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**Title** Sound as Black Situation: Black Nationalist Music, Black Music Criticism, Black Worlding, 1965-1972

**Rationale**

The true voices of Black Liberation have been the Black musicians. They were the first to free themselves from the concepts and sensibilities of the oppressor. The history of Black Music is a history of a people’s attempt to define the world in their own terms. Essentially, the Black Musicians have postulated a deeply spiritual view of the world. They have been the priests of pure wisdom, in essence the voice of a People. They have paid severely for taking the role assigned to them by the demands of the Spirit.

– Amiri Baraka, Larry Neal, and A.B. Spellman

“Editorial,” *The Cricket* (1968)

This project limits its purview exclusively to the United States and to the cultural formation of Black nationalism that began in New York City with a collective move to Harlem in 1965. My aim is to begin to recover both a distinct Black Nationalist Music specific to this cultural formation and its co-constitutive Black Music Criticism, parsing what I call Black Nationalist Music from its scholarly and broader generic classification as “experimental jazz.”

The beginnings of the Black Nationalist Music that I address can be traced to what became commonly known as “Loft Jazz” in Greenwich Village in the early 1960s. Larry Neal locates the primary hub of Loft Jazz at 27 Cooper Square, apartments that were a home to both Amiri Baraka and tenor saxophonist Archie Shepp. Writers, musicians, and painters came to hear “The New Thing” and to take inspiration from it; the parties in the spaces of Loft Jazz became a magnet for individuals who would move Uptown to Harlem with Baraka to become a cohort of allied Black Revolutionary Artists. The first inclinations of a Black nationalist art “laid on [the] sound a certain kind of attitude and meaning” coupled with creative experimentation. [[1]](#footnote-1) “It was out of the African mode and it was revolutionary,” wrote Neal, “formalistically revolutionary [breaking] with all the previous ways of improvisation.”[[2]](#footnote-2) Neal abstractly called this early iteration of Black Nationalist Music “piercing” and “passionate,” but otherwise avoided the question of what it sounded like, beyond metaphor. In Neal’s recollection, it was in these communal spaces of performance and discourse that Baraka began questioning why he was Downtown at all – “what was the point of the whole Bohemian downtown thing” if it was still beholden unto the constructs of white, mainstream music production?[[3]](#footnote-3) “The New Thing,” did not have cohesive specificity to its sound because there was not yet specificity to the goals valued by its practitioners. In his 1987 essay “Black Art,” published in a special edition of *The Black Scholar* regarding Black American Culture in the Second Renaissance, Baraka wrote “that art, is an expression of life, [and] as such, expresses the values of the artist. And as such, it is the manifestation of the artist’s value system.”[[4]](#footnote-4) By Baraka’s logic, a cohesive sound was not yet an attribute of the downtown Black experimental jazz scene because they had yet to synthesize a life – musical or otherwise – that such a sound might reflect. Arguably, this collective life first took on physical form at The Black Arts Repertory Theatre School in 1965. At this Harlem institution, the otherwise itinerant network of Black Nationalist Music – those editorialized above as the true voices of Black Liberation – came together to construct what would become the aesthetic of a “deeply spiritual” formation.

One aim of this dissertation will be to explore how the spatial and ideological transition uptown heralded the synthesis of a tradition that would be the foundation for pursuant social, political, and mythic Black world-building in the United States. No longer in the racially heterogeneous milieu of downtown music making, the cohort of Black Nationalist Music built a space in which their Blackness was prerequisite, rather than a visibly marked obstacle. In this space, theirs was the only valued perspective.

