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Distillation Of Sound: Dub In Jamaica And The Creation Of Culture

Eric J. Abbey
Wayne State University, abbeyproductions@gmail.com

DISTILLATION OF SOUND:
DUB IN JAMAICA AND THE CREATION OF CULTURE

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ERIC ABBEY

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DEDICATION

To Owen and Brendan: Keep Creating

PREFACE

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. This attitude is what this project is about. There is not enough written on the music that has inspired and influenced so many people around the world and this is an attempt to begin to change that. Dub music fixates on the engineer as a musician and, in doing so, allows for the creator to interact with technology. Through this, the mixing board and other electronic elements become musical instruments. Now, these technologies are dominant in contemporary music and allow for people to easily create in their own homes. Without the engineers and musicians in the following work, these changes and shifts in technology and music would not have occurred.

Dub is also a refiguring of already existing music. What this demonstrates is that music is ever evolving and can be shifted through technology. It also suggests that recorded music can always be modified and expanded upon. In our contemporary world, this modification is seen every day online and in people's daily lives. Dub created a way to view these changes through music. The influence of technology in the development of culture is the key to this work and to our development in society. How technology can be modified, changed, and evolved through the interaction of the engineer is the focus of this project. Hopefully, this work will further the importance of dub music and culture in our society. The definition and distinction between rhythm and riddim is also an important element in the following work. Jamaican music needs to be discussed more for its influence and creative force in the entirety of the music world.

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INTRODUCTION

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. The importance of dub music and its influence on the music world frames this work. Dub music fixates on different elements that form and describe this culture. The other main point of discussion relates to the separation between dub as a product and dub as an act of the engineer. Codifying these two elements, and tracing them, will allow for a more definitive approach to the culture and music of dub. To define it, and its surrounding elements, five of the first albums produced in the genre are discussed in three parameters that help to define and set up the culture of dub music. The term culture is used heavily throughout history in different ways. For this work I will be focusing on culture as discussed by Raymond Williams when he states, "It is then necessary, he argued, in a decisive innovation, to speak of 'cultures' in the plural: the specific and variable cultures of different nations and periods, but also the specific and variable cultures of social and economic groups within a nation."[1] The parameters for the culture of dub music are specific and variable and relate to the production of the music and how the sound was constructed and deconstructed through the mixing board. Thomas Vendrys discusses these elements and states, "Thus, dubs were primarily characterized by a rendering, and even an emphasis, of three traits of their musical material: low-frequency rhythms, syncopation, and rawness."[2] The following albums illustrate these three traits and form a case study on the culture of dub music. Vendrys' traits are a starting point in analysis and are expanded and labeled here as the following: Tonality, Syncopation, and Construction.

The albums following represent the ways that dub music formed a culture that influenced the world through these three elements.

Williams' short entry on culture gives us a starting point. He furthers the above definition by stating that the third use of the word culture refers to, "…the independent and abstract noun which describes the works and practices of intellectual and especially artistic activity. This seems often now the most widespread use; **culture** is music, literature, painting and sculpture, theater and film."[3] In this sense, the music of dub is enough to define a culture, but the surrounding elements affected by the creation of this music form a much larger definition. The creation of dub and the riddim track, both as product and act of the engineer, influenced the sound system and DJ culture of Jamaica. It expanded throughout the world and influenced all forms of electronic music including Hip-hop. The distinct nature of dub music, its production and distribution, led to its rareness within the society and formed the artistic elements of this culture. This definition includes other forms as well. Dub poetry fits into the literature of the culture. The writing of dub poetry and the lyrical elements that it entails began from the music produced and is influenced by the deconstructive elements of the rhythm track and the reconstruction by the engineer.

Dub poetry is another representation of the culture that dub music created. The beginnings of dub poetry occur at the same point as dub music and are another representation of the culture of dub. "Consequently, dub poetry is characterized by its reliance on musical support and sound techniques, its use of a demotic language-creole speech, dread talk, 'nation language' – its exploitation of speech rituals and resources of the oral tradition – warning, prophesy, name-calling, cursing, call and response- and by

allusiveness, proverbial wisdom and verbal wit."[4] This literary genre represents a defined part of dub culture and asserts that the music of dub formed a cultural need.

This cultural need resonated throughout the community and linked within the mindset of the people of Jamaica. The three traits of the dub track that formed a culture specifically make up the signs of dub music. With the mixing board, engineers and producers manipulated tracks in ways that significantly define dub music. "Iconic and especially indexical signs tie us to actual experiences, people, and aspects of the environment. Indices are *of* our lives and experiences and thus are potentially invested with greater feeling and senses of intimacy and reality. Indexical experience plus a perception of iconic similarity with other people and forms of life is the basis for feeling direct *empathic connection*."[5] (Emphasis his) This created a connection with the mixing board and the formation of dub music.

The importance of music and the methodology of working within the recorded track sets dub music into a culture of its own. This was not the ska or rocksteady scene that came before it, this was something different that took place within the recording studio and was shared through the sound system directly for the people to experience. One of the important elements of dub, as a culture, is the sound system and the personal nature of the music. The intent of dub music is to be heard and felt live in the sound system with others dancing and feeling the music as the DJ spins and controls the crowd with the track. This led to the formation of a community surrounding various sound systems and the tracks that they could obtain determined their popularity. Even in contemporary sound systems, the concept of hearing the track live is extremely important.

The culture that developed through these sound systems affected the community and the Jamaican people. The production of the records discussed below allowed for this culture to happen. Without the mixing engineers, producers, and the developments that occurred in technology, dub would not have existed, and the formation of this culture would not have happened. The tonality, syncopation, and construction all happened in the studio. Therefore, dub culture was created, and continues to be created, in a recording studio for the specific purpose of being shared with a live audience. "Mixing dubs from existing tracks thus provided a convenient way for producers to offer selectors a variety of tracks to compose their sets and specific tracks to attract an audience hungry for novelty and variety. So, dub was consubstantial to the emergence of the riddim production method, as it constituted a way to introduce diversified and specific interpretations of rhythmic patterns."[6] These interpretations formed a culture surrounding different engineers and sounds.

The other side of the development of dub lies in the ways that producers attempted to gain more money with the reuse of tracks. In this discussion, I will differentiate the two strains by calling tracks and albums primarily used to gain funding rhythms and the tracks manipulated as musical idioms riddims. While the end goal was to make money on both, there is a distinct difference between the types of manipulations that occurred. In Jamaica, the culture that developed based on these strains is extremely interesting as it relates to today's music culture. "When people record music in Jamaica they will often press the instrumental of a song on one side and the full song on the other side. When that record goes out into the world, there is the expectation that the instrumental is something that other people are going to use. Therefore, built into this material aspect of the music is the understanding that a work is not fixed, and that people will interact with it."[7] This interaction

has become the source of the culture of dub and the many ways that people interact with the track determines its longevity.

The concept of reinvention is a common theme in Jamaican culture and carries over to dub in many ways. In both sides of dub culture, rhythm and riddim, this plays out. With the creation of the rhythm track for sale, the music was reinvented to use the existing material in a new way in the dancehall. With the riddim, the music was reinvented to create a new sound and song. Sonjah Stanley Niaah states, "Jamaica just takes stuff and reinvents them, and that, for me, is perhaps the greatest gift we have given to the world."[8] This reinvention in music begins with the introduction of recording technology to the island and the shifts that occurred using this technology.

Another important concept in Jamaican popular music that led to dub was the use of existing technology in different ways. This was important in both avenues of dub, rhythm and riddim, as the engineer became the artist. The use of what was available to the engineer, and what they did with this technology became central to Jamaican music. With the introduction of the Fairlight mixing console, Jamaican producers were more inclined to stick with the MCI board that they had already instead of investing in the newest board. This concept of using what you have is significant to the development of Jamaican music. Ray Hitchins states, "Technology shapes how music is made, but we also direct how technology evolves."[9] This is an extremely important part of the culture of dub. Using what is at hand to create new sounds for the sound systems and market defines dub culture.

