

MICHAEL E. YEAL

SONSCAPES IN SHATTERED SOUND  
IN JAMAICAN REGGAE

# DUB



# **Dub Soundscapes And Shattered Songs In Jamaican Reggae**

**Michael E Veal**

**Jayson Beaster-Jones**



# Dub Soundscapes And Shattered Songs In Jamaican Reggae Michael E Veal

**Dub** Michael Veal,2013-08-15 Winner of the ARSC s Award for Best Research History in Folk Ethnic or World Music 2008 When Jamaican recording engineers Osbourne King Tubby Ruddock Errol Thompson and Lee Scratch Perry began crafting dub music in the early 1970s they were initiating a musical revolution that continues to have worldwide influence Dub is a sub genre of Jamaican reggae that flourished during reggae s golden age of the late 1960s through the early 1980s Dub involves remixing existing recordings electronically improvising sound effects and altering vocal tracks to create its unique sound Just as hip hop turned phonograph turntables into musical instruments dub turned the mixing and sound processing technologies of the recording studio into instruments of composition and real time improvisation In addition to chronicling dub s development and offering the first thorough analysis of the music itself author Michael Veal examines dub s social significance in Jamaican culture He further explores the dub revolution that has crossed musical and cultural boundaries for over thirty years influencing a wide variety of musical genres around the globe Ebook Edition Note Seven of the 25

illustrations have been redacted **Dub** Michael Veal,2007-04-30 Winner of the ARSC s Award for Best Research History in Folk Ethnic or World Music 2008 When Jamaican recording engineers Osbourne King Tubby Ruddock Errol Thompson and Lee Scratch Perry began crafting dub music in the early 1970s they were initiating a musical revolution that continues to have worldwide influence Dub is a sub genre of Jamaican reggae that flourished during reggae s golden age of the late 1960s through the early 1980s Dub involves remixing existing recordings electronically improvising sound effects and altering vocal tracks to create its unique sound Just as hip hop turned phonograph turntables into musical instruments dub turned the mixing and sound processing technologies of the recording studio into instruments of composition and real time improvisation In addition to chronicling dub s development and offering the first thorough analysis of the music itself author Michael Veal examines dub s social significance in Jamaican culture He further explores the dub revolution that has crossed musical and cultural boundaries for over thirty years influencing a wide variety of musical genres around the globe Dub

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musical and cultural boundaries for over thirty years influencing a wide variety of musical genres around the globe Dub Michael Veal, Michael E. Veal, 2007-04-30 The first inside story of this Jamaican reggae style Winner of the ARSC's Award for Best Research History in Folk Ethnic or World Music 2008 When Jamaican recording engineers Osbourne King Tubby Ruddock Errol Thompson and Lee Scratch Perry began crafting dub music in the early 1970s they were initiating a musical revolution that continues to have worldwide influence Dub is a sub genre of Jamaican reggae that flourished during reggae's golden age of the late 1960s through the early 1980s Dub involves remixing existing recordings electronically improvising sound effects and altering vocal tracks to create its unique sound Just as hip hop turned phonograph turntables into musical instruments dub turned the mixing and sound processing technologies of the recording studio into instruments of composition and real time improvisation In addition to chronicling dub's development and offering the first thorough analysis of the music itself author Michael Veal examines dub's social significance in Jamaican culture He further explores the dub revolution that has crossed musical and cultural boundaries for over thirty years influencing a wide variety of musical genres around the globe

**Punk Ethnography** Michael E. Veal, E. Tammy Kim, 2016-10-18 This ground breaking case study examines record production as ethnographic work Since its founding in 2003 Seattle based record label Sublime Frequencies has produced world music recordings that have been received as radical sometimes problematic critiques of the practices of sound ethnography Founded by punk rocker brothers Alan and Richard Bishop along with filmmaker Hisham Mayet the label's releases encompass collage sound travelogues individual artist compilations national regional and genre surveys and DVDs all designed in a distinctive graphic style recalling the DIY aesthetic of punk and indie rock Sublime Frequencies producers position themselves as heirs to canonical ethnographic labels such as Folkways Nonesuch and Musique du Monde but their aesthetic and philosophical roots in punk indie rock and experimental music effectively distinguish their work from more conventional ethnographic norms Situated at the intersection of ethnomusicology sound studies cultural anthropology and popular music studies the essays in this volume explore the issues surrounding the label including appropriation and intellectual property while providing critical commentary and charting the impact of the label through listener interviews

