

Speaker 1: [00:01](#) You're listening to audio where music meets the weird, the strange and the [inaudible]

Speaker 2: [00:09](#) usually [inaudible] [inaudible] [inaudible]. You're

Ife Oshun: [01:19](#) listening to day and night by the artist known as Qwill. We'll meet him soon, but first let's chat about the Nazca. The Nazca lines are a collection of biomorphs and geoglyphs that were etched into the sand of the Nazca desert in pre Incan Southern Peru, somewhere between 500 BC and 500 AD covering roughly 200 square miles. They're best seen from the air due to their massive scale. They feature straight lines that are up to 30 miles long plus a number of shapes and about 70 depictions of plants, animals and unidentifiable images. The drawings also feature humanoid figures including one nicknamed the astronaut because it depicts a humanoid wearing what looks like a helmet and raising its arm in what looks like salutation.

Ife Oshun: [02:17](#) Now let's meet Qwill. Hailing from Salem, Massachusetts. Qwill is a multitalented singer, songwriter musician whose electro acoustic style draws on a range of genres including electronic roots, indeed jazz and soul. He performed solo or with a band incorporating live instrumentation, blended with electronic soundscapes and groove based rhythms. He has been described as passionate and metaphorical by the keep walking music blog. And his work has been called dreaming roots music by the Boston globe. He's with us today to discuss his work and the Nazca. Qwill, thanks for joining us. It's nice to have you here.

Qwill: [03:02](#) Hi, great to be here.

Ife Oshun: [03:04](#) I love your music. It's, I definitely feel a spiritual connection. Uh, when I listen to your, to your work, how did you start off as a musician?

Qwill: [03:15](#) My family. I had musicians in my family and um, you know, one of my uncles, for instance, he was a beautiful guitar player. Speaking of being mesmerized, you know, he would at the time he was living with my grandparents. I, I spent a lot of time at my grandparents house growing up and, uh, whenever he would play and practice in, in his room, I'd just would be completely mesmerized and I could sit and listen to him for hours.

Ife Oshun: [03:46](#) How old were you when you first picked up an instrument?

Qwill: [03:49](#) At my grandparents house. My grandfather had a bunch of different instruments, guitar, trumpet and upright bass and

piano and all that. And he let me explore all of those. So as a little kid I was, you know, had always been tinkering around with, with different instruments. And it wasn't, wasn't until middle school that I had taken some guitar lessons. Um, but I had already been writing songs and just trying to experiment with, with, you know, piano especially, um, as, as a little kid, you know.

Ife Oshun: [04:20](#) And then middle school, it was when you actually started thinking, Hey, you know, this music thing is something that I feel like I might want to do.

Qwill: [04:28](#) I already knew that it's what I wanted to do when I was young, you know, before that with taking lessons in middle school, it was more about, Hey, let me try to figure out how to play "Sweet Child of Mine" by Guns and Roses. I want to play that, you know, that guitar lick, you know, actually figuring out how to play the guitar a little bit more than, um, than kind of the basic chords, which I had learned a little bit previous to, uh, to taking lessons.

Ife Oshun: [04:56](#) When did you start writing music?

Qwill: [04:58](#) First song that I had written, I was in fifth grade. I was in a music class. My, my teacher, uh, mr Stackpole just super cool guy. He like, just the way that he communicated about music, I really was understanding how he would, you know, kind of explain it. And you know, one of the things that I remember him talking about was a conversation, having a conversation. So, you know, a where we all had, uh, had like xylophones and we were, you know, tinkering around with that. And basically he kind of got us into like, all right, we're, we're going to have a conversation. You know, someone's gonna say something and then you're gonna answer to that. Uh, so he was really, what he was teaching was really resonating with me. I was feeling really inspired. Um, and I got up after music class. It was the end of the day and I had in music class was actually, um, on, uh, in the auditorium. So I was on the stage and I just started making up the song, which I always did. I without even knowing I was right. I was just, you know, just sing and make up words. And he said, Hey, what, what's that song you're singing? I'm like, I don't know, I'm just making it up. He's like, Oh that's cool. Let me, let me record that. But he just kind of lit a little fire in me that got me like, huh, what was I just doing? So I went home that night and I wrote this song called a Live in a New World.