Clement Dodd acquired a two-track Ampex recorder in 1964 and this began the change in Jamaican recording. Dodd realized that you could record the rhythm tracks and then record over them as many times as needed to get a layered sound. This led to

experimenting with new sounds and filters that would later become important parts of dub. In 1971, King Tubby was at the controls of an MCI JH-400 mixing board allowing him full control of the mix. These two key technological pieces changed the way that Jamaicans recorded and used music. The ability to layer and control the mix was the key ingredient in this shift.

The tonality of dub is one of the main elements in the formation of the track and the culture influenced by it. This tonality is fixated on the bass end of the audio spectrum and is created through various efforts in the studio. By focusing on the bass in the production of dub, the engineers allowed the music to influence the physical body of listeners in the dancehall. "Jamaican music has then been designed to be felt as much as it is heard, to generate what Henriques calls "sonic dominance", where "the bass line beats on our chest, vibrating the flesh, playing on the bone and resonating the genitals" (2003: 452)."[10] This feeling of dub is through the tonality of the track and with the bass frequencies taking precedence in the song and album. Other factors influence the tone of dub culture, but the bass resonance is the most important element in the track.

Another way that this lower resonance is achieved in the track is through removal and deletion of the higher end frequencies. With the use of a high-pass filter on the mixing board itself and by removing higher-toned instruments like horns, piano, and guitar, this is accomplished. Although these instruments are not completely removed, the engineer reconstructs the parts focusing on the lower end sound. This reconstruction, through removal, is another pivotal part of dub culture and what sets the music apart from other forms of art and culture. By constructing the track around bass tones, the engineer created a significant shift away from the vocal and lead singer versions that had become popular.

The cultural reflections within the dub mix are aggressive and dark. These tonal shifts take the "happy" sound of reggae and ska and manipulate them into the street sound that was occurring around the engineers at the time. The insertion of gunshots and military sirens suggest a militaristic feeling. Tubby and Perry both were instrumental in establishing these shifts in tones and the dub mix grew in relation to the "war in the streets." The technology of the mixing board and elements such as reverb and delay allowed this to happen. Richard Burgess, in *The History of Music Production*, suggests, "The phonograph opened up a new creative medium that allowed the development of the art of music production. Technology is but one of the means to the end of music production, which has many facets."[11] Composition of sound is the key to dub.

In the early stages of mixing technology, the engineer determined the output of the recording. The musicians and the original recording itself became secondary and fell to the background of the sound. The engineer became the musician and the manipulation became the song. "In electronic music, sound itself becomes a theme of composition. The ability to get inside the physics of a sound and directly manipulate its characteristics provides an entirely new resource for composing music."[12] It is this "getting inside" that the dub engineers excelled at and through the manipulation of the track the sound was produced through technology.

Dub's history is grounded in technology as the original track was already cut into the surface of the dubplate. The engineer was then responsible for manipulating the individual tracks to cut the new dub. Kodwo Eshun discusses dub in *More Brilliant Than the Sun: Adventures in Sonic Fiction*, "The mixing desk decomposes The Song, leaving a skeletal ribcage."[13] The destructive nature of this editing is what leads this discussion. Through

"destroying" a musician's voice, or the instrumental tracks, the engineer and producer created something unique and propelled their own voices into the track. This could only occur with technological apparatus that allowed for it. The mixing console shifted, by accident, to become another musical instrument.

The second element of dub culture is syncopation and the manipulation of the higher-toned instruments. The incorporation of these sounds, generally, reminds the listener of the original track. The syncopation of the rhythm originally comes from Nyabinghi drumming, mento and burru music, and Jamaican blues and shuffle. This syncopation relies on the piano and guitar performing on the upbeat of the music and not the downbeat. This creates a bright and rhythmic pattern based on the feel of the song and not focused on the individual instrument. The syncopation of dub and Jamaican music uses the guitar and piano as rhythm instruments that align with the drum patterns.

Construction is the third area of focus for the determining of dub culture. By the construction of the track of music, I intend to discuss and demonstrate what specific aspects of the track the engineer and producer have constructed. This differs from the way that the original track was recorded and performed by the musicians and creates the distinct difference and meaning of dub. Many forms of construction exist and they differ from engineer to engineer but there are commonalities between the methods. The shared elements of the construction formed the basis of dub culture and shaped its reception. These elements are the use of reverb and delay units, the use of natural or raw sounds in the studio, and the removal and insertion of instruments in differing ways.

By using these construction methods, the engineers added their own style and sound to the recorded track. These differences feature on the albums discussed and the engineers

became well known for them. The ways in which King Tubby, Lee 'Scratch' Perry, and others constructed the dub led to the distinct culture. "Under Lee Perry, Errol Thompson, King Tubby, and many others, dub became an art form unto itself, with the composer acting as both deconstructionist and soundscape architect."[14] The use of the mixing board as an instrument in this construction became central to the idea and sound of dub. What the engineer did with it became their signature and the music itself was secondary to this construction. The sound had to be right for the audience to get the vibe of the track, but the original recorded track was only audible in parts. The removal and reconstruction of the track are what makes dub a sound and a culture. Lou Gooden suggests, "The sound of Dub music was also created by means of reconstructing a recording so that snatches of the original tune become rhythmic elements to be played with, chopped up, looped, phased and sprinkled with all manner of sound effects. This was remixing as an end rather than merely the means. "[15]

These three elements make up the culture of dub music and fixate the creation of a song and album into a specific realm. The main purpose of dub was for the sound systems and their use of these songs became a part of this culture as well. The way that each sound system had a relationship with a studio or specific engineer created competition but also curated a sound. The sound system was the reason for the dub. As Paul Sullivan states, "The importance of the sound system cannot be understated in the development of dub, not only because of the dissemination of the music but also because of its role in the Music's creative evolution."[16] This relationship between the sound system and the engineer allowed the constructive elements to frame the reception of each song.

The sound of dub then began to go through the "yard" or Jamaican dancehalls and the technology of the record player and the process of mixing the song became dominant. People began to relate certain dubs with certain engineers and, even certain effects that each engineer used. Tubby for his use of reverb and delay while Lee "Scratch" Perry for what he inserted into the mix. With the expansion of the means of distribution and Jamaican music "breaking through" to other countries with artists like Bob Marley and Peter Tosh, the engineer relegated to the background. Curwen Best in *Culture @ the Cutting Edge* suggests, "This is the problematic of technological innovation, and it is also the challenge of economic and cultural development."[17] Due to this shift in popularity dub music was reverted to the streets and the yard.

By transmitting the dub to the community, the sound systems furthered the culture of dub music and the tonality, construction, and syncopation of the music became known. These elements allowed the listeners to immerse in the sound. Other elements began to take hold once the record played. Toasting and other forms of manipulation by the DJ were only possible because of the dub rhythm and riddim tracks produced. This toasting would continue throughout the world to become rap and hip-hop in New York. This was possible with the removal of the vocal track in dub and riddim creation. Without the culture of dub and the technological growth that occurred with the mixing board as an instrument, many musical styles would not exist.

Through the development of recording technologies, the cultural history of reggae and dub music was changed. Once, the artists were simply captured onto the recorded tape and then mixed to preserve the sound. Now, the altered music gave the engineer presence and creative avenues of expression. Jonathan Sterne, in *The Audible Past*, suggests,

"Technologies are repeatable social, cultural, and material processes crystallized into mechanisms."[18]Through the mechanism of the mixing desk and recording technologies, the engineer and producer are at the forefront. "Their mechanical character, the ways in which they commingle physics and culture, can tell us a great deal about the people who build and deploy them."[19] These technological developments created ways in which people who were not musicians could manipulate and control sound and culture.

