

Dub: Soundscapes and Shattered Songs in Jamaican Reggae (Music / Culture)

Sinopsis :

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.

Shattered Songs

Patrick Burkart



Shattered Songs:

Still Songs: Music In and Around the Poetry of Paul Celan Axel Englund, 2016-04-01 What does it mean for poetry and music to turn to each other in the shadow of the Holocaust as a means of aesthetic self reflection How can their mutual mirroring of such paramount importance to German Romanticism be reconfigured to retain its validity after the Second World War These are the core questions of Axel Englund's book which is the first to address the topic of Paul Celan and music Celan a Jewish Holocaust survivor who has long been recognized as one of the most important poets of the German language persistently evoked music and song in his oeuvre from the juvenilia to the posthumous collections Conversely few post war writers have inspired as large a body of contemporary music including works by Harrison Birtwistle György Kurtág Wolfgang Rihm Peter Ruzicka and many others Through rich close readings of poems and musical compositions Englund's book engages the artistic media in a critical dialogue about the conditions of their existence In so doing it reveals their intersection as a site of profound conflict where the very possibility of musical and poetic meaning is at stake and confrontations of aesthetic transcendentalism and historical remembrance are played out in the wake of twentieth century trauma

Songs from the Silence Minnie Ferris Hauenstein, 1909

Twentieth-Century Music in the West Tom Perchard, Stephen Graham, Tim Rutherford-Johnson, Holly Rogers, 2022-10-06 This is the first introductory survey of western twentieth century music to address popular music art music and jazz on equal terms It treats those forms as inextricably intertwined and sets them in a wide variety of social and critical contexts The book comprises four sections Histories Techniques and Technologies Mediation Identities with 16 thematic chapters Each of these explores a musical or cultural topic as it developed over many years and as it appeared across a diversity of musical practices In this way the text introduces both key musical repertoire and critical musicological approaches to that work It historicises music and musical thinking opening up debate in the present rather than offering a new but closed narrative of the past In each chapter an overview of the topic's chronology and main issues is illustrated by two detailed case studies

World Music Terry E. Miller, Andrew Shahriari, 2012-01-15

My Music, My War Lisa Gilman, 2016-04-05 In the wars in Afghanistan and Iraq recent technological developments in music listening enabled troops to carry with them vast amounts of music and easily acquire new music for themselves and to share with their fellow troops as well as friends and loved ones far away This ethnographic study examines U S troops musical listening habits during and after war and the accompanying fear domination violence isolation pain and loss that troops experienced My Music My War is a moving ethnographic account of what war was like for those most intimately involved It shows how individuals survive in the messy webs of conflicting thoughts and emotions that are intricately part of the moment to moment and day to day phenomenon of war and the pervasive memories in its aftermath It gives fresh insight into musical listening as it relates to social dynamics gender community formation memory trauma and politics

Music, Politics, and Violence Susan Fast, Kip Pegley, 2012-11-16 Music and violence have

been linked since antiquity in ritual myth and art. Considered together they raise fundamental questions about creativity, discourse, and music's role in society. The essays in this collection investigate a wealth of issues surrounding music and violence, issues that cross political boundaries, time periods, and media, and provide cross-cultural case studies of musical practices ranging from large-scale events to regionally specific histories. Following the editors' substantive introduction, which lays the groundwork for conceptualizing new ways of thinking about music as it relates to violence, three broad themes are followed. The first set of essays examines how music participates in both overt and covert forms of violence; the second section explores violence and reconciliation; and the third addresses healing, post-memorials, and memory. *Music, Politics, and Violence* affords space to look at music as an active agent rather than as a passive art and to explore how music and violence are closely and often uncomfortably entwined. CONTRIBUTORS include Nicholas Attfield, Catherine Baker, Christina Baade, J. Martin Daughtry, James Deaville, David A. McDonald, Kevin C. Miller, Jonathan Ritter, Victor A. Vicente, and Amy Lynn Wlodarski.

