

MUSIC IS ONE OF THE VERY FEW MEANS BY WHICH THIS HARDENED MATTER CAN TRANSCEND SPACE, AS WELL AS TIME. IT IS A RIPE TECHNOLOGY, IF THERE WERE ANY, FOR A WEAPON. SUN RA USED HIS MUSIC AS A SOUND WEAPON, AS LITERAL SUN TECHNOLOGY TO CRUMBLE THE WALLS BETWEEN PAST, PRESENT, AND FUTURE.

FOR THESE REASONS, HIS MUSIC IS WORTHY OF A CERTAIN TYPE OF WORSHIP (WAR-SHIP — VEHICLE FOR WAR —), OF DEEP REVERENCE, MEDITATION, OR STUDY IN ORDER TO ACTIVATE ITS TRUE USE AS A WEAPON IN THE SPIRITUAL WAR. ONCE ACTIVATED, THE WARSHIP BECOMES A STARSHIP, THE NATURE OF WHICH CAN BE COMPARED TO THE DUAL NATURE OF LIGHT AS A WAVE/PARTICLE.

SYNCHRO  
NECITY  
SLIPPER  
POSITION  
+ SLINRA

OPENING  
THOUGHTS  
FOR SLINRA  
SLINRA  
SLIPPER  
BY MARR  
MOTHER  
GODDESS

RASHLEEDAH  
PHILIPPS











**LISTEN TO THE ALBUM HERE: [MOORMOTHERGODDESS.BANDCAMP.COM](https://moormothergoddess.bandcamp.com)**



# TRACK LISTING

PIRERA  
NO SUN NO SAY  
SOLE MYTHIUS  
SEAWATERA  
TATU MERKABA  
SALTWATERA  
HUE ASCENSION  
AMUNRA  
ASUNA YASNA  
ASUNRA DASTUR  
MYSTERIUM MYSTICUS





In producing this album, MMGZ also wanted to have a conversation about some of the themes he covered in his music — meditations on race, freedom, transcendental humanity, inner and outer space, the future, the past, the now, and the never/unknown. These songs are a soundscape to an ongoing trauma, an ongoing psychosis, an ongoing brilliance, an ongoing tapestry of the Black experience, all of our dark matter — spiritual, physical, and cosmic. Sun Ra spoke of this heavy dark matter himself when he said, “I’m playing dark history. It’s beyond black. I’m dealing with the dark things of the cosmos.”

Through sonic metaphysics and meditations, MMGZ has created an EP imbued purely with this dark cosmic material — every sound comes from Sun Ra Arkestra, with no added instruments. MMGZ uses different pieces from different Sun Ra albums, creating new equations from his work that can be executed again and again, in a timeless space. The title of the album, *Asunra Sunya Siphra*, is itself an equation that seeks to continuously solve itself. The A in *Asunra* activates the “one,” the first letter of the alphabet, the alpha, the number that generates all numbers in successive additions of itself, the prime mover, the number which divides all numbers and which no other number can evenly divide. *ASunya* means 0 or nothing in Sanskrit. *Siphra* means cipher, also a zero or nothing point. Zero can be divided by any number, and any number multiplied by zero equals back to zero.

Professor, musician, and radio host Thomas Stanley opens his ethnographic study of Sun Ra, “*The Execution of Sun Ra*” with a warning message that “this book must be written now, before the world ends again.” Taking on a similar tone, the tracks on this album are urgent, aggressively inviting your pulse to adjust to its time, its rhythm, or miss the spaceship meant to save us and deliver us to the alter-destiny. Key, however, to boarding the ship is realizing that space isn’t just out there with the stars, it’s down here, enveloping us. In fact, it’s something we cannot escape because it is also within in us. We are water, light, and space, hardened into a matter, fastened onto a timeline.

Music is one of the very few means by which this hardened matter can transcend space, as well as time. It is a ripe technology, if there were any, for a weapon. Sun Ra used his music as a sound weapon, as literal sun technology to crumble the walls between past, present, and future. For these reasons, his music is worthy of a certain type of worship (war-ship — vehicle for war —), of deep reverence, meditation, or study in order to activate its true use as a weapon in the spiritual war. Once activated, the warship becomes a starship, the nature of which can be compared to the dual nature of light as a wave/particle. Listen closely to understand why.

# SYNCHRONICITY, SUPERPOSITION, AND SUN RA: OPENING THOUGHTS FOR ASUNRA SUNYA SIPHR EP BY MOOR MOTHER GODDESS

*Written by Rasheedah Phillips*

*(The AfroFuturist Affair ♡ Black Quantum Futurism ♡ Metropolarity)*

EMAIL RASHEEDA: [BLACKQUANTUMFUTURISM@GMAIL.COM](mailto:BLACKQUANTUMFUTURISM@GMAIL.COM)

TO FIND OUT MORE, VISIT: [WWW.AFROFUTURISTAFFAIR.COM](http://WWW.AFROFUTURISTAFFAIR.COM)





Sun Ra's mission isn't complete. We need his music now more than ever. We still need to be saved more than 20 years after his B-E-R-T-H-I-N-G (his word for a return to the grave), and he was very much aware of that, as if he had already lived through this future and was reporting back, or perhaps, sending a warning message forward into now.