Fela Michael Veal, 2000 Musician political critic and hedonist international superstar Fela Anikulapo Kuti created a sensation throughout his career In his own country of Nigeria he was simultaneously adulated and loathed often by the same people at the same time His outspoken political views and advocacy of marijuana smoking and sexual promiscuity offended many even as his musical brilliance enthralled them In his creation of afrobeat he melded African traditions with African American and Afro Caribbean influences to revolutionize world music Although harassed beaten and jailed by Nigerian authorities he continued his outspoken and derisive criticism of political corruption at home and economic exploitation from abroad A volatile mixture of personal characteristics charisma musical talent maverick lifestyle populist ideology and persistence in the face of persecution made him a legend throughout Africa and the world Celebrated during the 1970s as a

musical innovator and spokesman for the continent's oppressed masses he enjoyed worldwide celebrity during the 1980s and was recognized in the 1990s as a major pioneer and elder statesman of African music. By the time of his death in 1997 from AIDS-related complications, Fela had become something of a Nigerian institution. In Africa, the idea of transnational alliance, once thought to be outmoded, has gained new currency. In African America, during a period of increasing social conservatism and ethnic polarization, Africa has re-emerged as a symbol of cultural affirmation. At such an historical moment, Fela's music offers a perspective on race, class, and nation on both sides of the Atlantic. As Professor Veal demonstrates over three decades, Fela synthesized a unique musical language while also clearing, if only temporarily, a space for popular political dissent and a type of counter-cultural expression rarely seen in West Africa. In the midst of political turmoil in Africa, as well as renewal of pro-African cultural nationalism throughout the diaspora, Fela's political music functions as a post-colonial art form that uses cross-cultural exchange to voice a unique and powerful African essentialism. **Sonic Bodies** Julian Henriques, 2011-09-08

The reggae sound system has exerted a major influence on music and popular culture. Out on the streets of inner-city Kingston, Jamaica, every night, sound systems stage dancehall sessions for the crowd to share the immediate, intensive, and immersive visceral pleasures of sonic dominance. **Sonic Bodies** concentrates on the skilled performance of the crew members responsible for this signature sound of Jamaican music: the audio engineers designing, building, and fine-tuning the hugely powerful sets of equipment; the selectors choosing the music tracks to play; and MCs/DJs on the mic hyping up the crowd. Julian Henriques proposes that these dancehall vibes are taken literally as the periodic motion of vibrations. He offers an analysis of how a sound system operates at auditory, corporeal, and sociocultural frequencies. **Sonic Bodies** formulates a fascinating critique of visual dominance and the dualities inherent in ideas of image, text, or discourse. This innovative book questions the assumptions that reason resides only in a disembodied mind, that communication is an exchange of information, and that meaning is only ever representation. **King Alpha's Song in a Strange Land** Jason Wilson, 2020-02-14

When Jackie Mittoo and Leroy Sibbles migrated from Jamaica to Toronto in the early 1970s, the musicians brought reggae with them, sparking the flames of one of Canada's most vibrant music scenes. In **King Alpha's Song in a Strange Land**, professional reggae musician and scholar Jason Wilson tells the story of how the organic transnational nature of reggae brought black and white youth together, opening up a cultural dialogue between Jamaican migrants and Canadians along Toronto's ethnic frontlines. This underground subculture rebelled against the status quo, eased the acculturation process, and made bands such as Messenjah and the Sattalites household names for a brief but important time. By looking at Canada's golden age of reggae from the perspective of both Jamaican migrants and white Torontonians, Wilson reveals the power of music to break through the bonds of race and ease the hardships associated with transnational migration. **Remix Theory: The Aesthetics of**