These engineers and producers helped to change the culture that surrounded them through the sounds that they were creating. In many ways, these sounds became the new culture of Jamaica. As Mark Abel states, "The suggestion here is the dialectical one that the temporalities of artistic forms do not simply passively reflect social time, whose reality is, in any case, disputable, but through the process of making it visible or explicit, contributes to its construction in some way."[20] Dub producers made the smallest elements of the music appear and manipulated these sounds to affect the way the culture operated.

The concept of sound creating a culture is one that involves the realization that sound is as important, if not more so than sight for thinking about connections in life. "This emerges from the intimate nature of the relationship between sound and embodiment, one that is matched by that between vision and the disembodied mind, as an entirely different sensory modality and another kind of object altogether."[21] The intent in this discussion is to demonstrate how we can view dub as the sound of a culture and how these connections were created and transmitted throughout Jamaica and eventually the globe. "Listening concerns depths, rather than surfaces, disposing it to evaluation, as with "sound judgement," further than mere monitoring. It is a haptic sense and, as touch itself, simultaneously both makes a connection between one and another, and recognizes their separation."[22] The first records

produced in the dub style and sound formed a starting point in the creation of a culture.

Through thinking through the sound of these albums, we can see how this began and how it

continues to influence people and form community.

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CHAPTER 1 *JAVA, JAVA, JAVA, JAVA* **AND** *AQUARIUS DUB*: **THE START OF A CULTURE**

The claim of what the first Dub record was is contentious and filled with rumor. For many, and for the purposes of this work, *Java, Java, Java, Java*, released by Clive Chin performed by the Impact All Stars, and *Aquarius Dub*, produced and mixed by Herman Chin-Loy and engineered by Carlton Lee, are the beginning. Both are instrumental works that focus on how the track of music can be manipulated and these records demonstrate the first manipulations that would go on to become representative of dub music and sound. The mixes feature the bass line and situate the rhythm within the lower register of sound. The drums and other instruments come in and out throughout each track and there are consistent sweeps of the cymbal created with the high pass filter on the mixing board. The change of the stereo sound through panning of various instruments is throughout the tracks. This panning creates a swirling sound on each song and allows the music to feel larger than the raw track. Dub music features these sounds, and many became signature techniques for different engineers.

These two records can also be codified as rhythm records in the dub genre. The songs here focus more on the reuse and re-imaging of hit songs and less on the manipulation of the track. There are manipulations, discussed below, but the intent of these two records was to profit financially off the existing tracks by using them in a different way. As stated previously, the music of dub was always about making money for the producers, but these two records demonstrate how tracks were re-used and re-published in a different way without as much influence from the engineer as later dub works would represent. The end of this remixing, for these records, was to extend the sounds and tracks as commodities. These were producer records and the beginnings of a development in sound. "What made

dub unique in the context of pop music both in Jamaica and worldwide was the creative and unconventional use recording engineers made of their equipment (as, for example, in using acetate as the dub plate). This enabled them to fashion a new musical language that relied as much on texture, timbre, and soundspace, as it did on the traditional musical parameters of pitch, melody, and rhythm."[23]

Java, Java, Java, Java, recorded in 1972 and released in 1973, comes in as one of the first dub records to be released and features the Impact All Stars who included Earl "Chinna" Smith (guitar), Fully Fullwood (bass), Augustus Pablo (keys and melodica), Winston Wright(keyboard), Tommy McCook (Saxophone), and others. Clive Chin produced the record and the engineer was Errol Thompson. The recording took place at Studio 17 above Randy's records in Kingston. The manipulation of the track is not as deliberate as on "Aquarius Dub" but the removal and insertion of different instruments in each track laid the foundation for dub music. "'Java, Java, Java, Java' was one of the first dub albums, issued in a limited pressing of 1,000 copies in 1973. Thompson keeps the bass at the top of the mix for the whole disc, shuffling in reverb-treated keyboards, guitar, horns, and the odd snatch of vocals or melodica."[24]

The track "Java Dub" features Augustus Pablo on melodica and became a huge breakthrough hit. This was the first reconstruction of a hit song into the dub format. By taking existing songs that were already hits and remixing them, Thompson and Chin allowed for the addition of Pablo and other musicians to the track. Dub music was born from this idea to reuse and repurpose the existing tracks and *Java, Java, Java, Java* does just that. The track list is: A1 Guiding Dub, A2 Cheating Dub, A3 E.T. Special, A4 Soulful Dub, A5 Ordinary Version Dub, B1 Java Dub, B2 Meet Me Dub, B3 Black Man's Dub, B4 King Babylon Dub, B5 Hide Away

Dub. Each track demonstrates the elements that form the culture of dub and display powerful moments in the beginnings of this culture.

Social 1:

In 1972 Jamaica experienced a shift in political ideology. From 1972-1983 the country went through a political battle between the People's National Party (PNP) that, in 1974, declared Democratic Socialism was the new political framework in Jamaica, and The Jamaican Labour Party (JLP) who claimed Social Democracy. In 1972, the Parliament dissolved, and general elections saw the PNP gain control of the government with Michael Manley in control of the country. This shift changed, both positively and negatively, the way people viewed the government. The major shift with this change was in the attention that the government gained from the populace. Post-independence was one of the more contentious and discussed periods in Jamaica. A *New York Times* article by Stephen Davis in 1976 states, "Kingston is a city of fires, a city on fire, and whether the flames will be contained is the question Jamaicans are asking themselves."[25] The music reflected and influenced many of these cultural changes and attitudes.

The battle between the parties branched out into the streets and created a culture in Kingston that was very different from the resorts on the north shore. The Manley led PNP was often accused of Communism and often linked to Cuba, while the JLP was the conservative side of the argument and wanted strict reform. Rumor of political led gangs interfering with government rallies and meetings ran wild and the people were split along financial lines as well. Manley supported the lower classes, particularly Rastafarianism through his invitation to Emperor Haile Selassie I. A Jamaican reporter in the same *New York Times* article states, "'When Manley came to power, Jamaica was given one of those rare last

chances a country sometimes gets. At the time we were little more than another banana republic with a squalid right-wing oligarchy ruling us. Now one hears so much about Communism and selling out to Cuba, but if the Socialist programs are allowed to mature we'll have the chance to become an austere but free and outspoken society of the left.'"[26]

In 1973, the government also announced that all secondary school would be free in Jamaica and that Jamaicans could attend the University of the West Indies tuition free. This led to a large increase in attendance and by 1974 educational reform. The society was changing and the classes were developing a voice. The lower class, downtown, voice that had been somewhat quiet gained prominence.

The JLP and others kept undermining these programs based on the money needed to put them into place. This added to the separation between social classes that is still relevant today. The music of the north shore resorts and uptown Jamaica was still the bright ska, calypso, and mento often stereotyped as "Island Music," while the music of the street went darker.

Dub music captures this darker tone of the society, but the producers focused originally on the reuse of the existing track to gain more money. In 1973, an oil crisis struck Jamaica that left the country with financial difficulties it is still dealing with. This crisis also framed the feeling of the country as it shifted culturally. The divide between social classes deepened and the separation between uptown and downtown expanded. Through this separation, the producers began to look for new ways to capitalize on the existing music that they had on hand. This reuse is a significant feature of Jamaican society and, during this time, music began to become a part of it.

Previously, Jamaican popular music centered on r & b and other forms of American music. This sound played at house parties and street dances by the sound systems. Owners like Duke Reid and Clement "Sir Coxsone" Seymour Dodd would spin American records for these parties in order to sell liquor and to advertise their stores. The most popular soundsystems were Arthur Duke Reid's "The Trojan" and Dodd's "Sir Coxsone's the Downbeat." Both predate dub and are the beginning of Jamaican popular music. When the 1970s hit, Jamaica was looking for a different sound.

This sound came from the ska and rocksteady that developed out of American r & b and soul music. *Java, Java, Java, Java* and *Aquarius Dub* reflect this sound on some tracks, but they are what occurred after ska and rocksteady had become popular. These records are the sound of the producers using ska and rocksteady to increase their income and to reuse the records in a different way.

