can go to France or America

India, Asia or Australia

But you must come back to London city!

Well believe me, I am speaking broadmindedly

I am glad to know my mother country

I have been travelling to countries years ago

But this is the place I wanted to know

London, that is the place for me...

**[00:06:26]**

**Hannah C. Jones - Owed to Diaspora(s) - London - 2019**<sup>82</sup>

**David Lammy - London - 2018**<sup>83</sup>

**David Lammy:** Can I say to the Home Secretary that the relationship between this country and the West Indies and Caribbean is inextricable? The first British ships arrived in the Caribbean in 1623 and despite slavery, despite colonisation, 25,000 Caribbeans served in the First World War and Second World War alongside British troops.

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<sup>82</sup> The Wire, 'Below the Radar 31', *The Wire* [website], <https://www.thewire.co.uk/audio/btr/below-the-radar-31/15>, accessed 2<sup>nd</sup> September 2019.

<sup>83</sup> *Windrush generation being subjected to 'cruel and inhumane treatment by UK government'*, [video], ITV NEWS, YouTube, 18<sup>th</sup> April 2018, <https://www.youtube.com/watch?v=Y2q2dQlsywY>, accessed 24<sup>th</sup> June 2019.

When my parents and their generation arrived in this country under the nationality act of 1948, they arrived here as British citizens. It is inhumane and cruel for so many of that Windrush generation to have suffered so long in this condition and for the Secretary of State only to have made a statement today on this issue.

Can she explain how many have been deported? She suggested earlier that she would ask the High Commissioners - it is her department that has deported them - she should know the number. Can she tell the House how many have been detained as prisoners in their own country? Can she tell the House how many have been denied health under the National Health Service? How many have been denied pensions, how many have lost their jobs?

**[00:07:44]**

This is a day of national shame and it has come about because of a hostile environment policy that was begun under her prime minister - let us call it as it is! If you lay down with dogs you get fleas, and that is what has happened with this far-right rhetoric in this country. Can she apologise properly? Can she explain how quickly this team will act to ensure that the thousands of British men and women denied their rights in this country under her watch in the Home Office are satisfied?

**[00:08:23]**

**Moor Mother & London Contemporary Orchestra + Klein - London - 2019<sup>84</sup>**

**Jacob V. Joyce & Hannah C. Jones - London - 2019<sup>85</sup>**

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<sup>84</sup> Moor Mother & London Contemporary Orchestra + Klein, live performance, Barbican, London, 23<sup>rd</sup> October 2019.

<sup>85</sup> Jacob V. Joyce & Hannah C. Jones, in conversation, private residence, Peckham, London, 13<sup>th</sup> August 2019.

**Jacob V Joyce:** I dunno, it feels like the kind of problems you've mentioned, like, y'know, children being put into concentration camps and...y'know...all the detention centres that we have here and...the continual exploitation of like...the Global South...

**HCJ:** Mmm...

**JVJ:** ...for our whims and fancies, like...I don't really feel like any of us are actually invested in changing those things and then, it's not like because we're bad people, I think we're invested in changing these things in the sense that we'd like to change them, but I don't feel that any of us feel like it's within our capabilities of doing that...

**HCJ:** Mmm...

**JVJ:** ...and I think that we live in a world where it doesn't matter how many like...like, black kids, are like...feel able to do all the things that white kids are able to do, because white kids feel that, all the...what white kids generally feel that they're able to do, is like, make themselves have a good life...

**HCJ:** Mmm...

**JVJ:** Like, it's not...we live in a society that's not really very...empathetic...towards...it's weird, we're not very empathetic towards problems that we don't see as like, being directly connected to us and the problems that are directly connected to us are framed in such a way that they also seem like they don't really, they're not, they're not really...

**HCJ:** Almost like it's abstract...

**[00:10:07]**

**JVJ:** Yeah. Like...because it *is* abstract. Because it's like...it's y'know, it's very...I don't know what the word is, but it feels like it's, y'know, like, for example, if you take something like a homeless person asking for money, it's like, yeah, you can give that homeless person some money, but then, there's gonna be loads more homeless people and it's like, it's not necessarily that...the problem doesn't really seem like that that homeless person doesn't have money, it's...it's that we live in a society that doesn't have things, systems, set in place to help people when they're becoming at risk of losing their home, or when they've got mental health problems, or y'know, we don't live in a society that makes homes affordable, or like, we don't have like, y'know, there's loads of things around that you as an individual don't really feel capable of...so it just starts to feel a bit pointless...

**HCJ:** Mmm...

**JVJ:** ...y'know, it feels a bit like putting a plaster on...

**HCJ:** ...on a gangrenous leg.

**[00:11:05]**

**JVJ:** Yeah, it's like, well... and I feel like that is an attitude that is just applicable to like loads...lots of other things, it's like, well, what can I do? I can't really do anything. And the other thing is that government sets itself up in a way...so that people... it almost wants you to rail against the system just in a very like, like, limp kinda way...it wants you to go and stand in Parliament Square with a megaphone for an hour and scream some shit and then go home...it's prepared for that and it doesn't care, it's like, that's what you should do...

**Camae Ayawa (Moor Mother):** God...

**JVJ:** ...and the fact that when the Brixton riots happened, the London riots happened...

**HCJ:** Do you mean 2011 or the 80s? Or both?

**JVJ:** In 2011 - the fact that people got like, five years in prison for stealing a bag of rice, that shows you like, how terrified the system actually is of like real action...

**HCJ:** Mmm...

**JVJ:** ...like, real kind of, like...cos real action is messy and there will be causalities on both sides and...that's why they...I'm sure that's why they lied about the fucking...the fucking death toll at Grenfell.

**HCJ:** Mmm...

**[00:12:20]**

**JVJ:** 77 people? I'm sorry, how is that possible in...an estate of that size...?

**CA:** Praise her victorious plantations, oh god, oh god...

**JVJ:** Yeah, I'm sure they...they didn't release the numbers because they knew there would be a riot.

**HCJ:** Yeah.

**JVJ:** And they thought...well...so, I don't know, I feel like the system wants ...it...it's just...

**CA:** Let her word, let her words...

**JVJ:** ...it's just like playing a game of chess and each person is like a child and the government is like a grand...a fucking compendium of grandads who've been playing this game of chess for like...I don't...I mean, literally, like, what are we... unless...it's not even necessarily about...

**CA:** Let freedom reign...

**JVJ:** ...how much education you have or which school you went to, it's also about who your parents are friends with, and like, who you're...like fucking David Cameron, Boris Johnson, all that lot, like, I'm sure their family ties go back quite far...

**HCJ:** Mmmhmm...

**JVJ:** ...and Jeremy Corbyn is qualified to be the opposition, but he didn't go to Eton.

**HCJ:** Yeah.

**[00:13:29]**

**JVJ:** I mean...what I mean is that... it feels like, it doesn't matter who you are...

**CA:** Savages, savages, savages...

**JVJ:** ...it doesn't really matter what your qualifications are, or how well a strategy even you have to play the game of like, changing...changing things on a kind of policy level, and changing the country...you...you are an individual and...and this system...it's a really old system... Their ancestors are with them - y'know?

**HCJ:** Yeah.

**JVJ:** They've actually got their ancestral powers on lock, because things like the royal family is a really good example of like, white ancestral...reverence...

**HCJ:** Mmmhmm...

**JVJ:** D'ya know what I mean, cos like...it's not necessarily like...

**CA:** Oh god, has the Queen been saved?

**JVJ:** I dunno...they're on it too, they know all about it, but they would just call it nepotism...

**CA:** Oh god, have her plantations been saved?

**JVJ:** Well, they wouldn't call it nepotism, they would call it helping out your kids, and everybody does it to an extent, but...

**CA:** What say of Barbados or Jamaica?

**JVJ:** I dunno, it's awful, just fucking...just catapult all humans into the sun, that is the only way...

**HCJ:** Innit.

**CA:** If Europe is god, then everything else is the devil, the devil, the devil...

**[00:14:50]**

**Tchenhoukoumen - Senegalese Percussion - Voyager Golden Record - 1977<sup>86</sup>**

**Andrea Wells & Hannah C. Jones - Barbados - 2017<sup>87</sup>**

**Andrea Wells:** It is believed that the symbolism is hidden in our folklore because the stories could not be told or expressed, or the philosophies could not be expressed freely, not within a society that was a slave society and anything that was seen as African was seen as bad, evil, dangerous...right? So, I do believe, yes, these things were hidden, whether in the stories, whether in the maypole patterns, whether in the kite patterns, and it's kind of hard...

**HCJ:** So, they had to, kind of, assume other forms in order to survive...?

**AW:** Yes.

**HCJ:** To kind of, suppress their African-ness...

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<sup>86</sup> *Voyager's Golden Record - Tchenhoukoumen, percussion Senegal*, [video], Giuliano Bevisangue, YouTube, 13<sup>th</sup> December 2008, <https://www.youtube.com/watch?v=5FmUAk0hTal>, accessed 27<sup>th</sup> July 2018.

<sup>87</sup> Andrea Wells & Hannah C. Jones, in conversation, University of West Indies, Barbados, 23<sup>rd</sup> November 2017.

**AW:** Yes, and so...I suspect that, but you know, it's kind of hard...

**HCJ:** Well, cos...

**AW:** How do you excavate the imagine and the secrets of generations, y'know?

**HCJ:** Mmm...

**[00:15:35]**

**Angel Bat Dawid - What Shall I Tell My Children Who Are Black (Dr. Margaret Burroughs) - The Oracle - 2019<sup>88</sup>**

**Angel Bat Dawid:** What shall I tell my children who are black, of what it means to be captive in this dark skin...?

**[00:18:36 ]**

**Hannah C. Jones - Owed to Diaspora(s) - London - 2019<sup>89</sup>**

**Dr William 'Lez' Henry - London - 2019<sup>90</sup>**

**Dr William 'Lez' Henry:** OK so, there's something called the McCarran-Walter Act - you should look it up - 1948, Senator McCarren, and basically what it was, was in America, they put it in to stop so-called aliens like...y'know what Trump is trying to do with the Mexicans...blah blah blah...but what they did was, they legislated against the people from the Caribbean, because Britain needed people to come and rebuild after the war, so what they did is they curtailed and reduced

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<sup>88</sup> *What Shall I Tell My Children Who Are Black (Dr. Margaret Burroughs)*, [video], Angel Bat Dawit - Topic, YouTube, 18<sup>th</sup> April 2018, <https://www.youtube.com/watch?v=RhvAD8TFrIM>, accessed 24<sup>th</sup> June 2019.

<sup>89</sup> The Wire, 'Below the Radar 31', *The Wire* [website], <https://www.thewire.co.uk/audio/btr/below-the-radar-31/15>, accessed 2<sup>nd</sup> September 2019.

<sup>90</sup> Dr William 'Lez' Henry, public talk, Goldsmiths Library, London, 30<sup>th</sup> October 2019.

the amount of people who could go over to America under this McCarran-Walter Act, and it went from something like 96,000 Jamaicans to something ridiculous like 400...annually, cos remember I told you they would swallow migrants: they would go in for the summer, do their work and then they would leave. So, one of the things you need to put in that...you need to frame this thing in its proper perspective is look at the McCarran-Walter Act.

**[00:19:28]**

There's a book called *Rasta and Resistance* by Horace Campbell which came out in, I think it was 1996. In that, he explains what happened to a lot of the people in the country areas, like where my parents come from, Clarendon in Jamaica, and why they ended up here, because they would have gone to the states, which is what I said before, but they ended up coming here. So, I've been factoring these kinds of things into my teaching for a long time. What is really good, if we can take good out of this situation, is that the younger generations now realise that what we were basically saying to them, y'know, you wanna conveniently call yourselves "black British", you need to think carefully about what that is and what it means, because for me, I'm an African, I am Jamaican and I'm South London - I'm not black British, only politically. I certainly ain't African British - I'm nothing to do with Britain. I am the flip side of that coin, which is what Paul Gilroy talks about, Prof. Paul Gilroy, in *Modernity and Double Consciousness* where he looks at the black Atlantic - we are the flipside of that story and if you want to place it in...in a context, for me, think about African chattel enslavement...we were the flipside of that coin. We were literally interchangeable with animals. We were sold

with donkeys, horses, mules, molasses. We were swapped like you would swap a cat for a dog.

**[00:20:52]**

And the reason why I say that is because if we are really shocked at the treatment that people have received from Windrush, then I think we've got some serious historical blinkers on, because our position in this place has not qualitatively changed. A report came out last week, apparently, there is a 3.2 billion deficit between, say myself, and a white academic, same position, OK, we're both professors, but there's a 3.2 billion deficit in the money that is being robbed from black people who are doing exactly the same jobs as white people. These things are not happenstance, these things are deliberate and if we really want to overstand what's going on with this whole Windrush business, then we need to take off these blinkers and look at the system and see how the system has been set against us from day one, from before we got here as the so-called Windrush generation.

**[00:21:52]**

**Ladysmith Black Mambazo - Homeless - South Africa - 1989<sup>91</sup>**

**Mahmoud Mahdy & Hannah C. Jones - London - 2019<sup>92</sup>**

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<sup>91</sup> *LADYSMITH BLACK MAMBAZO - Homeless*, [video], Cheikh Tidiane NDAO, YouTube, 15<sup>th</sup> January 2014, <https://www.youtube.com/watch?v=DxdKYcpGpFo>, accessed 18<sup>th</sup> September 2019.

<sup>92</sup> Mahmoud Mahdy & Hannah C. Jones, in conversation, Criterion Café Peckham, London, 10<sup>th</sup> November 2019.

**[00:21:58]**

**HCJ:** Y'know, like, what you were saying earlier how about, y'know, the diaspora's not rooted?

**Mahmoud Mahdy:** Yeah.

**HCJ:** But then I was like, oh, logistically no, spiritually yes...

**MM:** Yeah, yeah...

**HCJ:** But like, the way I felt when I went to Johannesburg was like, more home than anywhere I've felt in my entire life as just like, a feeling y'know...?

**MM:** Yeah, like an instinct.

**HCJ:** Or even Peckham I mean, the more I'm...the longer I'm alive, the more I realise...

**MM:** Yeah...

**HCJ:** ...is that my feeling of home-ness is related to how many black people are around - that sounds really basic - it's obviously much more than that, but then I, I don't know - being places where, you're not...you don't stand out...

**MM:** Yeah but, then...

**HCJ:** ...where you can blend in...

**[00:22:52]**

**Arvo Pärt - Cantus in Memorium - Estonia - 1977<sup>93</sup>**

**Prince (taxi driver) & Hannah C. Jones - London - 2019<sup>94</sup>**

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<sup>93</sup> Arvo Pärt, *Cantus in memorium Benjamin Britten*, [video], Thomas Turner, YouTube, 3<sup>rd</sup> January 2010, <https://www.youtube.com/watch?v=sp2oxWdRMuk>, accessed 26<sup>th</sup> November 2019.

<sup>94</sup> Prince (taxi driver) & Hannah C. Jones, in conversation, Shoreditch-Peckham, London, 9<sup>th</sup> November 2019. Permission was granted to record before recording commenced.

**HCJ:** So, 19 years...but before you were here for 19 years, where were you?

**Prince:** I was in Nigeria, I was born and raised in Nigeria.

**HCJ:** OK nice, nice.

**P:** 19 years here - it's a long time...

**HCJ:** Yeah. Are you based South?

**P:** West...I live near Heathrow airport.

**HCJ:** OK, cool.

**P:** Before I was in South, but I moved when I started doing this job five years ago...

**HCJ:** OK...

**P:** Yeah, I used to live in...Thamesmead.

**HCJ:** OK...

**P:** I know Friary Road...

**HCJ:** Yeah, yeah...

**P:** ...my friend used to live there, my friend used to live there for a bit...

**HCJ:** Ha, there's a good fish and chip shop...

**P:** You've lived there a long time?

**HCJ:** I've been at Friary Road about a year and a half but I've been in Peckham for nearly 10 years...

**P:** OK...

**HCJ:** I used to live on Lyndhurst Grove...

**P:** Yeah, you're a Peckham girl.

**HCJ:** Well, I'm from Yorkshire/Barbados...

**P:** Yeah, but now, 10 years is a long time...

**HCJ:** But yeah, it is I guess so, I am, yeah...

**P:** People call me Londoner and I will answer, 19 years is...

**HCJ:** 19 years is solid Londoner, that's solid, you can't argue with that. It feels more like home...

**P:** Yeah.

**HCJ:** ...than anywhere else I've been...

**P:** Sure.

**[00:24:10]**

**Mahmoud Mahdy & Hannah C. Jones - London - 2019<sup>95</sup>**

**Mahmoud Mahdy:** In Egypt or like, in a country...specifically North Africa, the way it would work is that, you have an issue of being like, psychologically like, really distorted of how you relate to yourself and how you relate to the land, y'know? And then you've got this other issue of like, being dominated by different ideologies y'know, and a lot of them are kind of like, the failed ideologies - you never get the ones that work, you always get class B shit, class C...

**HCJ:** The hand-me-downs.

**MM:** Yeah. And that's why when you deal with things in that part of the world, you're literally like, picking out...picking out layers and layers of shit, and as well, some of them don't make any sense. Then after that, you realise that objective reasoning is not a tool there...to make anything work, even if you are for...you are for that - for understanding and logically understanding or even dialectically understanding...you still...it won't help you in any way...

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<sup>95</sup> Mahmoud Mahdy & Hannah C. Jones, in conversation, Criterion Café Peckham, London, 10<sup>th</sup> November 2019.

**HCJ:** So, then what do you do?

**[00:25:17]**

**MM:** We need to actually treat like, time, as a non-linear thing, because the more you live there, you realise that there's no such thing as cause and effect. Society is forced to live in this linear way, when it actually physically and spiritually and, even economically, doesn't work in that way. Like, no-one, none of the capitalists in Egypt can actually invest in a future, y'know what I mean? Because no-one knows what the future's gonna bring at such an unstable time. No-one can invest in tomorrow, even the ones that run the country...

**[00:25:58]**

**Prince (taxi driver) & Hannah C. Jones - London - 2019<sup>96</sup>**

**Prince:** Politicians - look at Trump...

**HCJ:** It does feel like it's going backwards...

**P:** Yes. In the States and Boris Johnson here, unbelievable. It is unbelievable...

**HCJ:** Yeah.

**P:** People don't know what is going on so they're keeping whatever they have...

**HCJ:** Yeah, yeah, stockpiling, we've been stockpiling a bit...

**P:** Yeah.

**HCJ:** I can't, I don't even...I can't talk about Brexit right now...

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<sup>96</sup> Prince (taxi driver) & Hannah C. Jones, in conversation, Shoreditch-Peckham, London, 9<sup>th</sup> November 2019.

**P:** Yeah. People have not been investing for a long time now, for about 3 years, because of this thing.

**HCJ:** It's so ridiculous...

**P:** Yeah, and the politicians, they don't care about anything. People are not investing in this country anymore, because they're scared.

**HCJ:** Yep.

**P:** They're scared because nobody knows what's happening, if you put money here and then something happens, you lose your money and...

**HCJ:** Yeah, it's a bit...

**P:** And still, they don't want to deal with it, so people know what is happening, then they can start investing in it again...

**HCJ:** Mmm. I'm glad it's been postponed though...

**P:** Yeah, don't vote Conservative because they don't care about me and you...

**HCJ:** Yeah, of course, I've been...

**P:** ...they don't care about me and you...

**HCJ:** ...that's another reason why I'm extra tired tonight, cos I was just chatting to a few people in this party...

**P:** ...they don't care, they don't care...

**HCJ:** ...and we were chatting about, kind of complaining about the world, like we are right now, and I was like, well obviously I'm voting Labour...

**P:** Yeah.

**HCJ:** ...and then, like, the other two were like, well I'm not gonna bother voting, and I was like, *what?!* Do you understand, like, what you're...it's like...you're putting...by not voting you are like, nailing the coffin of like, the people who are the most...you've got a political responsibility...

**P:** Yeah.

**HCJ:** ...to use your...

**P:** I just think they should make it illegal not to vote...

**HCJ:** ...and I can't believe people that don't, it drives...it's just like, *what?! Like* why would you not want to have an input in your society...

**P:** Exactly...

**HCJ:** ...in any way that you can?

**P:** Exactly...

**HCJ:** It really frustrates me. But I think that's another reason I'm worn out, cos I was just, like, basically Labour campaigning at the party, which is just, not a vibe - I'm tired. I tried though and I think I, y'know, got through maybe...

**P:** Yeah.

**HCJ:** But also like, I know I live in a...what do you call it...an echo-chamber.

**P:** Yeah.

**HCJ:** Cos all my closest friends and my housemates and my family, everyone's kind of fighting for the same cause it feels like, and we're certainly, like, are all voting Labour...

**P:** Yeah.

**HCJ:** Because we can see that that's the only way to go...

**P:** Yeah.

**HCJ:** Like, I don't wanna say common sense...like, it's not like...

**P:** Yeah. They reduce police, they reduce, nurses, dentists...

**HCJ:** Yeah, they...it's...literally, 'for the many not, not the few' is the best slogan I'm gonna hear...

**P:** Yeah.

**HCJ:** ...it's the best thing out there...

**P:** Yeah.

**HCJ:** It's not perfect, but it's a chance to kind of like, stop this...

**P:** Yeah.

**HCJ:** ...extreme right-wing-ness...y'know, anyway...

**P:** Anywhere here, darling...?

**HCJ:** Yeah, just here's great, like, perfect, right here.

**P:** Thanks!

**HCJ:** Thank you so much - nice talking to you...

**P:** OK, Hannah.

**HCJ:** Enjoy the rest of your shift!

**P:** Cheers, Bye!

**[00:29:09]**

**Hannah C. Jones - Owed to Selection - Manchester - 2019<sup>97</sup>**

**HCJ:** Once a-pun a time, is now, today

Election, selection, general, lieutenant, sergeant, corporeal

Wait...

The corporeal weight

Of forming, conserving our energy

For the labour

Our work is never over

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<sup>97</sup> Hannah C. Jones, *Owed to Selection*, live performance, BBC Media City, Salford, Manchester, 12<sup>th</sup> December 2019.

This infinite austerity, normality, colonial tea - all shade!

Boris had us Trumped

He's such a Johnson

But humour is not our exit from the bullshit of Brexit

What has happened to this cunt-tree?

Uproot it! Reboot it!

The fruits of our labour...

**[00:30:34]**

**Nasser Hussain & Hannah C. Jones - Manchester - 2019<sup>98</sup>**

**HCJ:** Any opportunity I can, with any person in the street...family members...fortunately, or unfortunately, a lot of the ones who would've voted Conservative are dead, soz, but that's the truth...