In *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals*, Saidiya Hartman considers the lens of the outsider upon Black images and the way in which the outsider captions such images:

The outsiders and the uplifters fail to capture it, to get it right. All they see is a typical Negro alley, blind to the relay of looks and the pangs of desire that unsettle their captions and hint at the possibility of a life bigger than poverty, at the tumult and upheaval that can’t be arrested by the camera. They fail to discern the beauty and they see only the disorder, missing all the ways Black folks create life and make bare need into an arena of elaboration.[[5]](#footnote-5)

The point of departure for my argument is the front of the lens: the interior lives and the affirmative worlds built by the Black Imaginary. This argument seeks a methodology by which Blak Nationalist Music might recover from the outsider’s gaze, not for exclusionary purposes but for pedagogical and discursive ones.

One problem is that scholars traditionally define Black Nationalist Music on the basis of its perceived eccentricity rather than its politics. Such definitions silence the perspective of the insider – the creator of a practiced ideology. For instance, in “Amiri Baraka: Phenomenologist of Jazz Spirit,” Christopher Winks quotes Baraka’s “The Screamers,” highlighting a passage wherein an audience revels in the sound of a Black horn player, a practitioner of what Baraka dubbed the New Black Music: “We screamed at the clear image of ourselves as we should always be. Ecstatic, completed, involved in a secret communal expression. It would be the form of the sweetest revolution, to huckle-buck into the fallen capital, and let the oppressors lindy-hop out.”[[6]](#footnote-6) For this audience, the sound of the music allowed them to imagine, in unity, an ecstatic Black world. In this revolutionary world, the white construct has fallen, its people – suggested through the invocation of the Lindy-hop, a traditionally white dance style – having fled, their absence giving way for Black people – suggested through the invocation of the traditionally Black dance style the Huckle-buck – to thrive. In response, Winks states that “music cannot ‘do’ what [Baraka claims],” that it cannot create new worlds or deny the laws of physics through sheer force of will; but Winks misses the point.[[7]](#footnote-7) Black Nationalist Music was a comprehensive practice based in the cooperation of sound, ideology, and context. It is not a music that asks permission, it is a music that claims to kill the presumption that permission must be asked.

Black Nationalist Music was improvisatory self-actualization through sound. It was an ideology made material – an imaginary world made real. In many ways this Black world set precedence for world-building as theorized by Kevin Quashie in 2021 “where Blackness is totality, where every human question and possibility is of people who are Black.”[[8]](#footnote-8) Quashie writes that such a Black world, even if it “might not exist in modernity,” “radiates” in Black creativity – in Black potential: “it radiates in the will to make a poem, an essay, a song … it radiates in the text’s imaginary as a philosophical audacity, as an embracing generative quality of indisputable aliveness.”[[9]](#footnote-9) Black Nationalist Music afforded agency to its practitioners over their own expression – in their music practice they became insiders to the sound they constructed rather than untethered outsiders to the mainstream music industry.

In the following chapters, this dissertation historicizes the experimentalist practice of Black Nationalist Music through Black institutions, Black music theory, Black materiality, and Black critical theory, considering the separatist world built by Black nationalists as the origin of a post-Civil Rights Black cultural tradition.

**Introduction** What’s at Stake? “The Academy” and “The Street” in Black Music Discourse

The cult-nats’ Black-übermensch campaign obviously didn’t do much toward liberating the masses, but it did produce a post-liberated Black aesthetic responsible for the degree to which contemporary Black artists and intellectuals feel themselves heirs to a culture every bit as def as classical Western civilization.

– Greg Tate, “Cult-Nats Meet Freaky-Deke: The Coming of Age of the Post-Nationalist Black Aesthetic” (1986)

A culture every bit as def as classical Western civilization. Yet the questions remain: what was this culture and where in history is it legible? …audible? Tate’s article considers the lot of the heirs to a cultural tradition that he recognizes as formulated by Black nationalists. He names these heirs – artists of the 1970s and early 1980s such as George Clinton, Samuel R. Delany, Richard Pryor, Octavia Butler, Ntozake Shange, and Toni Morrison – the creators of the “most provocative Black art”; and calls for a re-integration of Black aesthetic practices into multi-cultural milieux.[[10]](#footnote-10) While the impetus for my research is much the same as Tate’s, regarding a critical union of academic and purposefully anti-academic, practices regarding Black creativity, this dissertation specifically considers the separatist movement that Tate argued “freed up” the potentials of Black creativity, and indeed Black critical theory, for pursuant generations. I will not pass qualitative judgement upon the merit of separatist cultural nationalism; I will consider the historical movement and ideological practices of a specific cultural formation.