Clive Chin began working at Randy's Record Store selling records and then at the associated studio Randy's Studio 17 on 17 North Parade. Chin began Impact!, the record label, and needed a studio to record the label's releases. "We wanted to establish our own label. So after my father had the Randy's label, from the early `60s pretty much up to the end of the `60s, my uncle, who is deceased now, had brought a recording job sheet back from New York that had the name Impact!, and I fell in love with that name instantly. I said, 'Uncle, can I just use this beautiful name?' And he says, 'Yes, sure, go for it.' The Impact! label was the flagship for all of my early recordings that took me through `70 to `79, when the studio was closed."[27] This need also led to the development of dub rhythms. For Chin, "To put the whole thing in its right respective place, I say, a good music is a music that sells. It's a selling music, money music."[28]

This concept of a "selling music" defines the split between rhythm and riddim of dub. Chin is not at all hesitant to define good music as music that sells and the records that were produced for Impact! did sell. The process of reusing songs that sold in a different way allowed for Chin and others to make more money off the already recorded sounds. This was not the dub that would later become an artistic statement on its own, even though it does carry artistic qualities, this was dub for the strict purpose of making money and focusing on gain for the producer. *Java, Java, Java, Java*, and *Aquarius Dub* may be the first full albums of dub but they were relying on techniques and forms that had already been established and using songs that already had demand.

Tonality 1:

Tonality is oftentimes subjective in other forms of music but with dub, the tone must focus on the lower end of the auditory spectrum. This lower end resonates and creates sensations in the body that allow dub music to connect to the person in ways that differ from other forms of music. *Java, Java, Java, Java* and *Aquarius Dub* achieve this tonality in similar ways. Through the removal of the higher end instruments, such as guitar and piano in places in the song and through an equalizing technique called a high pass filter, this low-end tonality appeared prominently on record for the first time. "The sound of emphasized bass therefore provides an opportunity to assess how the audio engineer acts as a sonic mediator between the sound system and recording studio, influencing not only the recording process but also the way in which music is created, captured and consumed."[29] The first two tracks on "Java, Java, Java, Java," demonstrate this bass end tonality.

"Guiding Dub," A1, is one of the earliest examples of manipulating a track in these ways and has some early specifications added to it that would later be used or removed by

other engineers and producers. The easiest one here is by leaving the main vocal line for the first verse and a bit of the hook; the audience has a referent to the original song. After establishing the song, the vocals are removed and the trombone and bass carry the track forward. The guitar plays a stick lead part that matches the bass line and adds to the heaviness of the track. The piano and chorded guitar play on the upbeats throughout the original track but in this version they are removed and added in sporadically to allow for the bass tone to carry the song.

This also occurs in the next track A2 "Cheating Dub." The vocal track starts the song so that the audience is set up for the dub version. The difference with this track is that the tempo is faster, and the vocals are used a bit more to remind us of the original track. You can even hear the bleed over of the vocals onto the drum track if you listen carefully. Even at the slightly faster tempo the track still retains its heavy tone by focusing on the way that the bass line interacts with the drums. In this song, the hi-hat is mixed very loudly, compared to the other tracks on the record, and the sound almost forces the listener to hear how the bass line works in between the hits on the hi-hat.

Syncopation 1:

Syncopation is the way that the higher end instruments accentuate the pulse of the track and help the grounded bass tonality propel through the mix. With syncopation, the main difference in Jamaican music is that the upbeat is stressed in the guitar and piano. This allows for the guitar to accent the bass and drum line as opposed to other musical forms that act in the opposite way. While doing so, the guitar and piano form another rhythm instrument instead of leading the way in the song. This syncopation comes from the upbeat and is the distinct difference between ska, reggae, dub and other forms of music. This is the

Jamaican sound, to accent the upbeat with the higher end guitars and pianos and to focus on the bass and drums as the lead. Especially with dub, the bass and drums take on even more prominence as the higher end syncopation is often removed from the mix completely or added into the mix sporadically.

"E.T. Special," A3, the third track on *Java, Java, Java, Java*, demonstrates this upbeat pattern of the guitar and allows the guitar to propel the track while the bass line rides between the upbeats. It is not the 1, 2, 3, 4 beat pattern of rock music, the guitar hits on the 'and' of the beat so it is 1 and, 2 and, 3 and, 4 and. One listen to "E.T. Special" will allow you to hear the guitar syncopation throughout the track. It is interesting that this track has the guitar consistently throughout the mix. It is not removed in places, as is often the case in dub, and therefore the track is a good example of the syncopation that is important to dub. The guitar pattern here is also a straight upbeat with the guitar only hitting one chord an offbeat.

The next track on the album represents this type of syncopation as well but has the guitar playing more than one stroke per upbeat. This pattern is another version of Jamaican syncopation that was often utilized in ska but became very popular in the reggae and dub style. The sound of this guitar syncopation is a chucka sound that is created by playing an upstroke and downstroke still on the "and" of the beat. In "Soulful Dub," A4, the guitar does this throughout the original song and is added and removed in places throughout the dub version. The higher end is dominant at the beginning of the song to introduce it and to make it recognizable to the audience and then it is removed to allow the drums and bass to carry the next section. The syncopation returns with the piano and guitar adding to the pulse and then they are removed again. This consistent back and forth of higher and lower end tonality

suggests what will become of dub in the following years. There is also auxiliary percussion in this song that is barely audible and this carried on throughout dub culture.

Construction 1:

The construction of a song of dub becomes extremely important in each of the engineer's style and fluctuation of the track. In looking at how a song is constructed we can differentiate from the producers and engineers who developed their own ways of creating and manipulating it. The ways in which the higher end is removed and placed in the track is just the beginning of the forms of construction that were used. The insertion of sounds and the grounding of a track with auxiliary percussion and other natural elements also played a role in the construction of the dub. In the early albums of dub, the main use of the construction was the manipulation of the track and levels of the instruments. There were also uses of high pass filters and other forms of delay and reverb but the main manipulation of the track was in the removing and adding of the instruments.

Another form of addition and manipulation would later go on to influence music around the world and this was the addition of the toaster or MC who would sing or talk over the track of music in the dancehall. One of the main reasons for dub's popularity was these toasters and MCs making a traditional song their own. This was not often recorded but is represented on *Java, Java, Java, Java* in "Ordinary Version Dub," A5.

On "Ordinary Version Dub" the track starts in one musical key with the guitar stick lead following the bass line. Then the vocal track comes in and stops the music by stating "Hold up, wait a minute hold up then." The vocalist has a conversation with the engineer and tells him to "forward the bass." At this point, the guitar stick lead enters in a different key and the track continues with the toaster whistling over the track. The track carries

forward and just when the groove is established the toaster comes in and stops the music. "Hold on, hold on, just a likkle (little)." The vocalist then tells the people to listen to the bass, then listen to the drum, then listen to the guitar and then listen to everything. The track literally builds the song for the listener. You do not ever get into the full groove during this track but the constructive element of dub is demonstrated completely here.

The next track on the album also demonstrates forms of construction, or better yet deconstruction, in the way that the sounds are removed from the track to let the bass completely resonate. On "Java Dub," B1 the track begins with a guitar line and a keyboard added on top of the mix. Then a melodica line comes in before everything, but the bass and drums are removed. The bass becomes the main melody line for the remainder of the track. The drums are placed very far back in the mix and the guitar comes in and out of the mix throughout. "Java Dub" represents the way that the fader moves in dub can be heard in a mix. As the track continues, elements come in and out to push the track as the bass remains on top and solidifies the melody.

The melodica line, played by Augustus Pablo over the beginning of the track, propelled this song into the charts. A simple line repeated twice and never heard again highlighted Pablo and started the use of the instrument as a main element of dub. "Java Dub" created a path for Pablo to perform with the melodica and this carried through to many other recordings.

