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Beginning Your Yoga Journey [Part 1]*Ska The Rhythm Of Liberation*

Ska: The Rhythm Of Liberation is a very serious study of the upbeat, rhythm-based music that was born in Jamaica. While other books have been written about the “2 Tone” movement that took place in England in the late '70?s, this is a much deeper, fact finding volume that traces ska’s roots back to slavery. . . .

Ska: The Rhythm of Liberation (Tempo: A Rowman ...

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: The Rhythm of Liberation by Heather Augustyn

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Ska: The Rhythm of Liberation - Heather Augustyn - Google ...

BUY NOW Ska: The Rhythm of Liberation (Tempo: A Rowman & Littlefield Music Series on Rock, Pop, and Culture) 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.

Ska: The Rhythm of Liberation - Skabook.com

Ska: The Rhythm of Liberation Heather Augustyn 163 pages ISBN: # 978-0-8108-8449-6 Scarecrow 2013 Heather Augustyn's Don Drummond: The Genius and Tragedy of the World's Greatest Trombonist offers an excellent study of a gifted but troubled man that succeeds both as analysis and narrative.

Ska: The Rhythm of Liberation - All About Jazz

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Tempo: A Scarecrow Press Music Series on Rock, Pop, and ...

Book Review for Popular Music (Cambridge University Press)

(PDF) Ska: The Rhythm of Liberation by Heather Augustyn ...

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Book Review: Heather Augustyn, "Ska: The Rhythm of Liberation"

Ska: The Rhythm of Liberation Book Review skanbiology. Loading... Unsubscribe from skanbiology? ... Ska-o-lantern Contest 2012 - Duration: 8:45. skanbiology 85 views. 8:45.

Ska: The Rhythm of Liberation Book Review

Recommended for most academic and public music collections., Ska: The Rhythm Of Liberation is a very serious study of the upbeat, rhythm-based music that was born in Jamaica. While other books have been written about the "2 Tone" movement that took place in England in the late '70's, this is a much deeper, fact finding volume that traces ska's roots back to slavery. . . .

Tempo: a Rowman and Littlefield Music Series on Rock, Pop ...

Like punk, ska began as the sound of freedom, arising as a home-produced product around the time of Jamaica's independence in 1962. Unlike punk, that free spirit was expressed as hope or escapism...

The Deep and Distant Roots of the Ska-Punk Hybrid - PopMatters

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The ska sound coincided with the celebratory feelings surrounding Jamaica's independence from the UK in 1962; an event commemorated by songs such as Derrick Morgan's "Forward March" and The Skatalites' "Freedom Sound".

Ska - Wikipedia

The author of Ska: An Oral History, McFarland, 2010, with a foreword by Cedella Marley which was nominated for the ARSC Award for Excellence; Don Drummond: The Genius and Tragedy of the World’s Greatest Trombonist, McFarland, 2013, with a foreword by Delfeayo Marsalis; Ska: The Rhythm of Liberation, Rowman & Littlefield, 2013; Songbirds ...

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.

Before Bob Marley brought reggae to the world, before Jimmy Cliff and Peter Tosh, before thousands of musicians played a Jamaican rhythm, there were the men and women who created ska music, a blend of jazz, American rhythm and blues, and the indigenous music of the Caribbean. This book tells the story of ska music and its development from Jamaica to England, where the music took on a distinctively different tone, and finally to the rest of the world. Through the words of legendary artists, gleaned from more than a decade of interviews, the story of ska music is finally told by those who were there.

This is a comprehensive biography of a brilliant musician who forever shaped the course of ska, reggae, and popular music worldwide, only to take the life of his lover and in so doing, destroy his career at the age of 30. In his short life Don Drummond created an enduring legacy despite poverty, class separation, mental illness, racial politics, and the exploitation of his work. The words of Drummond’s childhood friends, classmates, musicians, medical staff, legal counsel, and teachers enliven this story of his “unusual mind.” They recall the early days in the recording studio, playing the instrumental backup for Bob Marley and others, and the nights in the Rasta camps where musicians burned the midnight oil and more. They remember the gyrations of his lover, Margarita, the Rumba Queen, as she tantalized audiences at Club Havana; tell what happened that tragic night when Drummond stabbed Margarita four times; reveal details of the trial (delayed more than a year as Drummond was ruled mentally unfit) and offer insights into Drummond’s death in a mental asylum at age 35.

In a music world that was rougher than rough, where men took monikers of royalty and machismo like Duke and King and Lord; where boastful ringleaders fired guns into the air after descending a throne carried by their legions of followers, bandoliers crisscrossing their chests, ermine on their shoulders; where violent gangs stormed dances to "mash up," breaking sound system equipment and smashing bottles of beer on brick walls, how was a little girl with a sweet song in her soul to have a chance? Some Jamaican women found a way. They endured harassment and received little or no pay to perform as backup or alongside or in front of the male musicians. They sacrificed family and home for a life in the spotlight, or they brought their babies with them on the road. They took over the studio and made it their own, or they suffered unimaginable violence, even murder. They changed the course of music all over the world. These are the never-before-told stories of the women who tried and persevered and made it, no matter what their struggle. These are the Songbirds: Pioneering Women of Jamaican Music. Featuring exclusive photos and dozens of interviews from the women themselves, or those who knew them, Heather Augustyn, author of three previously-published books on Jamaican music history, brings to life the stories of these inspirational women so that their music can be savored and their lives finally celebrated.