I purposefully position the introduction to this dissertation within musicological discourse regarding U.S. Experimentalism. Rather than admonishing the academy for a lack of engagement with the musical practices of Black nationalism or the Black nationalist cohort that I identify for their separatism, my initial question seeks critical engagement: what is it that we can learn from an historical union of the two experimentalist discourses, in retrospect? Thinking alongside scholarship such as that of Brigid Cohen in her *Musical Migration and Imperial New York* (2022) and Benjamin Piekut in his *Experimentalism Otherwise* (2011), I argue that Black separatism is a function of New York City Music Experimentalism. Where Piekut postulates broad network connectivity positioning Greenwich Village as a nexus of jazz-based or -associated experimentalism, this dissertation chooses the movement and boundaries of a specific cohort of music practitioners, originated from within Piekut’s network. Where Cohen considers an expressive and discursive “third stream,” by way of Gunther Schuller, in which the languages of Jazz and Western music – as she defines them – may meet each other in union rather than domination, or a “third space” in which there is potential for mutual sonic creativity; this dissertation specifically considers the practice and ideological origins of the less-often studied voices in such interactions: Black experimentalists. This dissertation is not a Jazz project. In the experimentalist mode, Black Nationalist Musicians eschew prescribed generic classification, therefore I will not force it upon them.

**Chapter 1** Black Space: The Coalescence of a Black Nationalist Music

The Black artist must construct models which correspond to his own reality. The models must be non-white. Our models must be consistent with a Black style, our natural aesthetic styles, and our moral and spiritual styles. In doing so, we will be merely following the natural demands of our culture.

– James T. Stewart, “The Development of the Black Revolutionary Artist” (1968)

In this chapter, Black Space is defined through institutions: the material development of Black cultural infrastructure and its intellectual impetus. Considering how such institutions might function as Black – and specifically non-white – models in the way of Stewart’s Black Revolutionary Art production, this chapter will explore how and by whom such models were built and their socio-political engagement within local communities. I ask, what is the “strategy of culture” when, as purported by Beninese politician and Pan-Africanist Stanislas Adotevi, culture is “the immediate embodiment of a way of life” and “the elaboration of certain specific and dated demands” – or rather, what exactly does it mean to build a Black nation?[[11]](#footnote-11)

Marching across 125th street in Harlem in 1965, the likes of Milford Graves, Amiri Baraka, Harold Cruse, Baba Oserjeman and the Yoruba Temple, the Ayler Brothers, and Sun Ra with his Arkestra in full cosmic attire heralded the sound of an exclusively Black art. This literal parade marked the opening of the Black Arts Repertory Theatre School (BARTS). Founded by Baraka, BARTS was not only a Black world but a Black world with infrastructure. Once open, six days per week BARTS would send five trucks into the community – holding poets, visual artists and their work, actors who would perform plays written by BARTS members, and musicians – to share their creative Black expression. Baraka called the members of BARTS “politically revolutionary and artistically powerful.”[[12]](#footnote-12) These Black creatives gathered at BARTS for the sake of musical and dramatic performance, intellectual discourse, and community education, produced by and practiced for the Black community. BARTS became an artistic and intellectual locus of creative production, intended by Baraka to engage with and represent the politics of Black Power in the wake of the assassination of Malcolm X. “Remember,” Baraka later wrote, “most of us … were Malcolm’s sons and daughters.” Harlem was a community of public art and streetcorner oratory. It had gathered around the likes of Ed Davis and Malcolm X, building a Black-come-Black-nationalist politic. The Black Arts Repertory Theatre School gave this politic, this previously itinerant cohort of Black nationalists, a home.