"Meet Me Dub," B2, takes a classic rocksteady song "Meet Me at the Corner," originally sung by Dennis Brown, and re-constructs it focusing on the bass line as well. The song begins with the vocal line, like in "Guiding Dub," but then removes everything aside from the bass and drums. The guitar comes in sporadically throughout the track but, again, the bass rides

on top of the mix. As in the discussion on tonality, this creates a track that is full of space but one that resonates through the body.

The next track on the album is "Black Man's Dub," B3. This track is very interesting in terms of construction as it focuses on the keyboard line but distorts it with a delay. The track would fit into the syncopation section but this syncopation is thrown off by warping the track through effects. The bass line is still high in the mix but the entire track sounds warped and the keyboard line is almost out of time. The tuning and fluctuating of the elements in the track change as the different instruments come in. The only consistency here is in the drums and bass. "Black Man's Dub" is one of the more interesting songs on this album in terms of construction and creates a spacey sound throughout the track.

Completion 1:

The final two tracks on *Java, Java, Java, Java* bring all these elements into focus and create a closing to the first dub record to be produced. "King Babylon Dub," B4, and "Hide Away Dub," B5 share elements of tonality, syncopation, and construction that propel the music into the culture of dub. "King Babylon Dub" begins with the main melody line and the guitar chucka chucka that represents the syncopation of dub and Jamaican music. Then, just as quickly, as it is in the track, the guitar disappears, and the bass line takes the lead. This bass line is the most complex of the album and sets the melody with the drums. The tonality is demonstrated here with a focus on the bass and the kick drum thumping throughout the track. The elements of construction are not as complex as in previous tracks, but the removal and insertion of the guitar represent this element consistently with the other tracks on the record. The bass line carries the remainder of the song as the bass and drums are faded out to close the track.

In "Hide Away Dub," you hear a similar structure. The main melody and syncopation in the guitar and piano begins the song and then is removed quickly to leave the bass carrying the melody and rhythm. There is more construction here, as the guitar and piano come back in throughout the track, but the bass is on top keeping the tonality of the entire album. Other elements of construction come through in the bass track itself. During the key change, the bass is warped and almost becomes out of time. The main melody line does not come back into the track but the syncopation floats in and out and allows the tonality and construction to resolve the album.

Social 2:

The second record that began the culture of dub was *Aquarius Dub*, which was recorded at Aquarius Records, owned by Herman Chin-Loy's brother Lloyd and opened in 1969. The store was the first to bring in a 24-track mixing board and this began the recording studio where many of the original dub and rocksteady tracks were recorded. Alton Ellis, Dennis Brown, and Bruce Ruffin recorded there, reaching the charts in the UK in the early 1970s. The session band at Aquarius mostly was Lloyd Charmer's the Now Generation, which performed on many tracks with different singers. Charmer's approach to rocksteady was to focus on the arrangements and, because of him; the music became more sophisticated in sound and structure. All of this created the perfect mixture to be dubbed and *Aquarius Dub* was formed.

The musicians on the record were Augustus Pablo (keys), Ansell Collins (keys), Michael "Boo" Richards (drums), Geoffrey Chung (guitar and keys), Val Douglas (bass), Earl "Wire" Lindo (keys and guitar), Mikey Chung (guitar and keys), and Robbie Lynn (keys). Each track on the record contains slightly different elements of dub but the general focus on the

bass and the deeper tones carries throughout the entire album. The bass is set highest in the mix and the tone of the bass resonates throughout each track. The drums are also mixed extremely high throughout the record but come in and out differently per each track. The way that Chin-Loy manipulated the faders of the mixing board becomes the focus when listening to the individual songs. Where and what is removed from the mix and what is added to each track becomes the focus upon listening to the entire album. The track list is: A1 "Jah Rock," A2 "Rumbo Malt," A3 "I Man," A4 "Oily," A5 "Rest Yourself," B1 "Jumping Jack," B2 "Heavy Duty," B3 "Jah Jah Dub," B4 "Nyah Time," B5 "Jungle Rock." This is set up as one of the first dub albums because of these differences between the tracks and the ways that the entire record plays with the changes.

This record also falls into the category of rhythm dub as the focus was on the reuse of the songs to profit off already successful songs. At points on this record the manipulations are very slight and differ from the original track minimally. Herman Chin-Loy was the first to bring a 24-track mixing board to Jamaica. His half-brother Lloyd Chin-Loy opened and ran the record store Aquarius Records in Half Way Tree, Kingston. From here the studio began when Herman took to producing. Again, this is an example of tracks that were popular, being reused to expand the monetary gain. The rhythm genre of dub would go onto influence the entire genre and *Aquarius Dub* was no different from *Java, Java, Java, Java.*

Both albums represent the ways in which music can become art and commodity. Jacques Attali states the function of music in three parts, "…it seems that music is used and produced in the ritual in an attempt to make people forget the general violence; in another, it is employed to make people believe in the harmony of the world, that there is order in exchange and legitimacy in commercial power; and finally, there is one in which it serves to

silence, by mass-producing a deafening, syncretic kind of music, and censoring all other human noises."[30] By reusing the existing tracks these records can be codified as rhythm in the dub genre and also as the second part of Attali's definition of music.

The third function here can be linked to pop music and the rhythm genre of dub could be classified as the pop music of Jamaica. The suggestion here is that, because of the engineer's influence, these records were more linked to the statement that "… there is order in exchange and legitimacy in commercial power." Loy and Chin's production of these albums does set them into the commodity realm and designates these records away from the artistic developments that would come later. They contain the first manipulations of the mixing board for this purpose.

Tonality 2:

Herman Chin Loy produced *Aquarius Dub* and inserted his and Carlton Lee's sound into the developing culture. This album, for many, signified the beginning of dub music and forced the DJs and MCs to hear a newer sound with the focus being on the bass tonality. The first track "Jah Rock," A1, begins with a slight guitar line and then fixates on the bass throughout. The song uses the stick lead of the guitar sporadically, but the focus is on the bass line. The drums are even removed in parts and the swell of the cymbals is heard through a panning technique.

While the track swirls between the left and right speaker channel, the bass line drives the listener in a way that was not fixated on before. While the songs on *Java, Java, Java Java* do this, the opener of *Aquarius Dub* is much more bass heavy and uses the bass frequency as the main part of the song. The cymbal splash that occurs in the middle of the track would also resonate through dub culture and be heard many times again. The sound of the cymbal

is smashed and not allowed to resonate, as in a typical mix. Then the sound is pushed, by Lee, from one speaker to the other side in the short resonance that is allowed. This smashing and panning of the cymbal created a warped sound that would influence many more engineers.

The second track on the album, "Rumbo Malt," A2, begins with a fast ska line and again the heavy bass tone is the focus. Here, the track quickly switches to a slower groove with the bass and drums driving the sound. The piano and guitar are mixed in occasionally to propel the track and then everything disappears aside from the drums. In this mix, you can hear the way that Lee mixed the drums. They do not have the standard high pitch resonance of drums, typical of rock music, as they sound muted and almost dull. This is due to the high pass filter that was used on the entire track and what allows the tonality to be stabilized in the bass register. The entire track of "Rumbo Malt" carries this tone and continues the fixation on the bass register.

Syncopation 2:

As in *Java, Java, Java, Java*, the guitar and piano lines of each track come in and out to propel and move each song. What is interesting about dub culture is where these elements are used in different ways and times to syncopate the song and to give the audience a specific referent point. In the third track of *Aquarius Dub*, "I Man," A3, the syncopation leads the song and comes in at different places throughout it to give the listener something to latch onto. The track begins with the main melody line quickly being heard and then it drops out to give way to the bass. The drums have a shuffle pattern here in the high hat that also propels the rhythm, but the main interest is where the syncopation of the piano and guitar comes in and where it is removed. The upstroke of the guitar and piano starts the track and then is heard

in various parts of the song. This syncopation plays with the drum and bass pattern until everything is cut out. There is a resonance of the track that can be heard but the focus becomes the drums, followed by the bass line, and then the syncopation.