**Nasser Hussain:** No, that works, no, I mean...

**HCJ:** Parents - Labour, Labour, sister - works as NHS doctor, her partner - NHS doctor, like, all his family...

**NH:** I'm wondering if there are people in the NHS voting Conservative, right? like...

**HCJ:** But you know that there's...

**NH:** There...there must be!

**HCJ:** ...you know that there are queer people who are voting Conservative.

**NH:** Yeah!

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<sup>98</sup> Nasser Hussain & Hannah C. Jones, in conversation, Monroe's Pub, Manchester, 12<sup>th</sup> December 2019.

**HCJ:** I saw an article in the Metro about this, this guy who was at, I think it was, maybe it was at Brighton Uni and he was like, I'm the only out...gay Conservative...

**NH:** I'm the only gay Tory in the village...

**HCJ:** ... but it was harder for him to come out as a Conservative than it was for him to come out as gay, and I'm thinking about...oh my god, the layers of privilege around those statements are wild...

**NH:** Ha!

**HCJ:** ...wild, but like, it's like black Trump supporters, or...

**[00:31:30]**

**HCJ - Owed to Selection - Manchester - 2019<sup>99</sup>**

**HCJ:** The fruits of our labour, might  
might save us in this visage, the face of a new decade  
2020: visions of the future, or, a return to the past?  
His stories must become our stories  
Whilst we are here  
Whilst we are here  
Present, gift of the infinite moment now  
Gift of the infinite moment now  
Gift  
Now is the time to put the work and labour to use...

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<sup>99</sup> Hannah C. Jones, *Owed to Selection*, live performance, BBC Media City, Salford, Manchester, 12<sup>th</sup> December 2019.

**[00:33:30]**

**Arvo Pärt - Cantus in Memorium - Estonia - 1977<sup>100</sup>**

**Nasser Hussain & Hannah C. Jones - Manchester - 2019<sup>101</sup>**

**HCJ:** It's so weird, like, I was in Rio for the Bolsonaro election...

**Nasser Hussain:** Wow.

**HCJ:** So, I was there doing a workshop with these amazing, amazing musicians, like, women and non-binary musicians, mainly...Brazilian, as in, people of colour, but, also all spectrums within that - amazing. And we did this choral work, and like, it was called '13', which was the number of Bolsonaro's opponent (who didn't get it) and this is on the eve of the election...

**NH:** Wow.

**HCJ:** ...so I'm always...I'm used to being like, in the middle of like, music stuff somehow, it aligns where I seem to be doing something musical on election time...but like...that was something else, because, everyone had to go off and vote and we had to start the last day later, at like, 2pm, and the results were trickling in, and by the time we left, it was being disseminated that, y'know, that Bolsonaro had won. By the time we'd walked five minutes from the institution back to the hotel, people were like, shooting their guns off in the street, like, Bolsonaro supporters...it was wild. And I think that what I witnessed there through these amazing musicians, and how that came out in the music as well,

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<sup>100</sup> Arvo Pärt, *Cantus in memorium Benjamin Britten*, [video], Thomas Turner, YouTube, 3<sup>rd</sup> January 2010, <https://www.youtube.com/watch?v=sp2oxWdRMuk>, accessed 26<sup>th</sup> November 2019.

<sup>101</sup> Nasser Hussain & Hannah C. Jones, in conversation, Monroe's Pub, Manchester, 12<sup>th</sup> December 2019.

like, it's a completely different story here, even though things are fucked for people, it's not like the government is murdering witnesses...well... *well*...<sup>102</sup>

**[00:34:54]**

**Mahmoud Mahdy & Hannah C. Jones - London - 2019<sup>103</sup>**

**Mahmoud Mahdy:** Yeah, but those, those are like, the needs of the diaspora here, that are like, that live in, for example, London, they'll live in like, the imperial metropolis, y'know what I mean?

**HCJ:** Mmmhmm...

**MM:** It's a very different set of demands and set of needs, set of desires that you'd have than someone, for example, born...who's gonna live and die in an African country...

**HCJ:** Mmmhmm...

**MM:** ...and the problem about the whole thing with the "African question" is that it's incredibly diverse, like, more diverse than any other question on any other continent in terms of like...

**HCJ:** Course it is.

**MM:** ...what, the amount of like, experiences of cultures, but it's obviously treated in a colonial sense in the same way...

**HCJ:** Mmm...

**MM:** So, then it's very easy for diasporas to, kind of, still have that impression of themselves, cos that's how the West gazes at Africa anyway.

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<sup>102</sup> Nasser Hussain & Hannah C. Jones, in conversation, Monroe's Pub, Manchester, 12<sup>th</sup> December 2019.

<sup>103</sup> Mahmoud Mahdy & Hannah C. Jones, in conversation, Criterion Café, Peckham, London, 10<sup>th</sup> November 2019.

**HCJ:** Mmm...

**MM:** After under-developing it so much. For example, in Egypt, you are connected to the land, y'know, you have a land, you're written to a land, but you are very displaced from it, y'know, in terms of naturally, the way you use it, the way you consume it, the way you treat it, the way you dwell in it, y'know? And for you, it's a very distorted question, it's not one that's obvious, y'know?

**[00:36:08]**

**Tchenhoukoumen - Senegalese Percussion - Voyager Golden Record - 1977**<sup>104</sup>

**John Hunte & Hannah C. Jones - Barbados - 2017**<sup>105</sup>

**HCJ:** Yeah, the decolonising methodologies...

**John Hunte:** *Decolonising Methodologies*...

**HCJ:** ...and that's about...

**JH:** ...Linda Tuhiwai Smith...where she talks about her experience bringing information about New Zealand, the Māoris...

**HCJ:** Mmm...

**JH:** ...and her process of going against the western notion of presenting without the consultation with the people in the area...

**HCJ:** Mmm...

**JH:** ...so every bit of research she did, she did work on...

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<sup>104</sup> *Voyager's Golden Record – Tchenhoukoumen, percussion Senegal*, [video], Giuliano Bevisangue, YouTube, 13<sup>th</sup> December 2008, <https://www.youtube.com/watch?v=5FmUAK0hTal>, accessed 27<sup>th</sup> July 2018.

<sup>105</sup> John Hunte & Hannah C. Jones, in conversation, University of West Indies, Barbados, 23<sup>rd</sup> November 2017.

**HCJ:** Mmm...

**JH:** ...how people could contribute.

**HCJ:** Getting it outside the walls of the institutions, in the wider sense of the word...

**JH:** Like when you were talking about speaking to a larger audience?

**HCJ:** Mmm, yeah, no, that sounds really...on point...<sup>106</sup>

**[00:36:45]**

**Hannah C. Jones - Owed to Diaspora(s) - London - 2019**<sup>107</sup>

**Solange Knowles - Weary - A Seat at the Table - 2017**<sup>108</sup>

**Solange Knowles:** I'm weary of the ways of the world. Be weary of the ways of the world. I'm weary of the ways of the world...

**HCJ:** Ngixolele...<sup>109</sup>

**[00:37:08]**

**Jacob V. Joyce & Hannah C. Jones - Oxford - 2019**<sup>110</sup>

**Jacob V. Joyce:** I was...I was surprised to hear my voice...but then it's like...it's kind of...it's weird because it feels like...y'know...I'm happy that you used my

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<sup>106</sup> John Hunte & Hannah C. Jones, in conversation, University of West Indies, Barbados, 23<sup>rd</sup> November 2017.

<sup>107</sup> The Wire, 'Below the Radar 31', *The Wire* [website], <https://www.thewire.co.uk/audio/btr/below-the-radar-31/15>, accessed 2<sup>nd</sup> September 2019.

<sup>108</sup> *Weary*, [video], solangeknowlesmusic, YouTube, 29<sup>th</sup> September 2016, <https://www.youtube.com/watch?v=u8Y5gk8J7XQ>, accessed 1<sup>st</sup> December 2019.

<sup>109</sup> 'Ngixolele' (Zulu) translates as 'forgiveness'. I learnt this word from the cultural producer and my friend, Siyabonga Mthembu, whilst in Johannesburg, South Africa in 2015.

<sup>110</sup> Jacob V. Joyce & Hannah C. Jones, in conversation, Bullingdon Road, Oxford, 5<sup>th</sup> November 2019.

voice because I trust you with my voice, like, it's interesting, like, if it was somebody else who'd used my voice and I didn't...I wasn't expecting it, then I'd be really like...I'd feel weird about it...but...I guess it's kind of like, this thing like...the way of speaking in it is very...exhausted - I was in a state of exhaustion and I just like, I feel like what you captured there was me articulating a sense of...just...apathy and like, a feeling of... I think there's a collective in Argentina, something like this, and they have a manifesto called 'Politicising Sadness' and it's like, seven different ways of...seven different ways that sadness manifests, or five different ways that political sadness manifests, which they refer to as the feeling of nothing - you can't change anything - and then they have strategies of how you can actually change things...

**[00:38:21]**

**JVJ:** ...but I feel like, I feel like it's interesting because hearing my voice when I'm talking like, in a very just candid way, just like, in...“the only way to solve the problems is to catapult all humans into the sun”, like, obviously I don't think we should be building catapults!

**HCJ:** I know that!

**JVJ:** But no, no, I mean it's fine, like, it's fine that you used that because...because I think it does articulates a state of exhaustion, and to have Moor Mother's voice in the background, talking about empire and talking about, y'know, in this very cinematic way that she does...it was a really nice juxtaposition and I felt like I was happy to have my exhaustion, kind of used to articulate something which I think lots of people are articulating in different ways, like, so

many black people and black artists and black...academics and activists, like, I feel...

**[00:39:13]**

**Angel Bat Dawit - We Are Starzz - The Oracle - 2019<sup>111</sup>**

**JVJ:** ...wrestle with this feeling of, y'know, whatever you do, and it's a conversation that happens all the time that, y'know, your label will just be kind of used to justify, in a very tokenistic way, an institution's ability to just carry on doing the same things it's always been doing, but it's like..."well, we have a black person here now, so actually, it's fine"...and there's so many different ways in which...exhaustion manifests, and it does feel, y'know, I think that thing about...like, I would be...in this situation...that's the...that's the other thing is that I guess because I'm present in this listening session, it makes a big difference, because I think there is something strange that happens when...voices become disembodied...and they're not there to kind of like...y'know...

**[00:40:06]**

**JVJ:** I'm an illustrator, my practice is in illustration and I think something I've been thinking about a lot is how making an image of someone is reductive...even if you put text from an interview beside it, it's still like, reductive because it shrinks this person down to this one thing...

**HCJ:** Mmmhmm...

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<sup>111</sup> *We Are Starzz*, [video], Angel Bat Dawit - Topic, YouTube, 20<sup>th</sup> May 2019, [https://www.youtube.com/watch?v=Py1Z2kp\\_drA](https://www.youtube.com/watch?v=Py1Z2kp_drA), accessed 24<sup>th</sup> June 2019.

**JVJ:** ...we can use our imaginations and imagine that there's more going on but it's still in that moment, that's what you get...and I like the fact that I'm here...to be able to say...yeah, to be able to, kind of, contradict myself...if I want to and I think that, it's different I don't know where the other things were recorded but I get the feeling that y'know, Moor Mother is at a gig and she's talking to an audience, like, Gail Lewis sounds like she was talking to an audience, like, a lot of people sound like they're talking to audiences but...I was just talking to you, so, I like the fact that now there's an audience present and I'm allowed to say like...yeah, but just...because I think like, part of that exhaustion does come from the ways in which black people are disembodied and are turned into, y'know...things can that can be...moved on easily, y'know, turned into... it's a continuation of that same process of black people being cargo...

**HCJ:** Mmmhmm...

**JVJ:** ...instead of passengers...and that's what somebody else, I don't know who else was talking, y'know, that we can be swapped in and out for...

**HCJ:** Yeah, Lez Henry, in fact, I've just emailed you all...

**[00:41:29]**

**Hannah C. Jones & Evan Ifekoya - Healing Meditation for Limitless Potential (H.E.L.P.) - London - 2017<sup>112</sup>**

**HCJ:** I'm Tired. We're Tired.

This meditation came to me when I needed it.

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<sup>112</sup> Yerevan Biennial, 'Healing Meditation for Limitless Potential (H.E.L.P.), 2017', *Yerevan Biennial*, [website], <https://www.yerevanbiennial.org/healing-exercises-limitless-potential-help>, accessed 7<sup>th</sup> January 2021.

As I inhaled, I conjured the name of a woman or non-binary diasporic person of colour who I love and revere.

As I exhaled, I conjured the name of a woman or non-binary diasporic person of colour who I revere and love.

I repeated the exercise until my head was filled with these incredible beings and there was no room for anything else.

This meditation exists for whenever you need it.

I'm Tired. We're Tired...

**[00:42:54]**

Alice Coltrane

Sarah Amy Jones

Angela Davis

Grace Bokomoso Bell

Evan Ifekoya

Audre Lorde

Umi Lovecraft Baden-Powell

Angelina Lovecraft

Grace Jones

Octavia Butler

Gail Lewis

Ain Bailey

Billie Holiday

bell hooks

Nina Simone

Rosalind Jones  
Arlene Jones  
June Tyson  
Jacob V. Joyce  
Mattie Loyce  
India Davis  
Sylvia Wynter  
Christopher Kirubi  
Jasmin Rai  
Claudia Jones  
Texta Queen  
Michaela Cole  
Omar Jordan Phillips  
Camile Barton  
Diane Abbott  
Teju Adeleye  
Bibi Bakare-Yusuf  
Aditi Jaganathan  
Jenn Nkiru  
Katrina Palmer  
Zakia Sewell  
Issa Rae  
Heidi Mirza  
Millie Brown  
Chooc Ly Tan

Shawanda Corbett

Camille Barton

Ebun

Chloe

Nanello

Kemoy Jemmott

Naeem Davis

Tia Simon-Campbell

Laura Minet

Libita Clayton

Demelza Toy Toy

Taranya Burke

Erica Garner

Chantelle

Seble

Ifeayni

Carista

Lakuti

Rabz

Imani

Barby Asante

Buki

Vision

Keekz

Chi-chi

Erica Garner

Jenny

Jessica DeAbru

Amaal

Lorraine

Derica

Raju

Rudy

Lerato

Lorraine...

**[00:46:00]**

**Sun Ra - It's After the End of the World - U.S. - 1974**<sup>113</sup>

**June Tyson:** It's after the end of the world, don't you know that yet...?

**[00:46:05]**

**Mahmoud Mahdy & Hannah C. Jones - London - October 2019**<sup>114</sup>

**Mahmoud Mahdy:** Yeah but...the way you consume it every day is that there's this climax where everything's gonna break, and in some senses it's a fantasy also, y'know what I mean? It's like a fantasy - people love fantasising about it but

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<sup>113</sup> *Sun Ra - It's After the End of the World*, [video], Orfeu, YouTube, 21<sup>st</sup> December 2012, <https://www.youtube.com/watch?v=c3allZ7llxQ>, accessed 27<sup>th</sup> September 2019.

<sup>114</sup> Mahmoud Mahdy & Hannah C. Jones, in conversation, Criterion Café, Peckham, London, 10<sup>th</sup> November 2019.

no-one would like it to happen, it's kinda like, how y'know, sexual fantasies work, y'know?

**HCJ:** Mmmhmm...

**MM:** But that's what I mean, I think, even here, it's the same solution, people need to just not buy into this Armageddon, end-of-the-world bullshit, y'know, which is why the Extinction Rebellion is like a really white project when you think about it ...

**HCJ:** Of course!

**MM:** Because it's about, y'know, firstly it's just like...

**HCJ:** Well, think about people who have got the time to protest, who are off, like, who can actually show up for that - y'know?

**MM:** Yeah, and it's also about the people who are saying: oh, well, we want the opportunities and the hopes that our parents had, and we're like, OK, but wait a minute, what did your parents have? Like, I've got a problem with what your parents had, I'm not here so I can defend your right to have what your parents had because the planet's running out of life, y'know what I mean?

**HCJ:** Well, the planet's not...it's running out of life as we know it...

**MM:** Y'know in their view...Yeah, yeah, as they know it at least...

**HCJ:** Mmm...

**[00:47:11]**

**MM:** ...and also like, even if they accept the discourse the “third world”<sup>s115</sup> gonna suffer more for it - what’s it gonna be like, Live Aid? It’ll be Live Aid politics, y’know what I mean...?

**HCJ:** Oh my god.

**MM:** That’s why Extinction Rebellion is part of the problem, it’s like the other end of the coin, like...

**HCJ:** Mmmhmm...

**MM:** ...like, one side of the coin is like BP and Shell...y’know, and Trump and shit, and then the other one is like, Extinction Rebellion, environmentalist politics, y’know?

**HCJ:** Mmm...

**MM:** The only good thing about it is that people are actually thinking: we need to do something about the consequences, y’know?

**HCJ:** And this is the thing as well, it shows that people can organise, much like, y’know, how quickly something like...a smoking ban can come in to happen, but how slowly it takes for the law to change on other things like, I don’t know, for example...custody laws, or how long you’re able to detain someone, like, they can change certain things, but they will not change...and they say that they can’t...so, it’s just kind of like...I dunno it’s lots of layers isn’t it?

**MM:** Yeah.

**HCJ:** I need to finish that tea...

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<sup>115</sup> Earlier in our conversation, Mahmoud and I had discussed the problematic term ‘third world’ and the implications of the signification of detached metrical hierarchies and agreed that the term ‘former colonies’ was the most appropriate term we could think of. The term is used here in reference to us air-quoting our earlier discussion.

**[00:48:16]**

**Joep Franssens - Harmony of the Spheres - Rotterdam - 1955<sup>116</sup>**

**Hannah C. Jones - The Opera Show - London - 2019<sup>117</sup>**

**HCJ:** The dominant western system of knowledge linked the universe to western harmony, so, the distances between pitches correlates with the distances between planets. So, this idea of the harmony of the spheres, or music of the spheres, it's an ancient concept, and it relates to Pythagoras, Boethius, lots of other kind of Ancient Greek or Late-Antiquitan Philosophers and Theologers and that's a very western concept, not only that, but it's a male concept...

I'm now gonna play a lesser-known interpretation of the music of the spheres from a German-Jewish composer, Johanna Magdalena Beyer, which is perhaps the first composition ever, by a woman, for theremin or 'electronic instrument', she writes in the score, and this is from 1937/38, here is 'Music of the Spheres'...

**[00:49:10]**

**Johanna Magdalena Beyer - Music of the Spheres - Germany - 1938<sup>118</sup>**

**HCJ - Voicenote - London - 2019<sup>119</sup>**

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<sup>116</sup> *Joep Franssens - Harmony of the Spheres*, [video], Dutch Composers, YouTube, 21<sup>st</sup> November 2012, <https://www.youtube.com/watch?v=wLkmMEEiNBk&t=1345s>, accessed 2<sup>nd</sup> December 2019.

<sup>117</sup> Hannah C. Jones, live radio broadcast, NTS, The Opera Show, Dalston, London, 3<sup>rd</sup> September 2019.

<sup>118</sup> *Music of the Spheres*, [video], Johanna M. Beyer - Topic, YouTube, 20<sup>th</sup> November 2014, <https://www.youtube.com/watch?v=bfHBzkYM0uk>, accessed 2<sup>nd</sup> September 2019.

<sup>119</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 8<sup>th</sup> December 2019.

**HCJ:** The...the nuances between y'know; melody, harmony, pitch, rhythm, key, structure, and then you've got other things around it, everything else like, who's playing, the audience - this is stuff I've always said but I'm thinking about it in a slightly different way now, in relation to how I can smack out the really deep stuff of what I'm trying to get to...the deep stuff that I'm trying to get to is...is stuff that other people have been doing forever - Pythagoras, Boethius, this is not necessarily in fucking chronological order...and also, I suffer from hyper-chronofantasia, which is a delusion that I have more time than I think I do have, because time's not linear and I'm also living in multiple realities simultaneously...and I mean that through the Gemini-ness, I mean that through the punning, which is deeply-rooted, through the "blackness" vs the "whiteness" in me, through different lovers, different partners, through...

**[00:50:28]**

I guess, a feeling of fugitivity that I think is intrinsic to any form of "blackness", which means you constantly feel as though you're being...watched, analysed, consumed, particularly by "whiteness"...and then on top of that, you have other things such as like...well, let's say female-ness, competitiveness, and other things that are human nature that are often pinned down to gender, sexuality, whatever...that are just human nature...

**[00:51:10]**

**HCJ - The Opera Show - London - 2019<sup>120</sup>**

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<sup>120</sup> Hannah C. Jones, live radio broadcast, NTS, The Opera Show, Dalston, London, 3<sup>rd</sup> September 2019.

**HCJ:** Johanna Magdalena Beyer, 'Music of the Spheres'. Those loops, those oscillations within that work certainly reflect some sort of movement, alignment of rhythms. 'Syzygy', which is one of the only words in the English language with no vowels, as well as 'rhythm', but that means 'alignment', so, an eclipse is an example of a syzygy, but what's happening rhythmically and melodically in that somehow seems to paint this picture of revolution...but yeah, the western, male dominance of knowledge is something I'm constantly trying to renegotiate as part of the decolonisation of my own mind and in my other work, but it's against this idea of one narrative, which is in that word - 'history' - *his story* - when really it should be *our* stories, plural.

**[00:52:00]**

**Gustav Holst - Mercury - The Planet Suite - London - 1915**<sup>121</sup>

**HCJ:** But it's this idea of, y'know, are we just repeating the same patterns in outer space as we did on Earth, i.e., colonising this uncharted territory...

**[00:52:12]**

**HCJ - Voicenote - London - 2019**<sup>122</sup>

**HCJ:** Y'know, so many people suffer under his-story, white supremacy. Destroy white supremacy. Like...why would anyone not want to do that? People get so

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<sup>121</sup> *Gustav Holst - Mercury*, [video], HDclassical, YouTube, 7<sup>th</sup> October 2010, <https://www.youtube.com/watch?v=RkiiAloL6aE>, accessed 2<sup>nd</sup> September 2019.

<sup>122</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 8<sup>th</sup> December 2019.

personally offended that it shocks me...when I wear that t-shirt.<sup>123</sup> Why would you want to... preserve white supremacy? Of course, everyone's actions are preserving that...are attempting to kind of...maintain that status quo...I dunno...

**[00:53:15]**

**Colin Matthews - Pluto the Renewer - London - 2000<sup>124</sup>**

**[00:53:50]**

**Björk – Pluto - Homogenic - London - 1997<sup>125</sup>**

**[00:54:23]**

**HCJ - The Opera Show - London - 2019<sup>126</sup>**

**HCJ:** You have just heard works which attempt to depict the two prominent celestial bodies the furthest away from one another, that are, or have been considered, planets. So, I played Holst's 'Mercury', from *The Planet Suite* followed by Colin Matthew's *Pluto the Renewer*. When Holst wrote *The Planet Suite*, Pluto had not yet been discovered. It was discovered in his lifetime and he was asked to write an extra movement to *The Planet Suite* but he refused because he thought that *The Planets* eclipsed the rest of his compositional work.

