

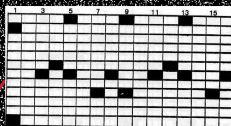
# Sonic Linguistics

1 E: I don't know. I just put it down to the type of music. I couldn't break down the word Soca. I know it was called, back in the day, Calypso, which is what Trini people used to call it. It went from Calypso to Tripping music. Tripping music is slower tempo than Soca. So you've got Tripping, Soca and then Zouk. Zouk is the fastest. So when we're on the float, the king might come complaining 'you're playing too much Soca. I want to Trip. I want to Trip,' which means he wants to move slower in his costume but he wants to still be able to parade. You need to start playing Tripping music, which is kind of a slow beat. Soca's more mid. Zouk, that's it you're going to be out of breath.

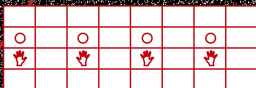
2 The musical and semiotic of John, Thoma, Forno and Samba are sold here in unobscured detail. Sireena comes with some interesting curiosities, like the fact that the Portuguese (Brazil) national instrument, a large tambourine with jingles was not originally African but Arab. It arrived in Portugal in 1500, around the time of the discovery of Brazil, and was adopted by African slaves from labour, where it was integrated into Afro-Brazilian religion. The different strands of these Afro-Brazilian beliefs - Candomblé, Macumba and Umbanda - are closely and carefully unravelled in terms of their influence on music and contemporary cultural scenes.

## Derivatives

3 with time.' Rhythm is plastic: 'Say someone has created a drumbeat. They've done that in a space and time. If you take the end and put that at the start, or take what they've done in the middle, you're playing with time. With a sample you've taken time. It still has the same energy but you can reverse it or prolong it. You can get totally wrapped up in it. You feel like you have turned time around.'



Space[s]



Non-Linear

Replication

ATMOSFEAR VS DJUTS DEEP BASE 9

4 (disorient) The story goes that those merchants of dulcited funk and the stellar groove, the Iqjuts Boys, used to be cleaners in their spare time (it's true I tell you!). Whilst cleaning the studio of legendary jazz funk combo Atmosfear one night they noticed all those bits of tape on the floor. Ten years and many studio hours later they have spliced and diced an entirely new cut out of the parts and given it their own unique Iqjutsu Cleaners

5

Technoprimitivity is clearly at work in these narratives and in some critical responses to them, and in the wake of the sensationalized American version of Jamaican drug posses during the 1980s, which ran alongside the radical transformation of reggae from an analog to a digital form, the hipness factor in the use of Rastafarians and dub was also clear. To their credit, cyberpunk authors were indeed obsessed with urban subcultures of all sorts. Given the punk aspects of their ethos, the turn to reggae, dub, and Rasta was in keeping with some of the British punk movement's affinities for Caribbean migrants and their music. In fact, the earliest example of an explicit connection between reggae, dub, and posthumanism can be found in...

Technology  
-logy  
-culture  
-creolisation

Communication systems

[black] Sound Culture

with more than a passing interest in semiotics he describes his main influ-

7 At the height of the swinging sixties, free jazz and art-lab experimentalism combined to produce the soft machine.

One side effect of the alien discontinuum is the rejection of any and all notions of a compulsory black condition. Where journalism still insists on a solid state known as 'blackness', *More Brilliant* dissolves this solidarity with a corpse into a fluidity maintained and exacerbated by soundmachines.

8

9 Dub constructs an "ambiguously natural" aural space where the very distinctions between real and virtual, sound and echo, are irrelevant and necessary to the pleasure of its consumption [...] That it comes from the margins of first-world corporate influence, where the humanity of its producers has been deemed liminal if not virtual, and that it blends specifically Caribbean elements with Western technological means make it central as a form and technique of creolisation as well as productive of new nonwhite and potentially nonmale mythologies.

10 senses pick up on the familiar sound of the clave and the tangy smell of body heat. My spirits surge. Welcome to the Sunday School.



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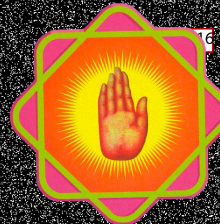
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Fictions - Mythologies

Visualising

18 "Music is already there, we're not creators but channelers, we only have to be receptive," declares Black Mambou.



16

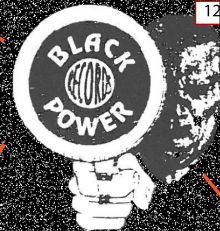
Journeying

14 Sleeve-note Manifestos

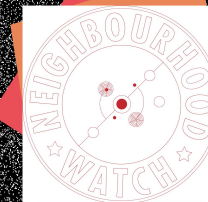


13 "The only known alternative to hip-hop is dead silence."

World-making



12



11

### Footnotes:

1. ORAL/58/8 ELIMU Carnival Band (Transcriptions).
2. p10, PERIODICALS/5 Straight No Chaser Vol 1 No 25 Spring 1994.
3. 05[076], Kodwo Eshun, More Brilliant than the Sun (London: Verso, 2018).
4. p13, PERIODICALS/5 Straight No Chaser Vol 1 No 44 Winter 1997.
5. p158, Louis Onuorah Chude-Sokei, The Sound of Culture: Diaspora and Black Technopoetics (Middletown, CT: Wesleyan University Press, 2016).
6. 00[-004], Kodwo Eshun, More Brilliant than the Sun (London: Verso, 2018).
7. p45, PERIODICALS/5 Straight No Chaser Vol 1 No 44 Winter 1997.
- 8 00[-003], Kodwo Eshun, More Brilliant than the Sun (London: Verso, 2018).
- 9 p164, Louis Onuorah Chude-Sokei, The Sound of Culture: Diaspora and Black Technopoetics (Middletown, CT: Wesleyan University Press, 2016).
- 10 p34, PERIODICALS/5 Straight No Chaser Vol 1 No 25 Spring 1994.
- 11 p30, PERIODICALS/5 Straight No Chaser Vol 1 No 25 Spring 1994.
- 12 p60, PERIODICALS/5 Straight No Chaser Vol 1 No 44 Winter 1997.
- 13 p25, PERIODICALS/5 Straight No Chaser Vol 1 No 25 Spring 1994.
- 14 00[-003], Kodwo Eshun, More Brilliant than the Sun (London: Verso, 2018).
- 15 PERIODICALS/5 Straight No Chaser Vol 1 No 25 Spring 1994.
- 16 p46, PERIODICALS/5 Straight No Chaser Vol 1 No 44 Winter 1997. (From album artwork)
- 17 p1, PERIODICALS/10 Black Echoes
- 18 p29, PERIODICALS/5 Straight No Chaser Vol 1 No 25 Spring 1994.
- 19 p 52, PERIODICALS/5 Straight No Chaser Vol 1 No 25 Spring 1994.