The drums are the focus of this song, which differentiates it from the others on the record, and leads to a more syncopated feel. As the song carries forward the drums take on a more dominant role and the other elements are mixed around them to give the track a lighter feel than the first two tracks on the album. Although, the drums are still mixed with a dulling effect, possibly compression, which keeps the tonality of the track in line with the others, the syncopation is the key to "I Man."

"Oily," A4, is a much faster song that also demonstrates the syncopation used throughout dub and reggae. This track is mixed much brighter than the others are and carries the piano skank during most of the song. The bass and drums still lead the way but the guitar stick lead and the piano skank are much more prominent, giving the track a lively feel that pushes the faster rhythm through the song. The song is recognizable to the audience and is not manipulated as much as the previous tracks, but the adding and removing of the guitar and piano is where the syncopation lies. There is a slight conga track in the mix as well which adds to the syncopation in the drums. "Oily" is one representation of how brighter songs were still used and mixed for dub. As the tonality of the bass and drums is still the focus, the melody in the guitar line and the skank in the piano are used here in a different way which highlights the melody. There is even a short guitar solo, or melody line, that comes in at the end of the track as it fades out.

Construction 2:

The first side of the album ends with a dub of Dennis Brown's version of Carole King's "It's Too Late" entitled "Rest Your Self," A5. The Brown song was already a hit following the success of King's and the dub is an excellent example of construction techniques that were used throughout dub. The track removes all the drums in the beginning and leaves the skank of the guitar, the bass and stick lead lines, and Brown's vocals in. The entire vocal track is left here and is the focus of the song but the way that the music is stripped out of the mix is the element of construction. Even the sax solo only has the barest amount of music behind it. The bass line comes in and out of this track, while the drums are completely removed and Brown's voice is the main focus.

On "Rest Your Self" Brown's vocals are manipulated with a reverb and delay that makes them sound as if they are in a different space than the original. Although the track's speed is the same as the original it sounds slower as the drums are removed and the vocal and bass line dominate the sound. The mixing of the bass line is what becomes interesting throughout this track. How Lee brought the bass in and out of the vocal pattern makes this version fully constructed. While the alto sax line is high pitched and seems to come out of nowhere, it separates the chorus from the verse and also demonstrates the construction of this track.

Side B opens with "Jumping Jack," B1, which continues the example of Lee at the mixing board constructing the track. The organ is set way in the back of this track while the bass and drums carry the feel. The entire track is removed, aside from the bass line, and the original backing vocals can be heard in parts as bleed through from the recording. The drums are mixed heavy in tone again with the kick taking a dominant role here. The stick lead of the guitar blends with the bass line and the kick drum sits right between them. The element

of the chords in the organ barely coming through is also an interesting constructive element that would continue to influence engineers in dub culture.

Then comes "Heavy Dub," B2, which demonstrates the way in which Lee used the horn line within a dub track. The track begins with a small vocal saying "Heavy, heavy, heavy, heavy" with reverb and delay being used on it to introduce the track. There is an organ line and the bass line dissolves into the main horn line of the song. This track is again a faster and more upbeat rhythm led by the horns but then they are quickly removed to focus on the bass and stick lead of the guitar. The piano and organ remain very far removed in the background and then the entire track is bass. These fader moves are extremely important elements in the construction of the dub track and "Heavy Dub" demonstrates these moves throughout the track with multiple musical elements. By removing everything except the bass line, the track moves only with the bass tonality and then everything comes back in towards the end. The horns act as a shell for the rhythm as they begin and end the track while the bass solidifies the melodic force.

"Jah Jah Dub," B3, also focuses on constructive elements. The song begins with an organ hit and then the bass and drums start the song. The organ then plays a melody line and this melody line is what is removed and inserted throughout the driving bass and drums. Here, the drums are used in the construction as they are removed and inserted as in "Jumping Jack," but the organ hits and the tonality of the organ carry this dub. By doing so, "Jah Jah Dub" differentiates itself from the rest of the tracks on the album. Much like "Jumping Jack" in its use of the horns, this song fixates on the organ line and allows the bass line to flow under the melody. The bass still carries its own melody and is prominent in the mix, especially when the drums are removed, but the organ line is the focus here.

Completion 2:

The last two tracks, much like *Java, Java, Java, Java,* demonstrate multiple elements of dub culture. "Nyah Time," B4, begins with a harsh hitting of chords that have been constructed to sound distorted. Then the tonality of the bass-washes over the entire track. The drums are compressed almost to complete distortion and the stick lead of the guitar is warped almost out of tune. The piano skank is heard in the background in places, which allows for the syncopation in the track, but the construction of the fader moves and the way that the entire track is mixed focuses on the bass line. The other musical elements are distorted and, in some places, to the point of being out of key.

The album ends with "Jungle Rock," B5. A more upbeat track that shares mixing elements with "Nyah Time" in that the drums are distorted and the elements that are used come in as the bass line propels the track. The organ holds of the original song are heard but set back far in the mix and the tonality of the song resonates in the bass frequencies. The main melody of the track is in the bass, and the drums propel it to end the album.

The End of the Beginning:

Java, Java, Java, Java and *Aquarius Dub* demonstrate the start of the culture of dub. With tonality, syncopation, and construction these albums are the first lobbies into the sound of what dub would become. While these elements are not as drastically used here as in other albums that would soon be produced, they begin the discussion on how the engineer and producer frame the sound of dub. "The production of the recorded music lies behind and is presupposed by the end result. The studio is a complex location and process here involved. Acoustical space is constructed; takes, retakes, and increased musical editing goes into the development of the record such that a simple live-performance recording becomes but one

possibility out of many."[31] By shifting the tonality of the track to the bass frequencies, using the syncopation of the piano and guitar to insert melody, and constructing the track with fader moves, effects and other manipulations, Clive Chin and Herman Chin Loy produced the first efforts into Dub and the culture that was formed around it. These two albums were not the first to utilize rhythm tracks, as other MCs and sound systems were already using the standard rhythm, but they were the first releases to demonstrate the elements that created the culture of dub.

While the sound systems were catering to the live audience, the engineers and producers of dub were creating different sounds within already existing tracks. This was not a focus on who was chatting over what riddim, this was who was doing what to the musical elements of the song. "However, the point here is that, to quote Simon Reynolds, " [W]hat all the strands of dub theory share is the exaltation of producers and engineers over singers and players, and the idea that the studio effects and processing are more crucial than the original vocal or instrumental performances' (2000:36.)."[32] Dub culture was created based on these two albums and the elements that were used to create them. There was a live element to dub tracks, as they were distributed to the sound systems, but the sound of the track was the key to its success. What elements were removed and added became points of discussion for audience members and listeners and the culture of dub began to grow.

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CHAPTER 2 *BLACKBOARD JUNGLE DUB* AND THE SPLICING OF CULTURE

Many people associate dub music with the engineer and producer Lee "Scratch" Perry. Perry produced Bob Marley and many others at their beginnings and is one of the great artists to have come from Jamaica. He continues to tour and perform today and brings dub, and its culture, to the world. Perry was the first to insert certain distinct sounds into his mix that defined his presence in the song. These insertions highlighted the ways that engineers assert themselves into the track of music. Before this, the DJ used their voice to add to the basic track and the engineer removed or modified the track through frequency shifts and deletions. Perry began adding sounds to the rhythm track by using the space left during these removals. This album is an example of the riddim genre in dub as it demonstrates the artistic and creative force of the engineer. This was not just for capitalist gain; it was the engineer's creation and artistic statement.

The distinction between rhythm and riddim revolves around the discussion on commodity culture and the ways in which an artifact of culture becomes a commodity or resists it. This distinction plays out in dub culture with these two genres, both of which are attempts to gain money for the producer. When listening to these different artifacts the manipulation and work within the track stand out. The more manipulation that occurs, the more resistant to becoming a commodity the artifact becomes. While both rhythm and riddim are essentially commodities, the riddim seeks to propel the engineer and producer to the forefront of the track. The rhythm still seeks to maintain the original musicianship and song structure.

