

# No Work. All Play.

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## **Klein's Prologues**

We could begin by posing the same question of Klein and her 2017 release *Tommy* that Marvin Gaye put to his audience in 1971: “What’s Going On?”<sup>1</sup> The distance between these two pieces of music might appear insurmountable—one standing as a historic monument to the cohesive animation between aesthetic experimentation and black radicalism, and the other a comparatively minor release by a burgeoning black artist from Britain on the critically acclaimed underground electronic music label Hyperdub. Yet there are features central to both Gaye’s masterpiece and Klein’s fledgling EP which allow them to be placed within each other’s orbit. As works which manipulate the operations of black music, both *What’s Going On* and *Tommy* contend with an entanglement between the external demands of a labor process and their internal performative insistence upon the defense of leisure time.

*What’s Going On* put such propositions into play during a moment we are now able to historicize. Gaye’s album was shaped by the ecology of late 1960s & early 1970s Detroit. The city had for decades been dominated by the automobile industry and the temporalities of the production line, but the combination of the 1967 Detroit rebellion, the formation of the League of Revolutionary Black Workers in 1969, and the impending shift towards a post-industrial economy, meant the city was in flux.<sup>2</sup> Such flux was also evident in Gaye’s place of work—the Motown Record Corporation—where Berry Gordy’s adapted version of the automated production line had been in place since 1959. Motown was undergoing two major upheavals, one initiated by its labor force through their demands for greater autonomy over the product (exemplified by the likes of Gaye, Stevie Wonder, and Martha Reeves). The other upheaval was the impending unannounced overnight relocation of the Motown label to Los Angeles in 1972, a maneuver carefully planned and ruthlessly executed by Gordy and his inner-circle.<sup>3</sup>

Klein’s *Tommy*, though, carries a charge because it is embedded in our current predicament, and as such it places pressure on its listeners, asking them now, in 2018: what’s going on? “Prologue,” the opening track of *Tommy*, begins with a scene resonant of all those Detroit Lions we hear packed into the studio at the mansion Gaye had been given as a wedding gift when he married the boss’ sister.<sup>4</sup> Stefano Harney and Fred Moten have discussed in detail the drift from party into song which announces *What’s Going On*. For them such a transitional moment marks the album out as one imbued with—as well as reconstituting—an aesthetic sociality of blackness (a formulation put in play by Laura Harris).<sup>5</sup> The reason being,

for Harney and Moten, is that *What's Going On* shows us the distinction between the formal and the informal in an artwork is no distinction at all.<sup>6</sup> In an album which at the level of its content was concerned with the psychic aftermath of imperial war, Gaye was able to animate the idea that the formal notion of an end product (in his case a song or an album) emanates from the supposed unproductive leisure of informality. Gaye's brilliance thus lay in undermining the received wisdom at Motown concerning the song's production through a highly formalized labor process. He did this by generating an entire album of songs whilst hanging out with his friends at home.

It is important to resist the urge to collapse such an interpretation of a kind of prologue in Gaye into an understanding of Klein's own "Prologue." We have to listen more carefully to *Tommy* because, as is inevitable, the relation between the formal (let's call it for our purposes the synthesis of labor process and product), and the informal (the wealth laborers carry with them) has shifted between 1971 and the present. To describe Klein's "Prologue" as a song (i.e. a product or object which is the result of a process) that issues forth from the atmospheric surround of informality is not quite precise enough. We need to slow down a little, and take more time with the triangulation between those critical terms "song," the "formal" and the "informal." With Klein's "Prologue" it is more that the recorded materiality of what we nominally identify as the informal, is rippled, cut, stretched, morphed and looped so as to generate an object of sorts which resembles the distorted edges of the known song form.

The early critical reception of *Tommy* has tended to focus on the malleable approach Klein takes to her sonic materials. On the Stray Landings website, Theo Darton-Moore describes how "cranky, data-moshed percussion and pitch-tweaked vocals are processed to oblivion."<sup>7</sup> Similarly, Xavier Boucherat of Crack magazine pays attention to the way in which on the track "Act One," "warm clips of piano are pitched up and down a sampler at will, creaking under the weight of digital processing."<sup>8</sup> Nick James Scavo takes this line a stage further for the Tiny Mix Tapes website: "you can hear digital snaps and cuts pockmarked like scars on the audio material."<sup>9</sup> Already then there is an interpretation of Klein's output as occupying a specific sensory terrain when it comes to the aestheticization of distortion in digital electronic music. At the same time, what is still evident on *Tommy* is the retention of and commitment to the song, even if the immediate features of the song form are rendered highly vulnerable.