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<sup>123</sup> I am referring to a t-shirt I often wear with the phrase 'DESTROY WHITE SUPREMACY' printed across the chest, designed and produced by the decolonial punk band Divide and Dissolve, whose sublime music I play later on, in *Owed to Humana 2.0*.

<sup>124</sup> *Pluto, the Renewer*, [video], 46ariodante, YouTube, 17<sup>th</sup> July 2015, [https://www.youtube.com/watch?v=T5BM\\_BE8iQ&t=312s](https://www.youtube.com/watch?v=T5BM_BE8iQ&t=312s), accessed 2<sup>nd</sup> September 2019.

<sup>125</sup> *Björk Pluto Homogenic*, [video], Rj ism, YouTube, 9<sup>th</sup> June 2011, [https://www.youtube.com/watch?v=8-QNx56p\\_U](https://www.youtube.com/watch?v=8-QNx56p_U), accessed 2<sup>nd</sup> September 2019.

<sup>126</sup> Hannah C. Jones, live radio broadcast, NTS, The Opera Show, Dalston, London, 3<sup>rd</sup> September 2019.

And then in 1996, Björk comes out with a track called 'Pluto', and she says of this track: 'It is about being plastered, that need to destroy everything so you can start over again. No extra baggage. It's about death and birth.'<sup>127</sup>

**[00:55:52]**

So, Björk kind of anticipated that there was gonna be a shift, a rebirth, less than 10 years away from the release of that track. Skip forward to the year 2000, and that was the premiere of *Pluto the Renewer*, written by Colin Matthews. Then jump to 2006 and we have the re-categorisation of Pluto as a moon: 'In August 2006 the International Astronomical Union downgraded the status of Pluto to that of "dwarf planet". This means that from now on only the rocky worlds of the inner Solar System and the gas giants of the outer system will be designated as planets.'<sup>128</sup>

So, this kind of, Pluto demotion is about scale, perspective and proximity...the scientific definition of planet and moon - one is the natural satellite of the other...I mean, it's kind of mind-boggling, like, what can we learn from such an interesting abstract equation...?

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<sup>127</sup> Genius, 'Pluto Björk', *Genius*, [website], <https://genius.com/2682386>, accessed 2<sup>nd</sup> September 2019.

<sup>128</sup> Library of Congress, 'Why is Pluto no longer a planet?', *Library of Congress*, [website], <https://www.loc.gov/everyday-mysteries/item/why-is-pluto-no-longer-a-planet/>, accessed 2<sup>nd</sup> September 2019.

**[00:56:50]**

**Daphne Oram - Pulse Persephone - Oramics - London - 1965**<sup>129</sup>

**HCJ - The Opera Show - London - 2019**<sup>130</sup>

**HCJ:** And this I guess brings me back round to this idea of a sense of alignments that happen, between people, between thoughts, ideas, between...look, there's like eight or nine planets, Pluto, are you a planet, are you a moon are you a dwarf planet, are you...what are you? Where's your...centre of gravity...? I think I fucking identify with Pluto! That's...that's what's happening here. It's like...I guess whiteness, blackness, queer...queerness isn't something that shouldn't...I think it's a lot to do with identity - are you a planet or are you a moon...?

**[00:57:36]**

How can the solar system be thought of as a...a method of...I'm thinking about how ideas can align and it's like, it feels like my job is to observe where they align and report back on that, so...my role has to be, then, more of the astronomer of the ideas, of the systems. Maybe the rest of the planets could represent something like, y'know...the wider context like, let's use PCO<sup>131</sup> as a model again, the notes, the rhythm...the melody, the rhythm, the harmony, the musical structure, the musical form of the thing, the wider social structure in which it's being created, absorbed or consumed, and I'm the one that's just there being like, OK, this aligns with this, that aligns with that, that didn't align...is alignment

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<sup>129</sup> *Daphne Oram - Pulse Persephone*, [video], bonbonfabrik, YouTube, 22<sup>nd</sup> February 2013, <https://www.youtube.com/watch?v=5aVgYILCnf0>, accessed 2<sup>nd</sup> December 2019.

<sup>130</sup> Hannah C. Jones, live radio broadcast, NTS, The Opera Show, Dalston, London, 3<sup>rd</sup> September 2019.

<sup>131</sup> Peckham Chamber Orchestra - the community orchestra I founded in 2013.

a good thing? I mean, we think about it in terms of posture, spine, yoga, alignment...when we align...and the stars aligned. It's steeped in positivity (my favourite kind of tea, my second favourite kind of tea, tea...) but...like...

**[00:59:23]**

**HCJ:** I think I identify with Pluto...as...and of course, this is not just me being like...well, actually, it's so deeply rooted in like, the quest for finding out this stuff that it can't be separated, because it cannot...it can't be separated from ego because it's...it's selfish and it's self-absorbed and it's self-aware...but it's very self-absorbed and like, the real question is...like...how can this help beyond myself, certainly beyond the institution...? And I feel like, I've got a lot to offer in terms of like saying: there are other ways...there are other worlds they have not told you about, there are other ways to express yourself and there are other value systems...there are other value systems, cos it's just...it's just like...<sup>132</sup>

**[01:00:20]**

**HCJ:** ...and I think we can learn about the abstract in itself...and also the potential for shifts in other kinds of categorisation...and when I first heard of this demotion of Pluto, I felt so sorry! Lol, but in recent years I've been attempting to think through what this moon-planet means and how on Earth do we go about categorising these bodies and who does so? These questions relate so profoundly to systems of categorisation that we live under here on Earth...and I'm going to leave it there - very abstract...<sup>133</sup>

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<sup>132</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 8<sup>th</sup> December 2019.

<sup>133</sup> Hannah C. Jones, live radio broadcast, NTS, The Opera Show, Dalston, London, 3<sup>rd</sup> September 2019.

[01:00:50]

**Sun Ra - Somebody Else World - U.S. - 1971**<sup>134</sup>

[01:02:46]

**Amyra Leon & Hannah C. Jones - London - 2019**<sup>135</sup>

**HCJ:** I basically imagine, from the Earth's perspective, how peaceful it would be without us, but I'd never heard anyone say what you've just said which is that, the way I understand it, I was saying like, y'know, indigenous peoples, globally, if you look and make parallels, have always said, y'know, if the Earth's sick, we're sick... But you're saying, like, yeah, OK, like...the problem is, kind of, us...but the main problem with us is that we can't fix ourselves, so we have to project...

**Amyra Leon:** Yeah...

**HCJ:** ...our sickness...

**AL:** ...and try to fix...

**HCJ:** ...and be like, "we must save the planet", it's like, no, no, no, we must stop...consuming and, and...fighting and killing and producing...

**AL:** I mean, even less than that, it has to be simple

**HCJ:** I'm gonna get the food...

**AL:** Yeah. It has to be simple, like, the reality is that all of these movements insist that the Earth is dying, when in reality the Earth is transforming accordingly, it's assimilating to the way we've affected the world...

**HCJ:** The Earth is acclimatising to us...

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<sup>134</sup> *Somebody Else's World*, [video], Pharma, YouTube, 1<sup>st</sup> September 2011, <https://www.youtube.com/watch?v=O4gx7pPaczw>, accessed 27<sup>th</sup> September 2019.

<sup>135</sup> Amyra Leon & Hannah C. Jones, in conversation, private residence, Nunhead, London, 1<sup>st</sup> October 2019.

**AL:** Exactly, but we will not be able to...but also, we're doing so much towards ourselves, like, we're advancing much faster than ourselves in a way that's not allowing our bodies to catch up, you know what I'm saying...?

**HCJ:** Yes.

**AL:** And so, it's like if we continue to evolve beyond ourselves, the only way, the only thing that can happen, is that the Earth will also do so...

**HCJ:** Thank you so much for that...

**[01:04:53]**

**13 - Voàra - Brazil - 2018**<sup>136</sup>

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<sup>136</sup> Hannah C. Jones, improvisatory vocalisation workshop, Oi Futuro, Rio Di Janeiro, Brazil, 28<sup>th</sup> October 2018.

# ***Owed to Humana***

*Owed to Humana* was first conceived for the DPhil Confirmation Exam in April 2020 under the former title *Owed to Examination*. It was retitled and archived as a commission for Obsidian Coast in September 2020.

*Owed to Humana* is available via this web address:

<https://www.obsidiancoast.art/owed-to-humana/><sup>137</sup>

All video and sound edited by Hannah C. Jones.

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<sup>137</sup> Click on the central icon to start the video. Scroll down the page to view the hyperlinked [Tran]Script.

# Owed to Humana 2.0

## [Tran]Script

This work is intended to be absorbed aurally: *listened to* - ideally through stereo speakers, or headphones. The [Tran]Script exists for anyone who wishes to absorb the work visually, tangibly, archeologically - to excavate the articulated<sup>138</sup> layers.

*Owed to Humana 2.0* is scheduled for broadcast episodically on NTS Radio in January, February and March 2021.

Part I has been archived and is available via this web address:

<https://www.nts.live/shows/the-opera-show/episodes/the-opera-show-19th-january-2021>

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<sup>138</sup> 'By the term 'articulation', I mean a connection or link which is not necessarily given in all cases, as a law or a fact of life, but which requires particular conditions of existence to appear at all, which has to be positively sustained by specific processes, which is not 'eternal' but has to be constantly renewed, which can under some circumstances disappear or be overthrown, leading to the old linkages being dissolved and new connections – re- articulations – being forged. It is also important that an articulation between different practices does not mean that they become identical or that one is dissolved into the other. Each retains its distinct determinations and conditions of existence. However, once an articulation is made, the two practices can function together, not as an 'immediate identity' (in the language of Marx's '1857 Introduction') but as distinctions within a 'unity'.' Clarke, John. 'Stuart Hall and the theory and practice of articulation', *Discourse: Studies in the Cultural Politics of Education*, Volume 36, Issue 2, 2015, <https://doi.org/10.1080/01596306.2015.1013247>, accessed 28<sup>th</sup> September 2020, p.277.

[00:00:00]

HCJ - Black Kohl - London - 2020<sup>139</sup>

HCJ - Voicenote - London - 2020<sup>140</sup>

**HCJ:** Hello and welcome to *The Oweds* wherever, whomever, whenever you are in this world or an Other. I hope these vibrations reach you safe, well and calm. This sonic envelope contains *Owed to Humana 2.0*,<sup>141</sup> the final submission, domination, debt, owed to/from the institution, myself, the world.

The word 'humana' is absorbed, borrowed, taken from the polymath Anicius Manlius Severinus Boethius,<sup>142</sup> who appeared on this planet between c.477 and 524 A.D., during the middle ages, six centuries before Christ, according to the archaic western mapping of time.

I learned of Boethius many moons ago, from round a kitchen table in Peckham, South-East London, wisdom passed onto me from a medieval scholar, friend, housemate.<sup>143</sup> I was enlightened, enriched, empowered to learn that there was a way, a method, a concept, an idea of naming inaudible music(s), in addition to the audible music(s).

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<sup>139</sup> Recorded live at Elizabeth Price's exhibition *SLOW DANS*, Artangel, September 15<sup>th</sup> 2020: *Hannah Catherine Jones, BLACK KOHL (part of SLOW DANS events programme) (2020)*, [video], Artangel, YouTube, 20<sup>th</sup> October 2020, [https://www.youtube.com/watch?v=TzPet\\_W5XZc](https://www.youtube.com/watch?v=TzPet_W5XZc), accessed 20<sup>th</sup> October 2020.

<sup>140</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

<sup>141</sup> Hannah. C. Jones, 'Owed to Humana (1.0)' *Obsidian Coast*, [website], <https://www.obsidiancoast.art/owed-to-humana/>, accessed 22<sup>nd</sup> November 2020.

<sup>142</sup> Wikipedia, 'Boethius', *Wikipedia*, [website], <https://en.wikipedia.org/wiki/Boethius>, accessed 22<sup>nd</sup> November 2020.

<sup>143</sup> I thank Dr. Philip Knox, Faculty of English, University of Cambridge.

**[00:01:39]**

In his 1492 text *De Institutione Musica*,<sup>144</sup> Boethius categorises music into three concepts:

Musica Mundana - the inaudible music of the spheres, of the world, celestial music(s), intended to be understood, rather than heard.<sup>145</sup>

Musica Humana - the music or harmony of the human or spiritual body - inaudible to our ears.

Musica Instrumentalis - the music we produce through instruments or instrumental music - audible to our ears.<sup>146</sup>

In the history of knowledge production, teaching, learning, pedagogy, ancient archaic pre-colonial thinkers established the Quadrivium, a curriculum consisting of four elemental subjects, interrelated, formulated around the study of numbers articulated into:

Arithmetic - the study of numbers,

Geometry - the study of numbers in space,

Music - the study of numbers in time,

Astrology - the study of numbers in time and space.

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<sup>144</sup> Calvin M. Bower, "Boethius' The Principles of Music: An Introduction, Translation, and Commentary.", 1938, George Peabody College for Teachers, Ph.D., Music, University Microfilms, Inc., Ann Arbor, Michigan, 1967, p.44.

<sup>145</sup> Wikipedia, 'Boethius', *Wikipedia*, [website], <https://en.wikipedia.org/wiki/Boethius>, accessed 22<sup>nd</sup> November 2020.

<sup>146</sup> Ibid.

**[00:02:58]**

Contextualising, comprehending, communicating that an understanding of the universe and music would have been central to any study as I present this work now, in 2021, music has always been the lens through which I view the world, how I best observe, communicate, perceive, think, feel.

Approaching, tackling, attempting the ongoing, immeasurable, daunting labour of decolonisation; of the self, of the institution, of the world, is impossible without significant use of sound, music, vibrations.

**[00:03:46]**

Musica Instrumentalis - instrumental music audible to our ears - was further categorised by Boethius into:

Musica Rhythmica - plucking a string, striking a piano key, hitting a drum skin...

Musica Organica - of the breath - breathing across a flute, blowing down a saxophone...

Musica Harmonica - vocal music - song, and the inherent melody of speech...

Learning of Boethius' categorisations of audible and inaudible music(s) had a profound effect on me as a multi-instrumentalist, particularly in relation to one of the instruments I play - the theremin.

**[00:04:36]**

This instrument that seems to synthesize all of the audible and inaudible musical categorisations...I feel the electro-magnetic fields flow through me, intangibly. The theremin is unique amongst all instruments in that one does not touch it to create sound, and yet, it touches...

Invented around a century ago in 1920, by Leon Theremin<sup>147</sup> as '[...]the product of Soviet government-sponsored research into proximity sensors after the outbreak of the Russian Civil War',<sup>148</sup> the theremin is essentially a failed radio, discovered during attempts to produce a more accurate longwave broadcast; evolved, transformed, and birthed as another form of communication...musical sound, noise, vibrations, ethereal encounters.

**[00:05:33]**

My instrument, tool, conjurer of worldly and Otherworldly audible and inaudible frequencies, liberated me from the privileged parameters of the staves, transported me into the intuitive articulations of improvisation, and taught me of the power of Attack-Decay-Sustain-Release - ADSR envelopes, seemingly sent from another universe, articulating gifts of embodied pedagogical, philosophical, intuitive, knowledge and transformation:

'Attack is the time taken for initial run-up of level from nil to peak, beginning when the key is pressed.

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<sup>147</sup> *Theremin: An Electronic Odyssey*, [film], dir. Steven M. Martin, Channel 4 Films, Orion Classics, 1993.

<sup>148</sup> Wikipedia, 'Theremin', *Wikipedia*, [website], <https://en.wikipedia.org/wiki/Theremin>, accessed 15<sup>th</sup> October 2020.

Decay is the time taken for the subsequent run down from the attack level to the designated sustain level.

Sustain is the level during the main sequence of the sound's duration, until the key is released.

Release is the time taken for the level to decay from the sustain level to zero after the key is released.<sup>149</sup>

### **[00:06:52]**

The feedback loops of white noise render the frequencies of the diaspora often inaudible, violently obfuscating our intuitive senses of rhythm, harmony, melody.

Decolonisation. How do we get there?

We must amplify the frequencies of the contemporary black, black British, black diasporic, indigenous, black indigenous, indigenous people of colour, black people of colour's voices, in all our rich tones, registers, timbres, polyrhythms, harmony, consonance and discord.

### **[00:07:52]**

Interior overtones have the potential to resonate beyond ourselves - we often feel this. Our power is in our collective struggle - the synthesis of blackness - the symphonic frequencies of the black diaspora.

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<sup>149</sup> Wikipedia, 'Envelope (music)', *Wikipedia*, [website], [https://en.wikipedia.org/wiki/Envelope\\_\(music\)](https://en.wikipedia.org/wiki/Envelope_(music)), accessed 11<sup>th</sup> September 2020.

Opening up and listening to the sonic envelopes of the archives: the complex articulations of our stories, hearing the voices, conversations, echoes, echoes of drum patterns, feeling the effervescence of smoke signals, crafted by Others, ancestors, present here on Earth, as well as beyond our current concept of universe, who have also moved to the same beat, can help us find our roots...routes back, towards, a sense of home, home-consciousness, towards healing, towards health, towards wholeness...<sup>150</sup>

**[00:08:46]**

**Lord Kitchener - London is the Place for Me - London - 1948**<sup>151</sup>

**Dave - Black (instrumental) - Psychodrama - London - 2019**<sup>152</sup>

**Black Lives Matter Protest - London - 2020**<sup>153</sup>

**(HCJ: Sorry...are you goin' music? Or are you goin' more...sorry...beep beep!**  
BLACK LIVES MATTER! Soundsystem and babies coming through! Alcohol  
wipes!

**Black Liberation Movement protesters (chanting):** The UK's not innocent!

Boris is a racist!

No Justice! No peace!

George Floyd!)

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<sup>150</sup> 'In fact, the Old English word *hal-* which is the source of the word "health" -also carried with it the associated meanings of "inhaling" and "wholeness". The Sanskrit word *prana* is commonly translated as "breath", but also signifies "life force" or "life energy." - Ted Gioia, *Healing Songs*, Duke University Press, Durham and London, 2006, p.4.

<sup>151</sup> *LORD KITCHENER - London Is the Place for Me*, [video], bashwar22, YouTube, 16<sup>th</sup> September 2009, <https://www.youtube.com/watch?v=dGt21q1AjuI>, accessed 25<sup>th</sup> June 2019.

<sup>152</sup> *Dave - Black*, [video], Santan Dave, YouTube, 21<sup>st</sup> February 2019, <https://www.youtube.com/watch?v=pDUPSndmFew>, accessed March 6<sup>th</sup> 2019.

<sup>153</sup> Hannah C. Jones, voicenote, Peckham-Westminster, London, 7<sup>th</sup> June 2020.

[00:08:53]

**HCJ - Voicenote - London - 2020**<sup>154</sup>

**HCJ:** Yeah, it feels kind of like...the only method possible to...the only way I can truly hope to shake things up in the way that decolonisation - that massive word - kind of demands is through something that is both simultaneously destructive and creative, and for me that is sound...and, y'know, it's got a history of being feared and...it stems from its use of human ritual and these vibrations...and it's my way of making art...and it certainly seems like the right way to try and get the institution to *listen*...in every sense...I don't think the page can...I don't think I can do anything to a page, on a page, that will express what I'm...the...*enormity* of what I'm trying to express...and how I believe it needs to be expressed...including many voices...I don't see how I could find another way of doing that, apart from through sound. So...yeah...it's definitely a challenge to what's required...in the handbook<sup>155</sup> and what is expected in terms of an institution in general, but especially one like Oxford, which is extremely traditional, so, I'm trying my best to, kind of, shake that up, but, like I say, the content, requires me to do that, so, it's...yeah...I dunno if that answers the question...?

[00:10:18]

**Julius Eastman - Gay Guerrilla - New York - 1979**<sup>156</sup>

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<sup>154</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 11<sup>th</sup> May 2020.

<sup>155</sup> In reference to The Ruskin School of Art's DPhil Handbook.

<sup>156</sup> *Gay Guerrilla*, [video], Julius Eastman - Topic, YouTube, 31<sup>st</sup> December 2014, <https://www.youtube.com/watch?v=BOhynJVU4LM&t=279s>, accessed February 12<sup>th</sup> 2020.

**BLM protesters:** BLACK LIVES MATTER!

**Jacob V. Joyce:** Black Lives Matter! We're standing here today in a square surrounded by statues of white supremacists. We are standing next to a statue of an apartheid South African prime minister who believed in the segregation and discrimination and...

**Chantelle:** ...and colonisation!

**JVJ:** ...subjugation of Africans. We are standing next to Winston Churchill, who said that it is the role of white people to colonise Africa, Asia and the Americas to take the place of black people. He said, white people are the more worldly race and they deserve to take over the world. This country is built on racism and we are standing next to four statues of racist white-supremacists. Ask yourself this: where are the corporations today? All the corporations, all the brands doing Blackout Tuesday,<sup>157</sup> I don't see a single one of them here today. Enough is enough.

**BLM (chanting):** Enough is enough!

**JVJ:** We are tired of empty gestures!

**HCJ:** Tired!

**[00:11:38]**

**JVJ:** We are tired of tokenistic gestures; we are tired of people only caring about black lives when it's trending! We are so pissed off and we're so angry about George Floyd, but we have not forgotten about all of the people who have been killed by the police. On this site, a few days ago, a white reporter said you can't

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<sup>157</sup> On 2<sup>nd</sup> June 2020, many corporations shared imagery of black squares on social media in intended solidarity with BLM and global response to the democides of George Floyd, Breonna Taylor and Ahmaud Arbery.

compare racism in America to racism in the UK because they don't have guns. But what did they use to shoot Mark Duggan? What did they use to shoot Cherrie Groce? What did they use to shoot Joy Gardiner?

**Chantelle:** A Gun! A fucking gun! Joy Gardiner!

**HCJ:** R.I.P.

**JVJ:** Racism started in this country. This country is founded upon racism and we've had enough. We have had enough. We have had enough.

**BLM:** We have had enough!

**JVJ:** White people, if you're listening to me right now, we don't want you to be allies. We want you to be accomplices, we want you to be comrades, we want you to break the chain of white supremacy.

**Chantelle:** Our white brothers and sisters!

**JVJ:** Boris Johnson is one of the purest examples of racism in this country. He is our own version of Donald Trump, but we are not...just because we have a racist as a prime minister does not mean we are standing by and letting racism happen. What do we want?