**Sampling** Eduardo Navas, 2014-11-04 No detailed description available for **Remix Theory: The Aesthetics of Sampling**

**Identity and Secession in the Caribbean** Learie B. Luke, 2007 Chronicles the Tobago movement for autonomy from

Trinidad from the time of the union of these two Caribbean islands from 1889 to 1980 when Tobago gained internal self government This book argues that the problems Tobagonians were longstanding and can be traced throughout the history of the union *The Other Side of Nowhere* Daniel Fischlin, Ajay Heble, 2004-03-30 Scholars composers and performers write about the art of jazz improvisation **The Inklings of Oxford** Harry Lee Poe, 2009-08-30 Oxford's fabled streets echo with the names of such key figures in English history as Edmund Halley John Wycliffe and John and Charles Wesley Of more recent times are those of C S Lewis J R R Tolkien and the other members of the renowned literary circle to which they belonged the Inklings What would it be like to walk this medieval city's narrow lanes in the company of such giants of Christian literature to visit Magdalen College where Lewis and Tolkien read aloud their works in progress to their friends or the Eagle and Child pub the Inklings favorite gathering place The lavish photography of this book will introduce you to the fascinating world of the Inklings matching their words to the places where these friends discussed and argued over theology philosophy ancient Norse myth and Old Icelandic while writing stories that were to become classics of the faith The Inklings of Oxford will deepen your knowledge of and appreciation for this unique set of personalities The book also features a helpful map section for taking walking tours of Oxford University and its environs [Move On Up](#) Aaron Cohen, 2019-09-25 A Chicago Tribune Book of 2019 Notable Chicago Reads A Booklist Top 10 Arts Book of 2019 A No Depression Top Music Book of 2019 Curtis Mayfield The Chi Lites Chaka Khan Chicago's place in the history of soul music is rock solid But for Chicagoans soul music in its heyday from the 1960s to the 1980s was more than just a series of hits it was a marker and a source of black empowerment In *Move On Up* Aaron Cohen tells the remarkable story of the explosion of soul music in Chicago Together soul music and black owned businesses thrived Record producers and song writers broadcast optimism for black America's future through their sophisticated jazz inspired productions for the Dells and many others Curtis Mayfield boldly sang of uplift with unmistakable grooves like *We're a Winner* and *I Plan to Stay a Believer* Musicians like Phil Cohran and the Pharaohs used their music to voice Afrocentric philosophies that challenged racism and segregation while Maurice White of Earth Wind and Fire and Chaka Khan created music that inspired black consciousness Soul music also accompanied the rise of African American advertisers and the campaign of Chicago's first black mayor Harold Washington in 1983 This empowerment was set in stark relief by the social unrest roiling in Chicago and across the nation as Chicago's homegrown record labels produced rising stars singing songs of progress and freedom Chicago's black middle class faced limited economic opportunities and deep seated segregation all against a backdrop of nationwide deindustrialization Drawing on more than one hundred interviews and a music critic's passion for the unmistakable Chicago soul sound Cohen shows us how soul music became the voice of inspiration and change for a city in turmoil **Cobralingus** Jeff Noon, 2001 This novel traces the conception of cobralingus a way of changing language to a mutated liquid state that can then be transformed into something entirely different Illustrations **Tony Allen** Tony Allen, Michael E. Veal, 2013-09-27 Tony Allen is the

autobiography of legendary Nigerian drummer Tony Allen the rhythmic engine of Fela Kuti's Afrobeat Conversational inviting and packed with telling anecdotes Allen's memoir is based on hundreds of hours of interviews with the musician and scholar Michael E Veal It spans Allen's early years and career playing highlife music in Lagos his fifteen years with Fela from 1964 until 1979 his struggles to form his own bands in Nigeria and his emigration to France Allen embraced the drum set rather than African handheld drums early in his career when drum kits were relatively rare in Africa His story conveys a love of his craft along with the specifics of his practice It also provides invaluable firsthand accounts of the explosive creativity in postcolonial African music and the personal and artistic dynamics in Fela's Koola Lobitos and Africa 70 two of the greatest bands to ever play African music