The most obvious indication of the song form is the presence of vocals. Klein has named Brandy, Kim Burrell, Luciano Pavarotti and the musicals of Andrew Lloyd Webber as the heaviest influences upon her conception, design, and performance of vocal elements. In a Pitchfork magazine profile Ben Cardew talks of Klein slathering on vocals "from herself, her collaborators and in sampled snippets—in thick, inky layers, manipulating her source material until the voices sound tarnished, rotting and irregular."<sup>10</sup> The significance of vocal thickening to the point of

corruption is that Klein rarely sings alone. There is, as Nina Power writing for *The Wire*, points out, a constant “flow between the solitary and the group” on *Tommy* which means the record becomes “an exercise in proximity and distance.”<sup>11</sup> Power is particularly attentive to the ways in which Klein seeks to dissipate the song form via the use of dense vocal aggregation. Zooming in on “Prologue” she hits upon the social atmospheres that appear to be Klein’s musical resource:

the drunken-sounding ‘Prologue’ discusses doing a collective a-cappella version of a song, with laughs interjecting, the word ‘sailing’ mingling and merging between male and female voices, while repetitive machine suction sounds, multiple effects, the weird piano, and grime turn at the end transform a collaborative anthem into an uncanny memory of a strange afternoon.<sup>12</sup>

The sense of a slightly giddy, intoxicated afternoon spent with friends as the guiding atmospheric of the track is significant, but only if—as Power implies—we listen to such registers as constitutively intertwined with the formal propositions Klein manufactures. With “Prologue,” there is no placement of a field recording alongside delicately designed sonic gestures; instead, the non-musical sounds of idle chatter and numerous aesthetic flourishes flow across and interrupt each other so as to become indistinguishable. Neither though is there the same lusciously crafted transition from the informal to the formal a la Gaye’s *What’s Going On*.

In many ways Power’s comments hit upon Klein’s description of her own labor process. In the few interviews she has given so far, Klein looks to deflate the austere masculine self-importance which tends to be the default mode of presentation amongst experimental electronic musicians. Her routine revolves around a diet of reality television (*Love & Hip Hop: Atlanta* being a favorite and one of the key sources for *Tommy*), as well as Nollywood films. She openly states a preference for chilling, and even when pushed to reflect upon her production methods, Klein instead implores other young women to take the step into independent experimental music culture, because she describes it as easy—a sham even—thus punching through the veneer of artisan specialization which figures within the scene often cultivate.<sup>13</sup>

Despite the levels of social intoxication, and a refusal of her own sovereign authority as an artist, Klein still generates things which sound like songs. It might be worth then stepping back from the specificities of *Tommy* for a moment in order to reflect on the status of the song. What is this thing, this object, we call a song? How is a song made? Where does it come from? How does the process of producing a song relate to its eventual status as a thing, as an object? At its most immediate level the song is made up of phonic material. To produce a song requires the selection and arrangement of various audio elements. Some sounds are left out, others are chosen, usually on the basis of their sensuousness, or rather, how a certain type of

desired sensuous field can be created through the organization of the chosen audio elements.

Prior—or perhaps simultaneous—to the immediate sensuousness of the song's soundscape are the conditions in which audio decisions are made. Here I am alluding to a range of factors including access to and use of technologies, relationships with other musical laborers (especially those who might have technical expertise with specific technologies), and then there is the sedimented intimate knowledge of various song styles, which broadens the repertoire of available audio elements and the possibilities for their arrangement.

Ultimately though, a song has to make its mark.<sup>14</sup> Therefore, the two stages I've just described are subsumed by the portion of the labor process which is both the most crucial and the most nebulous. I am referring here to the divination of a mood, a phrase, or a tone from the social grammar of a given moment, which not only allows the song to say something, but means it feeds back into and enacts a transformation of the same social grammar. We could call this the conjunctural speculative capacity of the song.