Ife Oshun: [06:22](#) What was it like a message? Like where did that come from, you think?

- Qwill: [06:26](#) I think, I think it was coming through me cause I wasn't really thinking about it. I was just singing, you know, it was just happening.
- Ife Oshun: [06:34](#) Yeah. And that happens to writers a lot. Sometimes it's like you are being sent a message and your job is to actually document it as quickly as possible before it disappears again into the ether. Where does, where do your lyrics usually come from for your music now?
- Qwill: [06:52](#) I write lyrics through my own personal experience, but I feel that, um, as you were kind of saying that it's, it's coming through me so it's, it's, you know, it's something that, uh, if it's a phrase, even if it doesn't maybe make sense at first, you know, I'll, I'll still try to like put it out and, and let it come through and see how it makes sense. And maybe, you know, I, I write a lyric that, you know, uh, I don't really understand until even way later.
- Ife Oshun: [07:24](#) I think it's interesting that you talk about how, you know, your first or one of your first teachers talked about conversation when it comes to, you know, playing an instrument and how instruments can converse. Uh, but it also talks to how, you know, you're hearing something, you're receiving messages somehow that you are translating then into music as well. How does your family keep influencing you with your music, uh, as you've progressed into the musician that you are today?
- Qwill: [08:03](#) Well growing up, you know, my family was always a part of creating, my mom is a, is a painter. She was always singing around the house. So it's something that was, was definitely just in my family and, and it, it just, everything kind of went hand in hand. You know, you were, you, you cared about your family and your friends and you also cared about what you were creating. Um, now in, in my life I have two sons. Well I remember a time when I, when I had my first son and, and I was, you know, still just struggling, you know, financially trying to, you know, get by and I remember someone saying to me one time like, Oh, you know, you know you've got kids on the way and you're going to have to, you know, really buckle down and get a, you know, get a real job and whatnot. And there was a time where I was a little, I was definitely confused like what I was going to do. Cause I knew I needed to do something, but there was a profound moment that came before my first son was born, which was music is a part of who I am and I need to fully embrace that. And I've, I've really stuck with that. Like I don't, I don't feel that when I'm, for instance, like when I'm on stage or you know, that I, that I go by a, a, uh, you know, an

name that that's like a dual personality. It's all one in the same. I'm, I'm who I am on stage as who I am at home. So that's all connected and therefore my experiences with my family and that could just be hanging out at the park with my, you know, with my family or, uh, or, or being away and traveling. Um, it all transcends through as well as spiritually too. Um, I, I've, I feel like, you know, I just kind of stay open in my, you know, through each moment there is, you know, what's happening in this, you know, in, in this time that's a, in this present moment. And also like what's happening metaphysically, spiritually. It's, it's all kind of happening together.

Ife Oshun: [10:19](#) So here we are, you know, in this physical space where you are now, you know, you're a dad and you know, the person who sort of helped you begin this journey, your grandfather, your uncle, how are they still involved?

Qwill: [10:36](#) I'll tell you a story. Basically a couple of years out of graduating high school, I had really put a lot of focus into playing up professionally, hitting the road, getting my music out. I had been doing that for about three or four years. I had been touring super fun. Um, also I was completely super broke. My grandfather, um, was sick and he, he ended up, he had passed away right before that.

Ife Oshun: [11:06](#) He had the pleasure of seeing you perform and knew that you were doing your thing.

Qwill: [11:10](#) Actually. Yes. And, and, and also in that time frame, uh, I had made a, um, a four song [inaudible] that I had put on, on a cassette tape, professionally duplicated cassette tape that I had given my grandfather. And so, yeah. So he had an opportunity to really see, you know, what I was doing and hear the music that I was writing and, and there was so much, you know, so much momentum at the time. Um, that it was great that he had an opportunity to experience that. And so this cassette tape that I had given him, you know, fast forward, uh, a couple years he had passed and my grandfather had played upright bass was one of the instruments. He was also a multi instrumentalist. And he, um, uh, when he had passed, my grandmother had given me his upright bass. And, um, I, as soon as I had the bass, I just started writing on it.