Music and Cyberliberties Patrick Burkart, 2012-01-01. Musicians and music fans are at the forefront of cyberliberties activism, a movement that has tried to correct the imbalances that imperil the communal and ritualistic sharing and distribution of music. In *Music and Cyberliberties*, Patrick Burkart tracks the migration of music advocacy and anti-major-label activism since the court defeat of Napster and the ascendancy of the so-called Celestial Jukebox model of music e-commerce, which sells licensed access to music. *Music and Cyberliberties* identifies the groups, alternative and radical media activists, culture jammers, hackers, netlabels, and critical legal scholars who are pushing back against the copyright grab by major labels for the rights and privileges that were once enjoyed by artists and fans. Burkart reflects on the emergence of peer-to-peer networking as a cause célèbre that helped spark the movement and also lays out the next stages of development for the Celestial Jukebox that would quash it. By placing the musical activist groups into the larger context of technology and new social movement theory, *Music and Cyberliberties* offers an exciting new way of understanding the technological and social changes we confront daily.

The SAGE Handbook of Popular Music Andy Bennett, Steve Waksman, 2015-01-19. The *SAGE Handbook of Popular Music* is a comprehensive, smartly conceived volume that can take its place as the new standard reference in popular music. The editors have shown great care in covering classic debates while moving the field into new, exciting areas of scholarship. International in its focus and pleasantly wide-ranging across historical periods, the Handbook is accessible to students but full of material of interest to those teaching and researching in the field. Will Straw, McGill University. Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production, the *SAGE Handbook of Popular Music* features contributions from many of the leading scholars in the field. Every chapter is well defined and to the point, with bibliographies that capture the history of the field. Authoritative, expertly organized, and absolutely up to date, this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come. Barry Shank.

author of *The Political Force of Musical Beauty* 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology

Living from Music in Salvador Jeff Packman, 2021-10-05 *Living from Music in Salvador* examines the labor of musicians in Salvador da Bahia widely regarded as Brazil's most African city Drawing on fieldwork that spans sixteen years the book explores local musicians' lives as members of a flexible work force emphasizing questions of race social class and cultural politics in relation to professional music making From clubs and restaurants to Carnival parades and festival celebrations to concert stages and recordings the ability of musicians to earn a living wage is contingent on their navigating industry and societal conditions that are profoundly informed by the entrenched legacies of colonization and slavery

Music and Empathy Elaine King, Caroline Waddington, 2017-03-16 In recent years empathy has received considerable research attention as a means of understanding a range of psychological phenomena and it is fast drawing attention within the fields of music psychology and music education This volume seeks to promote and stimulate further research in music and empathy with contributions from many of the leading scholars in the fields of music psychology neuroscience music philosophy and education It exposes current developmental cognitive social and philosophical perspectives on research in music and empathy and considers the notion in relation to our engagement with different types of music and media Following a Prologue the volume presents twelve chapters organised into two main areas of enquiry The first section entitled *Empathy and Musical Engagement* explores empathy in music education and therapy settings and provides social cognitive and philosophical perspectives about empathy in relation to our interaction with music The second section entitled *Empathy in Performing Together* provides insights into the role of empathy across non Western classical jazz and popular performance domains This book will be of interest to music educators musicologists performers and practitioners as well as scholars from other disciplines with an interest in empathy research Chapter 5 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

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Table of Contents Shattered Songs

1. Understanding the eBook Shattered Songs
 - The Rise of Digital Reading Shattered Songs
 - Advantages of eBooks Over Traditional Books
2. Identifying Shattered Songs
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Shattered Songs
 - User-Friendly Interface
4. Exploring eBook Recommendations from Shattered Songs
 - Personalized Recommendations
 - Shattered Songs User Reviews and Ratings
 - Shattered Songs and Bestseller Lists
5. Accessing Shattered Songs Free and Paid eBooks
 - Shattered Songs Public Domain eBooks
 - Shattered Songs eBook Subscription Services
 - Shattered Songs Budget-Friendly Options
6. Navigating Shattered Songs eBook Formats

- ePub, PDF, MOBI, and More
- Shattered Songs Compatibility with Devices
- Shattered Songs Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Shattered Songs
 - Highlighting and Note-Taking Shattered Songs
 - Interactive Elements Shattered Songs
- 8. Staying Engaged with Shattered Songs
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Shattered Songs
- 9. Balancing eBooks and Physical Books Shattered Songs
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Shattered Songs
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Shattered Songs
 - Setting Reading Goals Shattered Songs
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Shattered Songs
 - Fact-Checking eBook Content of Shattered Songs
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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part 1 income and capital part 2 the dynamics of the capital income ratio part 3 the structure of inequalities part 4 regulating capital in the 21 st century in this lecture i will present some results from parts 2 3 focusing upon the long run evolution of capital income ratios and wealth concentration all graphs and series are

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