Simon Frith reminds us that, as an object, a song is never finished, it is never whole. It is by its nature fragmentary and unstable. It is incomplete and refuses full incorporation.<sup>15</sup> This is why, when we develop a sudden and seemingly inexplicable attachment to a song, try as we might to decode the interplay between audio elements, technical arrangement and conjunctural speculation, by virtue of having been fused together into a song, they can no longer be accessed as separate dimensions. Hence, the only choice we are left with when listening to a song which is so compelling and perplexing as to be bordering on the repulsive, is to go ahead and make another one.

Barry Shank and Richard Iton offer contrasting meditations on the song as an unstable object by taking it on a walk through the terrains of the political. For Shank the song is the setting where the possibilities for the political realization of community in difference are animated. Taking up with Jacques Ranciere, Jean-Luc Nancy, and Chantal Mouffe, he hears in the pop song the aesthetic concretization of mutuality, which carries with it the promise of a true democracy of public feelings. Therefore, for Shank, the song is a technology of political scale. It can be deployed to scale up the communal aesthetic experience of the song to the level of a general political program.<sup>16</sup>

Richard Iton hears something rather different at work in the black pop song. He hears a type of deinstrumentalisation of the political. In an echo of Cedric Robinson's *Terms of Order*, Iton interprets the internal world of the black pop song as an enactment of abuse upon the political consciousness.<sup>17</sup> For Iton, the song is not about the expression of community in difference which can then be scaled up, but rather it is about the surreptitious flooding of the channels and machinery which determine the very ground of the political.<sup>18</sup> So whereas Shank hears in the song the pursuit of the political force of musical beauty, Iton is deep in its lower

frequencies tuned to a debasement of politics. Shank wants to bring the noise. Iton realizes the noise must be deployed against its own interests.

I think Marvin Gaye was acutely attuned to the relations between labor process, the instability of the object and the abuse of the political when it came to the song. In fact, his aesthetic project could be understood as one built around the desire to keep the labor process in as much flux as possible, so as to render the song a “solvent object” (again, by way of Cedric Robinson in *Terms of Order*).<sup>19</sup> Hence the way to listen to *What’s Going On* is as a labor dispute. It is the staging of a dispute over the working conditions on the Motown assembly line. Gaye’s terms are secreted in those opening seconds of the album, as an absolute commitment to the song as a social thing, twinned with a refusal of the expectation that the song be the result of hard work. He likely had the first part of this impulse engrained in him before arriving at Gordy’s factory, through the years of learning blow harmonies with Harvey Fuqua in The New Moonglows. Gaye’s strike reached its zenith with the image of him in training gear, stretched out on a couch, his band arranged around him, whilst he sings the shit out of “I Want You.”<sup>20</sup>

But Gaye’s moment has been and gone. It’s Klein who’s concerning us now. Hence, the detour into Motown only serves a purpose if we recognize that whilst *What’s Going On* and *Tommy* share almost nothing at the level of conventional musical referents, they have another common imperative.

In Klein’s “Prologue” we hear a reconfiguration of the song as solvent object under new laboring conditions. The assembly line isn’t around anymore. Now it’s the flow of logistical capital which dominates, as does its installation of algorithmic governance.<sup>21</sup> This is perhaps why *Tommy* sounds like both “a collection of neo-songs written in the dust of so many failed artifices” and a “cracked, warped...split-apart gospel.” Robin James would most likely argue that what Klein enacts on *Tommy* is a refusal to build into the song form the types of resilience finance capital demands of its pop music.<sup>22</sup> And she’d be right to an extent. But the real question is, how might Klein be building songs that operate beyond the logics of refusal? What work does her no-work do whilst she’s still making songs which skirt the edge of their own dissolution? Or rather, what auditory form does Klein’s strike take?