Ife Oshun: [12:15](#) And when you, when you say you were writing on it, you mean you were utilizing the bass in your song writings?

Qwill: [12:22](#) Yes. I started to write music with that, uh, you know, writing songs, which was transforming just how I was approaching

everything really. Um, I just, yeah, it was, it was a really, uh, you know, I was very inspired. Now I'm playing upright bass, upright bass ended up being a primary instrument for me. I got this gig. Uh, it was a really strange gig. I was basically playing in the, in the hallway of a physical fitness club while greeting the people coming in when I'm thinking, you know, what direction am I going here? You know, I was filled with doubt and I got a phone call from my aunt who was, has always been a spiritual guide throughout my life. So she called and said, you know, Hey, how's it going? Do you, do you have a second to uh, to talk? And I said, well, I'm, I'm just about to play a gig. But yeah. What, what's up? She said, well, um, I went over to, uh, to, um, you know, to Nana and Gramps house. She said, I went into the, uh, into their car. I had to run to the store and I saw this cassette tape that had your name on it. And so I put it into the stereo. And, uh, so this is the cassette tape that I give him my grandfather, when, when, when he was alive and she said, um, so I listened to one side and then I flipped the tape. And then I listened to the other side, when it got to the end of the tape, a grumpy recorded a message for you and he wanted to tell you that you gotta keep on going and music. And still to this day, I have the tape and that's, uh, on that, on that cassette tape also, we're, uh, three feathers. The feather has always been a symbol for me and a spiritual symbol. And, and, and so that's kind of where the name Qwill kind of comes from is it's, uh, you know, the foundation of, of my dreams.

Ife Oshun:

[14:23](#)

That's beautiful. Talk about divine timing, right? You know, you're, you're in a weird space, literally. Yeah. And sort of professionally, right? Yeah. And just at that time where that question Mark pops up, your aunt sends you a message, which is really like a message within a message from your grandfather. Yeah. And, and that was sort of motivated by you giving your grandfather a message, you know, which is, Hey, I'm, I'm ready for the world. This is what I'm doing in the world. This is who I am. He comes back and he says, you know, keep at it, and it's, you got that message at the right time. You know, it's just a great connection to the topic that we're gonna talk about today actually. Um, you know, we're talking about ancient civilizations, which, you know, quite honestly, ancestors, where do we come from? And when you look at a lot of civilizations, sometimes we don't know what we're seeing. You know, there might be some messages there for us. One thing that comes to mind are, uh, the Nazca lines, an ancient culture called the Nazca. You know, when we talk about our ancestors and we talk about messaging, who are they making these drawings for? Because these drawings are seen best from the air, who was up in the air, right? Who was up in the sky that needed to see

these drawings. We have all these like books, you know, we have authors that talk about these things. Zecharia Sitchin is one of them.