Horkheimer and Adorno's *Dialectic of Enlightenment* focus on the "Culture Industry" is applicable here. The section suggests that the industry of culture is set up to prescribe

rules and to define art and media. "Every phenomenon is by now so thoroughly imprinted by the schema that nothing can occur that does not bear in advance the trace of the jargon, that is not seen at first glance to be approved."[33] They continue to discuss how the true masters will never be able to rid themselves of these rules. They discuss the jazz musician playing Beethoven and always playing with a jazz feel even subconsciously. Through dub, the original musical track is there, following the rules, but the manipulation forces the listener to realize something different and challenges them to recreate the song.

The original, always a part of the track in dub culture, becomes a referent point for the audience. The difference between a riddim and rhythm dub is the amount of manipulation that occurs. In a rhythm dub, the audience is completely aware of the original song as the dub uses the original melody to establish the track. In a riddim dub, this does not have to occur. It does occur occasionally, depending on the producer and engineer, but the differences are the key. In a rhythm track the audience is given manipulations of a fader on the mixing board and certain frequency shifts in EQ and sometimes vocal insertions, whereas with a riddim track the engineer is prominent in their insertions.

Horkheimer and Adorno also discuss how variations of musical forms then immerse within the same culture that they were going against and state that, "The reputation of the specialist, in which a last residue of actual autonomy still occasionally finds refuge, collides with the business policy of the church or the industrial combine producing the culture commodity."[34] Through the limited production of the dub plate, and even limited runs of dub albums, the music of dub is a commodity of culture but one that resists many issues with consumer products.

Again, both rhythm and riddim are produced for monetary gain. The difference lies in the amount of change that the producer and engineer create. These changes allow for the art of the engineer and producer to take precedence over the original track, creating a way for the audience to listen differently to the song. In both rhythm and riddim these changes are heard. In the riddim, the song is much more influenced by the engineer and techniques of manipulation.

The "reputation of the specialist" can be heard in the riddim track of dub and is the point of this section of the dub genre. Lee "Scratch" Perry developed his reputation before creating dub records, but it is in the dub riddims that you can hear Perry's actual artistic statement. His reputation as a producer had been established with multiple hit songs but his insertions and sound effects assert his own voice as an artist. There is no escape from the collision of culture and commodity in our late capitalist system, but the artist can still be witnessed through riddim. While the track is still a part of commodity culture it establishes the engineer and/or producer by asserting their presence into the track. The collision between the specialist's autonomy and the culture industry is transformed in the riddim track to allow for the engineer to stand out. This is a distinct creation of the entire dub genre and one that has transferred into contemporary times.

Theodor Adorno's work on developing technology, specifically the radio and record, situates technology as a creative force in society. In "The Radio Symphony" he discusses how the technological development of the radio atomizes the music and turns it into a quotation of that music. Although this relates to the development of the radio, dub music itself is a reproduction of already recorded music. The engineer of dub seeks to find the most important elements of the song to bring out the feeling and emotion of the original track. For

Adorno, music heard through the radio did the same thing. "If radio atomizes and trivializes Beethoven, it simultaneously renders the atoms more expressive; as it were, than ever before."[35] The atoms of dub music are the most important part for the engineer and are what brings the engineer to the point of relevance and importance. Adorno continues, "That is why the atoms, sentimentalized by the radio through the combination of triviality and expressiveness, reflect something of the spell which the totality has lost."[36] The atoms of music are what the listener is hearing in the dub.

For Adorno, these atoms were the distinct pieces of the form of music that can be heard with the repetition of radio. The importance, for Adorno, is that the atoms represent part of the spell that the totality has lost. In live performance the spell is there but radio does something to the live-ness of the music. Therefore, the atoms of the piece take precedence. The different parts of the song begin to stand out and the listener can fixate on these parts as they listen to the repetition on the radio. The specific movement of the music, the shifts within the song and the way the composer brings different elements to life all take precedence over the totality of the song with the repetition heard on the radio.

The dub then becomes another occurrence of this repetition and a part of the culture surrounding the music of Jamaica. Songs heard from American radio were refashioned to create Jamaican music which eventually turned into ska. Ska then transferred into rocksteady, reggae and both genres of dub, rhythm and riddim, emerge through repetitive listening. This goes even farther when placing the composition into the hands of the engineer and producer and allowing them to create something new. The specific movements then become reflections of the engineer and producer. This only could have occurred with the

previous rhythm productions, such as *Java, Java, Java, Java*, and *Aquarius Dub.* The developments in technology that had occurred also led to these shifts.

Adorno's distinctive use of the phonographic record as a tool for reification suggests that the technological development in the recording studio, with the manipulation of the record, is doing a similar thing. "There is no doubt that, as music is removed by the phonograph record from the realm of live production and from the imperative of artistic activity and become petrified, it absorbs into itself, in this process of petrification, the very life that would otherwise vanish."[37] The engineer of dub music creates and finds this "life" on the record again. With the development of the multitrack recording system, the music's life was reified and brought forth again.

The unique qualities of the track are what the engineer and producer are looking for. They use small fragments of the track to bring out something different. The intent is to produce a sound that is separate from the original track, but familiar to the audience. As the Modern classical composers did with their shifts in compositional style and form, the engineer and producer bring new significance to the music.

These are the atoms of dub. The distinct insertions of the producer and engineer in the track demonstrate what Adorno discussed as the atomization of music through the radio. Tubby and Perry, through manipulation of the track, give the atoms of the music precedence. When the listener hears the music, they are hearing the specific sounds and atoms of music that have been brought out by the producer and engineer. Much like hearing Beethoven on the radio, where the audience begins to hear the shifts in form, dub allows the audience to hear the distinct shifts in a form that have been accomplished by technology.

This is where the riddim genre in dub takes place. *Blackboard Jungle Dub* represents a way that an engineer and producer formed a cultural commodity. The importance here is in the insertions by the engineer and how these go against what was selling and popular at the time. Compared to *Java, Java, Java, Java* and *Aquarius Dub,* this record resists popular conceptions of what to do with the tracks. This was a different assertion by Perry. One that became popular, but not because of the original tracks and what was done to them, but because of Perry's insertions and manipulations. The record stands outside of a pure commodity in this way. It was an attempt to make money off the reuse of tracks, like the rhythm genre, but here you heard examples of the engineer directly.

The mixing board then becomes the instrument for the dub engineer and the technical elements of reverb, delay, and other effects become the dominant focus. In *America on Record: A History of Recorded Sound* Andre Millard gives a brief but effective explanation of dub. "A *dub* was the name for both the sound and the piece of the recording which was edited into it."[38] The insertion is the point here and the ways that the recording is manipulated is the shift in technology.

The developments in mixing board technology and the reel to reel recorder allowed this to happen and created a shift throughout the musical world. In Jamaica, this development created a means to expand the use of recorded music. The rhythm and riddim genres of dub became ways for the producers to use technology in a new way for monetary gain. This is the beginning of sampling and other forms of manipulation that still occur today. These producers and engineers were creating and shifting the ways that we hear music through the technology of the mixing board and reel to reel recorder.

David Toop, in "Replicant: On Dub," furthers this discussion on the effective nature of replication and the creation of new spaces of identity. He fixates his work on how, through replication, there is something gained for the listener. "The composition has been decomposed, already, by the technology"[39] and the decomposition allows for the resurgence of sound and identity to take place. The identity coincides with the riddim section of dub. The first albums discussed did not care to establish an identity of the engineer. These were attempts at expanding the sales of the tracks that they had in possession already. With *Blackboard Jungle Dub* this becomes about the identity of the producer and engineer.