**Ethnomusicology: A Very Short Introduction** Timothy Rice, 2014 Explaining that musicality is an essential touchstone of the human experience a concise introduction to the study of the nature of music its community and its cultural values explains the diverse work of today's ethnomusicologists and how researchers apply anthropological and other social disciplines to studies of human and cultural behaviors Original

*Audiotopia* Josh Kun, 2005-11 With *Audiotopia* Kun emerges as a pre eminent analyst interpreter and theorist of inter ethnic dialogue in US music literature and visual art This book is a guide to how scholarship will look in the future the first fully realized product of a new generation of scholars thrown forth by tumultuous social ferment and eager to talk about the world that they see emerging around them George Lipsitz author of *Time Passages Collective Memory and American Popular Culture* The range and depth of *Audiotopia* is thrilling It's not only that Josh Kun knows so much it's that he knows what to make of what he knows Greil Marcus author of *Lipstick Traces A Secret History of the 20th Century* The way Josh Kun writes about what he hears the way he unravels word sound and power is breathtaking provocative and original A bold expansive and lyrical book *Audiotopia* is a record of crossings textures tangents and ideas you will want to play again and again Jeff Chang author of *Can't Stop Won't Stop A History of the Hip Hop Generation*

**Distillation of Sound** Eric Abbey, 2022-05-04 How dub reggae expanded and shifted Jamaican culture Jamaican music has always been about creating with what is at hand Taking what is around you and making it into something great is the key to dub and Jamaican culture Dub music in Jamaica started in the early 1970s and by the end of the decade had influenced an entire population The music began to use the rhythm track of a song as a song itself and spread quickly throughout the sound systems of the island This book reflects on the importance of dub music and its influence on the music world with the rise and spread of dub in New York England and Japan Eric Abbey discusses the separation between dub as a product and dub as an act of the engineer *Distillation of Sound* focuses on the original music of Jamaica and how dub reggae expanded and shifted Jamaican culture It will further the discussion on dub music its importance to Jamaican culture and its creative influence on the music world

*Bollywood Sounds* Jayson Beaster-Jones, 2014-10-09 *Bollywood Sounds* focuses on the songs of Indian films in their historical social commercial and cinematic contexts Author Jayson Beaster Jones takes readers through the highly collaborative compositional process

highlighting the contributions of film directors music directors composers lyricists musicians and singers in song production Through close musical and multimedia analysis of more than twenty landmark compositions Bollywood Sounds illustrates how the producers of Indian film songs have long mediated a variety of musical styles instruments and performance practices to create a uniquely cosmopolitan music genre As an exploration of the music of seventy years of Hindi films Bollywood Sounds provides long term historical insights into film songs and their musical and cinematic conventions in ways that will appeal both to scholars and to newcomers to Indian cinema

**Remixology** Paul Sullivan,2013-10-15 Dub is the avant garde verso of reggae created by manipulating and reshaping recordings using studio strategies and techniques While dub was one of the first forms of popular music to turn the idea of song inside out it is far from being fully explored Tracing the evolution of dub Remixology travels from Kingston Jamaica across the globe following dub s influence on the development of the MC the birth of sound system culture and the postwar Jamaican diaspora Starting in 1970s Kingston Paul Sullivan examines the origins of dub as a genre approach and attitude He stops off in London Berlin Toronto Bristol and New York exploring those places where dub had the most impact and investigates its effect on postpunk dub techno jungle and the dubstep Along the way Sullivan speaks with a host of international musicians DJs and luminaries of the dub world from DJ Spooky Adrian Sherwood Channel and Roy to Shut Up and Dance and Roots Manuva Wide ranging and lucid Remixology sheds new light on the dub born notions of remix and reinterpretation that set the stage for the music of the twenty first century

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