

Who Hears Here?

PHONO: BLACK MUSIC AND THE GLOBAL IMAGINATION

This series is a dynamic collection of work that explores and documents the long-playing histories of Black musical innovation. The title is a nod to the grooves, play, tactility, and archives produced by the phonograph, which serves as inspiration for a complex series of musical concerns and possibilities. The series title indexes how Black sound, performance, and musical idioms are inscribed in the acoustics of everyday Black life, both local and transnational.

Shana L. Redmond and Tsitsi Jaji, Editors

1. *Who Hears Here? On Black Music, Pasts and Present*, by Guthrie P. Ramsey, Jr.

Who Hears Here?

ON BLACK MUSIC, PASTS AND PRESENT

Guthrie P. Ramsey, Jr.

Foreword by Tammy L. Kernodle

Afterword by Shana L. Redmond



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For my forerunners: Rich, Sam, Rae Linda, and Portia

And to the memory of Auntie Inez Lyles, forever in
my heart

This is what pushed me. But as I began to get into the history of the music, I found that this was impossible without, at the same time, getting deeper into the history of the people. That it was the history of the Afro-American people as text, as tale, as story, as exposition, or what have you, that the music was the score, the actually expressed orchestration, of Afro-American life, our words the libretto to those actual lived lives.

Amiri Baraka, *Digging: The Afro-American Soul of American Classical Music*

But then there is life! My own memories of a life lived in worlds different but exciting, full of things to learn, understand, enjoy, dance and listen to, see, and live for. Life as fun but life as mission. To tell it, to make people see, know, and accept all of it at whatever cost; a responsibility to the past but also to the present and to the future. To write oneself back into history, as a continual action, as a responsibility not just to oneself but also to community.

Kellie Jones, *EyeMinded: Living and Writing Contemporary Art*

