



REGGAE RASTA REVOLUTION

*Jamaican Music
from the 1960s to the 1990s*

CHRIS POTASH

Reggae Rastafarians Revolution Jamaican Music From Ska To Dub

Richard Iton



Reggae Rastafarians Revolution Jamaican Music From Ska To Dub:

Reggae, Rasta, Revolution Chris Potash, 1997 Here is the first ever anthology on Jamaican music forms that have changed the shape of Western popular music Beginning with Bob Marley music reviewer Chris Potash explores the roots of Jamaican pop from mento ska calypso and rock steady The book also profiles such roots pioneers as Toots and the Maytals the Skatalites Jimmy Cliff and more

Reggae, Rastafari, and the Rhetoric of Social Control Stephen A. King, 2014-07-10 Who changed Bob Marley's famous peace and love anthem into Come to Jamaica and feel all right When did the Rastafarian fighting white colonial power become the smiling Rastaman spreading beach towels for American tourists Drawing on research in social movement theory and protest music Reggae Rastafari and the Rhetoric of Social Control traces the history and rise of reggae and the story of how an island nation commandeered the music to fashion an image and entice tourists Visitors to Jamaica are often unaware that reggae was a revolutionary music rooted in the suffering of Jamaica's poor Rastafarians were once a target of police harassment and public condemnation Now the music is a marketing tool and the Rastafarians are no longer a violent counterculture but an important symbol of Jamaica's new cultural heritage This book attempts to explain how the Jamaican establishment's strategies of social control influenced the evolutionary direction of both the music and the Rastafarian movement From 1959 to 1971 Jamaica's popular music became identified with the Rastafarians a social movement that gave voice to the country's poor black communities In response to this challenge the Jamaican government banned politically controversial reggae songs from the airwaves and jailed or deported Rastafarian leaders Yet when reggae became internationally popular in the 1970s divisions among Rastafarians grew wider spawning a number of pseudo Rastafarians who embraced only the external symbolism of this worldwide religion Exploiting this opportunity Jamaica's new Prime Minister Michael Manley brought Rastafarian political imagery and themes into the mainstream Eventually reggae and Rastafari evolved into Jamaica's chief cultural commodities and tourist attractions

The Lyre of Orpheus Christopher Partridge, 2014 The study of religion and popular culture is an increasingly significant area of scholarly inquiry Surprisingly however Christopher Partridge's *The Lyre of Orpheus* is the first general introduction to the subject of religion and popular music His aim in this book is to introduce a range of theoretical and methodological perspectives to be used in the study of religion and popular music and popular music subcultures He addresses a range of issues from postcolonialism to postmodernism from sex to drugs from violence to the demonic and from misogyny to misanthropy Part One provides a general overview of the history of popular music scholarship and the key approaches that have been taken Part Two looks at approaches from the perspectives of theology and religious studies examining key themes relating to particular genres and subcultures Part Three narrows the focus and examines key artists and bands mentioned in Part Two including Elvis Bob Dylan Madonna and Björk Written to be accessible to the undergraduate *The Lyre of Orpheus* will also appeal to general readers interested in the role of religion in our culture

Culture, Politics, Race and Diaspora

Brian Meeks, 2007 *Stuart Hall* in whose honour this volume is compiled has made significant contributions to contemporary social and political discourse. Constantly praised for his scholarly prescience, he was at the helm of the forging and definition of the discipline of Cultural Studies and nurtured an entire cadre of young intellectuals who continue to make remarkable contributions in the fields of Cultural Studies and Social Criticism. The essays that constitute this collection all in different ways contend with Hall's methodology, his philosophy as well as many other dimensions of his rich and textured intellectual career. More importantly, however, they serve to reconnect his work to the social context of his island of birth, Jamaica, and the wider Caribbean.