In the late '90s, third-wave ska broke across the American alternative music scene like a tsunami. In sweaty clubs across the nation, kids danced themselves dehydrated to the peppy rhythms and punchy horns of bands like The Mighty Mighty Bosstones and Reel Big Fish. As ska caught fire, a swing revival brought even more sharp-dressed, brass-packing bands to national attention. Hell of a Hat dives deep into this unique musical moment. Prior to invading the Billboard charts and MTV, ska thrived from Orange County, California, to NYC, where Moon Ska Records had eager rude girls and boys snapping up every release. On the swing tip, retro pioneers like Royal Crown Revue had fans doing the jump, jive, and wail long before The Brian Setzer Orchestra resurrected the Louis Prima joint. Drawing on interviews with heavyweights like the Bosstones, Sublime, Less Than Jake, and Cherry Poppin' Daddies—as well as underground heroes like Mustard Plug, The Slackers, Hepcat, and The New Morty Show—Kenneth Partridge argues that the relative economic prosperity and general optimism of the late '90s created the perfect environment for fast, danceable music that—with some notable exceptions—tended to avoid political commentary. An homage to a time when plaids and skankin’ were king and doing the jitterbug in your best suit was so money, Hell of a Hat is an inside look at '90s ska, swing, and the loud noises of an era when America was dreaming and didn’t even know it.

As the ubiquitous Jamaican musician Bob Marley once famously sang, "half the story has never been told." This rings particularly true for the little-known women in Jamaican music who comprise significantly less than half of the Caribbean nation's musical landscape. This book covers the female contribution to Jamaican music and its subgenres through dozens of interviews with vocalists, instrumentalists, bandleaders, producers, deejays and supporters of the arts. Relegated to marginalized spaces, these pioneering women fought for their claim to the spotlight amid oppressive conditions to help create and shape Jamaica's musical heritage.

Facing a life of poverty, neglect, abandonment and even homelessness, young Jamaican boys are placed in a disciplinarian Catholic boarding school. With a rigorous musical training program overseen by an eccentric jazz-loving nun, the young virtuoso graduates of Alpha Boys' School went on to change the shape of music forever. It's the 1950s in Jamaica and a musical revolution is brewing. People all over Kingston dance nightly to vast outdoor sound systems blasting American rhythm and blues records across the shanty towns. In the hotels and theaters big bands are playing jazz and calypso. Street musicians are playing home-grown folk music called mento. Out of this musical stew, Jamaica will soon birth a dance music all of its own, a sound that will conquer the globe. Starting with ska in the early 1960s, followed by rocksteady, eventually arriving at reggae in 1969, a group of virtuoso graduates of a Roman Catholic boarding school spearhead a musical and cultural revolution that still reverberates around the world over half a century later. The Sisters of Mercy nuns at Alpha provided a home alongside industrial trades apprenticeships and religious indoctrination. One in particular, Sister Mary Ignatius, dedicated 64 years of her life to running the school's music program. Her deep appreciation of jazz and her sense of fun endeared her to the boys in the band, inspiring them to attain greatness. From early Jamaican jazz giants like Joe Harriott and Dizzy Reece to the greatest ska band of all time, The Skatalites, and some of reggae's most inspirational artists such as Cedric Brooks, Johnny Osbourne, Leroy Smart and Yellowman, the Alpha story is the untold history of Jamaican music. Join Heather Augustyn and Adam Reeves as they delve into the history of this remarkable institution and reveal the life and works of 47 of the greatest Alpha boys. The culmination of many combined years of work, using musicians' personal recollections and a wealth of rarely seen photographs, Alpha Boys' School: Cradle of Jamaican Music will take you to the heart of the Jamaica music story. Whether you are a lover of original ska and rocksteady, roots, dub, dancehall and beyond, these stories will take you deeper into the music. If you enjoyed Solid Foundation: An Oral History of Reggae by David Katz, Bass Culture by Lloyd Bradley or So Much Things To Say: The Oral History of Bob Marley by Roger Steffens, then this is definitely for you.

See:

This book discusses the historical and musical development of the diatonic harp in Paraguay, an analysis of the musical contributions by harp composers and performers, a survey of the various traditional genres associated with the instrument, and a discussion of the popular and academic settings where the instrument has been cultivated.

This book is an examination of theories and practices of non-identity in American culture, one interested in seeing identity as varied, diffuse and distorted through subjects ranging from hip hop parodies to punk preppies to pachuco-ska; thus, the work itself crosses the lines of genre, medium and discipline.

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