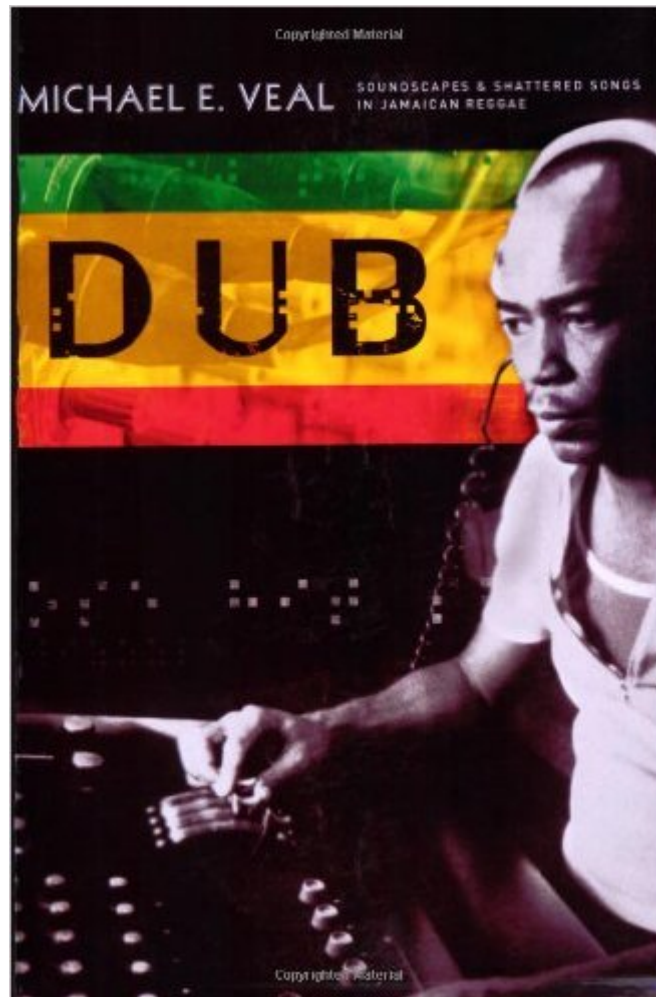


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Dub: Soundscapes And Shattered Songs In Jamaican Reggae (Music/Culture)



Synopsis

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.

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Customer Reviews

A book like this is long overdue. The simple fact that it was published makes it good. Of the two most important strains of contemporary black music, hip-hop has generated thousands of books and articles, but dub has been largely ignored by the ethno-musicological world. *Dub - Soundscapes And Shattered Songs In Jamaican Reggae* by Yale ethnomusicologist Michael E. Veal, is a

scholarly work, but don't let that scare you. I know some of you might dislike the book because of its somewhat academic tone, scoff at many of its themes and find them pretentious, but I strongly disagree. This is a terrific analysis. Prof. Veal examines dub in a variety of contexts not only as an expression of Afro-Caribbean culture and the Jamaican music business but as an art form and creative process comparable to just about every modern, futurist and post-modern movement from dada and surrealism to conceptual art, from Luigi Russolo and John Cage to its influence on hip-hop and worldwide dance-pop culture. It's not all dry, academic stuff. The man knows, and more importantly, loves his dub music. First, Prof. Veal shows us his dub credentials by going into detail about Jamaican music. But instead of the more familiar reggae legends about impoverished young ghetto singers and gun-toting producers, Veal's emphasis here is on recording studios, audio equipment, and the engineers themselves. After all, dub mixed at the various studios sounded the way it did because of the improvised, often homemade technology the early reggae engineers used. Syd Bucknor, Sylvan Morris, Graeme Goodall and Byron Smith are all mentioned, moving on to Tubby, Errol Thompson at Randy's, Channel One etc. There's a lot of interesting information about how JA studios developed during the late 60s and 70s.

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