Wake the Town & Tell the People Norman C. Stolzoff, 2000 *An ethnography of Dancehall*, the dominant form of reggae music in Jamaica since the early 1960s. *Making Caribbean Dance* Susanna Sloat, 2025-02-04 Delving into the many dance traditions of the Caribbean islands, this book connects these dance forms with the rich multicultural histories and complex identities of the region.

This is Pop Eric Weisbard, 2004 This publication is an inquiry that crosses stylistic categories of pop music and writing pop music.

Sound Tracks John Connell, Chris Gibson, 2003 *Sound Tracks* is the first comprehensive book on the new geography of popular music, examining the complex links between places, music, and cultural identities. It provides an interdisciplinary perspective on local, national, and global scenes, from the Mersey and Icelandic sounds to world music, and explores the diverse meanings of music in a range of regional contexts. In a world of intensified globalisation, links between space, music, and identity are increasingly tenuous, yet places give credibility to music, not least in the country, and music is commonly linked to place as a stake to originality, a claim to tradition, and as a marketing device. This book develops new perspectives on these relationships and how they are situated within cultural and geographical thought.

Downtown Ladies Gina A. Ulysse, 2008-09-15 The Caribbean market woman is ingrained in the popular imagination as the archetype of black womanhood in countries throughout the region. Challenging this stereotype and other outdated images of black women, *Downtown Ladies* offers a more complex picture by documenting the history of independent international traders known as informal commercial importers or ICIs who travel abroad to import and export a vast array of consumer goods sold in the public markets of Kingston, Jamaica. Both by products of and participants in globalization, ICIs operate on multiple levels and since their emergence in the 1970s have made significant contributions to the regional, national, and global economies. Gina Ulysse carefully explores how ICIs determined to be self-employed struggle with government regulation and other social tensions to negotiate their autonomy. Informing this story of self-fashioning with reflections on her own experience as a young Haitian anthropologist, Ulysse combines the study of political economy with the study of individual and collective identity to reveal the uneven consequences of disrupting traditional class, color, and gender codes in individual societies and around the world.

"Sonic Synergies: Music, Technology, Community, Identity" Gerry Bloustien, 2017-07-05 *Sonic Synergies: Music, Technology, Community, Identity* focuses on the new and emerging synergies of music and digital technology within the new knowledge economies. Eighteen scholars representing six international perspectives explore the

global and local ramifications of rapidly changing new technologies on creative industries local communities music practitioners and consumers Diverse areas are considered such as production consumption historical and cultural context legislation globalization and the impact upon the individual Drawing on a range of musical genres from jazz heavy metal hip hop and trance and through several detailed case studies reflecting on the work of professional and local amateur artists this book offers an important discussion of the ways in which the face of music is changing Approaching these areas from a cultural studies perspective this text will be a valuable tool for anyone engaged in the study of popular culture music or digital technologies

Visions of Zion Erin C. MacLeod, 2014 In reggae song after reggae song Bob Marley and other reggae singers speak of the Promised Land of Ethiopia Repatriation is a must they cry The Rastafari have been travelling to Ethiopia since the movement originated in Jamaica in 1930s They consider it the Promised Land and repatriation is a cornerstone of their faith Though Ethiopians see Rastafari as immigrants the Rastafari see themselves as returning members of the Ethiopian diaspora In *Visions of Zion* Erin C MacLeod offers the first in depth investigation into how Ethiopians perceive Rastafari and Rastafarians within Ethiopia and the role this unique immigrant community plays within Ethiopian society Rastafari are unusual among migrants basing their movements on spiritual rather than economic choices This volume offers those who study the movement a broader understanding of the implications of repatriation Taking the Ethiopian perspective into account it argues that migrant and diaspora identities are the products of negotiation and it illuminates the implications of this negotiation for concepts of citizenship as well as for our understandings of pan Africanism and south south migration Providing a rare look at migration to a non Western country this volume also fills a gap in the broader immigration studies literature