**BLM:** Justice!

**JVJ:** When do we want it?

**BLM:** Now!

**JVJ:** What do we want?

**BLM:** Justice!

**JVJ:** When do we want it?

**BLM:** Now!

**[00:13:18]**

**JVJ:** We're standing here in solitary with the black people of America, the black people of Australia, black people of the Americas, South America too, Africa...

Can we get some noise for the Caribbean?

**BLM:** Wooooo!

**JVJ:** Can we get some noise for Jamaica? Can we get some noise for Trinidad?

Can we get some noise for St. Vincent, St. Lucia, Bermuda!

**HCJ:** Barbados!

**JVJ:** Barbados! We are united against white supremacy...Britain is the most racist country in the world! It has exported racism worldwide...

**Chantelle:** We created racism!

**JVJ:** But we have had enough!

**Renelle:** We've had enough!

**HCJ:** We have had enough!

**Chantelle:** We created racism!

**JVJ:** We created racism!

**Chantelle:** We spread it round the world like a virus!

**Chantelle:** My people, we created racism and we spread it round the world like a virus! Australia...

**HCJ:** Pass an alcohol wipe....alcohol wipes!

**Chantelle:** Australia, Aborigines, South Africa, the Brazilians, South Africans...

**HCJ:** Alcohol wipes! Wipe the mic...

**Marcus:** Wipe the mic down first!

[00:14:30]

**Angel Bat Dawid - What Shall I Tell My Children Who Are Black (Dr. Margaret Burroughs) - Chicago - 2019**<sup>158</sup>

**Angel Bat Dawid - NTS Show - London - 2020**<sup>159</sup>

**Angel Bat Dawid:** Because...you know, we're going through some stuff on this planet, there's a pandemic, there's this like, racial stuff that...we *been* dealing with, that, but, y'know, it's more in the frontlines...and the reason why I'm bringing *Oui Ennui* on is because he...his music...he has responded directly to this with two albums in the past, what, month? You put out two albums...?

**Oui Ennui:** Yeah, I put out one on May 1<sup>st</sup> and then one on Friday...

**ABD:** Mmmhmm, yeah...

**OE:** So, I guess the...[...].so the one on May 1<sup>st</sup> was my response to the pandemic based on my experiences trying to create a distraction, or something for people to feel good about, and then, the one on Friday was my response to...racial unrest...

**ABD:** Mmmhmm...

**OE:** And that's not something for people to feel good about, experiencing what we're experiencing right now and trying to...I dunno...

**ABD:** Yeah, and it's pretty personal too, right? Because you got the Covid, and then you also, with this new album that you came out with, *Democide*, speak

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<sup>158</sup> *What Shall I Tell My Children Who Are Black (Dr. Margaret Burroughs)*, [video], Angel Bat Dawid - Topic, YouTube, 20<sup>th</sup> May 2019, <https://www.youtube.com/watch?v=RhvAD8TFrIM>, accessed 24<sup>th</sup> June 2019.

<sup>159</sup> NTS, 'Angel Bat Dawid', NTS, [website], <https://www.nts.live/shows/angel-bat-dawid/episodes/angel-bat-dawid-tuesday-9th-june>, accessed 10<sup>th</sup> June 2020.

about your experience of being, you know, racially profiled and abused by the police, correct?

**[00:15:52]**

**OE:** Yeah, it's been kind of a life-long thing...but, there's different names for different types of...murder, so like, infanticide is killing a baby, fratricide is killing your brother, matricide is killing your mother, etc. etc. and I just happened to Google all the different types, cos I was wondering if there was a name for...police killing us - I wondered if that had a particular name, and...I came across 'democide' and it seemed to fit, and then I...that just kind of informed an album - that's what...murder by government...is what's happening to us, and yeah, I was like, yeah, murder by government: democide...let me...let me try and...compose...based upon my personal experiences with it. The time when the cops stuck a gun in my mouth, right, so, I was comin' from the club, I was with my homeboy, and we went to McDonalds, we were in the drive-thru for McDonald's and I see a cop car and the dude that was driving the car gave me a look of evil...

**ABD:** Mmm...

**OE:** Like, he just looked at me in a way I had never really been looked at before...

**[00:17:25]**

**HCJ - Voicenote - London - 2020<sup>160</sup>**

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<sup>160</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 10<sup>th</sup> June 2020.

**HCJ:** Everything that's going on in the world, it's just quite a lot...it just feels a bit like...I didn't expect to get emotional, sorry, but...y'know, global decolonisation, and then you look at the state of the world, the States, here, and it's just getting...it's just a lot to be, kind of, confronted with those images all the time and I think a lot of people are hurting... We're all hurting in the house y'know, but, it just feels like...it's stuff that I've been talking about from day one and it's just like...trying to work this stuff in the institution, in the current global climate, which just keeps amplifying and amplifying and amplifying, and then the treatment of the institution...and I... Also - when I looked yesterday on The Ruskin website I got so angry, because they put like, a little statement about racism, and it's literally marginalised and hyphenated...if you go on it 100%, like, your screen is showing at 100% and it says, like...'racism' is even hyphenated! So, it's like 'R-A-C', hyphen, 'I-S-M', and it's like, the most marginalised bullshit thing...

**[00:18:37]**

**HCJ - Voicenote - Oxford - 2019**<sup>161</sup>

**HCJ:** In everything that I do there's always this tension between composition, like, which literally means putting together, like, bringing stuff together, and the diaspora, like, the splitting apart and like, how do I navigate that? I mean it's not as simple as that...but at the same time, it kind of is...

**HCJ - Voicenote - London - June 2020**<sup>162</sup>

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<sup>161</sup> Hannah C. Jones, voicenote, Bullingdon Road, Oxford, 15<sup>th</sup> January 2019.

<sup>162</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 11<sup>th</sup> May 2020.

**HCJ:** ...the processes of composition, y'know, putting yourself together as a person who is dispersed...

**Hannah C. Jones & Evan Ifekoya - Healing Meditation for Limitless Potential (H.E.L.P.) - London - 2017**<sup>163</sup>

**HCJ:** I'm tired...We're tired...

**[00:19:00]**

**Solange - Weary (instrumental) - A Seat at the Table - L.A. - 2016**<sup>164</sup>

**Evan Ifekoya - Lotus Sutra - London - 2017**<sup>165</sup>

**[00:20:26]**

**Hannah C. Jones & Evan Ifekoya - London - 2018**<sup>166</sup>

**HCJ:** One by our very own Evan Ifekoya, the 'Lotus Sutra', am I saying it right?

**Evan Ifekoya:** Yeah, yeah.

**HCJ:** Yeah, and you've just handed me here a card...tell me about this track - it's from last year, isn't it?

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<sup>163</sup> Yerevan Biennial, 'Healing Meditation for Limitless Potential (H.E.L.P.), 2017', *Yerevan Biennial*, [website], <https://www.yerevanbiennial.org/healing-exercises-limitless-potential-help>, accessed 7<sup>th</sup> January 2021.

<sup>164</sup> *Weary*, [video], solangeknowlesmusic, YouTube, 29<sup>th</sup> September 2016, <https://www.youtube.com/watch?v=u8Y5gk8J7XQ>, accessed 1<sup>st</sup> December 2019.

<sup>165</sup> Evan Ifekoya, 'Lotus Sutra', *SoundCloud*, [website], <https://soundcloud.com/evanifekoya/lotus-sutra>, accessed 9<sup>th</sup> October 2018.

<sup>166</sup> NTS, 'The Opera Show w/ Evan Ifekoya', *NTS*, [website], <https://www.nts.live/shows/the-opera-show/episodes/the-opera-show-12th-june-2018>, accessed May 31<sup>st</sup> 2020.

**EI:** Yeah, towards the end of last year...to be honest, it was just me having a little jam on my KORG Kaoss pad, yeah, I, mean, it's me sort of reciting a Buddhist chant, speaking of the early days, it's like, from 1222 called the 'Lotus Sutra' and the words are 'Namu Myōhō Renge Kyō', and the idea is I guess, I mean, it says on the back of the card, but I guess it's about enchanting that, and repeating that, you're kind of, I guess, generating a feeling of calm, of compassion, of joy within yourself, which can then, sort of, permeate outwards...

**[00:21:26]**

**HCJ:** Mmm, I mean, I've heard that before as part of a collaboration we did, which was, I guess, was trying to...trying to create something that could be useful, especially to non-binary and women of colour, queer people of colour, to kind of, get through life, and it was extremely effective for me to listen to that, I certainly felt the calm and I guess it's like, yeah, this idea of higher powers, it's...for me, it's really important to kind of, connect with whatever...even if it's just through resonance and vibration of my own body with whatever's out there...I dunno...like, is this something you practice like, when you're by yourself or like regularly...?

**[00:22:12]**

**EI:** It is, it is...I mean it's funny...I don't actually identify as a Buddhist...and it is weird for me because I feel like I'm establishing my own belief system, y'know, and it's a belief system that is tuned into, and tapped into lots of different types of religions... And maybe that's a little bit like, sacrilegious, I dunno, like, taking bits of different things y'know, cos even this chant is specifically like,

Nichiren Buddhism, which is very different from say, like, Zen Buddhism, which is not about chanting at all, it's very much about being in silence...and... But then, yeah, there's this aspect of the chanting and like, speaking out... and it also, I guess, at some point becomes less about the words and more about just vocalisation, y'know, and like, kind of, finding or, kind of, bringing up energy from like, different parts of your body...and there's something about that...yeah, becoming one, or reconnecting with your body, recentring your body that is really important for me, especially...I dunno, I'm like, tuning more into that like, the importance of that at this moment, as an artist who's often very focussed on my head and in my ideas and yeah, you get very in your head and you kind of forget about your body, so, chanting for me becomes a way of getting back into the body - recentring the body...

**HCJ:** Absolutely - tuning up and Sun Ra says...y'know...we're sick because we're out of tune with the universe...

**EI:** Woo!

**HCJ:** ...and I could not agree more with that.

**EI:** That's real.

**[00:23:40]**

**HCJ - Voicenote - London - 2020**<sup>167</sup>

**HCJ:** Musica Humana - we must listen to our bodies...our bodies decay under constant stress...how can we sustain ourselves through the ongoing attacks on our humanity? When can we find the moments of release?

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<sup>167</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

[00:24:00]

**528Hz - Whole Body Regeneration - Full Body Healing Emotional & Physical Healing - U.S. - 2017**<sup>168</sup>

**HCJ - Owed to Perpetual Healing - London - 2020**<sup>169</sup>

**HCJ:** I know perhaps the thing I miss most about the pre-pandemic world is the communal absorption and production of the most healing entity we have - music. Some of the tracks I have selected have been tuned to the frequency of 432 Hz. There are theories that this frequency is more attuned to the resonating frequencies of the Earth, the human body, to nature, and therefore, possesses healing properties...<sup>170</sup>

There are theories about how the current standardisation of tuning our instruments, and therefore ourselves, to A 440 Hz is a theory established by the Nazis<sup>171</sup> to ensure people are aligned to an unnatural, strained, state to ensure we stay anxious and dissatisfied feeding into overconsumption, conformity, compliancy, submission...

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<sup>168</sup> 528Hz - Whole Body Regeneration - Full Body Healing Emotional & Physical Healing, [video], PowerThoughts Meditation Club, YouTube, 4<sup>th</sup> June 2017, <https://www.youtube.com/watch?v=hdmvMc7TZn0>, accessed 7<sup>th</sup> January 2018.

<sup>169</sup> The Contemporary Journal, 'Owed to Perpetual Healing, Hannah Catherine Jones', *The Contemporary Journal*, [website], <https://thecontemporaryjournal.org/issues/sonic-continuum/owed-to-perpetual-healing>, accessed June 10<sup>th</sup> 2020.

<sup>170</sup> The vibrational frequency of the Earth is generally believed to be around 8 Hz, which is mathematically resonant with 432 Hz.

<sup>171</sup> Marian, Jakub. 'The "432 Hz vs. 440 Hz" conspiracy theory', Jakub Marian, [website], <https://jakubmarian.com/the-432-hz-vs-440-hz-conspiracy-theory/>, accessed 6<sup>th</sup> January 2020.

**[00:25:07]**

There are theories about how the pitch we tune our instruments, and therefore ourselves, to is completely arbitrary, as the vibrations of the planet and its inhabitants cannot be analysed to a single frequency-range that would resonate with all.

My experience is that the 432 Hz frequency is something that I felt affect me positively, physiologically. The track I have been speaking over was sent to me by my mum when I was extremely ill. It is tuned to 528 Hz, which is the frequency used by genetic biochemists to repair broken DNA.<sup>172</sup> It is through this track that I discovered 432 Hz, and so is the origin of my relationship to alternative frequencies, now an integral part of my perpetual healing practice.

**[00:26:03]**

We all must play our part in healing the wounds of the interlocking crises. The broken system feels like an impenetrable abstract entity, but it is comprised of individuals. Seemingly small interactions matter, they create psychological ripples with the potential to accumulate into monumental waves of change. I urge you to seek difficult conversations, to support those who are more exhausted than you, move through the discomfort...

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<sup>172</sup> Tohid Babayi and Gholam Hossein Riazi, Journal of Addiction Research & Therapy, *OMICS International*, [website], <https://www.omicsonline.org/open-access/the-effects-of-528-hz-sound-wave-to-reduce-cell-death-in-human-astrocyteprimary-cell-culture-treated-with-ethanol-2155-6105-1000335.php?aid=91771#:~:text=It%20has%20been%20documented%20that,role%20in%20function%20of%20CNS>, accessed 26<sup>th</sup> October 2020.

Perhaps we will not see, hear, feel, witness, experience, the change we want to see in our lifetimes, but we have to find the radical energy, courage, hope, humility, and humanity to move forward. The practice of actively *listening* to music, sound waves, vibrations, can help us to transcend hearing and into listening more profoundly to one other.

**[00:27:17]**

**Antonio Vivaldi - Nisi Dominus - Italy - c.1713-17**<sup>173</sup>

**Sylvia Wynter - Jamaica - 2012**<sup>174</sup>

**Sylvia Wynter:** The imperative question is therefore this: how can we be enabled to move outside the limits of the truths of solidarity indispensable to the enacting of the now globally hegemonic and homogenised western culture? Thereby, be enabled to know the reality of the culture, of which we ourselves are always already culturally encoded and institutedly imagined human subjects, together with our respective referent 'we's not 'us', and doing so, outside its circularly culture-specific truth of solidarity, even more so, outside its societally integrating order of consciousness, as itself, instituted by this very truth.

**[00:28:24]**

**Lord Kitchener - London is the Place for Me - London - 1948**<sup>175</sup>

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<sup>173</sup> "Nisi Dominus - Cum Dederit" de Antonio Vivaldi. Andreas Scholl.wmv, [video], erman7878, YouTube, 10<sup>th</sup> January 2012, <https://www.youtube.com/watch?v=GFoT6UUNLZc>, accessed December 18<sup>th</sup> 2017.

<sup>174</sup> Prof. Emerita Sylvia Wynter - IOJ Induction of Fellows Audio Response, [video], insituteofjamaica, YouTube, 21<sup>st</sup> November 2012, <https://www.youtube.com/watch?v=zPrm0XwKOlg&t=3s>, accessed 23<sup>rd</sup> September 2020.

<sup>175</sup> LORD KITCHENER - London Is the Place for Me, [video], bashwar22, YouTube, 16<sup>th</sup> September 2009, <https://www.youtube.com/watch?v=dGt21q1AjuI>, accessed 25<sup>th</sup> June 2019.

**Dave - Black - Psychodrama - London - 2019**<sup>176</sup>

**Julius Eastman - Gay Guerrilla - New York - 1979**<sup>177</sup>

**Gail Lewis - Questions of Presence - London - 2016**<sup>178</sup>

**Gail Lewis:** Say her name, Sarah Reed, say her name, Sarah Reed, say her name, Sarah Reed, say her name, Sarah Reed. Sarah Reed, presentè, presentè, presentè.

Sarah Reed, beautiful troubled black woman, I saw your picture burst out from the black and white print of the newspaper and the deep sadness in your eyes along with the shy smile that hailed me.

Sister, no, no, no! Not another black woman dead by the hands of, or in the folds of the state. Not another black woman brutalised and snuffed out, like some grotesque of the most grotesque porn movie. Not another, not once, but repeatedly. Each time, this or that or the other state agency failed you, failed to say your name, because to do so would be to recognise you as a person, a sentient woman, waiting to be discovered and engaged, but instead, called you as an act of obliteration, as if you were only another of the despised, because black, because female, because in need, because in pain, because present.

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<sup>176</sup> *Dave - Black*, [video], Santan Dave, YouTube, 21<sup>st</sup> February 2019,

<https://www.youtube.com/watch?v=pDUPSndmFew>, accessed March 6<sup>th</sup> 2019.

<sup>177</sup> *Gay Guerrilla*, [video], Julius Eastman - Topic, YouTube, 31<sup>st</sup> December 2014,

<https://www.youtube.com/watch?v=BOhynJVU4LM&t=279s>, accessed February 12<sup>th</sup> 2020.

<sup>178</sup> Gail Lewis, 'Questions of Presence', UCL Psychology Lecture Theatre, London, 2<sup>nd</sup> December 2016. Talk recording shared with presenting participants of 'Pedagogies of the Ear', Serpentine Gallery, 2017.

Say her name, Sarah Reed, say her name, Sarah Reed, say her name, Sarah Reed, say her name, Sarah Reed. Sarah Reed, presentè, presentè, presentè.

**[00:30:00]**

**Black Lives Matter Protest - London - June 2020**<sup>179</sup>

**BLM protesters (call):** Say her name: Belly Mujinga, say her name!

**BLM protesters (response):** Belly Mujinga...!

**BLM (call):** Say her name: Breonna Taylor, say her name!

**BLM (response):** Breonna Taylor...!

**BLM (call):** Say her name: Shukri Abdi say her name!

**BLM (response):** Shukri Abdi...!

**BLM (call):** Say her name: Sandra Bland, say her name!

**BLM (response):** Sandra Bland...!

**[00:30:57]**

**HCJ - Voicenote - London - 2020**<sup>180</sup>

**HCJ:** Protest fatigue is *real*.<sup>181</sup> Like a choir, we must breathe empathetically, so the collective sound can be maintained, sustained...

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<sup>179</sup> Hannah C. Jones, voicenote, Peckham-Westminster, London, 7<sup>th</sup> June 2020.

<sup>180</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

<sup>181</sup> "This morning I have been pondering a nearly forgotten lesson I learned in high school music. Sometimes in band or choir, music requires players or singers to hold a note longer than they actually can hold a note. In those cases, we were taught to mindfully stagger when we took a breath so the sound appeared uninterrupted. Everyone got to breathe, and the music stayed strong and vibrant. Yesterday, I read an article that suggested the administration's litany of bad executive orders (more expected on LGBTQ next week) is a way of giving us "protest fatigue" - we will literally lose our will to continue the fight in the face of the onslaught of negative action. Let's remember MUSIC. Take a breath. The rest of the chorus will sing. The rest of the band will play. Rejoin so others can breathe. Together, we can sustain a very long, beautiful song for a very, very long time. You don't have to do it all, but you must add your voice to the song. With special love to all the musicians and music teachers in my life." Moore, Michael, 2017, "This

[00:31:12]

**Julius Eastman - Stay On It - Unjust Malaise - New York - 1973**<sup>182</sup>

**HCJ - Owed to Perpetual Healing - London - 2020**<sup>183</sup>

**HCJ:** Are you exhausted by the news? Are you exhausted because you have never had to think about your part in white supremacy, perhaps at all, and certainly never as intensely as now? Are you exhausted because you feel personally attacked by the resounding and necessary three words echoing around the world...?

BLACK. LIVES. MATTER.

Are you exhausted because you are experiencing white people begin to realise that racism is real? That only now are institutions of all kinds, academic and otherwise, even beginning to address and respond to the lived experiences of diasporic peoples, albeit in the most surface way...?

Are you exhausted that you have been fighting for these changes for as long as you can remember, and witnessing even the symbolic changes of the dismantling of white supremacy comes along with an unknown exhaustion and overwhelm...?

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morning I have been pondering a nearly forgotten lesson I learned in high school music.” Facebook, 13<sup>th</sup> February 2017, <https://www.facebook.com/mmflint>, accessed 24<sup>th</sup> May 2019.

<sup>182</sup> Julius Eastman: Stay on It (1973), [video], Wellesz Theatre, YouTube, 11<sup>th</sup> February 2011, [https://www.youtube.com/watch?v=9X3j\\_76VBvI&t=367s](https://www.youtube.com/watch?v=9X3j_76VBvI&t=367s), accessed 9<sup>th</sup> October 2018.

<sup>183</sup> The Contemporary Journal, ‘Owed to Perpetual Healing, Hannah Catherine Jones’, *The Contemporary Journal*, [website], <https://thecontemporaryjournal.org/issues/sonic-continuum/owed-to-perpetual-healing>, accessed June 10<sup>th</sup> 2020.

**[00:32:17]**

Are you exhausted because you feel guilty about not having attended protests, perhaps due mental and physical health issues, the threat of the virus, the threat of democide: police brutality, or perhaps because you don't think that these issues apply to you...?

Are you exhausted because you have been to the protests, and although the togetherness is what we need more than ever, the fear of police brutality and potential democide, and the aftermath of potentially spreading the virus further amongst the people who it is affecting the most, is further draining you...?

If you're not exhausted, then perhaps you can spend some time reflecting on how you and your action, or in-action, is affecting the current interlocking crises.

**[00:33:14]**

**Hannah C. Jones - The Opera Show w/Evan Ifekoya - London - 2018**<sup>184</sup>

**HCJ:** Julius Eastman, 'Stay On It' - we heard an excerpt of that from 1973, from the album *Unjust Malaise*, which was your selection...

**Evan Ifekoya:** Yes...

**HCJ:** Thank you so much for that. I mean, I remember seeing you talk on a panel for The Otolith Group's film of last year, *The Third Part of the Third Measure*, which is kind of a very, very important document that puts a lot of things together,

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<sup>184</sup> NTS, 'The Opera Show w/ Evan Ifekoya', NTS, [website], <https://www.nts.live/shows/the-opera-show/episodes/the-opera-show-12th-june-2018>, accessed May 31<sup>st</sup> 2020.

for Eastman who was, y'know, died poor in New York and he was just this amazing composer, I mean...yeah...

**EI:** Yeah, I mean, it's a pretty tragic story, as it often is for black queer folk, unfortunately, y'know, he died too young, he died without the support of his peers, his community and y'know, it's only really in the last few years that people are revisiting his work and revisiting his compositions, which is great, but y'know, it's sad that he didn't get to really see or experience any of the kind of...the rewards of that, in his lifetime.

**HCJ:** And the kind of, very succinct lyrics - 'Stay On It' - it's like an instrument the kind of high-pitched...and its very subtle, but I just love it, cos...it's just about perseverance and that's...it can be a subtle thing...perseverance, I think, is one of the skills that allows us so much, if you kind of just keep yourself going...and it's of course, in the music the repetitive kind of hammering...