This chapter will also address literary space – specifically *The Black Scholar* journal established in 1969 in San Francisco following the first Pan African Cultural Festival in Algiers – as institution. Both BARTS and *The Black Scholar* were considered organizations of interest to the Federal Bureau of Investigation due to “subversive activity” and were monitored, overtly and covertly, by federal authority. According to papers acquired through the Freedom of Information/Privacy Acts, FBI reports on BARTS were distributed to the New York bases of the US Army, US Navy, US Air Force and the Secret Service “due to their interests in minority group activities” as well as to federal authorities in San Francisco “as investigation show[s] that the Black Arts Theatre is getting help from the Bay Area Friends of the Black Arts.”[[13]](#footnote-13) Each issue of *The Black Scholar* was obtained by the FBI in their effort to “follow and furnish” articles “considered to be inflammatory or extremist” or otherwise expressing “Black revolutionary aspirations.”[[14]](#footnote-14) Both BARTS and *The Black Scholar* were institutions that set precedence for pursuant organizations built in their likeness. Both were integral to the development of a post-Civil Rights Black culture in the United States. This chapter explores the construction, message, and activity of Black institutions that established them as models of Black culture and, evidently as perceived by government oversight, made them a threat to what had previously been the status-quo.

**Chapter 2** Black Criticism: The Co-Constitution of Black Nationalist Music and Theory

Most people thought that I just picked up my saxophone and played whatever was going through my head, without following any rule, but that wasn’t true.

– Ornette Coleman, “The Other’s Language: Jacques Derrida Interviews Ornette Coleman, 23 June 1997”

My priority in this chapter is Black music written into being – sound materialized in a discursive way. This chapter tracks the theoretical premises of Black Nationalist Music through contemporaneous Black music criticism such as that found in *The Cricket.* Published through Baraka’s New Jersey-based press Jihad Productions, *The Cricket* was a response to what its editors and founding writers considered an anti-Black music industry – a jazz industry in which press, record labels, and venues were controlled by white executives who catered to increasingly white audiences. *The Cricket* maintained that Black tradition must be cultivated outside the oppressive influence of the mainstream music industry, and further that “the music of Black peoples must be considered in the context of their distinctive culture … a non-white culture.”[[15]](#footnote-15) In 1968 and 1969, Baraka, Spellman, and Neal were joined by Sun Ra, James T. Stewart, Stanley Crouch, Milford Graves, and other Black musicians, critics, and poets who maintained that it was musicians who were on the front lines of the Black Revolution. *The Cricket* is fundamental to our understanding of Black Nationalist Music as a distinct practice.

In 1968, Gaston Neal wrote in the second issue: “TO OTIS REDDING: BIG, BLACK AND DEAD. Killed by the demeaning life of a Blackman who could make millions for a white record company…”[[16]](#footnote-16) *The Cricket* was a magazine for Black music they considered to be *alive,* and, for them, to be so considered was to be untainted by the concepts and sensibilities of the oppressor. In their first editorial, Baraka, Spellman, and Neal propose a cultural revolution, writing that *The Cricket* represents an attempt to provide Black Music with a powerful historical and critical tool. “In assuming this responsibility, we are saying to the world that no longer will we as Black Men allow the white sensibility to dominate our lives…Where are the histories and biographies of men like Charlie Parker, Sam Cooke, Lester Young, John Coltrane, Sun Ra, Otis Redding, Duke Ellington…They are either unwritten; or when written, they are by slick would-be hip [white people] who have appointed themselves guardians of Black culture.”[[17]](#footnote-17) The editors of *The Cricket* sought to reclaim the narrative of Black music.