A math equation evades space-time. It means what it meant 2000 years ago, and the same thing it will mean 2000 years from now. Until executed, until solved, the equation awaits execution in a timeless space. More than a tradition, the canon, legacy, mythos, ethos of Sun Ra is a current operation, a "future now" space in its own right, or a "tomorrow is never," as Sun Ra may have phrased it. If past, present, future are each a room in the house of time, his music is the blueprint for a renovation with an open floor scheme and a loft area.

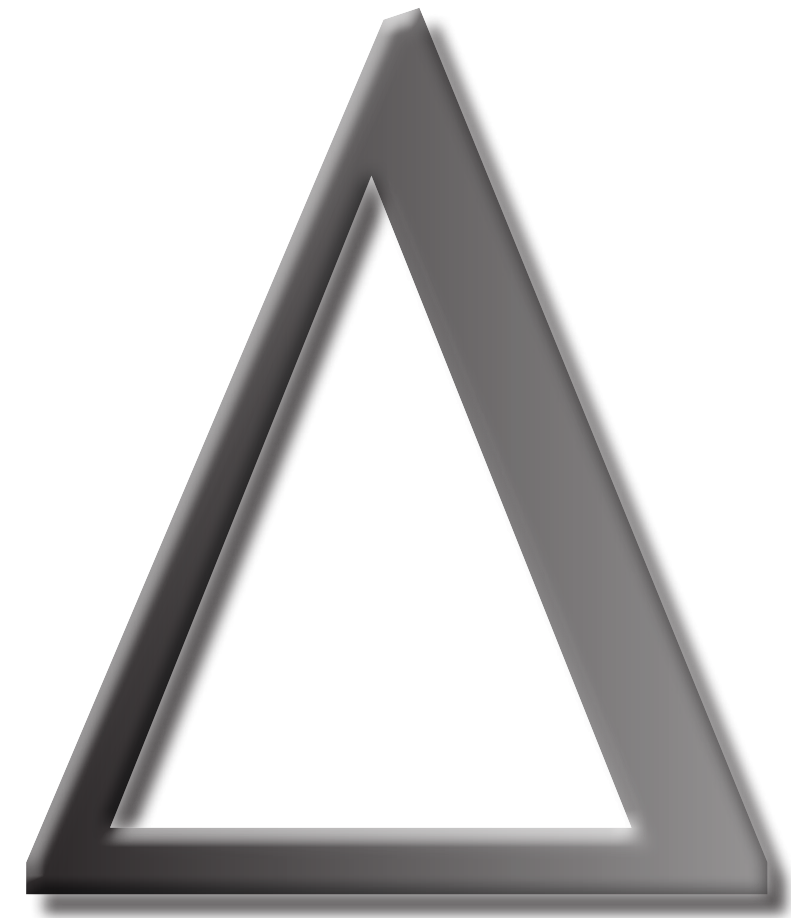
As part of a month-long celebration of afrofuturism and Black speculative culture called Black Holographic Memory in November 2014, I held a movie night where we screened short, independent sci-fi, horror, and experimental films submitted by independent directors. One of the films, aptly called The Last Man Standing, was a short documentary on Marshall Allen, produced by his nephew Stan West. Shortly before the film screened, two older gentlemen came wandering into the screening space, one of them introducing himself as Marshall Allen. The jazz legend, taking some down time from touring the world with the Arkestra, had come by to screen, for the first time, his own documentary. After sitting through the film, Marshall Allen treated us to stories of the Arkestra playing on the Sphinx in Egypt, a discussion on the symbolism and color theory behind the rich, colorful costumes and signature headdresses that adorns the band, and broke down to us how Sun Ra created a tapestry of music that included ancient rhythms, his parent's music, and sounds gathered from the future.

The most inspiring and humbling part of the conversation, however, was Marshall Allen's reminder that Sun Ra made his music as technology for us, for the now. Sun Ra also cleared a space in his future where a certain freedom of expression and freedom of vision could be protected and sacred, especially those visions coming from traditionally marginalized voices. Ra taught us to be more conscious of our language, and that we have the power to control the creation of new and future modes of speech.