**EI:** And the vocalisations, as well, I think really speak to that as well...

**HCJ:** Definitely...

**[00:35:18]**

**Julius Eastman - Femenine - L.A. - 1974**<sup>185</sup>

**HCJ - Voicenote - London - 2020**<sup>186</sup>

**HCJ:** The chorus maintains...sustains...but whose voices are amplified the most within the black queer diaspora?

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<sup>185</sup> *Julius Eastman - Femenine (1974)*, [video], mondayeveningconcert, YouTube, 19<sup>th</sup> August 2018, <https://www.youtube.com/watch?v=WHqDRv6NVCU>, accessed April 17<sup>th</sup> 2019.

<sup>186</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

We must make space for all voices to be part of the collective, queer, choir.

We, the queer diasporic others, face democide; either directly or indirectly.

The decay of our energy under the sustained attacks of the white supremacist imperialist hetero-patriarchy offers little release.

There is no hierarchy of oppressions<sup>187</sup> and black trans women suffer the most.<sup>188</sup>

Our trans siblings are dying, the result of different psycho-temporal iterations of democide.

**[00:36:09]**

What is it within human nature that would be so violently triggered by people living out their intuitive gender identity, however they present themselves? Ignorant thought patterns are uttered, expressed, articulated through subtle behaviours, or overtly, in real life, online, in dangerous, careless tweets, comments, narratives and interactions.

The problem remains that the people who resonate most strongly with status quo of cis heteronormativity are in fact triggered by the existence of those who would dare to live their authentic life. This threatens the oppressors' sense of ego and

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<sup>187</sup> Audre Lorde, 'There Is No Hierarchy Of Oppressions', *Bulletin: Homophobia and Education*, Council on Interracial Books for Children, Volume 14, Nos. 3-4, 1983, p.9.

<sup>188</sup> 'According to a data gathered by Transrespect Versus Transphobia Worldwide (TvT), a research arm of the advocacy network Transgender Europe, at least 350 transgender and gender-diverse people were murdered between the beginning of October 2019 and the end of September 2020, the period evaluated annually through their Trans Murder Monitoring project. The total represents a 6% increase in reported murders from their count in 2019, when 331 trans and gender non-conforming people lost their lives due to hate violence.' - Derrick Clifton, 'At Least 350 Transgender People Have Been Killed Globally in 2020', *them.*, [website], <https://www.them.us/story/at-least-350-transgender-people-killed-globally-in-2020>, accessed November 15<sup>th</sup> 2020.

the response is destruction; destructive, deadly, delusional denials of the toxic centuries-long hangovers of colonial constructions of white supremacy and black inferiority, domination and submission; binaries.

Gender binaries need to be excavated, unlearned, re-articulated rebirthed...

Race binaries need to be excavated, unlearned, re-articulated rebirthed...

**[00:37:32]**

The delusional linguistic attempts, and experiential failures, of the concept-term-categories: “black Britishness” and “African-Americanness” do not serve us...cannot fully serve us...

I owe so much to those who have come before me, who paved the way, like bell hooks, who offered me the concept that theory can in fact be a place for liberatory healing, and led me to realise that my healing exists in the absorption and transmission of music.

Heidi Mirza, an instrumental figure academically and personally, whom I remember attending a talk by back in 2016...and breaking down at the end through the sheer...overwhelm of having been in a room, for the first time, with a significant number of black female academics. This was a profound catalytic moment for me. In Heidi's words:

‘[...] this is not a simple mapping of experience to uncover ‘truth’, but rather an engagement with experience; a placing of the self in theory so as to understand

the constructions and manifestations of power in relation to the self. A critical black feminist theory is grounded in relation to practice, it cannot be separate: praxis is central to our survival.<sup>189</sup>

**[00:39:01]**

Black British Feminism...African-American Feminism...Feminism - the real f-word - does the title, the sign of feminism ground the inclusivity of our trans siblings? Our non-binary siblings? Our trans non-binary siblings? Our trans binary siblings?

Are they truly a part of our referent 'we'?

Blackness is inherently queer, contra, against the normative forces that dominate us in contemporary diasporic existence.

Transphobia, homophobia, queerphobia within the black community equates to a form of self-hatred...

There exist binaries, dichotomies, dialectics and polarities, many of them have transmitted widely and dominated our worldview, and many of them are false.

**[00:40:03]**

It is absolutely necessary to excavate what we have normalised, spend time with ourselves and equalise our minds.

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<sup>189</sup> Mirza, Heidi, *Black British Feminism: A Reader*, Routledge, London, 1997, p.13.

We must re-wire our brains; break down, dismantle, dissolve the deafening, deadly, defunct, gender binary. How do we behold, overstand, perceive 'thatness Thereeness....Theirness....themness'?'<sup>190</sup>

NB/enby:<sup>191</sup> Words. Are. Actions.

We cannot let our diasporic siblings down, regardless and inclusive of their gender identities.

What is documented has the potential to become the archive...

What is in the archive has the potential to become the curriculum...

What is in the curriculum has the potential to become the canon...

What is in the canon has the potential to become consciousness.

Centring the black queer diaspora: spiritually, intellectually, institutionally, is a matter of life and death.

**[00:41:23]**

**The Reparation - Woman - California - 2017**<sup>192</sup>

**Lord Kitchener - London is the Place for Me - London - 1948**<sup>193</sup>

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<sup>190</sup> Sun Ra - '[And Some Music]'. . James L. Wolf and Hartmut Geerken, eds. *Sun Ra: The Immeasurable Equation*, WAITAWHILE Books, Germany, 2005, p.68.

<sup>191</sup> 'Enby' is a shortened term for 'non-binary'.

<sup>192</sup> *The Reparation: Woman*, [audio], The Reparation, SoundCloud, January 2017, <https://soundcloud.com/kwali-xi/woman-2-9-16-607-pm>, accessed January 8<sup>th</sup> 2019.

<sup>193</sup> LORD KITCHENER - *London Is the Place for Me*, [video], bashwar22, YouTube, 16<sup>th</sup> September 2009, <https://www.youtube.com/watch?v=dGt21q1AjuI>, accessed 25<sup>th</sup> June 2019.

**[00:42:14]**

**The Reparation - I Would Believe You - California - 2017<sup>194</sup>**

**Gail Lewis - Questions of Presence - London - 2016<sup>195</sup>**

**Gail Lewis:** Say her name, Sarah Reed, say her name, Sarah Reed, say her name, Sarah Reed, say her name, Sarah Reed. Sarah Reed, presentè, presentè, presentè.

But if she is present, how is she here? As brutalised black woman only, as haunted black woman, as mentally unwell black woman? What is it we know when we say her name? Is her name a boundary limit, inviting exploration and the possibility of connection, or a boundary limit of disgust and erasure? Black woman, lost baby, mental health issues, wrongly accused, savagely beaten, as if knowing these things as events in her life gives us all there is to know about a person named Sarah Reed. Do we close down or open up, close down or open up, close down in manic grievance, or open up in grief, and call of righteous protest, and insistent curiosity to know how we might be here as black women, alongside you, Sarah Reed?

**[00:43:25]**

Do we hold her as gentle as a wounded dove as we gesture towards recuperation and healing, and gather her up as a member of the collective 'we' all might

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<sup>194</sup> *The Reparation: I Would Believe You*, [audio], The Reparation, SoundCloud, January 2017, <https://soundcloud.com/kwali-xi/i-would-believe-you>, accessed January 8<sup>th</sup> 2019.

<sup>195</sup> Gail Lewis, 'Questions of Presence', UCL Psychology Lecture Theatre, London, 2<sup>nd</sup> December 2016. Talk recording shared with presenting participants of 'Pedagogies of the Ear', Serpentine Gallery, 2017.

become? The political, ethical, relational challenge presented by the presence of the black woman involves the generation, again, of a capacity of concern.

It tests the capacity to use naming as a doorway towards the Other, in an attempt to make meaningful the things brought together under the sign of the name Sarah Reed, Eleanor Bumpurs, Maya Hall, Aiyana Stanley, Cherrie Groce, all black women brought down at the hands of the state.

**[00:44:14]**

Say her name, in order to generate an encounter in the here and now, to come to some shared understanding of how she, they, I, touch you. How we touch one another as we become more than ourselves in that moment of connection. Maybe to consider the possibility of growth that the presence of a black woman might afford, and in so doing, develop our courage, by utilising the resources we have in the archive.

**[00:44:49]**

**Vision (The Reparation):** I used to have a past

Til I met you

Now my life's a mystery

Now that I've found you

Please don't go...

Cos I would believe you

If you take away my life

Cos I would receive you

It's alright, you know it's alright

Please don't go...<sup>196</sup>

**[00:46:18]**

**Robert Wyatt - Gharbzadegi - Old Rottenhat - Canterbury - 1985**<sup>197</sup>

**Sun Ra - The Power of Words Lecture - Berkeley - California - 1971**<sup>198</sup>

**Sun Ra:** So, we come round to words again, as to how they're affecting people today, it's a very serious thing, especially with humans, for instance now, if you plant a tomato seed in the ground, that's what you're gonna get back. Now, if you go out and say a particular formula of words, even if you're just pretending, it doesn't make any difference, you're gonna get those words back, so, the whole thing about it, a lot of people on this planet are saying words that they don't mean, maybe words for money, or words for pleasure, for other things. But it's a very dangerous game to play - to fool around with words - because words, just like material that you use to build a house, and however you use that material, in a certain way, the house is gonna shape to be that way...

**[00:48:20]**

**Robert Wyatt:** It's so easy to decide on a name

It's a name caller's game

It's so easy to look down from above

Helicopter vision

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<sup>196</sup> Lyrics transcribed to the best of my ability - HCJ 2021.

<sup>197</sup> *Robert Wyatt - Gharbzadegi*, [video], rokuz, YouTube, 23<sup>rd</sup> September 2012, <https://www.youtube.com/watch?v=Vk3mCtYQrB8>, accessed 5<sup>th</sup> September 2020.

<sup>198</sup> *SUN RA SPEAKS - BERKELEY LECTURE PT 1*, [video], SUN RA MUSIC CHANNEL (OFFICIAL), YouTube, 23<sup>rd</sup> June 2014, <https://www.youtube.com/watch?v=Cfy2BpbkGe8>, accessed 9<sup>th</sup> October 2018.

Get the picture when you're outside the frame

Retrospective my eye

And we get so out of touch

Words take the place of meaning...

**[00:49:16]**

**HCJ - Voicenote - London - 2020<sup>199</sup>**

**HCJ:** Words, signs, names, language, meaning, categorisations, all constructed the master's house,<sup>200</sup> built on the dominance of European languages, the new code our ancestors forcibly downloaded.<sup>201</sup>

The words, signs, names, language, meaning, categorisations, constructed to describe the immeasurable sign of blackness and the embodied lived experiences of this blackness lead us to dismantle that which has been projected onto us...

**[00:50:02]**

**Robert Wyatt:** Call it art and you can say what you like

It's a name caller's game

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<sup>199</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

<sup>200</sup> In reference to Audre Lorde's essay 'The Master's Tools Will Never Dismantle the Master's House'.

<sup>201</sup> '[...]when the slaves were using drums to communicate over the distance, so the slave owners would institute reforms that the slaves were no longer allowed to play certain rhythms, if at all, and they weren't allowed to speak even their own languages and they had to learn the slave master's language, which was English in y'know Jamaica or the States or Spanish or Portuguese...but there was always this sense of a displacement of the original "code" y'know, the language, and drums with the new code, or the downloaded new information that we downloaded to the cortex or whatever.' - DJ Spooky: *The Last Angel of History*, [DVD], dir. John Akomfrah, Black Audio Films, 1995.

Your perspective describes where I stand

Out of line, out of mind.

Calling myopia 'focus', of course

Makes it easier still

Gharbzadegi means nothing to me

Westernitis to you

We get so out of touch

Words take the place of meaning...

**[00:50:58]**

**HCJ - Voicenote - London - 2020<sup>202</sup>**

**HCJ:** 'BAME' is *over*. The outdated acronym signifies 'black and minority ethnic' and was born out of ideas of political blackness, of solidarity amongst Others in the fight against discrimination in the 70s, perpetuated to this day within academic circles<sup>203</sup> and has been profoundly embedded into the language of the institution and beyond - compounding, collapsing, dissolving all Others - those who do not identify as "white" - into a single category, that only serves to further dehumanise us.

'BiPOC' - 'black indigenous people of colour' - is better...

'Black diasporic' fits me, in this moment, but it shifts, oscillates, dissipates...

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<sup>202</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

<sup>203</sup> Rajdeep Sandhu, 'Should BAME be ditched as a term for black, Asian and minority ethnic people?', *BBC News*, [website], <https://www.bbc.co.uk/news/uk-politics-43831279#:~:text=The%20origins%20of%20the%20term&text=In%20the%201990s%2C%20sociologist%20professor.confusing%20and%20wouldn't%20work>, accessed 24<sup>th</sup> June 2019.

**[00:51:51]**

The Black Lives Matter UK movement has recently been renamed the Black Liberation Movement.<sup>204</sup> This linguistic transposition seems appropriate...the idea of liberation...cannot be so easily “All Lives Matter’d”. It can’t comfortably be pre-fixed, de-valued with “all”...“the All Liberation Movement”...“the White Liberation Movement”...it doesn’t work. It only serves only to further consolidate white supremacy.

The language we use must be subject to constant, reconsideration recontextualization, rebirth. I have always found liberation in metaphors, in puns, double meanings, multiple meanings, firing out simultaneously, shifting based on context. Language is a playground, and when we play, we learn. When we play, we recontextualise.

**[00:52:56]**

Are *these* words, these vibrations in this sonic envelope, are they not then part of a convoy of transformative, imaginative vehicles; an articulated lorry, transporting collective ideas of possibilities of change, simultaneously steadily progressing, and wildly swerving, jack-knifing, potentially wounding the ego of the institution.

From wounds we heal.

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<sup>204</sup> Damien Gayle, ‘BLM gains legal status and renames as Black Liberation Movement UK’, *The Guardian*, [website], <https://www.theguardian.com/world/2020/oct/23/blm-uk-gains-legal-status-with-renaming-as-black-liberation-movement-uk>, accessed 23<sup>rd</sup> October 2020.

We have always needed to, and will always need to challenge, shift, transpose the words that we have projected onto us, the words we have at our disposal, our destruction, our creation.

Empathy is needed...written language cannot embody, conjure, make present in the same way that voices and instruments in speech-song-music-patterns can...

**[00:53:59]**

These vibrations have the potential power to dismantle the hierarchies of theory over practice, research over experience, science over art.

The epistemological ignorance born out of cycles of pedagogical...peda-illogical conjecture which I am, we are, here to break/to dismantle, to reconfigure the equations...

The sign of the name, the sign of the word, gift us the ability to name trauma to name those who have passed, to name those still with us, to amplify and conjure their presence, despite the complexities of existing as black queer diasporic subjects...towards healing, health, wholeness...

[00:55:02]

**Lord Kitchener - London is the Place for Me - London - 1951**<sup>205</sup>

**Dave - Black - Psychodrama - London - 2019**<sup>206</sup>

**Gail Lewis - Questions of Presence - London - 2016**<sup>207</sup>

**Gail Lewis:** But the history of structurally or ideologically legitimated violence, so central to the making and sustaining of racial formation in the triangular space that is the after-effect of transatlantic enslavement, would render the figure, let alone her embodied presence, of the black woman, an oxymoron, if not an impossibility.

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<sup>205</sup> *LORD KITCHENER - London Is the Place for Me*, [video], bashwar22, YouTube, 16<sup>th</sup> September 2009, <https://www.youtube.com/watch?v=dGt21q1AjuI>, accessed 25<sup>th</sup> June 2019.

<sup>206</sup> *Dave - Black*, [video], Santan Dave, YouTube, 21<sup>st</sup> February 2019, <https://www.youtube.com/watch?v=pDUPSNdmFew>, accessed March 6<sup>th</sup> 2019.

<sup>207</sup> Gail Lewis, 'Questions of Presence', UCL Psychology Lecture Theatre, London, 2<sup>nd</sup> December 2016. Talk recording shared with presenting participants of 'Pedagogies of the Ear', Serpentine Gallery, 2017.

The episodic broadcast of *Owed to Humana 2.0*: Part I on NTS Radio in  
January, 2021 ends here.

Part II begins here.

Part II has been archived and is available via this web address:

<https://www.nts.live/shows/the-opera-show/episodes/the-opera-show-16th-february-2021>

[00:55:40]

**Bach - The Well-Tempered Clavier - Prelude No. 8 - Germany - 1722**<sup>208</sup>

**Gail Lewis - Questions of Presence - London - 2016**<sup>209</sup>

**Evan Ifekoya:** Yeah, what I'm...I don't really have a question, but there's something around the lyric that I'm thinking throughout my own work and I'm hearing and is kind of coming out in the things you've been saying...y'know, this word 'présenté' has been coming up again and again and y'know, 'say her name', this chant, again, that we kind of, hear... And I'm just wondering what might be...kind of, useful to think through in that as a form, especially in this moment and kind of, as well, how I guess all these different songs are kind of woven into the presentation as well...yeah, it's not really a question...

**Gail Lewis:** Well, continue the thought because it's an interesting one...

**EI:** Yeah...I dunno, it's just I'm kind of interested in it as a form, and this kind of way that, y'know, it kind of repeats, it kind of stays with you, and it might be this thing to kind of carry with you, that you travel with, and that might...kind of, be able to exist within the academy....and the ways it can, kind of...transcend and go beyond it as well...yeah...yeah...I don't know where I'm going, I'm just kind of...hearing it here...and just wondering where the interest lies for you...in the lyrical...?

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<sup>208</sup> *Das wohltemperierte Klavier, Book 1, BWV 846-869: Prelude & Fugue No. 8 in E-Flat Minor, BWV 853. I. Prelude - Daniel Barenboim*, [video], Daniel Barenboim, YouTube, 27<sup>th</sup> July 2017, <https://www.youtube.com/watch?v=sQPU8i1uQho>, accessed September 28<sup>th</sup> 2020.

<sup>209</sup> Gail Lewis, 'Questions of Presence', UCL Psychology Lecture Theatre, London, 2<sup>nd</sup> December 2016. Talk recording shared privately via email with presenting participants of 'Pedagogies of the Ear', Serpentine Gallery, 2017.

**[00:57:05]**

**GL:** Well, the short answer is: but it's all in the music. Everything that we're doing is in the music. Everything that we're trying to think about is in the music. Everything, every register...[taps]...is in the music y'know...? Everything...every challenge... What the fuck is that? How could you like that kind of music? I only like this kind of music...what does it mean? Oh, I dunno...it's not like...jazz...phew...it's gone, it died with Miles in 1959, not Miles in 1990, y'know...? So, what I'm saying is I think in the...OK, I suppose there's a number of...who knows, unconsciously, why...but in part, I think I want...I would have used more music if I had time to get it actually onto a...had I have had Ain to do it for me...get it onto a playlist...thing. But partly, I do think the musical register carries something...that I can't quite say...I don't know how to say it, so in that sense, I guess I'm thinking a bit with Daniel Stern about what it is that music carries that can't be spoken...and what register of something...then, so it's that... it's about the ways in which...but it speaks to the question of difference, both in the sense of, as I just tried to sort of indicate, how can we bear to be with something that we don't like, and yet is around us? How might we come to like it? Like now, in this age, now, there isn't a day goes by when I don't have to play, along with some jazz and...some other music, I have to play some Bach.

**[01:01:37]**

**Ain Bailey - Studio Session for Noise Quest - London - 2020<sup>210</sup>**

**HCJ - Voicenote - London - 2020<sup>211</sup>**

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<sup>210</sup> *Ain Bailey - studio session for Noise Quest*, [video], Graham Dunning, YouTube, 17<sup>th</sup> June 2020, <https://www.youtube.com/watch?v=gR9ruj8rfV0&t=4s>, accessed 17<sup>th</sup> June 2020.

<sup>211</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

**HCJ:** The average human ear can perceive frequencies between 20-20,000 Hz.<sup>212</sup> These vibrations travel through the air caught by the shapes of our outer ear - the pinna - guided toward our eardrum membranes and through to the middle ear. The miniscule mechanisms of the hammer, anvil, and stirrup bones transfer these vibrations deeper, to the inner ear, through the spiralling fluidity of the cochlea and deeper still, through a series of fragile membranes, to the auditory nerve and onto the cochlea nucleus. The sound vibrations become organic Oramic<sup>213</sup> data projected onto the brain stem.<sup>214</sup>

What sound vibration patterns are aloud, allowed, permitted, to reach the brain stem repeatedly, a hammering series of canons that reach the roots of our consciousness...?

**[01:02:45]**

**Mica Levi - Death - Under the Skin (Original Motion Picture Soundtrack) - 2014<sup>215</sup>**

**Arthur Jafa & Hannah C. Jones - Sydney - 2020<sup>216</sup>**

**HCJ:** But I think that...the thing about listening is...obviously it's not hearing, it's psychological, it requires concentration, so I think that I'm wiped out in that sense,

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<sup>212</sup> Hearing loss and deafness fall under differing categories of decibel losses that still render many vibrations perceptible to those who do not possess this generally understood frequency audibility range.

<sup>213</sup> In reference to Daphne Oram, the innovative composer and electronic musician who created the Oramics Machine - a device capable of sequencing and visually depicting sound.

<sup>214</sup> Wikipedia, 'Hearing', *Wikipedia*, [website], <https://en.wikipedia.org/wiki/Hearing>, accessed 23<sup>rd</sup> October 2020.

<sup>215</sup> *Death*, [video], Mica Levi - Topic, YouTube, 22<sup>nd</sup> November 2016, <https://www.youtube.com/watch?v=USE0R8Y9spc>, accessed 3<sup>rd</sup> September 2018.

<sup>216</sup> Arthur Jafa & Hannah C. Jones, in conversation, National Art School, Sydney, 13<sup>th</sup> March 2020.

but it's also a matter of what we're tuned to listen to... I'll just tell a quick anecdote and, yeah, pass it on...I can't remember where I read this,<sup>217</sup> but it was this guy in New York with his friend and he was like, "can you hear that cricket?" And they're on like, 5th Avenue and it's like, really crowded, and his friend is like, "no" and then the guy takes out a quarter and flips it, and drops it on the ground, and amidst all that chaos, everyone turns, because they heard the money drop, y'know? So, it's kind of like, what we're tuned to I think is really important in terms of how we think about hearing and then listening...so, yeah.