## Runs Reprise

In the question and answer session following his delivery of the inaugural Mark Fisher Memorial Lecture in January 2018, Kodwo Eshun commented that in order to understand his friends theoretical project, we really need to acknowledge that Mark’s work was driven by a particular compulsion. Mark could not help himself, Eshun suggested, when it came to the pull underground electronic dance music exerted upon him. The reason for this compulsive attachment to say 1990s Jungle was not the result of youthful fandom he had yet to outgrow. It was more that Mark

felt that if he could get to grips with the time-signatures of a given electronic music style then not only could he begin to theorize the temporal dimensions of the conjuncture of capital in which it was produced, but equally, by taking the music seriously as a theoretical undertaking on its own terms, we could navigate our way out of capitalism's perpetual production of crisis.<sup>23</sup>

If we were to take this compulsion—one which many of us shared with Mark, wearing it as a badge of honor—and repackage it as a method, then what is opened up if it is deployed as a way to listen to a contemporary instance of underground electronic music in the form of Klein's *Tommy*. If we take a single element from *Tommy*—say the track “Runs Reprise”—and drop it into the vast pool of the Fisher Function, what sort of chain reactions are set off?<sup>24</sup>

At first we might hear a neat correlation between the helium RnB vocalizations spliced with staccato jungle breaks on the track and Fisher's constant return to the music of what he—following Simon Reynolds—called the Hardcore Continuum. To accept such a correlation at face value though would be to do a great disservice to the specificity of the project Klein is unveiling through *Tommy*, alongside other self-released EPs such as *Lagata* (Bandcamp, 2016) and also her recent piece of musical theatre *Care*, which was performed at the ICA in London.<sup>25</sup> We need then to listen with greater intent and think more carefully about Klein's sound, as exemplified here by “Runs Reprise.” We need to listen to this track as something which is, firstly, making a claim upon the contemporary (or maybe even constructing the conditions for contemporaneity) and secondly, as a soundscape operating according to set of internally determined operations.

With such qualifications in mind, one thing we could say about “Runs Reprise” is that the audio elements we hear on this fifty-five second track are not citations. They are not, I believe, intended to be heard as historical artefacts, and thus they are not designed to organize the track through the modality of lost futures. Xavier Boucherat provides us with an alternative way to consider the role audio elements resembling the output of the Hardcore Continuum play throughout the *Tommy* EP. In his review of the record he makes two pertinent claims. The first is that to adequately listen to Klein's EP, it is useful to frame this record in its relation to the work of a contemporary of hers in Dean Blunt. Boucherat states that Blunt's “Babyfather” project is clearly imbued with the genealogies of a London continuum of MCing, one which stretches from Smiley Culture's fast-chat style, via the London Posse, and into Grime, as they were organized by the fugitive social technology of pirate radio.<sup>26</sup> Yet on the first “Babyfather” release—*BBF Hosted by DJ Escrow* (again on Hyperdub)—there are few, if any, clear references to prior MC styles.<sup>27</sup> For Boucherat, *BBF* is soaked in the sedimented atmospheres of London MCing, but it is not nostalgic about it. There is no attempt to use sonic citations as a means to generate a historic relation to elements which precede the record, yet it still comes from that continuum. Boucherat suggests we could deploy the same lens to think

about Klein's use of the signatures of UK Garage and Jungle (as well as 1990s RnB) on *Tommy*.

Secondly, and building on the first point, Boucherat proposes that rather than historical and cultural ballast, the deployment by Klein of audio elements from the Hardcore Continuum and other related systems, "add texture more than rhythm, and their inclusion catches you off guard." Boucherat's reading is significant. He is stating that on Klein's *Tommy*—and in our case especially on "Runs Reprise"—the elements we hear are present because of the sensations they generate rather than their evocation of a historical form. The deployment of such decomposed snatches of Jungle and RnB has more to do with their malleability and an element of surprise, as opposed to a set of claims upon a cultural genealogy.<sup>28</sup> Having opened with Kodwo Eshun and Mark Fisher, let's stay with them a little longer via their appearance in a recent article by artist, critic, and curator Aria Dean.

"Notes on Blacceleration" features both Fisher and Eshun as part of Dean's diagnosis of a fundamental structural problem in that avant-garde of philosophical and political aesthetics known as "accelerationism."<sup>29</sup> Pinpointing all of the co-ordinates of what appears to be the first stage in a major intellectual undertaking on Dean's part is not my intention. There are, though, specific lines of her argument I want to extract and work with.<sup>30</sup> One such line is her proposition that the current staging of an impasse between left and right tendencies in accelerationist thinking is really no impasse at all, but has much more to do with a flaw in its mode of conceptualizing and historicizing capital. For Dean, that which operates as speculation in accelerationism—i.e. the attempt to imagine the annulment of capitalism through a desired radical in-humanism which does away with the worker—has been concretized and animated for over five hundred years in the West through the real figure of the black, who as slave was first and foremost a racialized object of capital (rather than its subject).