Moor Mother Goddess (MMGZ) has picked up on Sun Ra's transmissions from the Alter-verse. MMGZ has taken up his technology and employs it to restore analogue sounds that match the frequency that we are stuck in. Each title pays tribute to Sun Ra, mirroring Sun Ra's practice of creating "equations of sound-similarity," breaking down words and using the parts to remix and create new meanings, i.e. phree music = music of the sun.

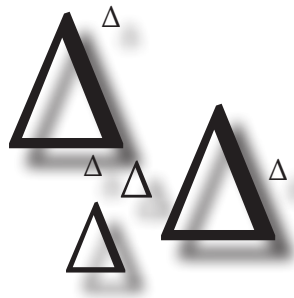


THESE SONGS ARE A  
SONORSCAPE TO THE  
CASCADING TRAUMA, THE  
CASCADING PSYCHOSIS, THE  
CASCADING BRILLIANCE, THE  
CASCADING TAPESTRY OF  
THE BLACK EXPERIENCE,  
ALL OF OUR DARK MATTER  
- SPIRITUAL, PHYSICAL,  
AND COSMIC.




Like a timeless zeitgeist haunting the collective body of a generation, Sun Ra's influence in my life remained hidden but unseen, long before I ever even heard the name Sun Ra, long before I would come to be familiar with his signature sounds and distinct philosophy, and long before I would become part of a community of people activating a Black futurist ideology that would come to embrace him as one of its forefathers. For example: Circa 2007 on my personal timeline, I started a blog called AstroMythoLosophy.com, a space that eponymously married my writings and thoughts on astrology, astronomy, mythology, religion, and philosophy. The name and subject matter of my corner-of-the-world philosophies feels remarkably reminiscent of Sun Ra's many and varied names for his Arkestra; notably the Myth Science Arkestra, The Astro Infinity Arkestra, and The Solar Myth Arkestra," and even more directly, the name of one of his songs, Astro Myth. These names were meant to be a reflection of the dynamic nature of the band's music, and likely meant to activate the best sound and numerological sequences for the band name.





**SUN RA  
ONCE CALLED  
PHILADELPHIA "THE  
DEVIL'S HEADQUAR-  
TERS," STATING THAT  
IN ORDER "TO SAVE  
THE PLANET, I HAD  
TO GO TO THE WORST  
SPOT ON EARTH,  
AND THAT WAS  
PHILADELPHIA."**



The connections grow deeper, though, if you continue to zoom in on the pattern. My very own name, [RA]sheedah, and my astrological sun sign ARies (planet = MARS, animal = RAM) can be broken down and intertwined with Sun Ra's name and mythology. Sun Ra took his name from the Egyptian solar deity Ra (whose name is likely the origin for such words as ray, radiation, radiant, etc.). In ancient Egyptian astronomy, the constellation Aries was associated with Amon- Ra, one of Ra's forms, depicted with a ram's head, and representing fertility and creativity. I'm sure my young mother, who had me at the age of 14, and my grandparents did not have all of this in mind when they chose my birth name (Arabic for leader) from a book of traditional Muslim baby names on my born day of April 6, 1984. But of course, these things are no accident. On that very same date in 1984, likely around the time my mother was going into labor, the 11<sup>th</sup> Space Shuttle, Challenger 5, launched into space, marking the first time 11 people had ever been in space. Sun Ra, whose own personal mythology included birth on Saturn, a mission from outerspace beings, and regular interplanetary travel, may have agreed with me in seeking to weave these significant facts and number sequences into my own personal, archetypal synchronicity.

Shortly after graduating from law school in 2008, I moved to Germantown [Philadelphia], less than 2 miles from where, 40 years earlier, Sun Ra had laid claim to the ancestral rowhome of Arkestra alto saxophonist Marshall Allen as a practice and living space for the band (and which remains a practice space for the Arkestra to this day, led by 90-year old Allen). Sun Ra once called Philadelphia "the devils headquarters," stating that in order "to save the planet, I had to go to the worst spot on Earth, and that was Philadelphia." The current events of the time lends some validity to his claims. In 1964, just four years before his arrival here, there had been a race riot on Columbia Avenue, sparked by an incident of police brutality against a Black woman. 17 years after his arrival, then-Mayor Wilson Goode, Jr. would approve the dropping of two one-pound bombs made of water gel explosive, a dynamite substitute, on to the roof of the home of the MOVE Black liberation group, igniting an inferno that would destroy 65 nearby homes and kill six adults and five children.

In some ways, its as if the trickle down effects of white flight and urban blight, and its reverse evil, gentrification, have caused time to stand still for Philadelphia. In certain areas of the city lie time vortices where the Philadelphia of Sun Ra's day is superimposed on top of the present day. The racism, poverty, and inequality that incited profound emotion and inspired profound genius within Sun Ra, remain entrenched parts of the city. Poverty in Philadelphia, named the poorest major city in the country in 2014, continues to disproportionately impact people of color, single mothers and children.