**[01:03:45]**

**Elaine Mitchener - Open Ear - London - 2018**<sup>218</sup>

**Elaine Mitchener:** I was taken to church and met some incredible young musicians and that totally blew mind...they were my age, they were very sophisticated, musically sophisticated, and I was exposed to gospel music...

**Sweet Honey in the Rock - Breaths - 1988**<sup>219</sup>

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<sup>217</sup> 'Charles Kellogg, [noted above for his ability to combat flames with a bow and tuning fork,] was walking one day with a friend through the streets of Manhattan, when he paused and asked: "Did you hear that?" His friend responded, "Hear what, Charlie?" "That cricket singing." "What cricket?" his companion demanded; "How can you hear a cricket in the midst of all the noises here in the city?" Kellogg took him over to a nearby wall, and there, true enough, stood a solitary cricket half hidden in a crack. Amazed, his friend stood silent for a moment, then muttered, "I still don't understand how you could hear a cricket in the midst of all the noise here in the city." In response, Kellogg took a dime from his pocket and dropped it on the sidewalk. Almost immediately, several people in their vicinity stopped and looked in the direction where the coin had fallen. "You see," Kellogg explained, "in the midst of all this noise, those people could hear a dime drop. It depends on what you have your ears attuned to. I'm listening for the sounds of nature." - Ted Gioia, *Healing Songs*, Duke University Press, Durham and London, 2006, p.15-16.

<sup>218</sup> *Open Ear - Charles Mitchener: Duet 1, Elaine Mitchener (voice) Neil Charles (Double Bass)*, [video], Joe Brayn, YouTube, 5<sup>th</sup> January 2018,

<https://www.youtube.com/watch?v=k09J4TQwPbQ>, accessed 12<sup>th</sup> February 2019.

<sup>219</sup> *Breaths*, [video], Sweet Honey in the Rock - Topic, YouTube, 29<sup>th</sup> March 2018, <https://www.youtube.com/watch?v=YwLgxyVjwk4>, accessed 3<sup>rd</sup> July 2019.

**EM:** ...and you know, you're in church and it's congregational singing and someone hears you and says, "Oh, you've got a good voice" and you're like, "Oh, I dunno, yeah?"...and then you get asked to do things - that's how I got involved in singing, singing with friends that I made when I used to attend church and then we formed a six-part girl's group, acapella...so we would take hymns and rework them and make them a bit more funky, and sing locally and then you improve and you then are asked to sing at concerts, and then the big thing is kind of being at a big convention and there's a preacher from America that's come over, and it's like a massive deal, it's really, really a huge deal - thousands of people - and then the prime spot was the divine service...

**Sweet Honey in the Rock - Ain't Gonna Let Nobody Turn Me Round - New York - 1978**<sup>220</sup>

**[01:04:57]**

**EM:** ...where there's the main kind of sermon: and then you get to sing, at that point just before the preacher preaches...or, which is the most...how can I put it? It's the most serious aspect of the service - it's after he's preached and then he says...he basically...it's an invitation for people to re-dedicate their lives and there's always a rather emotive song, because you're kind of calling people to make a very serious choice...but then I realised how music can really change people. It has this effect of helping people to make decisions, putting them into another space, time or place, really transforming their moods...and you can see

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<sup>220</sup> *Ain' Gonna Let Nobody Turn Me 'Round*, [video], Sweet Honey in the Rock - Topic, YouTube, 21<sup>st</sup> May 2015, <https://www.youtube.com/watch?v=D2wdkDaipNo>, accessed 17<sup>th</sup> June 2019.

it, you know, and it's a really powerful tool to be able to get up and be part of that process.

**[01:05:52]**

**Sonny Sharrock - Black Woman - Black Woman - New York - 1970**<sup>221</sup>

**Stockhausen - Hymnen - Cologne - 1967**<sup>222</sup>

**Stephanie Phillips & Hannah C. Jones - London - 2019**<sup>223</sup>

**HCJ:** I'm thinking about Ain Bailey, like, all the artists and the black artists, especially, that I know that are...doing this work and existing in these spaces and just kind of, making work that really connects and that really...really means something...Evan Ifekoya, like, who's a very dear friend of mine and collaborator, their work...lots of...basically, pretty much everyone I've mentioned is doing something that is using sound, or music, or movement, and that's the thing...the real healing is done there, and that's also where I'm interested in things like...yes, the fact that so much of this healing, or the thing that I connect with...so much that everyone's doing is through sound and it's like...that is like...when you think about any form of illness or like, malady or whatever, there's always like a musical cure, and you can go from things like ultrasound or vibrations, like, think about how...I always think about how you measure...the health of the body is dependent on the rhythms and the regularity and the like, polyrhythms in relation

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<sup>221</sup> *Black Woman*, [video], Sonny Sharrock - Topic, YouTube, 7<sup>th</sup> August 2015, [https://www.youtube.com/watch?v=VUyyQ7hQ7\\_U](https://www.youtube.com/watch?v=VUyyQ7hQ7_U), accessed 15<sup>th</sup> October 2020.

<sup>222</sup> *Karlheinz Stockhausen – HYMNEN (Elektronische und konkrete Musik) Region 1+ 2*, [video], Sebastian Ars Acoustica, YouTube, 12<sup>th</sup> January 2014, <https://www.youtube.com/watch?v=zDxpa-XPMT0>, accessed 28<sup>th</sup> March 2018.

<sup>223</sup> Stephanie Phillips & Hannah C. Jones in conversation (interview for The Wire 'Ancestral Remedies' article), private residence, Peckham, London, 14<sup>th</sup> May 2019.

to one another, breathing, heartbeat, even like, y'know, the release of hormones, at certain times, like, there's this like...this symphony that's going on and, it's about kind of, keeping that symphony...y'know, you don't want it to go, like, you don't want it to go Middle C!

**SP:** Yeah.

**[01:07:20]**

**HCJ:** You literally don't want it to go: "beeeeeeeeeep"...like, you don't want that, so it's kind of like...thinking about that in the way of...what is...what makes me happy, what connects me to other people and I think that's the key - live-ness - getting together - presence - physical and psychological presence y'know...? Be that sitting down and listening to an album in its entirety at like Played Twice,<sup>224</sup> or whatever...or seeing Steam Down,<sup>225</sup> or going to see PCO and like...just going out and dancing to music together... Yeah, for me it's kind of so much to do with social, communal, collective moments that we have, sometimes inside our various homes, sometimes they're out in parks, sometimes it's Decol Fest<sup>226</sup>...months of organisation, d'ya know what I mean? It's like, we come together around vibrations and they are the healing force. I can't separate out any of that from anything that I do, so...yeah.

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<sup>224</sup> Pre-pandemic, Played Twice hosted regular events in London, in which a record would be listened to in its entirety, followed by a live response/interpretation of that same album from a contemporary musician.

<sup>225</sup> Pre-pandemic, Steam Down hosted weekly live music sessions at Buster Mantis, Deptford, London.

<sup>226</sup> Pre-pandemic, Decol Fest hosted an annual event including live music, talks, workshops, etc., between 198 & Contemporary Learning Gallery, Brixton, and DIY Space for London, Peckham, London.

**[01:08:35]**

**HCJ - Voicenote - London - 2020<sup>227</sup>**

**HCJ:** The institution - the academy, the place of work - is synonymous with trauma, amongst many black diasporic folx - transposed into different keys, striking dominance, sub-dominance, imperfect cadences...

Healing requires synthesis of sounds, minds, bodies, instruments. The universe becomes the multiverse: a collective communal surge of vibrations tuned to dismantle, disintegrate, destroy, divide and dissolve the current system into something radically accessible...

**[01:09:22]**

**Divide and Dissolve - Black Power - Australia - 2017<sup>228</sup>**

**HCJ:** No longer narrow flat pages, but broadly cast information, disseminated through collective sonic envelopes, reducing white noise, amplifying black noise: equalisation.

What is documented becomes the archive.

The archive becomes the canon.

The canon becomes consciousness.

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<sup>227</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

<sup>228</sup> *Black Power*, [video], Divide and Dissolve D//D, YouTube, 26<sup>th</sup> April 2020, [https://www.youtube.com/watch?v=m2654p\\_2IA4](https://www.youtube.com/watch?v=m2654p_2IA4), accessed 10<sup>th</sup> June 2020.

**[01:14:08]**

**Michael Nyman - Time Lapse - Greenway Revisited - London - 1985**<sup>229</sup>

**HCJ - Voicenote - London - 2020**<sup>230</sup>

**HCJ:** Time. The construct built to house the colonisers world-view... Voyages, journeys...transporting our ancestors as cargo across the flowing graveyard that is the Atlantic. Hundreds of years and still no accountability, no reparations; symbolic independences, but no real qualitative change. It's too slow.<sup>231</sup> We are stuck in cycles of moments of progress, at which point the zombie of colonialism grows another limb...

We have to believe that time changes, even if it feels so much like a time lapse...

**[01:16:29]**

**Black Lives Matter Protest - London - 2020**<sup>232</sup>

**So Solid Crew - 21 Seconds - London - 2001**<sup>233</sup>

**BLM protesters:** 21 seconds to flow

I got 21 seconds to go

Cos if you like me, lemme know

Let me in the studio

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<sup>229</sup> Michael Nyman - *Time Lapse*, [video], MichaelNymanRecords, YouTube, March 6<sup>th</sup> 2015, <https://www.youtube.com/watch?v=3WSFVdQQwhc>, accessed July 28<sup>th</sup> 2017.

<sup>230</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

<sup>231</sup> In reference to Nina Simone's call and response lyrics in the 1964 track 'Mississippi Goddamn'.

<sup>232</sup> Hannah C. Jones, voicenote, Peckham-Westminster, London, 7<sup>th</sup> June 2020.

<sup>233</sup> *So Solid Crew - 21 Seconds (Official HD Video)*, [video], So Solid Crew, YouTube, 21<sup>st</sup> March 2013, <https://www.youtube.com/watch?v=g7VhfofV3qs>, accessed 5<sup>th</sup> June 2020.

I got 21 seconds before I got to go  
Did you see me on the video? (Oh no)  
Did you see me on the video? (Oh no)  
So if you like me lemme know

Let me in the studio

I got 21 seconds before I got to go

21 seconds, t-t-t

21 seconds, t-t-t

21 seconds, t-t-t

21 seconds, t-t-t

**Romeo:** Turn up the bassline

I got 21 seconds to chat this rhyme in time

First of all, I'm gonna big up the ladies

Lookin' slender n' fine, mmm mine

Don't gimme no deadline

Gimme some more time

Gimme 29 seconds to chat this rhyme

Other MC's wait in line

How old am I? 21

I got 21 seconds then my vocals done

2 multiplied by 10 plus 1

Romeo done

21 seconds to flow

I got 21 seconds to go

Cos if you like me, lemme know

Let me in the studio

I got 21 seconds before I got to go...

**[01:17:26]**

**Marcus:** I mean, if people want...if there's someone who wants to take requests, they can...I just need to...

**HCJ:** Yeah, no, you need to be steering...

**Chantelle:** Do you want me to hold it? Honesty, I can steer and you can DJ...

**HCJ:** You gonna DJ, Marcus? What's your name, babe?

**Chantelle:** Chantelle.

**HCJ:** Chantelle, I'm Hannah.

**Chantelle:** Nice to meet you.

**HCJ:** Nice to meet you! Yeah! DJ...DJ McDonald...in the house! He's a Gemini!<sup>234</sup>

**[01:17:50]**

**Tupac Shakur - Changes - Greatest Hits - California - 1998**<sup>235</sup>

**Tupac Shakur:** Come on, come on

I see no changes, wake up in the morning and I ask myself

Is life worth living, should I blast myself?

I'm tired of bein' poor and even worse, I'm black

My stomach hurts so I'm lookin' for a purse to snatch

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<sup>234</sup> Tupac Shakur is a Gemini.

<sup>235</sup> *2Pac - Changes (Explicit)*, [video], Tupac Shakur, YouTube, 9<sup>th</sup> May 2017, <https://www.youtube.com/watch?v=9G6ro-c0C5E>, accessed 5<sup>th</sup> June 2020.

Cops give a damn about a negro  
Pull the trigger, kill a nigga, he's a hero  
Give the crack to the kids, who the hell cares  
One less hungry mouth on the welfare  
First ship 'em dope and let 'em deal the brothers  
Give 'em guns, step back, watch 'em kill each other  
"It's time to fight back" that's what Huey said  
Two shots in the dark, now Huey's dead  
I got love for my brother, but we can never go nowhere  
Unless we share with each other  
We gotta start makin' changes  
Learn to see me as a brother instead of two distant strangers  
And that's how it's supposed to be  
How can the Devil take a brother if he's close to me?  
I'd love to go back to when we played as kids  
But things changed, and that's the way it is  
That's just the way it is  
Things will never be the same  
That's just the way it is  
Aww yeah  
That's just the way it is  
Things will never be the same  
That's just the way it is  
Aww yeah...

**[01:19:00]**

**HCJ - Voicenote - London - 2020<sup>236</sup>**

**HCJ:** 'That's just the way it is' is one of the most dangerous ubiquitous sound patterns, repeated motifs, methodologies of maintaining the status quo.

**TS:** I see no changes, all I see is racist faces  
Misplaced hate makes disgrace to races  
We under, I wonder what it takes to make this  
One better place, let's erase the wasted  
Take the evil out the people, they'll be acting right  
'Cause both black and white is smokin' crack tonight  
And only time we chill is when we kill each other  
It takes skill to be real, time to heal each other  
And although it seems heaven-sent  
We ain't ready to see a black President, uh  
It ain't a secret, don't conceal the fact  
The penitentiary's packed, and it's filled with blacks  
But some things will never change  
Try to show another way, but you stayin' in the dope game  
Now tell me, what's a mother to do?  
Bein' real don't appeal to the brother in you  
You gotta operate the easy way  
(I made a G today) But you made it in a sleazy way  
Sellin' crack to the kid (I gotta get paid)

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<sup>236</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

Well, hey, well that's the way it is

That's just the way it is

Things will never be the same

That's just the way it is

Aww yeah...

**[01:20:16]**

**HCJ - Voicenote - London - 2020**<sup>237</sup>

**HCJ:** This is a call to institutions, to the educational institutions to, at the very least, follow the protocols it lays out so strictly for its students. As the privileged individuals who compose the dominating systems embark on long-term decolonisation, they must apply the same rigorous research, honour, imagination, flexibility, adaptation they demand from us.

The institution, and all its signifiers of control, reflect punitive state government: dead-lines, suspensions, disciplinary procedures - provoke break downs in communication, in body, in spirit: 'Colonising the disciplines'<sup>238</sup> and 'Disciplining the colonised'.<sup>239</sup>

**[01:21:11]**

We experience these control measures implemented transparently as we move through the pandemic, exercised by the vilest Oxford graduates, who still use this

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<sup>237</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 27<sup>th</sup> October 2020.

<sup>238</sup> Chapter titles from: Linda Tuhiwai Smith, *Decolonising Methodologies*, Zed Books Ltd., London, 1999, p.v.

<sup>239</sup> Ibid.

tiny, still somehow, powerful island as their egotistical playground, resulting in direct and indirect, fast and slow, ongoing democide, disproportionately decaying the black diaspora.

This absurdity, hypocrisy, insanity of the psychosis of whiteness; the state, the institution, as anti-capitalist and anti-racist material is being further suppressed within the curriculum,<sup>240</sup> we must continue to fight the ongoing attempted silencing of the elemental, essential, explicit, diasporic ourstories.

This is the cyclic root of these issues: what is archived becomes curriculum, becomes consciousness...

**[01:22:28]**

**Grace Jones - Sunrise Sunset - Hurricane - 2008<sup>241</sup>**

**HCJ - Voicenote - London - 2020<sup>242</sup>**

**HCJ:** So much has changed in the past 365 revolutions of the Earth. Our days defined by the celestial rhythms of experienced sunrises, sunsets: Musica Mundana - the music of the spheres - has sung out a narrative of a sudden biological shift, from climate-change to pandemic; mother-nature's rhythmical equations...

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<sup>240</sup> Aamma Mohdin, 'Legal threat over anti-capitalist guidance for schools in England', *The Guardian*, [website], <https://www.theguardian.com/education/2020/oct/01/legal-threat-governments-anti-capitalist-guidance-schools-political>, accessed 15<sup>th</sup> October 2020.

<sup>241</sup> *Sunrise Sunset*, [video], Grace Jones - Topic, YouTube, 25<sup>th</sup> January 2017, <https://www.youtube.com/watch?v=itcoPJdm1N4>, accessed 8<sup>th</sup> October 2018.

<sup>242</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

**Grace Jones:** We share the moon, we share the stars

When the rain falls, it falls in all

In the right place, at the right time

You can see the rainbow being defined

Is it yours, is it mine, is it ours to divide?

It's not yours, it's not mine, it belongs to us

Sunset, sunrise

Fathers and daughters, mothers and sons

Children of all children, there's only one love

We live together, but we die alone

and we toil the Earth, into the Earth we return

Is it yours, is it mine, is it ours to divide?

It's not yours, it's not mine, it belongs to us

Sunset, sunrise

Sunrise

Open your eyes

Open your eyes

**[01:25:04]**

**HCJ - Voicenote - London - 2020<sup>243</sup>**

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<sup>243</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

**HCJ:** 'All that you touch You Change. All that you Change Changes you. The only lasting truth Is Change.<sup>244</sup> Diasporic survivance is rooted in this very fact: that no condition is permanent.

**Grace Jones:** We plant a tree, we build a house

We write a book, take a long-long look

Nothing lasts forever, we must come together

The only constant is change and the Earth remains...

Is it yours, is it mine, is it ours to divide?

It's not yours, it's not mine, it belongs to us... sunset, sunrise

You can't buy the moon, you can't buy the stars, you can't buy the Earth by a...

But you can buy the tree with the grass that's green

It's not yours to deteriorate, is it ours to appreciate?

It's not yours (sunset), it's not mine (sunrise), it's not ours (sunset) to divide

Sunset...

Sunrise...

**[01:27:50]**

**Marijata - No Condition is Permanent - Introducing Marijata - Ghana -**

**1976**<sup>245</sup>

**HCJ - Voicenote - London - 2021**<sup>246</sup>

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<sup>244</sup> Octavia Butler, *Parable of the Sower*, Warner Books, New York, 2000, p.3.

<sup>245</sup> *Marijata - No Condition is Permanent*, [video], raintheory, YouTube, 18<sup>th</sup> October 2011, <https://www.youtube.com/watch?v=4RNXP9NHxmw>, accessed 20<sup>th</sup> October 2019.

<sup>246</sup> Hannah C. Jones, voicenote, private residence, New Cross, London, 11<sup>th</sup> January 2021.

**HCJ:** However agonising the ongoing general isolations, introspections, and various grieving processes in the era of Covid-19 feel...things will change...and we can take with us what the pandemic can potentially teach us; patience, gratitude, hope.

We can seek refuge in memories of togetherness of the rituals of live music experience, imagining the moments to come where we can participate in these rituals once more, and experience transient memories of joy through listening...in listening to records that infuse us with the resilient energy required to persevere.

**[01:28:42]**

**Kofi Elektrik Addison:** People! Oh, People!

Brothers, sisters, mothers, fathers

Search for peace

Fussin' and fightin'

The world is changing, changing, changing, changing

For better for worse

Because

No condition is permanent

No condition is permanent

No condition is permanent

Tell me brother, tell me father, tell me sisters

No condition is permanent

Look on lonely artists, letting out the peace

Look up us in the skies, defining true descent<sup>247</sup>

The people hurt

One another

They are fightin'

They are robbin'

They are cheatin'

They are fightin', robbin', cheatin', killin'

Fightin', robbin', cheatin'

No condition, is permanent

No condition (is permanent)

(Screams)

Condition is getting in for man

Condition is getting unstable too

The whole world's out of turn

Seems to be that's all us do see everyday

People, they can't pause to think

Power be changing, changing, changing, changing

For better for worse

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<sup>247</sup> These lyrics have been transcribed to the best of my ability, are open to interpretation, and pending further clarification.

20<sup>th</sup> Century world all be changin'

World be changin'

For better for worse

Because

No condition is permanent

No condition is permanent

Condition is getting unstable

No condition, condition, is permanent, yeah, yeah, yeah

(Screams)

**[01:31:52]**

**HCJ - Voicenote - London - 2021**<sup>248</sup>

**HCJ:** 'Generally, within Western music:

Music is noted.

Distinction is made in terms of "arts" and audience, first group tending to be limited in number.

Music is created and owned by one.

Music is divorced from aspects of everyday life.

There are orchestral instruments which are grouped under the strings, the woodwind, the brass wind and the percussion. There is little or no use of handclapping. Western art music has one rhythm in command. There is unified performance.

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<sup>248</sup> Hannah C. Jones, voicenote, private residence, New Cross, London, 11<sup>th</sup> January 2021.

Western art music sometimes modulates to other keys.

**[01:32:31]**

Generally, within African music:

It is not notated but passed on through oral tradition.

It is communal. Audience are not separated from artists. Music is a part of life, not separated from it.

Traditional African music, when created, can be used by all.

Stress is placed upon activity as an integral functioning part of the society.

There is an enormous variety of instruments grouped under chordophones (strings), membranophones (drums), aerophones (winds), and idiophones (self-sounding). Handclapping is used as an idiophonic device in making music. Use of complex rhythms, poly-rhythms. A piece of African music has always 2, 3, or four different rhythms at a time.<sup>249</sup>

Can we amplify these concepts and transpose them into how we value, regulate and perpetuate what is considered within, integral, interior and what is considered pre-fixed Other, extra-curricular, inferior, to the composition of institutional curricula, permanently?

**[01:34:51]**

**Nana Baayie Adowa Nwomkro - Kuo - Ghana<sup>250</sup>**

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<sup>249</sup> Comparison of Western Music and African Music, Givewell Munyaradzi, Webster Zimidzi, Creative Education 2012 Vol. 3, No.2, 193-195, Published Online April 2012 in SciRes, <https://www.scirp.org/journal/paperinformation.aspx?paperid=18775>, accessed 15<sup>th</sup> October 2020, Table 1, p.195.

<sup>250</sup> *Nana Baayie Adowa Nwomkro Kuo*, [video], Anita Loshmanova, YouTube, December 25<sup>th</sup> 2013, <https://www.youtube.com/watch?v=XdXn2dAtbY0>, accessed 3<sup>rd</sup> December 2018.

**[01:37:59]**

**Hannah C. Jones - The Opera Show w/Evan Ifekoya - London - 2018**<sup>251</sup>

**HCJ:** We've just been all over there. We had a field recording from an indigenous tribe with polyrhythms, yodelling, all sorts about the joy of y'know, having a successful hunt, and it's interesting to me how there's little information that I can find on that, and that's tied in deeply with the fact that indigenous histories are so often not documented at all, and if they are, they're erased so, I mean, there's so much to talk about here...