In addition, despite identifying Mark Fisher's role in determining the racial absence at the center of accelerationist thinking, the commitment he and Eshun shared to the soundscape of the Hardcore Continuum signaled that at the level of aesthetic desire, Fisher was acutely attuned to the frequencies of what Dean calls "blacceleration." Hardcore, Techno, Jungle, Drum n Bass, UK Garage and House—the nodes of Fisher and Eshun's phono-conceptual obsessions—were generating a rich field of sensory theory which Dean suggests were highly functioning enactments of blacceleration as political and philosophical aesthetics. Such a reading is re-enforced if we turn to another product of the CCRU, Steve Goodman, and his claim that the late twentieth century was shaped by entire swathes of Western populations being captured and re-engineered by wave after wave of black machine music.<sup>31</sup>

What we have then with Dean's piece is the first stage in a necessary racial dissolution of accelerationism in its present form, a dissolution which is achieved through the identification of a phono-aesthetics of blacceleration that points to the

historical realities of the black/slave as an object outside of (and resistant to) capital. There is, though, a minor note of caution I would like to introduce into Dean's schema. If Eshun and Fisher's intellectual formation through the Hardcore Continuum (or as Goodman calls it Black Atlantic Sonic Futurism) is central to Dean's conceptualization of blacceleration, then we have to recognize its status as a historical object. The ecologies in which Jungle, UK Garage, Techno and an array of other black machine musics were forged were specific to the closing decades of the twentieth century. Thus, the ways in which they re-modulated various psychic-political atmospheres of alienation into highly intensive structures of sonic feeling which were socially irruptive, was particular to those moments in the organization of racial-capitalism. We now know the conditions which determined those projects of phono-social experimentation have passed. The specific temporal charge which the Hardcore Continuum carried has been left largely unfulfilled. Hence, the blacceleration which Dean quite astutely identifies as the alienating sensuosity that captured Fisher and Eshun, and was thus a prefigurative dismantling of Landian acceleration, might not be a formulation which is adequate to the organization of racial-capitalism in the West as we approach the third decade of the twenty-first century. It is inevitable that the conditions, operations, and desires of technologically infused black sonic experimentation have been redesigned under new racially entrenched structures of political-economy.

What does this have to do with Klein and the fifty-five seconds of "Runs Reprise"? The proposition already in play is that her use of distorted snatches of Jungle's propulsion engine—that signature febrility of time-stretched Amen breaks—is not undertaken in the service of lost futures (à la Fisher's exemplary reading of Burial), but as a textural device.<sup>32</sup> If we push forward with this idea, then two avenues open up. Firstly, "Runs Reprise" exposes the historical limitations contained within the concept of blacceleration outlined above. Secondly, if Klein is—through her fledgling project—constructing the conditions for thinking and experiencing the contemporary via her redesign of the experimental grains of black electronic music, then we need to speculate on the way her sound enters into, grasps, and escapes the present articulation of racial-capitalism.

In many ways this is too big a question to pose of an artist who has just set out on her career. Hence it is not a task we can assign to Klein alone, but requires simultaneous encounters with peers of hers, including Yves Tumor, Jlin and Mhysa—to name but a few. For the moment though, there are specific dynamics of Klein's work—especially as they operate within *Tommy*—that I want to consider as part of a new set of possibilities for black electronic music.

In *Tommy* what we hear as part of Klein's deviation away from the po-faced sincerity and posturing which has become the ethical ideal of electronic music in the early twenty-first century, is a kind of undulation between an attempt to thicken her audio materials beyond the prospect of their collapse, and the way such gestures emanate from the intimate impulses of a labor process shaped by leisure.