- Qwill: [16:08](#) Yep. The 12th planet. Um, yeah, yeah. That's, uh, that's, I'm, I'm reading that currently and it's just blowing my mind how there's all of these connections with, um, you know, just what we've been talking about when it was, was what was that about? Every, I believe I might have the number wrong, but I believe that every 3,500 years, the 12th planet, which also orbits around the sun comes close enough to the earth that the astronauts from the 12th planet can actually get to earth. And so they had that, that 12th planet is called Nibiru or something like that. Yes. I believe. Yeah, I believe that that's it. And they landed on earth and, and basically that's the, um, well in Zechariah's, um, you know what he is what he's saying. Is that the, basically that was the beginning of the homosapien us. Yeah. So through you know, the, the 12th planet, the um, yeah
- Ife Oshun: [17:21](#) Like they, that they somehow engineered us to do something. Basically they according to Sitchin or is it Stitching? Stitching, Sitchin.
- Qwill: [17:33](#) Sitchin.
- Ife Oshun: [17:33](#) Zecharia Sitchin. Yeah. Yup, yup. He called them the Annunaki and they created us to basically dig and mine for gold, which is in abundance on our planet because they needed the gold, like they needed gold dust or something to put into their atmosphere because they're like, their planet is dying or there was something going like really wonky. So they needed that gold really badly and they needed a lot of it. So basically that's the idea. Like we're just kind of like worker bees for the Annunaki.
- Qwill: [18:09](#) yeah, it's, I mean the, the book is really mind blowing.
- Ife Oshun: [18:12](#) Yeah. So it's kind of like some sort of life threatening crisis that brought them here. Then it kind of goes on to talk about how there's like a connection between the Annunaki and like the gods or God of the old Testament. And again, if, if you're like, uh, in a certain time where you're not really up on a lot of the science and the technology that we are and you see, you know, dudes coming from the sky and these big vehicles and you're like, you don't know what that is. You might call those people gods.

Qwill: [18:50](#) Right, right. For sure. And, and another interesting fact, which is, you know, the book kind of starts out in saying where, you know, humans became homosapiens or, or became humans in that, that transformation, how it seemed to happen. So, so quick, that book is, is definitely a mind opener, you know, get to you to really get outside of the box, you know, of, of, you know, way of thinking.

Ife Oshun: [19:19](#) Nowadays we understand the idea of DNA and genetic modification. What if these Annunaki people knew that and were like even more advanced than we are today. Whereas they could introduce some sort of genetic modification to maybe some humanoids that had already been on this planet to create homosapiens or to help us evolve into something more along the lines of what they needed to advance their goals. And there's also that sort of connection between, you know, the stories in the old Testament about the, the Nephilim, right? [inaudible] which is what Sitchin also talks about. I think he refers to them as Nephilim, right? Yes. Yeah. Fallen angels or you know, that's what they call them beings from somewhere else. Uh, who came here and then ended up mating with, you know, the folks that were here and then their offspring were giants. I mean, that's like in the Bible. So that's kind of like a historical fact that's not fiction. There are these huge people. I mean there's even the story of David and Goliath, which is not like a metaphor that was an actual thing, an actual event. So there is like a race or like a, a group somehow or a society,, some reason these people were like super tall and the understanding that time was because their ancestors were actually, some of them were not of this earth. So maybe that is the connection. When we think about, well who were those Nazca lines drawn for, you know, was it for, you know, those folks that were coming down and sort of teaching us and helping us evolve into something higher, you know, taking us to a certain place. Maybe that was part of their mandate, go get gold, but then help those people somehow help them evolve. You know, maybe they are responsible for us in some way and you know, and then some of the ideas is, or are that, you know, they came, they did this, whatever they did over a period of time and they just left. They're like, okay, we're out. We've done what we needed to do, we got what we needed to get. You're on your own. And then some other people say that, well, you know, maybe they never left. And then there's even other people who say, well, they come back every now and again. Wow. I know it's mind blowing.

Qwill: [21:50](#) It's, it really, it really is. It's, you know, I was, I was just thinking about where, you know, how you were talking about, um, the

sense of, of being, becoming like a higher self. You know, they had created homosapiens to mine for gold to help them. But we also have our own trajectory, our, our own sense, our own path of, of um, you know, just say for instance, with spirituality where we want to help one another and we want to connect and we want, you know, it's interesting where it's like, okay, if that story is true now, even the art on the AKI, is that right?

Ife Oshun: [22:30](#)

The Annunaki, yeah.

Qwill: [22:34](#)

Like they're even part of something greater. Yeah. It's, it's just so interesting how when you, when you kind of look at it and you open up the universe and, and you realize like how we're now, how we're all connected.