**EI:** Yeah, I mean it's complicated isn't it though, isn't it, cos I guess for these folk, the priority is more on oral history and the oral transfer of knowledge rather than writing stuff down...

**HCJ:** Yeah...

**EI:** So, then we also have to think about like, how we source knowledge and find knowledge, y'know, and I guess because we have this very, sort of, western idea that it's like, from books and libraries, but actually, we've also got to tap into our family, our ancestors, y'know, just talk to people...

**HCJ:** Absolutely.

**EI:** Try and find those recordings somewhere...

**HCJ:** Find those recordings and play them!

**EI:** Yeah...

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<sup>251</sup> NTS, 'The Opera Show w/ Evan Ifekoya', NTS, [website], <https://www.nts.live/shows/the-opera-show/episodes/the-opera-show-12th-june-2018>, accessed May 31<sup>st</sup> 2020.

**[01:38:58]**

**13 - Voàra - Brazil - 2018**<sup>252</sup>

**Evan Ifekoya & Hannah C. Jones - Oxford - 2019**<sup>253</sup>

**HCJ:** And, just having been around, and been doing workshops with various different people in different parts of the world, and how...how powerful those moments are, and how...and also, teaching as well and kind of, coming across students who are struggling, students of all backgrounds, races, genders, y'know, like, so often I find myself in a tutorial where I'm kind of like: "Are you OK?" ...and we get talking about other stuff that's obviously blocking where they need to get to in the work...and I guess this is like my response...it's like...it's a response in a kind of....let me just think about what it is I'm trying to say...I feel like this work has, at least a kind of, optimistic...even this tone...[plays recorded vocalisation]... I'd call it, like, redemptive...it's not a minor tone...that's like, unprecedented for me...

**[01:39:45]**

And I think it is the joy of collectivity, even in the moments of y'know, especially in Brazil at that point, like, we're pretty fucked here, like, and I'm talking about women, non-binary, largely non-white people having to deal with this...with this political situation that's deeply...it's beyond anything we could really imagine, well, I'll speak for myself - it's beyond anything I can really imagine, and that kind of, joy of coming together in that moment and how that affects me, it's kind of

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<sup>252</sup> Hannah C. Jones, improvisatory vocalisation workshop, Oi Futuro, Rio Di Janeiro, Brazil, 28<sup>th</sup> October 2018.

<sup>253</sup> Evan Ifekoya & Hannah C. Jones in conversation, Bullingdon Road, Oxford 15<sup>th</sup> January 2019.

like, I was able to amplify something, and I mean literally in terms of us creating a sound work, so then, it's like, how does the cycle kind of continue, do y' know what I mean? How do we grow upon it, and I guess I'm trying to focus on that joy of collectivity as...as something very real and something that is very powerful and transformative, and kind of, beyond words, but...that's not an excuse for me not being able to articulate what's going on here...but maybe it is! I dunno...

**[01:41:42]**

**HCJ:** But I'm also thinking about how far can I embody everything...dunno

**Evan Ifekoya:** But do you need to embody everything? Can you embody everything...?

**HCJ:** I feel like I can't express myself properly unless I'm...like...present. Or activating it...

**EI:** Actually, I have a response to that if I can just go on...?

**HCJ:** Please!

**EI:** This is something that...yeah, I've been sort of grappling with as well and actually earlier - I teach at Goldsmiths - and earlier this term there was a talk delivered by the Visual Cultures team and...there was a film, I forget what the film was called, but...the panel conversation afterwards with Stefano Harney...and Dan Le Bra and there was...in the film, a poet kind of, talks and there's this line which is: 'the oppressed can't get no rest' and then...Stefano kind of talks about this idea of how we have to take on a kind of, militant rest, and then...so then, what do you think, y'know, in these moments where, like you say "self-care has been kind of co-opted"? And...yeah, yeah, in a way how might we take the conversation from self-care to militant rest and you kind of talked about

how inevitably, it's about the conversation around self-care is a very individual one, whereas, with militant rest it's about actually, care has to be collective.

**Oreet Ashery:** Exactly, that's what I was... exactly it...

**EI:** So, actually, we need to think about care collectively...

**OA:** Yes.

**EI:** So that's why I bring up Stefano, because it's actually his term...

**HCJ:** I haven't heard of this militant rest...

**OA:** It's great!

**HCJ:** But I love the idea of it...

**[01:43:50]**

**HCJ - Voicenote - London - 2020<sup>254</sup>**

**HCJ:** This aural-oral history is rooted in the importance of how collective conversations, collaborative praxis, community, consciously and subconsciously, shows us the routes back home...

The folk music of my, of our, ancestors returns to us, through us, in rare moments of collective improvisation. Healing through sound transmission and absorption praxis can lead us towards an interior and exterior, temporary, potentially ecstatic liberation. The recordings contain the struggle, the joy, the beauty.

We are deeply listening to our ancestors, with our bodies, with our voices, with our breath.

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<sup>254</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 26<sup>th</sup> November 2020.

**[01:44:46]**

Many moons ago, we engaged in free embodied dialogue with each-other - dancing, singing, wearing a costume that had the same name-word-sign as the dance, the same name-word-sign as the song... We are intuitively trying to return, to break down these barriers, boundaries, disciplines, categorisations...

Often falsely framed as originality, innovation, this work is an intuitive return to what has been fragmented, not only within the ourstories of the diaspora, but within the histories of European monoculture.

**[01:45:32]**

These two roots, allow for different routes back to something that feels...right.

A wholeness...a home-ness...a way of naming-wording-signing...a way of writing-speaking-playing-thinking simultaneously...dialoguing across space and time, across sound and music, instrument, timbre, narratives.

This is the sonic envelope transmitting what I need to say, what we need to say what might be useful as something that exists in the archive.

The folk songs of the contemporary diaspora give rhythm, melody harmony to our lived experiences, transport us to where we would like to dwell, if only temporarily, imaginatively, playfully...

**[01:46:30]**

**Moses Boyd - Rye Lane Shuffle - London - 2016<sup>255</sup>**

**[01:50:51]**

**Igor Stravinsky - Spring Rounds - The Rite of Spring - Russia - 1913<sup>256</sup>**

**Alice Coltrane - Spring Rounds - Eternity - California - 1975<sup>257</sup>**

**HCJ - Voicenote - London - 2020<sup>258</sup>**

**HCJ:** Does it matter if you were indoctrinated into the church of Stravinsky or Coltrane? The sounds enter the canon differently. They could be present simultaneously. They could be presented simultaneously.

We can dialogue with the material and process directly: by making minor alterations, different versions can co-exist peacefully, harmoniously, simultaneously.

Where Stravinsky painstakingly scores the climax, Coltrane nurtures the musicians, encourages them to imagine, to make sonic their own chaos. Collective improvisation transcends the original score. Combinations, re-iterations, collaborations, enrich us all.

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<sup>255</sup> *Rye Lane Shuffle*, [video], Moses Boyd, YouTube, 28<sup>th</sup> April 2016, <https://www.youtube.com/watch?v=MN8EieT-LSw>, accessed June 29<sup>th</sup> 2018.

<sup>256</sup> *Le sacre du printemps (the Rite of Spring) (1943 Version): Part 1: L'adoration de la terre*, [video], Brussels Philharmonic Orchestra - Topic, YouTube, 16<sup>th</sup> January 2016, <https://www.youtube.com/watch?v=VGWzIwMrz2I>, accessed 2<sup>nd</sup> September 2020.

<sup>257</sup> *Spring Rounds from Rite of Spring*, [video], Alice Coltrane - Topic, YouTube, 23<sup>rd</sup> January 2017, <https://www.youtube.com/watch?v=sJHladkRuml>, accessed 2<sup>nd</sup> May 2018.

<sup>258</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 27<sup>th</sup> October 2020.

**[01:52:01]**

Music theory requires decolonisation. These sounds are from a ballet - movement, dance, was one of the combined forces of innovation that sparked riots amongst the Parisian bourgeoisie that night in 1913. If western music were to be judged under West African, specifically Ghanaian, musical pedagogical theory and practice, the musicians, the conductor, would in fact fail to be musicians if they could not dance. Could Stravinsky dance...?

**[01:52:46]**

One system has been absorbed in excess. There is time and space for the multiverse of musical theories, musical praxes. They can grapple, fight, clash chaotically or, they can make space, align with, listen to, one another. Coltrane-Stravinsky layered can be as chaotic, or harmonious, as one makes the space and time for...

The episodic broadcast of *Owed to Humana 2.0: Part II* on NTS Radio in February, 2021 ends here.

Part III begins here.

*Owed to Humana 2.0: Part III* will be broadcast on 16<sup>th</sup> March 2021 on NTS at 16:00-17:00 (GMT) accessible via this web address:

<https://www.nts.live/>

Part III will be archived and available shortly after broadcast via this web address:

<https://www.nts.live/shows/the-opera-show/episodes/the-opera-show-16th-march-2021>

[01:57:42]

**Joe McPhee, Roy Campbell, William Parker, Warren Smith - Music Is The Healing Force Of The Universe - Tribute to Albert Ayler Live at the Dynamo - Paris - 2008**<sup>259</sup>

**Joe McPhee:** Music is the healing power of the universe. Music of love, music of the spirit. Music is life. Life is beautiful. Music Is played, listened to, danced to, sometimes not understood...but felt. Music causes all bad vibration to fade away. It makes one want to love, not to hate. Music puts the mind in a healthy state of thought, being, and spirit. It brings about the feeling of hope and purifies you. The music of the universe, the music of love. Oh, let it come in! Oh, let it come in! Oh, let it come in! Be healed! be healed! be healed...!

[01:59:32]

**Beans - Anti-Star System - Chicago - 2020**<sup>260</sup>

**HCJ - Voicenote - London - 2020**<sup>261</sup>

**HCJ:** We exist in a pandemic paradox: what we need most is the togetherness of music, but we can't have it. 2020 and this cyclical plague era will be written about for years to come. This sonic envelope transmits ourstories from the archive into consciousness...

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<sup>259</sup> *Music Is The Healing Force Of The Universe*, [video], Joe McPhee - Topic, YouTube, 27<sup>th</sup> February 2019, <https://www.youtube.com/watch?v=160oQL9qaRM>, accessed 20<sup>th</sup> October 2019.

<sup>260</sup> *Anti-Star System*, [video], B E A N S - Topic, YouTube, 17<sup>th</sup> September 2020, <https://www.youtube.com/watch?v=pfG9UWRcM6o>, accessed 2<sup>nd</sup> October 2020.

<sup>261</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

**Beans:** The assaults of Ahmaud, Breonna, and George of the most recently  
forcibly removed

Started once we crossed these shores with the sorrow embedded in the soil

Due to COVID, we remain quarantined for our safety

You can't leave, but I'm exhausted

By what I read on my news feed

Everyday - yet it's derelict to turn away

Words are the wick of a powder keg when none were previously held  
accountable

As the nights burned, like Nikes when Kaepernick was kneeling

Peaceful protests tattered in pieces, people riot for the police unprovoked

Barrage of chastisement

Frustrated as the writer once words failed

Elon Musk launched Space X

On the day of protests

During a pandemic looking for a quick way to leave

I guess the 1% are in a rush, before Bunker Bitch Donald hid in a bunker

He played golf as the world burned

All in all, looking back

2020 was a cheese grater vibrator

Beyond wack, a sad fact

And on top of that

Amy Cooper got her dog back...

**[02:01:27]**

**DJ Sprinkles - Sisters, I Don't Know What This World Is Coming To - 2009<sup>262</sup>**

**[02:03:47]**

**Hannah C. Jones - The Opera Show w/Evan Ifekoya - London - 2018<sup>263</sup>**

**HCJ:** 'Sisters, I Don't Know What This World Is Coming To' which Evan selected, Evan, tell us a little bit about your relationship to that track...?

**Evan Ifekoya:** Ooh yeah...I mean it still kind of surprises me actually that this track is nearly 10 years old, cos it's a track that sounds like, so fresh in a lot of ways to me....I mean, firstly, that refrain, 'Sisters, I Don't Know What This World Is Coming To' - I mean, I really feel that right now...

**HCJ:** Same...

**EI:** ...in a lot of ways, so I guess, in one sense, it sort of speaks to that despair of like, what it is to live in the present moment, but then at the same time, it's so beautifully composed y'know, with that piano, with that melody and y'know, there's a lot of joy, so it kind of riffs between the joy and the suffering, the joy and the sadness, y'know, in a way that I just find really delicious, y'know what I mean...?

**HCJ:** Absolutely, bittersweet...

**EI:** Yes.

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<sup>262</sup> This track was sent to me privately by Evan Ifekoya via email for the NTS broadcast in June 2018. Information on this release can be found via: Discogs, DJ Sprinkles - Sisters, I Don't Know What This World Is Coming To', *Discogs*, [website], <https://www.discogs.com/DJ-Sprinkles-Sisters-I-Dont-Know-What-This-World-Is-Coming-To/release/1789714>, accessed 28<sup>th</sup> January 2021.

<sup>263</sup> NTS, 'The Opera Show w/ Evan Ifekoya', *NTS*, [website], <https://www.nts.live/shows/the-opera-show/episodes/the-opera-show-12th-june-2018>, accessed May 31<sup>st</sup> 2020.

**HCJ:** And we'll continue with this bittersweetness, maybe healthy pessimism...but we'll just hear some more music that hopefully transfigures any grief and suffering that you might be having into pure joy. Evan Ifekoya, thank you so much for being my guest here...

**EI:** Oh gosh, thank you for the invite, love you Hannah!

**HCJ:** Love you Evan!

**EI:** Love you lots!

**[02:05:05]**

**Erykah Badu - Love - New Amerykah Part Two (Return of the Ankh) - 2010<sup>264</sup>**

**Erykah Badu:** Our emotions have a vibratory frequency to them. There are only two emotions that humankind experience: fear and love. All other emotions branch either directly or indirectly from these two emotions. Fear has a long and slow frequency vibration to it, while love has a very rapid and high frequency...

**[02:05:33]**

**Mica Levi - Love - Under the Skin (Original Motion Picture Soundtrack) - 2014<sup>265</sup>**

**HCJ - Voicenote - London - 2020<sup>266</sup>**

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<sup>264</sup> Love, [video], Erykah Badu, YouTube, 24<sup>th</sup> July 2018, <https://www.youtube.com/watch?v=2aGN-B-CobM>, accessed 21<sup>st</sup> October 2020.

<sup>265</sup> Mica Levi - Love - Under the Skin (Original Motion Picture Soundtrack), [video], Milan Records USA, YouTube, 3<sup>rd</sup> December 2014, [https://www.youtube.com/watch?v=Z\\_Cc20I-maM](https://www.youtube.com/watch?v=Z_Cc20I-maM), accessed 27<sup>th</sup> June 2020.

<sup>266</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 26<sup>th</sup> November 2020.

**HCJ:** What might it feel like if we at least, within ourselves, approach anti-racist strategizing with practices stemming from love?

Deepa Iya asks us how we categorise and navigate the labour of systemic change within the generous resource (#TheLongGame) 'Mapping Our Roles In A Social Change Ecosystem.'<sup>267</sup> The 10 roles she articulates are:

The Builder: someone who organises, implements ideas, practices, people, and resources in service of a collective vision.

The Caregiver: someone who nurtures, nourishes the people around them by creating and sustaining a community of care, joy, and connection.

The Disrupter: someone who takes uncomfortable and risky actions to shake up the status quo, to raise power awareness, and to build power.

The Experimenter: someone who innovates, pioneers and invents. They take risks and course-correct as needed.

The Frontline Responder: someone who addresses community crises by marshalling and organising resources, networks, and messages.

The Guide: someone who teaches, councils, and advises, using their gifts of well-earned discernment and wisdom.

The Healer: someone who recognises and tends to the generational and current traumas caused by oppressive systems, institutions, policies, and practices.

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<sup>267</sup> Deepa Iya, 'Resources & Ideas: Mapping Our Roles in A Social Change Ecosystem', *Solidarity Is This*, [website], <https://www.solidarityis.org/resources-ideas>, accessed 2<sup>nd</sup> September 2020.

The Storyteller: someone who crafts and shares our community stories, cultures, experiences, histories, and possibilities through art, music, media, and movement.

The Visionary: someone who imagines and generates our boldest possibilities, hopes and dreams, and reminds us of our direction.

The Weaver: someone who sees the through-lines of connectivity between people, places, organisations, ideas, and movements.<sup>268</sup>

### **[02:08:17]**

Imagine what institutions, academic or otherwise, would be like if these roles were acknowledged, established, practiced, within a long-term anti-racist, decolonial framework... Over time, these praxes have the potential to transcend the institution, into a more empathetic, caring, and even loving, foundation of governance...

### **[02:10:32]**

**Antonio Vivaldi - Nisi Dominus - Italy - c.1713-17<sup>269</sup>**

**Sylvia Wynter - Jamaica - 2012<sup>270</sup>**

**Sylvia Wynter:** I believe that the most dramatic impact of the new sciences will be to narrow the gap between the natural and the human world, for as we come

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<sup>268</sup> Deepa Iya, 'My Role in a Social Change Ecosystem: A Mid-Year Check-In', *Medium*, [website], <https://dviyer.medium.com/my-role-in-a-social-change-ecosystem-a-mid-year-check-in-1d852589cdb1>, accessed 2<sup>nd</sup> September 2020.

<sup>269</sup> "Nisi Dominus - Cum Dederit" de Antonio Vivaldi. *Andreas Scholl.wmv*, [video], erman7878, YouTube, 10<sup>th</sup> January 2012, <https://www.youtube.com/watch?v=GFoT6UUNLZc>, accessed December 18<sup>th</sup> 2017.

<sup>270</sup> *Prof. Emerita Sylvia Wynter - IOJ Induction of Fellows Audio Response*, [video], insitituteofjamaica, YouTube, 21<sup>st</sup> November 2012, <https://www.youtube.com/watch?v=zPrm0XwKOlq&t=3s>, accessed 23<sup>rd</sup> September 2020.

to grasp the management of complexity, the rich structures of symbols, and perhaps consciousness itself, it is clear that the traditional barriers, barriers erected on both sides, between the natural sciences and the humanities cannot forever be maintained. Narrative order of culturally constructed worlds, the order of human feelings and beliefs, will become subject to scientific description in a new way, just as it did during the Italian Renaissance, a new image of humanity will emerge in the future as science and art interact in their complimentary spheres. Thank you.

**[02:11:40]**

**Olivier Messiaen - Louange à L'Eternité de Jésus - Quartour Pour la Fin du Temps - Germany - 1941<sup>271</sup>**

**Olivier Messiaen - Oraison - Paris - 1937<sup>272</sup>**

**Olivier Messiaen/Richard Lainhart - Oriason - 2009<sup>273</sup>**

**[02:12:10]**

**Sonya Dyer - Hailing Frequencies Open - Centre for Afrofuturist Studies - New York - 2018<sup>274</sup>**

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<sup>271</sup> *Messiaen: Quartour pour la fin du temps - 5. Louange à l'Eternité de Jésus*, [video], Olivier Messiaen - Topic, YouTube, 30<sup>th</sup> July 2018, <https://www.youtube.com/watch?v=uwMUnfUpa3c>, accessed 14<sup>th</sup> September 2020.

<sup>272</sup> *Olivier Messiaen: Oraison (1937)*, [video], TheWelleszCompany, YouTube, 26<sup>th</sup> March 2011, <https://www.youtube.com/watch?v=6EU0ISo996A>, accessed 13<sup>th</sup> August 2019.

<sup>273</sup> *Oraison*, [video], rlainhart, YouTube, 16<sup>th</sup> June 2009, <https://www.youtube.com/watch?v=vKky73-9yOU>, accessed 2<sup>nd</sup> September 2020.

<sup>274</sup> *Sonya Dyer: Hailing Frequencies Open*, [video], Center for Afrofuturist Studies, YouTube, 18<sup>th</sup> December 2018, <https://www.youtube.com/watch?v=GITfwsdW3I>, accessed 29<sup>th</sup> June 2019.

**Sonya Dyer:** So, *Hailing Frequencies Open* really kind of comes out of the fact that I am a nerd who loves science fiction and I've always loved science fiction and I'm interested in...science fiction as a vehicle to kind of, grapple with some contemporary anxieties, particularly this project that takes three kind of starting points.

So, the first one is Nichelle Nichols, who played Uhura in Star Trek, and was living out the history of her activism within NASA to diversify the astronauts, particularly in terms of actually increasing women astronauts who were actually sent into space, so, for example, Sally Ryder, was the first American woman in space came through the Nichelle Nichols programme, the first African-American man who went into space came through Nichelle Nichols programme, so, I'm interested in the way she kind of weaponised her status as a nerd goddess to change...to change the face of NASA...she made them do it, you know?

**[02:13:06]**

The second point is this story of the HeLa cells (which is represented in the videos), essentially, these cells were stolen from the body of a young African-American mother and farmer called Henrietta Lacks, without her knowledge and consent and the reason why they seemed to be so remarkable was that they are what they call immortal cells, which means that they continuously reproduce themselves,<sup>275</sup> they reproduce themselves in all kinds of situations and circumstances and this was something that'd never been seen before within the

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<sup>275</sup> Later within this talk, Sonya refers to this quality of the immortal cells (and in relation to the black female body in general) as 'Dark Fecundity', a term she coined and is integral to her overarching praxis.

sciences. So, there's a whole kind of dubious story about how those cells were then monetised within the biomedical research industry, which has made, y'know, billions upon billions from these cells, but very little of that has trickled down to her family, but, interestingly for my research, HeLa cells were also the first human materials sent into space, and they were sent into space by the Soviets in around 1960, they were sent in various ways, they were sent when they were sending dogs out to space, they sent some HeLa cells along as well, and also, they were sent up with Yuri Gagarin during his first space mission. So, I basically posit that human space travel begins with Henrietta Lacks, so, she is the progenitor of human space travel.

**[02:14:24]**

The third point is the Greek myth of Andromeda. So, within Greek mythology, Andromeda was an Ethiopian princess, her parents were royalty of Ethiopia and her mother basically said that her daughter was the most beautiful girl in the known world, which really pissed off the Greek gods, and so, they decided to ravish Ethiopia, kidnap Andromeda, and they chained her to a rock, and in the story, they sent a sea monster out against her and Perseus comes in and rescues her...and what particularly interests me about this isn't so much that she's kidnapped, because in the ancient world they didn't really have this concept of race that we have now, so, there were plenty of like, African-Greeks or African-Romans, or what have you, but within art history, Andromeda is always depicted as being white and European, which is kind of ironic, bearing in mind this whole story of her being Ethiopian... But Andromeda is also the name of a galaxy and a star constellation, so effectively, what I'm doing with *Hailing Frequencies Open*

ultimately is creating this kind of, science fiction inspired epic, wherein the HeLa cells who were...that were sent into space, are still in space and they're heading towards Andromeda, so, Andromeda becomes this, kind of, potential refuge for, not only the cells themselves, but this idea of, kind of, bodily abjection...

