

WORLDS OF SOUND

Tracklist/Reader/Additional information

SPECULATIVE COSMOLOGIES

SOUND
SYSTEMS

Act 3- Folklore & Value Systems

Sun Ra

Black music has often operated as protest strategy as well as a portal for developing ideas about new futures for Afro-diaspora's - Afro Futurism is a space of emancipatory fiction that expresses current concerns through future projections, often reliant on historic references, and music culture has been one of the more potent creative spaces that Afrofuturism has operated within. Sun Ra is arguably one of the fore-fathers of the AfroFuturist sonic world - embedding political views and reactions to oppression into a fantastic jazz inspired reality.

How can a folkloric master narrative be born out of cosmic concerns today?

Fulu Mizaki

The Fulu Miziki Kollektiv develops the afro-futurist culture as an eco-friendly Punk-Assemble collective of artists who come straight from a future where humans have reconciled with mother earth, and with themselves. They build on the origins of Afrofuturism, to support a pan-African message of artistic liberation, peace and a severe look at the ecological situation of the Democratic Republic of Congo and the whole world, commenting perhaps on our current extractivist behaviour in the region of the congo to support the digital revolution we live in today,

How can current techno-political concerns be co-opted into the world view of a traditional band?

Drexciya

An afrofuturist detroit techno duo who pushed the political boundaries of other detroit techno acts and introduced a sci-fi saga of the undersea civilization of Drexciya, whose water-breathing residents were the descendants of pregnant African women cast overboard in the Atlantic during the time of the slave trade. This narrative became a politically charged baseline for their music to remind its listeners and dancers, of the origins of black oppression via the slave trade, a value system and protest operating in 4/4 time, and has created a whole host of art works and interpretations of a mythology around the "Black Atlantis"

What appropriation of emerging styles could offer gateways to past or present value systems?

Symphony of sirens – Arseny Avraamov

The Russian revolutionary composers implanted new values onto sonic systems, Avraamov famously created a symphony of sirens using military guns, sirens and machine guns to create an expanded symphony to be heard across cities, and to capture a new drive of collective industrialised sound as political force at a time where industrial achievements were being used to narrate huge political and social movements of change, hopes, and socialist dreams.

How could today or tomorrow's infrastructure be used to create city-wide symphonies?

Rough music

The practice of rough music or Charivari is the social practice of protest through sound, using the most easily available sound devices possible – this is sound as anger or celebration – the Shanghai COVID protests show that its practice spans centuries and continues to provide a collective folk-act of resistance, protest and solidarity.

What does dissent sound like? How does collective sound making operate as a self-organised system?

Godspeed you black Emperor

Godspeed you Black Emperor's! Dead Flag Blues uses a script from an unmade film that evokes a darker reality, using evocative narration over atmospheric sound to encapsulate and represent the late 90's social experiences of many in the Western era of recession. Here a folkloric use of both oral history (Godspeed often use field recordings expressing political views) and musical expressions of forboding ritualesque power to create post-rock soundscapes that infuse an energy of discontent with an occasional signal of hope.

What poetic story telling could be used to portray a new era of space exploration?

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Readings:

Sonic Fiction is the packaging which works by sensation transference from outside to inside. The front sleeve, the back sleeve, the gatefold, the inside of the gatefold, the record sleeve itself, the label, the CD cover, sleeve notes, the CD itself; all these are surfaces for concepts, texture-platforms for PhonoFictions. Concept feeds back into sensation, acting as a subjectivity engine, a machine of subjectivity that populates the world with audio hallucinations....."

Kodwo Eshun: More Brilliant Than The Sun

You are not censors but sensors, not aesthetes but kinaesthetes. You are sensationalists. You are the newest mutants incubated in wombspeakers. Your mother, your first sound. The bedroom, the party, the dancefloor, the rave: these are the labs where the 21st C nervous systems assemble themselves, the matrices of the Futurhythmachinic Discontinuum. The future is a much better guide to the present than the past. Be prepared to be ready to trade everything you know about the history of music for a single glimpse of its future.

Kodwo Eshun: *More Brilliant Than The Sun*

Afrofuturism unravels any linear model of the future, disrupting the idea that the future will be a simple supersession of the past. Time in Afrofuturism is plastic, stretchable and prophetic—it is, in other words, a technologised time, in which past and future are subject to ceaseless de- and recomposition.

Mark Fisher: *The Metaphysics of Crackle*

“I’m not real, I’m just like you. You don’t exist in this society. If you did your people wouldn’t be seeking equal rights. You’re not real, if you were you’d have some status among the nations of the world. So we are both myths. I do not come to you as a reality, I come to you as the myth because that is what black people are: myths. I came from a dream that the black man dreamed long ago. I’m actually a presence sent to you by your ancestors.”

Sun Ra