Ife Oshun: [22:50](#)

There's a lot of people who are sort of caught up in what they perceive to be differences between people on this planet. But at the end of the day, we have much more in common than we do, you know, in terms of differences with that through line being that we all are human beings or at least most of us. Um, and then, you know, thinking outside of our planet, what are those through lines that connect us to other beings that may be out there. Yeah. So, um, I wanted to start wrapping up this conversation, um, by kind of bringing it around to the music. Cause again, you know, it's all about the music. Music is that universal language that speaks to all of us and may even speak to others outside of our planet as well and may be one of those things that binds us together that have in common, uh, day and night. Can you talk about that song?

Qwill: [23:49](#)

The story to that was I had the, the, the music to it. I had a come up with lyrics. Uh, I had like basically a couple of hours in the studio before I had to go to probably like pick my son up from school. And um, and uh, the, the song idea came through. I recorded it. I actually lost the, I lost the recording. Um, I had had a hard drive that I had. I had a lot of, uh, different recording sessions on that ended up breaking. And I thought, I thought that that was on that, that hard drive. So I had been looking for and I couldn't find it and I was like, ah, I must've been on that hard drive. Bummer. That's, you know, and then I just tried to, you know, just keep on moving forward and not really, you know, focus on it too much. And, and then one day threw a, yeah, I was, I, I happened to find it basically, long story short, I found them like

Ife Oshun: [24:47](#)

it was lost and then it was found.

- Qwill: [24:49](#) Yes. So, um, no, but it's a, it's, it's, it was kind of different for me cause it kinda felt like, um, like a really poppy type song that I, it just seemed a little different for me to write, but it actually was something that was, um, very, uh, in the moment and felt actually very just transparent through me. You know, it's something that I was very happy to have found. And, uh, as soon as I found it, I, I, I'm like, all right, I'm going to get this mastered. I'm going to put this out. And my friend Heidi did the, uh, the cover art for it. And so,
- Ife Oshun: [25:26](#) yeah, the cover art is amazing. Thanks. Yeah, the art music is just wonderful to listen to. And you also have another album which is instrumental. Can you talk about that? Like first of all, what's the album called and can you talk about some of the, um, the motivation behind doing an album that's all instrumental?
- Qwill: [25:46](#) That album, uh, is, is called cycles and it's basically an hour long continuous mix. Um, I actually had had recorded it live to basically, uh, fired from meditation and I was more focusing on something that was repetitive, like different, different pieces that were repetitive. Hence it being called cycles lab or, yeah. And I didn't want it to be, you know, specific where like, Oh, this is just meditation music or just, you know, you can only do meditation or yoga or it's, it's something that I, I want people to feel they can do anything with that. It's more focused on, on breathing through whatever that you're doing and, and, and those cycles. Um, and so it's, it's inspired from that.
- Ife Oshun: [26:38](#) Yeah, definitely highly recommend. Go out if you have not heard it already. Check out cycles, check out day and night. And uh, if you're interested in learning more about Quill, Quill, what is your website? How can people find your music?
- Qwill: [26:54](#) Yep. You can go to Quill, music.com. It's a Quilla, spelled Q, w. I, L L. so cool. music.com will bring you to my, um, my band camp page, which all my music is on there and their dates on there. And um, yeah, I'm all, you know, on Facebook and iTunes and Spotify, Instagram, all that stuff.
- Ife Oshun: [27:17](#) All the usual suspects. Yeah. So yeah, definitely check it out. And Quill, thank you again for joining us. It was just very nice having you on this journey, a great conversation. Love the music, super talented. Thank you so much for gracing us.
- Qwill: [27:34](#) Thank you so much for having me.

Ife Oshun:	27:36	Thank you guys out there and watch your land and listener land for listening and watching yet another session of audio and we'll see you next time around. Peace..
Qwill:	27:49	Peace. Thank you so much.
Ife Oshun:	28:03	Thanks for listening folks. Get a full transcript of this episode along with phrases to Google links and more. Add audio.com O D D I o.com and while you're there, sign up for our official email list to get first dibs on new stuff. Also like subscribe and click the notification bell on our YouTube channel for the latest videos.
Dark Voice:	28:25	Odddio is a registered subsidiary of Papa Grace and Oshun55 LLC. All rights reserved.