In their *Blackspace: On the Poetics of an Afrofuture* (2020)*,* Anaïs Duplan addresses the claim and positionality of the insider in Black Radical art. Duplan criticizes the overwrought alignment of scholarship to the lineage of traditional Western creative expression that they find manifest in the propensity for “cultural writers … to talk about outsider artists’ handling of and access to their materials with a certain amount of bewilderment,” which thereby divorces the perceived “outsider” from not only tradition but skill.[[18]](#footnote-18) Duplan critiques the ways in which Black radical artists have been discursively sequestered from the skilled creative modes deemed valuable by U.S. art establishment. Instead, they argue that it is exactly such skill and knowledge which allows Black “outsider artists” to understand Western tradition and to choose to reject it. Addressing such rejection, specifically in the practice of improvisation in music, Marcus Boon further elevates this mode of musical stylization as both “a method and an ethics” that allows the musician to “[open] up a path philosophically.”[[19]](#footnote-19) He argues that the positioning of “Western tradition” and the “Black Radical tradition” in a dualism of formality as opposed to informality is deceptive in its simplicity. Boon instead recognizes improvisation as a purposeful decision “as to how to talk, think, and be, how to relate and offer and accept relation.”[[20]](#footnote-20) This chapter begins by presenting the nonconformity of Black Nationalist Music is a calculated choice.

**Chapter 3** Black Materiality: Ink, Horns, and Flesh

Someone should do an homage to the Gestetner mimeograph machine. It was, if not the heart, at least the vascular system of the myriad movements of the day. It was clumsy, extremely messy – you got blue ink on all of your clothes; blue ink soaked into the flesh of your hands for days. But with a mimeograph machine, a couple of reams of paper, a good stapler, you could have yourself a publication. We didn’t need no stinkin’ internet.

– A.B. Spellman (Winter 2021)

The Blank Forms Editions New “Preface” to *The Cricket*

Of my chapters, this one has the fewest preliminary or postulated “answers,” yet I believe it has the potential to become integral to my consideration of Black world-building. This chapter begins with Black authority rather than the question of Black authority, tying Black creativity to material Black tools. The priority of this chapter is the material interaction between Black bodies and objects that through specific Black use became *Black objects*. I am not interested in individual artifacts, I am interested in the physicality of a comprehensive Black world – the granularity of quotidian Blackness, the pieces of revolutionary Blackness. Black materiality grounds Black nationalism in history, not allowing for theoretical abstraction. For instance, how can Black Nationalist Music exist solely in the Black Imaginary when its beating heart (or rather it’s “vascular system”) was a forty-eight-pound metal machine?

For Baraka, the highest priority of his Black Value System – an ideology he developed from Black activist Mualana Karenga’s seven principals of African heritage – was Umoja, or unity. This unity was incomplete if not all three spiritual, mental, and physical. Returning to Adotevi’s words in *The Black Scholar*, culture was predominantly understood as an embodiment. First considering the flesh, this chapter asks how the Black nationalist body might be constructed when aided by the spirituality and mentality of a cultural value system. I have found evidence of such construction in documents such as those printed by Baraka’s Jihad Productions, such as *Mwanamke Mwananchi (The Nationalist Woman),* which detail how the Black nationalist body might be fed, adorned, and educated. As another example, Sun Ra, activist-musician and navigator of the cosmos, demonstrated this physicality through the ascetic performance of his self-made-myth that adhered strictly to his accumulated Black nationalist ideology. This chapter explores the possibility of Black nationalism built with and by the flesh of the body before considering the objects that, when acted upon, come to populate their Black world.

Continuing from bodily construction I consider, specifically, instruments and other artistic and literary paraphernalia asking how such objects had to be acted upon by the Black nationalist body – or rather in union with the Black nationalist body – in order for them to become part of the Black nationalist world. What was it about Pharoah Sanders’s use of the saxophone that through it Neal could hear “the sum total of a people’s song”?[[21]](#footnote-21) What was it about Sonny Murray’s drumming that in his music practice Baraka could see “his body-ness, his physicality […] as a conductor of energies”?[[22]](#footnote-22) How did Spellman observe the mimeograph-turned-vascular-system pump life’s blood through the body of the Black nationalist world – what exactly was the “blood” that it carried? This chapter is, in part, the homage that Spellman wished to be written.