Cultural Studies of Transnationalism Handel Wright, Meaghan Morris, 2013-09-13 This book asks what transnationalism might mean for Cultural Studies as an intellectual project shaped in vastly differing circumstances across the world With contributions from scholars with experience of cultural life and the work of education in various regions countries and locales from francophone Africa Eastern Europe and the Middle East to Hawaii Jamaica South Korea and Japan *Cultural Studies of Transnationalism* ranges across literary film dance theatrical and translation studies to explore the socially material and institutional factors that not only shape transnational developments in culture broadly understood but also frame the academic and professional spaces in which we reflect on these This book was originally published as a special issue of the journal *Cultural Studies*

The Design History Reader Grace Lees-Maffei, Rebecca Houze, 2024-12-12 This revised and updated edition addresses the international history and practice of design from the 17th century to the present day Covering both primary texts by social theorists designers and design reformers and secondary texts in the form of key works of design history and design thinking the Reader provides an essential resource for understanding the history of design the development of the discipline and contemporary issues in design history and practice including decolonization sustainability historiography gender and globalization Extracts are grouped into thematic sections

each with a contextualizing introduction by the editors and a guide to further reading The updated edition of The Design History Reader expands upon its original content and features numerous significant voices from across the globe Authors include William Morris Karl Marx Roland Barthes Victor Margolin Penny Sparke Judy Attfield Ellen Lupton and many more

Ska Heather Augustyn, 2013-09-12 Like other major music genres ska reflects reveals and reacts to the genesis and migration from its Afro Caribbean roots and colonial origins to the shores of England and back across the Atlantic to the United States Without ska music there would be no reggae or Bob Marley no British punk and pop blends no American soundtrack to its various subcultures In *Ska The Rhythm of Liberation* Heather Augustyn examines how ska music first emerged in Jamaica as a fusion of popular traditional and even classical musical forms As a genre it was a connection to Africa a means of expression and protest and a respite from the struggles of colonization and grinding poverty Ska would later travel with West Indian immigrants to the United Kingdom where British youth embraced the music blending it with punk and pop and working its origins as a music of protest and escape into their present lives The fervor of the music matched the energy of the streets as racism poverty and violence ran rampant But ska called for brotherhood and unity As series editor and pop music scholar Scott Calhoun notes Like a cultural barometer the rise of ska indicates when and where social political and economic institutions disappoint their people and push them to re invent the process for making meaning out of life When a people or group embark on this process it becomes even more necessary to embrace expressive liberating forms of art for help during the struggle In its history as a music of freedom ska has itself flowed freely to wherever people are celebrating the rhythms and sounds of hope *Ska The Rhythm Liberation* should appeal to fans and scholars alike indeed any enthusiast of popular music and Caribbean American and British history seeking to understand the fascinating relationship between indigenous popular music and cultural and political history Devotees of reggae jazz pop Latin music hip hop rock techno dance and world beat will find their appreciation of this remarkable genre deepened by this survey of the origins and spread of ska

Dancehall Sonjah Nadine Stanley-Niaah, 2010-10-27 *DanceHall* combines cultural geography performance studies and cultural studies to examine performance culture across the Black Atlantic Taking Jamaican dancehall music as its prime example *DanceHall* reveals a complex web of cultural practices politics rituals philosophies and survival strategies that link Caribbean African and African diasporic performance Combining the rhythms of reggae digital sounds and rapid fire DJ lyrics dancehall music was popularized in Jamaica during the later part of the last century by artists such as Shabba Ranks Shaggy Beenie Man and Buju Banton Even as its popularity grows around the world a detailed understanding of dancehall performance space lifestyle and meanings is missing Author Sonjah Stanley Niaah relates how dancehall emerged from the marginalized youth culture of Kingston s ghettos and how it remains inextricably linked to the ghetto giving its performance culture and spaces a distinct identity She reveals how dancehall s migratory networks embodied practice institutional frameworks and ritual practices link it to other musical styles such as American blues South