Consider the following on *Tommy* from Ben Cardew, writing in Pitchfork: “The result is music that overwhelms with its sickly density: a flawed, chaotic structure that feels both solid and strangely vulnerable.” An intensified processing and thickening of audio to the point where the fault-lines of digital software become the sensuous basis for the music: such aspects of Klein’s sound can be filtered through the lens of Adam Harper’s discussion of what he calls “Internet Music.” For him, the criticism levelled at Internet Music along the lines of its maximalism, its uncanny effects and use of kitsch, are default reactionary responses from those who are unable to grasp the ways in which the musicians operating under this umbrella are undertaking highly speculative explorations into the psychic dimensions of new mediascapes. As such, Harper argues, the experiments generated by Internet Music signal the potentials for remodulating now limited conceptions of collective human behavior.<sup>33</sup>

There is still the question of the relation between the sonic qualities of Klein’s sickly density, and the proposition that her music is built upon a labor process organized by leisure. Take as an example a short video produced by Radar Radio to mark the release of *Tommy*.<sup>34</sup> We see Klein lounging with her friend and collaborator Embaci (from the NON label), and an unnamed third companion, in a room with either a Basquiat original or replica on the wall behind them. As they discuss the track-by-track content of her new EP, their conversation turns to topics as varied as the basis of their friendship (a shared appreciation of Disney soundtracks and Celine Dion), and a desire to retain a core trace of RnB in the record despite its levels of abstraction. This conversation, contained within a listening session, is all conducted whilst they eat take-away chicken and rice, drink white wine and Cherry B, break out into dance, and even take a nap. Although this is to a large extent a staged promotional video, I think it gives us an insight into Klein’s labor process. To be clear, this is not to say Klein lacks commitment to her practice, nor am I making the case that she is producing this material without any level of strategic decision making. It is more that there is a heavy emphasis on the leisure of hanging out, of supposed unproductivity as the generative resource for what eventually gets presented as the musical object. It is about time with friends, free-time, girl time, immature time, black time, time where nothing much seems to be happening other than idle chatter and low-level intoxication, but what’s really going on is that the type of music which became *Tommy* is already being assembled. Hence, the density and the vulnerability which dominates the soundscape of the EP. To gather together all of the social wealth held in the unproductivity of leisure, and compact it into the space-time of a musical object requires Klein to overload the available digital technologies, to stretch, layer, and pock-mark the audio material. It is not so much a case of Klein adequately containing the aesthetic sociality she and her friends are constantly not working on within a single sonic object, but

more so of producing something degraded, porous, and vulnerable, a sonic object so thick it becomes solvent.