**Chapter 4** Black Theory: Sounding Materiality into the Black Imaginary

New Black Music is this: Find the self, then kill it.

– Amiri Baraka

Liner Notes for *New Wave in Jazz (New Black Music)*

[Impulse A-90] (1965

Baraka’s oft-quoted words require explanation. What does the verb “kill” mean here, and how might such a directive influence scholarly consideration of Black Nationalist Music. In an effort to understand who or what Baraka proposes must die, I will first take into account, as context, academic histories of Blackness *qua* selfhood. Black life has been forcibly tied to the trauma of slavery and branded as a visibly marked form of Otherness. Therefore, discursively, Blackness remains predominantly reactionary, a violent dualism of the afterlife of enslavement and fugitivity from it. It is a wager of this dissertation that a reading of Black Nationalist Music historicizes modern debates over Black alterity and selfhood.

Pursuant of this wager, my final chapter – or perhaps this dissertation in its entirety – responds to the work of Anthony Reed in his 2022 article “The Black Situation: Notes on Black Critical Theory Now.” Anthony Reed does not think things are going well. “Crisis,” “disillusionment,” and “exhaustion” are notable descriptors Reed uses for the state of Black critical theory as he sees it.[[23]](#footnote-23) The crisis he writes about is what he calls a “crisis of temporality” – a state, he argues, responsible for an ontology which obscures the “material conditions and the complexities of Black living.”[[24]](#footnote-24) The crisis of temporality destabilizes the ability of the lived present to exist as an historical moment and instead forces the “present” into a state of philosophical quandary. In this philosophical state, Blackness becomes monolithic – or as Reed calls it figural – thereby proscribing space (physical, historical, and philosophical) and prescribing the state of Blackness. Reed’s solution to the crisis of temporality is the Black Situation – “a study [of] both the changing circumstances of Black studies and the transforming political imaginings, desires, and strategies, within and beyond the aesthetic realm, that unevenly shape Black social life.”[[25]](#footnote-25) The Black Situation, appropriately, comprises historical Black life and Black aesthetic life “beyond the relatively thin analytical grammars of US ‘race relations.’”[[26]](#footnote-26) For Reed, the Black situation is material – he borrows the word “concrete” from Moten’s consideration of the complexity of Black life in his 2018 *Universal Machine* – Black life.

According to Reed, the Black nationalism of the 1960s contributed to the crisis of temporality; and it is in this that he and I depart. Reed criticizes Black nationalism as anti-historical due to its separatism – a problematic departure from political and structural reality, an exclusively imaginary theorization rather than material history. There is, indeed, reason to be concerned about “versions of subjectivity that abstract [Blackness] from the structures of relationality that validate some actions as legitimately agential;” but I disagree with Reed about which critical frameworks exhibit such a danger.[[27]](#footnote-27) Reed’s criticism of Black nationalism aligns with Tate’s assertion that the “cult-nats’ Black-übermensch campaign obviously didn’t do much toward liberating the masses,” but it is without further consideration. Reed is not a music scholar.

Taking the lead of James Snead, Nathaniel Mackey, and Fred Moten, this chapter considers improvisation in Black Nationalist Music, a practice of sonic materiality, as an historically Black generative mode. In their considerations of “the cut,” “versioning,” and “nothingness,” respectively, each scholar theorizes the space – at once imaginary, physical, and sonic – in which Blackness exists in a simultaneity of experience: one experience is lived in the condition prescribed onto Black people by outside forces and the other is lived once it is realized that the philosophical nothingness to which Blackness has been sequestered is, in fact, a societal space set up purposefully outside of the oppressive construct. This chapter argues that Black nationalism is not a concerning abstraction that displays non-productive separation from structures of relationality; but instead is a unified practice that is directly relational to the concrete, historical contexts that Reed prioritizes.