African kwaito and Latin American reggaeton She shows that dancehall is part of a legacy that reaches from the dance shrubs of West Indian plantations and the early negro churches to the taxi dance halls of Chicago and the ballrooms of Manhattan Indeed DanceHall stretches across the whole of the Black Atlantic's geography and history to produce its detailed portrait of dancehall in its local regional and transnational performance spaces

Audio Culture, Revised Edition Christoph Cox, Daniel Warner, 2017-07-27 The groundbreaking Audio Culture Readings in Modern Music Continuum September 2004 paperback original maps the aural and discursive terrain of vanguard music today Rather than offering a history of contemporary music Audio Culture traces the genealogy of current musical practices and theoretical concerns drawing lines of connection between recent musical production and earlier moments of sonic experimentation It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture This new and expanded edition of the Audio Culture contains twenty five additional essays including four newly commissioned pieces Taken as a whole the book explores the interconnections among such forms as minimalism indeterminacy musique concrète free improvisation experimental music avant rock dub reggae ambient music hip hop and techno via writings by philosophers cultural theorists and composers Instead of focusing on some crossover between high art and popular culture Audio Culture takes all these musics as experimental practices on par with and linked to one another While cultural studies has tended to look at music primarily popular music from a sociological perspective the concern here is philosophical musical and historical Audio Culture includes writing by some of the most important musical thinkers of the past half century among them John Cage Brian Eno Ornette Coleman Pauline Oliveros Maryanne Amacher Glenn Gould Umberto Eco Jacques Attali Simon Reynolds Eliane Radigue David Toop John Zorn Karlheinz Stockhausen and many others Each essay has its own short introduction helping the reader to place the essay within musical historical and conceptual contexts and the volume concludes with a glossary a timeline and an extensive discography

In Search of the Black Fantastic Richard Iton, 2010 Prior to the 1960s when African Americans had little access to formal political power black popular culture was commonly seen as a means of forging community and effecting political change But as Richard Iton shows despite the changes politics black artists have continued to play a significant role in the making of critical social spaces

Fashion Forward, 2020-05-18

Sonic Interventions Sylvia Mieszkowski, Joy Smith, Marijke de Valck, 2015-07-14 Sonic Interventions makes a compelling case for the importance of sound in theorizing literature subjectivity and culture Sound is usually understood as our second sense and as our belief in a visually dominated culture prevails remains of secondary interest Western cultures are considered to be predominantly visual while other societies are thought to place more importance on the acoustic dimension This volume questions these assumptions by examining how sound differs from and acts in relationship to the visual It moves beyond theoretical dichotomies between the visual and the sonic the oral and literature and instead investigates sonic interventions in their

often multi faceted forms The case studies deal with political appropriations of music and sounds they explore the poetic use of the sonic in novels and plays they develop theoretical concepts out of sonic phenomena and pertain to identity formation and the practice of mixing in hip hop opera and dancehall sessions Ultimately the book brings to the fore what roles sound may play for the formation of gendered identity for the stabilization or questioning of race as a social category and the conception of place Their intricate interventions beckon critical attention and offer rich material for cultural analysis *Tuk Music Tradition in Barbados* Sharon Meredith, 2016-12-05 Barbados is a small Caribbean island better known as a tourist destination rather than for its culture The island was first claimed in 1627 for the English King and remained a British colony until independence was gained in 1966 This firmly entrenched British culture in the Barbadian way of life although most of the population are descended from enslaved Africans taken to Barbados to work on the sugar plantations After independence an official desire to promulgate the country s African heritage led to the revival and recontextualisation of cultural traditions Barbadian tuk music a type of fife and drum music has been transformed in the post independence period from a working class music associated with plantations and rum shops to a signifier of national culture played at official functions and showcased to tourists Based on ethnographic and archival research Sharon Meredith considers the social political and cultural developments in Barbados that led to the evolution development and revival of tuk as well as cultural traditions associated with it She places tuk in the context of other music in the country and examines similar musics elsewhere that whilst sharing some elements with tuk have their own individual identities

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Reggae Rastaficans Revolution Jamaican Music From Ska To Dub Introduction

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