**[02:15:51]**

**HCJ - Voicenote - London - 2020**<sup>276</sup>

**HCJ:** Synthesis of the arts and sciences, of theory and practice, of research and experience is central to decolonisation, equalisation, liberation.

The Ondes Martenot, one of the instruments you can hear now, is one of the earliest synthesisers, in dialogue here with its younger siblings the Buchla 200e synthesizer and the Haken Continuum Fingerboard controller, to imagine, to re-imagine the multifarious compositional prayer composed by Olivier Messiaen as 'Oriason' in 1937 for 6 Ondes Mertenot for the Paris Exhibition, and re-iterated, re-scored, re-composed for cello and piano in 1941 as 'The Eternity of Jesus' from *Quartet for the End of Time*, produced whilst he was a prisoner of war.<sup>277</sup>

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<sup>276</sup> Hannah C. Jones, voicenote, private residence, Peckham, London, 26<sup>th</sup> November 2020.

<sup>277</sup> Messiaen was imprisoned in Stalag VIII-A in Görlitz, Gemrany in June 1940. On 15<sup>th</sup> January 1941 Messiaen and 3 other prisoners performed the work for the 400-strong audience of fellow prisoners and guards upon which he later reflected: "Never was I listened to with such rapt attention and comprehension." Wikipedia, 'Quatuor pour la fin du temps', *Wikipedia*, [website], [https://en.wikipedia.org/wiki/Quatuor\\_pour\\_la\\_fin\\_du\\_temps#V.\\_%22Louange\\_%C3%A0\\_l'%C3%89ternit%C3%A9\\_de\\_J%C3%A9sus%22](https://en.wikipedia.org/wiki/Quatuor_pour_la_fin_du_temps#V._%22Louange_%C3%A0_l'%C3%89ternit%C3%A9_de_J%C3%A9sus%22), accessed 15<sup>th</sup> October 2020.

[02:16:51]

Messiaen's compositional sensitivity to the wildly different contexts; the exterior exhibition and the interior contemplation of imminent death, in which these iterations came to be, speaks to how we can respond more sensitively, productively, generatively to context.

Re-imagining through different timbres, different metaphysical frequencies - Humana, Mundana, Instrumentalis - breaking the false dichotomies...an ecstatic possibility which we move towards infinitely slowly,<sup>278</sup> but surely.

The ecstatic possibility of Henrietta Lacks' HeLa cells reproducing in their Dark Fecundity<sup>279</sup> - abundance<sup>280</sup> - as they move towards Andromeda, infinitely slowly, but surely.

These are the mythoi<sup>281</sup> we must ground in the archive, the canon, consciousness...

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<sup>278</sup> Messiaen's tempo direction on the score for 'Oriason'/'Louange à l'Éternité de Jésus' is 'lent, ecstatique', which is generally translated/interpreted as 'infinitely slow, ecstatic'. Wikipedia, 'Quatuor pour la fin du temps', *Wikipedia*, [website], [https://en.wikipedia.org/wiki/Quatuor\\_pour\\_la\\_fin\\_du\\_temps#V.\\_%22Louange\\_%C3%A0\\_l'%C3%89ternit%C3%A9\\_de\\_J%C3%A9sus%22](https://en.wikipedia.org/wiki/Quatuor_pour_la_fin_du_temps#V._%22Louange_%C3%A0_l'%C3%89ternit%C3%A9_de_J%C3%A9sus%22), accessed 15<sup>th</sup> October 2020.

<sup>279</sup> Sonya Dyer's term.

<sup>280</sup> I use the word in resonance with Evan Ifekoya's statement: 'What would it mean to start from a place of abundance rather than scarcity...? Start from the place of having a lot, rather than having a little, which, y'know is often the case, I think, for artists who are black, who are people of colour, who are queer.' - *Interview with Evan Ifekoya: Ritual Without Belief exhibition at Gasworks*, [video], Gasworks, YouTube, 13<sup>th</sup> December 2018, <https://www.youtube.com/watch?v=LndgtxFhPs&t=2s>, accessed July 28<sup>th</sup> 2020.

<sup>281</sup> Sylvia Wynter utilises the term 'mythoi' as the plural of 'myth'. Her concept of 'bios-mythoi' equates 'bios' to 'matter, material' (and etymologically signifying the word 'mother'), combined with 'mythoi' (multiplicity of myths) equating to 'meaning'. This perfectly resonates with Henrietta Lacks' HeLa cells' qualities of being both scientific matter (microscopic cells and the astronomical galaxy) and the multiple meanings of the myth(s) of Andromeda.

**[02:20:53]**

**Antonio Vivaldi - Nisi Dominus - Italy - c.1713-17**<sup>282</sup>

**Arthur Jafa & Hannah C. Jones - Sydney - 2020**<sup>283</sup>

**Arthur Jafa:** I mean...look, y'know, you've got like...music is the great crown jewel - classical music - of European culture, but also, that is the history of painting, I mean, it's one of the two crown jewels, one that remains, that distinguishes and which they hold up to say "we represent civilisation" - the whole history of western renaissance painting and those kinds of things...but, y'know, like, it kinda had run its course, that's the reality of it, like, Cezanne, he was a bad motherfucker, but he was stuck, he was kind of stuck, right, because nobody within western art could figure out how to break out of vantage point perspective, I mean, this is technical, this is indisputable: vantage point perspective - nobody could figure out how to break out of it, but that vantage point perspective is completely bound up with Eurocentric ideas of man at the centre of the universe...this is why all this stuff matters to where we are now, y'know? In the western worldview they actually thought sun revolved around the Earth! That's the profound pathological conception that nobody else in the world had! Nobody else in the world had that idea!

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<sup>282</sup> "Nisi Dominus - Cum Dederit" de Antonio Vivaldi. Andreas Scholl.wmv, [video], erman7878, YouTube, 10<sup>th</sup> January 2012, <https://www.youtube.com/watch?v=GFoT6UUNLZc>, accessed December 18<sup>th</sup> 2017.

<sup>283</sup> Arthur Jafa & Hannah C. Jones, in conversation, National Art School, Sydney, 13<sup>th</sup> March 2020.

**[02:22:15]**

**Andreas Scholl (Latin trans.):** For he brings rest to those he has chosen.

Behold, they are a legacy and a testament of the Son of God.<sup>284</sup>

**[02:26:07]**

**Fela Kuti - Mistake - Zombie - Berlin - 1978**<sup>285</sup>

**Arthur Jafa & Hannah C. Jones - Sydney - 2020**<sup>286</sup>

**Arthur Jafa:** But those ideas were not just unsophisticated ideas, that's how everyone would talk, it wasn't unsophisticated, it was perfectly aligned with philosophical ideas in the west...This is why when it came to making art, they couldn't break out of it, they were trying, they knew that there was another way to look at the world that wasn't posited on a fixed relationship between a subject - thinking, being, seeing - and an object. They could only construct the other as an object. They couldn't break off the axis. Cezanne's paintings are amazing precisely because when you see a person shaking the visual field like that, but still staying on axis. So, when they saw African artefacts, it was very clear from the beginning, this was an object looked at from multiple points, vantages, in space, simultaneously.

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<sup>284</sup> 'Nisi Dominus', the title of this track, translates from Latin as 'without god'. Lyrics Translate, Nisi Dominus (English translation), *Lyrics Translate*, [website], <https://lyricstranslate.com/en/nisi-dominus-without-god.html>, accessed 4<sup>th</sup> September 2020.

<sup>285</sup> *Fela Kuti - Mistake*, [video], Fela Kuti, YouTube, 2<sup>nd</sup> February 2017, <https://www.youtube.com/watch?v=UOVQqzctSNM>, accessed 18<sup>th</sup> November 2017.

<sup>286</sup> Arthur Jafa & Hannah C. Jones, in conversation, National Art School, Sydney, 13<sup>th</sup> March 2020.

**[02:27:51]**

**Fela Kuti - Interview - Reelin' In The Years Archive - 1988**<sup>287</sup>

**Fela Kuti:** My music is...is not for me to want to project myself as such, I do project myself because I do play the music, but what I really want to project is...the happenings in the African continent itself, so, I've never thought about...wanting...wanting to write on African music or make a history of it, no, I've not thought about it because my main preoccupation right now is what is making Africans retrogress...?

**[02:28:52]**

Y'see, but music is small part of it, but at the same time, I consider music to be effective, like a weapon to inform people, y'see...? OK, like, if I don't play my music now, I wouldn't be sitting here today, to talk about the problems of Africa, so my music is like an attraction to inform people y'see...? It is the information side of the music is important, cos I'm not really...I don't really care about...the history of African music. Other people will write that. I prefer other people to write that...

**[02:30:39]**

**HCJ - Voicenote - London - 2021**<sup>288</sup>

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<sup>287</sup> *FELA KUTI- Interview 1988 (Reelin' In The Years Archive)*, [video], ReelinInTheYears66, YouTube, 6<sup>th</sup> July 2018, <https://www.youtube.com/watch?v=QtiAnjtYdwo>, accessed October 15<sup>th</sup> 2020.

<sup>288</sup> Hannah C. Jones, voicenote, private residence, New Cross, London, 11<sup>th</sup> January 2021.

**HCJ:** The information transmitted via this track, 'Mistake', recorded live at the Berlin Jazz festival in 1978 includes: the multiple vantage points of rhythm, melody and harmony, embedded, embodied and transmitted by the musicians, including: Igo Chico, Tunde Williams, Eddie Faychum, Tony Njoku, amongst others, and including the immortalisation of the profound polyrhythms of the late-great Tony Allen, the live-ness of this recording - the boos and cheers capture the provoked and stimulated audience, and, the narrative, context, enveloping 'Mistake' shares its archival space with on the 1977 album (and multiple re-framings in subsequent re-releases.

**[02:31:34]**

*Zombie* - a metaphor for, and political commentary on the corrupt Nigerian military - was an instant impactful commercial success, but sparked violent repercussions.

In 1977, the Nigerian government's armed forces attacked Kalakuta Republic - the community Fela founded in Lagos, 'an autonomous zone free from the laws and jurisdiction of Nigeria and open to people of African descent worldwide especially to all persecuted Africans'.<sup>289</sup> The thousand-strong army invasion destroyed Fela's studio, recordings and instruments. Fela's mother, Funmilayo Ransome-Kuti, was fatally injured and Fela himself almost died at the hands of one soldier, only to be saved by another.

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<sup>289</sup> Michel E. Veal, *Fela: The Life and Times of an African Musical Icon*, Temple University Press, Pennsylvania, 2000, p.143.

**[02:32:26]**

Imagine if *Zombie*, and all its composite tracks, was on the curriculum, not just in the subject discipline of music, but broadly, within politics, history, sociology. It's an abundance of rich durational sonic envelopes that provide historical and contextual resonances, particularly with the contemporary ongoing #endsars (Special Anti-Robbery Squad) and now #endswat (Special Weapons and Tactics Team) movements in Nigeria, most recently amplified by the tragic October 2020 protests in which at least 48 civilians were killed - a consolidation of the continuously corrupt democidal government.

**[02:33:37]**

As of January 2021, the only Afro-Caribbean composer has been removed from the UK A-Level music syllabus.<sup>290</sup> This is a huge mistake, a regression, representative of the dismal state of current curricula that I and so many others are fighting to shift...by amplifying, centring, listening to historical and contemporary diasporic voices, in all deliveries...

The suppression of the invaluable, immeasurable, information pedagogical praxis of West African culture and knowledge production leaves us all impoverished.

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<sup>290</sup> A mistake which has thankfully since been reversed: Richard Adams and Harriet Clifford, 'Music A-level exam board to reinstate its only black composer', *The Guardian*, [website], <https://www.theguardian.com/education/2021/jan/20/music-a-level-exam-board-wrong-drop-only-black-composer#:~:text=The%20work%20of%20the%20British,syllabus%20without%20any%20black%20composers>, accessed 4<sup>th</sup> February 2021.

**[02:34:18]**

**Fela Kuti:** Everything is alright (right)

Everything is all wrong (that's right)

Nobody like make things go wrong

And a one thing the start they show

Mistake

And mistake they start to show (mistake)

Mistake they make two kinds

One kind they call am good mistake

Other kind they call am bad mistake

Good mistake you fit repair

Bad mistake they cause disgrace

Mistake you go make, people go laugh at you

(Na bad mistake)

Mistake you go make, you fit stand like a man

(Na good mistake)

Mistake you go make, people fit laugh at you

(Na good mistake)

After they laugh at you, them go smile again

(Na good mistake)

Mistake you go make, you mind go clear like rain

(Na good mistake)

After all the mistake, you go make you fit stand like a man

(Na good mistake)

That means say (everything is alright)

That means say (everything is alright)

You are right (everything is alright)

Lalalala...

Mistake you go make, people go laugh at you

(Na bad mistake)

Mistake you go make, people go laugh at you

(Na bad mistake)

After they laugh at you, them keeps laughing at you

(Na bad mistake)

Mistake you go make, you go go vex some man

(Na bad mistake)

You they vex the man because you fear the man

(Na bad mistake)

Mistake you go make, you go shame to walk fo road

(Na bad mistake)

Mistake you go make, you no fit stand like a man

(Na bad mistake)

That black you are black, you know they think like black

(Na bad mistake)

That means say (everything is all wrong)...

Na bad mistake (Na bad mistake)  
(Na bad mistake) (Na bad mistake)  
Colonial thinking (Na bad mistake)  
Slavery thinking (Na bad mistake)  
How many students (Na bad mistake)  
So now they for school (Na bad mistake)  
Na bad mistake (Na bad mistake)...  
Colonial thinking (Na bad mistake)  
Slavery thinking (Na bad mistake)  
How many students (Na bad mistake)  
So now dey for school (Na bad mistake)  
How many for the houses (Na bad mistake)  
(Na bad mistake) (Na bad mistake...)

**[02:40:33]**

**Alice Coltrane - Journey to Satchidananda - 1971**<sup>291</sup>

**HCJ - Voicenote - London - 2021**<sup>292</sup>

**HCJ:** We must look back, consider, remember that the entire celestial and mundane foundations of western culture, for so long, were mistaken, misjudged, misinterpreted.

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<sup>291</sup> Alice Coltrane ft. Pharoah Sanders - *Journey to Satchidananda*, [video], Rhythm andlife, YouTube, 24<sup>th</sup> December 2014, <https://www.youtube.com/watch?v=TQtEFdyhgdE>, accessed 11<sup>th</sup> July 2019.

<sup>292</sup> Hannah C. Jones, voicenote, private residence, New Cross, London, 11<sup>th</sup> January 2021.

Simultaneously, we must look forwards, and hold with us the profound knowledge and intuition that significant systemic decolonial change is going to take time and it may feel too slow, infinitely slow, even as the current, present, contemporary processes of accountability, acknowledgement, acceptance of the things taken in error, begin. This is the tip of the iceberg.

**[02:41:24]**

We must be realistic, prepared, committed to the labour of the ongoing journey into decolonisation.

Racism, ignited, instigated, institutionalised by the academy and so, in theory, can be extinguished, de-escalated unlearned there, here...but how can we nourish the roots of how will this take form/root embed practically?

The cyclical privileged game of academia has served to consolidate the status quo, an entertaining one for those for whom it is just theoretical orchestrations, play-throughs, performances of hierarchies, intellects and egos.

Those of us who embody our research, who use it as a vehicle for survivance, this is not a game, we are tired of being played, of being tokenised.

The ongoing democides ground the urgency of this shift...the dystopia is now.

**[02:42:38]**

Despite shifts in the facades, the faces, the heads of the white supremacist imperialist capitalist heteronormal patriarchy, the roots run deep, the rhythms, melodies and harmonies are profoundly ingrained, the sound patterns have been etched into our brain stems. Brexit, pandemic, vaccines, race-relations...all transpositions of fascism in deifferent tonalities - chord regressions.

Are we able to focus our energies on breaking the circuits of oppression, the feedback loops of white noise, the overwhelming frequencies of whiteness? Our capacities for resistance must be expanded expressed, articulated, archived, sustained.

**[02:43:38]**

What is considered to be worthy of the archive? it is almost always reaching, searching, in dialogue with rituals that have always existed, and still exist, within black, indigenous, diasporic praxes and simultaneously within the western history of education - a return to the cosmic significance in the Quadrivium. A return to histories, rituals, praxes that have been forgotten, excluded, Othered, held outside of what is considered to be academic.

This sonic envelope is a carnival - suspending the power of the institution currently, temporarily, potentially permanently, articulated through oxymoronic combinations,<sup>293</sup> audio-imagination, heteroglossic, polyphonic dialogues

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<sup>293</sup> In resonance with Mikhail Bakhtin's use of oxymoronic combinations in his writings on dialogues, in resonance with Gail Lewis' earlier description of the black woman as 'an oxymoron, if not an impossibility' (p.120), and in resonance with my alter ego moniker, Foxy Moron, a method of (historically) recognising (my) antagonistic existence.

between voice, imagery, sounds, worlds, instruments, subjects, bodies  
...frequencies...

**[02:44:49]**

**Alice Coltrane Turiyasangitananda - Journey to Satchidananda - World  
Spirituality Classics 1: The Ecstatic Music of Alice Coltrane - California<sup>294</sup>**

**[02:45:12]**

**HCJ - Voicenote - London - 2021<sup>295</sup>**

**HCJ:** On this symbolic deconstruction site, the decaying remnants of the master's house dissipate. We are building a new structure, grounded in the foundations of myth, mythoi, re-articulated returns towards healing, towards health towards wholeness - Andromeda, HeLa, abundance - of new belief systems using the vehicle of our imaginations, driving metaphors that lead us to transgression, transcendence, liberation.

We are reconfiguring the ADSR patterns - adjusting from where the attack is coming, redefining the subject of the decay, rearticulating sustenance, rebirth, release. We will continue to imagine, to conjure, to build beyond what the institutions ask of us, as we to move towards change: decolonisation, equality.

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<sup>294</sup> Alice Coltrane Turiyasangitananda - Journey to Satchidananda (Official Audio), [video], Luaka Bop, YouTube, 15<sup>th</sup> May 2017, <https://www.youtube.com/watch?v=y7jqfgSLQDE>, accessed 16<sup>th</sup> December 2018.

<sup>295</sup> Hannah C. Jones, voicenote, private residence, New Cross, London, 11<sup>th</sup> January 2021.

**[02:46:22]**

We are world-building visionaries, storytellers, working intuitively, rigorously, collectively to shift the status quo, to create the echoes that stay with us, that alter our psyche and behaviour, over time. Conversations create ripples, sound waves transmit, transgress, transcend the institution.

What is documented becomes the archive, the archive becomes the curriculum, the curriculum becomes the canon, the canon becomes consciousness...this sonic envelope transmits...articulations of embodied, intuitive, immeasurable equations.<sup>296</sup>

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<sup>296</sup> In reference to Sun Ra's poetry and prose, *The Immeasurable Equation*. James L. Wolf and Hartmut Geerken, eds. *Sun Ra: The Immeasurable Equation*, WAITAWHILE Books, Germany, 2005.

# ***Owed to Viva Voce***

*Owed to Viva Voce* is currently being conceived and will be performed (either live or online, depending on the restrictions of the ongoing pandemic) to begin the final DPhil Viva Voce examination.

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## PERSONAL RECORDINGS

Amyra Leon & Hannah C. Jones, in conversation, private residence, Nunhead, London, 1<sup>st</sup> October 2019.

Andrea Wells & Hannah C. Jones, in conversation, University of West Indies, Barbados, 23<sup>rd</sup> November 2017.

Arthur Jafa & Hannah C. Jones, in conversation, National Art School, Sydney, 13<sup>th</sup> March 2020.

Dr William 'Lez' Henry, public talk, Goldsmiths Library, London, 30<sup>th</sup> October 2019.

Evan Ifekoya & Hannah C. Jones, in conversation, Bullingdon Road, Oxford 15<sup>th</sup> January 2019.

Evan Ifekoya & Hannah C. Jones, *Healing Exercise for Limitless Potential*, Serpentine Radio, 7<sup>th</sup> October 2017.

Hannah C. Jones, *Owed to Diaspora(s)*, live performance, *Dreaming Diasporas x Get Up Stand Up Now*, Somerset House, London, 14<sup>th</sup> June 2019.

Hannah C. Jones, *Owed to Selection*, live performance, BBC Media City, Salford, Manchester, 12<sup>th</sup> December 2019.

Hannah C. Jones, NTS, The Opera Show, live radio broadcast, Dalston, London, 3<sup>rd</sup> September 2019.

Hannah C. Jones, voicenote, private residence, Peckham, London, 8<sup>th</sup> December 2019.

Hannah C. Jones, voicenote, private residence, Peckham, London, 11<sup>th</sup> May 2020.

Hannah C. Jones, voicenote, Peckham-Westminster, London, 7<sup>th</sup> June 2020.

Hannah C. Jones, voicenote, private residence, Peckham, London, 10<sup>th</sup> June 2020.

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Hannah C. Jones, voicenote, private residence, Peckham, London, 29<sup>th</sup> October 2020.

Hannah C. Jones, voicenote, private residence, Peckham, London, 26<sup>th</sup> November 2020.

Hannah C. Jones, voicenote, private residence, New Cross, London, 11<sup>th</sup> January 2021.

Jacob V. Joyce & Hannah C. Jones, in conversation, private residence, Peckham, London, 13<sup>th</sup> August 2019.

Jacob V. Joyce & Hannah C. Jones, in conversation, Bullingdon Road, Oxford, 5<sup>th</sup> November 2019.

John Hunte & Hannah C. Jones, in conversation, University of West Indies, Barbados, 23<sup>rd</sup> November 2017.

Mahmoud Mahdy & Hannah C. Jones, in conversation, Criterion Café Peckham, London, 10<sup>th</sup> November 2019.

Moor Mother & London Contemporary Orchestra + Klein, live performance, Barbican, London, 23<sup>rd</sup> October 2019.

Nasser Hussain & Hannah C. Jones, in conversation, Monroe's Pub, Manchester, 12<sup>th</sup> December 2019.

Prince (taxi driver) & Hannah C. Jones, in conversation, Shoreditch-Peckham, London, 9<sup>th</sup> November 2019.

Stephanie Phillips & Hannah C. Jones, in conversation (interview for The Wire 'Ancestral Remedies' article), private residence, Peckham, London, 14<sup>th</sup> May 2019.

Voará & Hannah C. Jones, 13, improvisatory vocalisation workshop, Oi Futuro, Rio Di Janeiro, Brazil, 28<sup>th</sup> October 2018.