The Debate space like the music industry has deracinated and defanged Black sound. Even when our shit is explicit. Even we deliberately make music make sound that is illegible people always go lengths to force us into being translated into being legible to the world. Kendrick Lamar has his songs in reverse, reverbed, slowed, chopped, he destabilizes language while refusing language. When Black debaters try to articulate anything outside of the resolution here come T and FW trying to create a unifying ground with Blackness’s anti-grammar. Translation is a form of epistemological domination that sustains anti-Black terror.

**Warren 15** Calvin Warren is an Assistant Professor in WGSS. He received his B.A. in Rhetoric/Philosophy (College Scholar) from Cornell University and his MA and Ph.D. in African American/American Studies from Yale University.  Warren’s research interests are in the area of Continental Philosophy (particularly post-Heideggerian and nihilistic philosophy), Lacanian psychoanalysis, queer theory, Black Philosophy, Black nihilism, Afro-pessimism, and theology. [“Black Nihilism and the politics of hope” Michigan State university Press Spring 2015]//Mberhe

Debate functions as a form of communicative capitalism that blush the lines between civil society, a critique of it, and social surveillance. Black sound and music troubles the existence of communicative capitalism by subverting and resisting normal means of communication

Brady ‘18

Brady, N. (2018). Paradigmatic Acoustics: Blackness, Performance, and the Quotidian Politics of Sound. *UC Irvine*. ProQuest ID: Brady\_uci\_0030D\_15483. Merritt ID: ark:/13030/m5t202bt. Retrieved from <https://escholarship.org/uc/item/7tq8948s>  “Paradigmatic Accoustics: Blackness, Performance, and the Quotidian Politics of Sound” focuses on black music and performance that operate in the rising dominance of telecommunications.

So we say fuck this shit. We hide our Sheet Music like Billie Holiday. We refuse to give a detailed plan because the master doesn’t need to know our plans. Even if we say our plans then the feds will come and try to lock us up with T and FW arguments.  Blackness liberation is unintelligible blackness cannot be understood blackness suffering exist at an axiom that cannot that has no cognitive map when the commodity speaks it is Black Noise

**Healy ‘16** "Kill the Boer": Anti-Blackness and the (Im)possibility of White Revolutionary Praxis CJ Healy Published 2016 <https://www.academia.edu/38741425/_Kill_the_Boer_Anti_Blackness_and_the_Im_possibility_of_White_Revolutionary_Praxis>

**Black music, whether it be rap, sprituals, or rock has been a mode of secret communication for Black people for centuries. In its purest form it has resisted the monopolization and determination of language.  Morant ‘11**

 Morant, Kesha M. “Language in Action: Funk Music as the Critical Voice of a Post—Civil Rights Movement Counterculture.” Journal of Black Studies, vol. 42, no. 1, Sage Publications, 2011, pp. 71–82, doi:10.1177/0021934709357026.

**Entering the Debate space forces Black debaters to perform in the open. Music and poetry are ways that Black debaters can exist in the open but still communicate in secret. Like Billie Holiday We hide our Sheet Music. We refuse to give a detailed plan because the right to obscurity must be accepted even in the debate space**

**Donovan ’13** ~Thom, writer, curator, editor, and archivist; "A grave in exchange for the commons: Fred Moten and the resistance of the object," [https://jacket2.org/article/grave-exchange-commons-https://jacket2.org/article/grave-exchange-commons~~](http://opencaselist12.paperlessdebate.com/jacket2.org/article/grave-exchange-commons-https-/jacket2.org/article/grave-exchange-commons~~)