## Endnotes

1. Klein, *Tommy* (Hyperdub, 2017); Marvin Gaye, *What's Going On* (Tamla Records, 1971)
2. Joe T. Darden & Richard W. Thomas, *Detroit: Race Riots, Racial Conflicts and Efforts to Bridge the Racial Divide*. East Lansing: Michigan State University Press, 2013; Heather Ann Thompson, *Whose Detroit?: Politics, Labour, and Race in a Modern American City*. Ithaca: Cornell University Press, 2004; Scott Kurashige, *The Fifty-Year Rebellion: How the U.S. Political Crisis Began in Detroit*. Berkeley: University of California Press, 2017; Dan Georgakas & Marvin Survin, *Detroit: I Do Mind Dying*. Boston: South End Press, 1998.
3. Ben Edmonds, *What's Going On? Marvin Gaye and the Last Days of the Motown Sound*. Edinburgh, UK: Canongate Books, 2002; Suzanne E. Smith, *Dancing in the Street: Motown and the Cultural Politics of Detroit*. Cambridge: Harvard University Press, 2009.
4. David Ritz, *Divided Soul: The Life of Marvin Gaye*. London: Omnibus Press, 2010.
5. Laura Harris, "What Happened to the Motley Crew?: C.L.R James, Helio Oiticica and the Aesthetic Sociality of Blackness," *Social Text* vol. 30, no. 2 (2012): 49-75.
6. Stefano Harney & Fred Moten, *The Undercommons: Fugitive Planning and Black Study*. New York: Minor Compositions, 2013.
7. Theo Darton-Moore, "Tommy // Klein" on *Straylandings* (2nd October 2017) <http://www.straylandings.co.uk/reviews/klein-tommy>
8. Xavier Boucherat, "Klein, Tommy" on *Crack Magazine* <https://crackmagazine.net/article/album-reviews/klein-tommy-ep/>
9. Nick James Scavo, "Klein, Tommy", *Tiny Mix Tapes* <https://www.tinymixtapes.com/music-review/klein-tommy>
10. Ben Cardew, "Klein, Tommy EP", (2nd October 2017) <https://pitchfork.com/reviews/albums/klein-tommy-ep/>
11. Nina Power, "Klein, Mhysa, Sadaf, Kelpa & DeForrest Brown Jr pitch the sounds of the future against an unstable present", *The Wire* (Issue 404, October 2017)
12. Ibid.
13. Sophie Weiner, "Rising Producer Klein Makes Music for the Drama" *The Village Voice* (11th November, 2016) <https://www.villagevoice.com/2016/11/11/rising-producer-klein-makes-music-for-the-drama/> ; "It's been so sick for me to have other girls come across my music. It's actually mad because I'm in such a male world. So when girls actually come across my music and they like it, it's really nice. I'm going to put on more events for young people. I want to do more all-ages shows. Let's get these 14-year-olds turned up! Just doing more really cool stuff. Like, I did a musical", Khalila Douze, "Klein is funny as hell", *The Fader* (27th September 2017) <http://www.thefader.com/2017/09/27/klein-tommy-hyperdub-interview>
14. Simon Frith, *Performing Rites: Evaluating Popular Music* (Oxford UP, 1998), p100
15. Simon Frith, p242-244
16. "If we belong to a group forged from musical beauty, not a group brought together by an already existing shared political sensibility, then most often we contain multitudes characterized by difference, not unity...New possibilities for political community can emerge from the pleasurable experience of new formations of difference" (Barry Shank, *The Political Force of Musical Beauty*. Durham: Duke University Press, 2014, 3-18).
17. Cedric Robinson, *The Terms of Order: Political Science and the Myth of Leadership*. Albany: SUNY Press, 1980, 6.
18. "In other words, following the logic of thinking of diaspora as anaformative impulse, and of black politics or the substantively postcolonial as anarrangement, anaformality, and a commitment to the practice of disclosure, it would not be a matter of just deliberate sensory strikes but rather the possibility that any of the channels or registers might be flooded, invaded or abandoned at any moment. Deorchestration, then, not as reorchestration—for example—through a commitment to silence or invisibility – but

rather as a reflexive and deliberate strategy according to which various confounding options are alternately chosen and false happy endings rejected.” (Richard Iton, “Still Life”, *Small Axe* vol. 17, no. 1 (2013): 39).

19. Cedric Robinson, *The Terms of Order*, 5.
20. <https://www.youtube.com/watch?v=xdDSqxVyyyY>
21. Stefano Harney, “Al-Khwariddimia”; Stefano Harney and Fred Moten, “Mikey the Rebelator”, *Performance Research* vol. 20, no. 4 (2015): 141-145.
22. Robin James, *Resilience and Melancholy: Pop Music, Feminism, Neoliberalism*. Winchester, UK: Zero Books, 2015.
23. Kodwo Eshun: Mark Fisher Memorial Lecture (Delivered 19th January 2018) <https://www.youtube.com/watch?v=ufznupiVCLs&t=7s>
24. <https://fisherfunction.persona.co/INFO>
25. <https://archive.ica.art/whats-on/care>
26. Smiley Culture, *Cockney Translation* (Fashion, 1985); London Posse, *Gangster Chronicle* (Mango Records, 1990)
27. Babyfather, “BBF” *Hosted by DJ Escrow* (Hyperdub, 2017)
28. Xavier Boucherat, “Klein, Tommy” on *Crack Magazine* <https://crackmagazine.net/article/album-reviews/klein-tommy-ep/>
29. Robin Mackay & Armen Avanessian, *#Accelerate: The Accelerationist Reader* (Urbanomic 2014)
30. Aria Dean, “Notes on Blacceleration,” *e-flux* 87 (December 2017).
31. Steve Goodman, *Sonic Warfare: Sound, Affect and the Ecology of Fear*. Cambridge: MIT Press, 2012.
32. Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*. Winchester, UK: Zero Books, 2014.
33. Adam Harper, “How Internet Music is Frying Your Brain,” *Popular Music* (No 1, Vol 36, 2017)
34. Klein on *Tommy* (Radar Radio, 25th September 2017), Retrieved from: <https://www.youtube.com/watch?v=xv7Eg8Gywys&t=51s>