Black Nationalist Music is not simply a sub-genre of jazz better known as free jazz – a generic classification for the use of the mainstream music industry; Black Nationalist Music and its practitioners were the front-lines of the Black Revolution and, as stated in *The Cricket,* “the true voices of Black Liberation.”[[28]](#footnote-28) Black Nationalist Music is Umoja – political unity “made up of the three sides of the ancient pyramid – physical, mental, and spiritual.”[[29]](#footnote-29) Black Nationalist Music is, indeed, a Black Situation.

1. Neal, “The Social Background of the Black Arts Movement,” 15. [↑](#footnote-ref-1)
2. Neal, “The Social Background of the Black Arts Movement,” 15. [↑](#footnote-ref-2)
3. Neal, “The Social Background of the Black Arts Movement,” 15. [↑](#footnote-ref-3)
4. Baraka, “Black Art,” 23. [↑](#footnote-ref-4)
5. Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals* (New York: W.W. Norton & Company, 2019), 5-6. [↑](#footnote-ref-5)
6. Christopher Winks, “Amiri Baraka: Phenomenologist of Jazz Spirit,” in *Black Music, Black Poetry: Blues and Jazz’s Impact on African American Versification* (Surrey: Ashgate Publishing Company, 2014), 105. [↑](#footnote-ref-6)
7. Winks, “Amiri Baraka,” 105. [↑](#footnote-ref-7)
8. Kevin Quashie, *Black Aliveness, or a Poetics of Being* (Durham: Duke University Press, 2021), 1-2. [↑](#footnote-ref-8)
9. Quashie, *Black Aliveness*, 2. [↑](#footnote-ref-9)
10. Tate 1986 [↑](#footnote-ref-10)
11. Adotevi “strategy of culture” in *black scholar* (1969) [↑](#footnote-ref-11)
12. Baraka, “BLACK FIRE: A New Introduction,” xvii. [↑](#footnote-ref-12)
13. Figure out how to cite this [↑](#footnote-ref-13)
14. Same sitation? Can it be more specific? [↑](#footnote-ref-14)
15. James T. Stewart, “Just Intonation,” 62. [↑](#footnote-ref-15)
16. Larry Neal “To Otis” in *The Cricket*: *Black Music in Evolution 1968-69*, ed. Amiri Baraka, Larry Neal, and A.B. Spellman (Brooklyn, NY: Blank Forms Editions, 2021), 60. [↑](#footnote-ref-16)
17. Amiri Baraka, Larry Neal, and A.B. Spellman, “Editorial: The Cricket” in *The Cricket*: *Black Music in Evolution 1968-69*, ed. Amiri Baraka, Larry Neal, and A.B. Spellman (Brooklyn, NY: Blank Forms Editions, 2021), 24. [↑](#footnote-ref-17)
18. Duplan, *Blackspace*, 45. [↑](#footnote-ref-18)
19. Boon, *The Politics of Vibration*, 26. [↑](#footnote-ref-19)
20. Boon, *The Politics of Vibration*, 26. [↑](#footnote-ref-20)
21. Neal “karma/pharoah” cricket 125 [↑](#footnote-ref-21)
22. Baraka “sonny’s time now” black music 173. [↑](#footnote-ref-22)
23. Reed 2022, 283 [↑](#footnote-ref-23)
24. (Reed 2022, 283). [↑](#footnote-ref-24)
25. (Reed 2022, 298). [↑](#footnote-ref-25)
26. (Reed 2022, 298). [↑](#footnote-ref-26)
27. (Reed 2022, 292) [↑](#footnote-ref-27)
28. Cricket quote [↑](#footnote-ref-28)
29. Black value system baraka [↑](#footnote-ref-29)