In the *Blackboard Jungle Dub* album we can see the destructive nature of dub and the rebuilding of sound structures on top of the original music or form. The point is not to hear the song but what the engineer and producer have done "to it." The record opens with a call out to all the "meek and humble" and begins a track of soundscape in which you can barely distinguish the original song. What you can hear, even on the very first listen, is that the sounds have been manipulated, destroyed, added to, and reimagined. The first track, "Blackboard Jungle Dub (version 1)," contains musical elements that move the listener through the track, but the focus remains on the elements that have been removed and how the track has been added to. The addition of delay on the flute creates an atmosphere of space and the drums are placed in the extreme background of the mix. Erik Davis in *"Roots and Wires" Remix* suggests, "Dub's analog doppelgangers, spectral distortions, and vocal ghosts produced an imaginal space."[40] By making the snare drum sound like a machine gun in places the track sounds militaristic. This album was limited in production to only 300 copies and was not been found outside of Jamaica very often until its recent re-release. "Whatever the

case, *Blackboard Jungle Dub* showed the very power of dub to transform a piece of music, to radically alter any given composition through creative mixing and spatial representation."[41]

The album, originally released as "Upsetters 14 Dub" in 1973, was the seventh release from the Upsetters. The Upsetters were the house band for Black Ark studios and began with Gladstone Anderson on piano, Alva Lewis on guitar, Glen Adams on organ and the Barrett brothers, Aston "Family Man" Barrett on bass and Carlton Barrett on drums. With this lineup, they recorded a good deal of tracks for Lee Perry with King Tubby at the controls of the mixing console. Their first release, entitled "Return of Django," was successful in creating the genre and the double – A-side release "Return of Django / "Dollar in the Teeth" peaked at #5 on the UK singles chart in 1969. The Barrett brothers eventually joined Bob Marley and became part of the Wailers. After their departure, Perry found new musicians to take their roles and the Upsetters continued.

With the shift of musicians Perry continued the Upsetters with Boris Gardiner on bass, Mikey Richards, Sly Dunbar and Benbow Creary on drums, Earl "Chinna" Smith on guitar, and Winston Wright and Keith Sterling on keyboards. Both groups of musicians perform on *Blackboard Jungle Dub*, fully titled *Upsetters 14 – Dub Blackboard Jungle*, along with guest instrumentalists.

Although this group of musicians was responsible for the actual music on most, if not all, of Lee Perry's early recordings, the Upsetters were all schooled musicians that had played Jamaican music throughout their lives. They all played in the mento and ska scenes before Perry constructed them into his house band. The roots of dub lie in the Barrett brothers extremely tight bass and drum lines that allowed Tubby to cut and manipulate the tracks effectively. Without the Barrett brothers, dub would have been extremely limited.

Social 3:

The 1972 election in Jamaica was a pivotal point in the way that musicians and the populace viewed the government. Since independence in 1962, the conservative JLP had remained in power. The Jamaican Labour Party was in control for the first 10 years of independence and was the capitalist and more conservative party. Founded in 1943 and led by Alexander Bustamante it was the party in power during the gaining of independence. This was, and still is, the party of control over the individual, and the growth of the party is fixated on the ways that the government will sustain safety and control of the population. This government dictated a philosophy of life that matched with the corporate control of society. This was distinctly different from the working-class ideals in Jamaica, but the party won on the premise of separation. After Bustamante's stroke in 1964, he left politics but kept his title as party head. Donald Sangster took over as acting prime minister but died of a brain hemorrhage shortly after winning the election.

The other side of Jamaican politics is the People's National Party, the oldest political party in Jamaica, founded in 1938 by the Honorable Osmond Theodore Fairclough. He recruited Norman Manley to run the party and held a majority of the seats in parliament from 1955 to 1962. The party is based in democratic-socialism and is currently led by Peter Phillips. They lost to the JLP in the election after independence and this shifted the political climate in the nation. It was not until Michael Manley arrived that the party gained influence.

Michael Manley took control of the PNP in 1969 and began reaching out to the people with a more populist message. "He toured the country with a musical bandwagon, supported by Clancy Eccles, Bob Marley, and others, sporting a 'Rod of Correction' said to have been given to him by Haile Selassie."[42] This allowed him to gain many followers. Hugh Shearer

took over the JLP and lost the election, for the first time, to the PNP in 1972. Shearer's followers went into hiding and as Roy Black discusses the musical reaction in the *Gleaner*, Jamaica's main newspaper, "Junior Byles joined the fray in the 70s as well with 'Pharaoh Hiding'- a direct reference to former Prime Minister Hugh Shearer, whose supporters went into hiding following his 'dethronement'"[43]

For Perry, this also created an opportunity to produce music that supported the running of Manley. "King of Babylon" and "Pharaoh Hiding" were voiced by Junior Byles and became minor hits surrounding the election. "King of Babylon" and its instrumental version "Nebuchadnezzar," were recorded prior to the Black Ark opening at Randy's by the Impact All Stars and featured Lloyd Parks on bass. Perry was influential on Parks' bass playing and utilized his phrasings in a much different way from before. The blending of music and politics began in this phase and continued with many other producers and musicians writing for Manley.

This was not the first time that Perry had influenced politics with his music. Leading up to Jamaican independence in the early 1960s, Perry worked with Coxsone Dodd to produce ska songs demanding and celebrating independence. "By the dawning of Jamaican independence, Lee Perry had already brought Coxsone considerable success by insisting that he record the Maytals, a vocal trio consisting of Frederick 'Toots' Hibbert, Nathaniel 'Jerry' Matthias and Ralhus 'Raleigh' Gordon." [44] The first song "Hallelujah" went to number one in Jamaica and many more hits followed.

Out of these hits, Perry developed his studio and expanded his relationships with musicians in Jamaica. "With the creation of what would eventually be known as the Black Ark, reggae music would be ushered into a new era, and the freedom brought by his studio

premises would see Perry continuing to progress in his individual and unpredictable manner."[45] His Black Ark studio was built in 1973 behind his family home in the Washington Gardens neighborhood of Kingston. This was a low-end studio with only a 4-track recorder and a used mixing board. With these lower level instruments Perry made it work and created some of the biggest and most interesting sounds to have ever come out of Jamaica. He states, "I see the studio must be like a living thing, a life itself. The machine must be live and intelligent. Then I put my mind into the machine and the machine perform reality. Invisible thought waves - you put them into the machine by sending them through the controls and the knobs or you jack it into the jack panel. The jack panel is the brain itself, so you got to patch up the brain and make the brain a living man, that the brain can take what you sending into it and live."[46]

Many recording engineers and producers added effects to tracks to enhance the singer's voice or the way the instruments blended before the creation of dub. The importance here is that these previous engineers were doing so to enhance the quality of the original track. For dub, this is not the case. The engineer and producer become the main element in the track. They assert themselves fully into the mix. Before dub, the goal of the engineer was to remain anonymous and to let the track stand alone, away from their work. "At a time when roots reggae was proclaiming a literally religious mythos of folk-cultural authenticity, dub subtly called it into question by dematerializing and eroding the integrity of singers and song."[47] Dub brought the engineer and producer to the front and demanded, through music, that the audience pay attention to them. The track list for the original release has shifted with the rerelease but was: A1 "Black Panta," A2 "V/S Panta Rock, A3 "Kasha Skank," A4 "Elephant Rock," A5 "African Skank," A6, "Dreamland Skank," A7 "Jungle Jim," B1

"Drum Rock," B2 "Dub Organizer," B3 "Lovers Skank," B4 "Mooving Skank," B5 "Apeman Skank," B6 "Jungle Fever," B7 "Kaya Skank."

Tonality 3:

The first track, originally titled "Black Panta," A1, and re-released as "Blackboard Jungle Dub- ver 1," opens with a callout to the listeners to "...just be humble" and then goes into an ethereal mix on the "Bucky Skank" riddim. The tonality of this song is centered on the drums with insertions of a horn line on the flute. This track differs in tonality as the high-pitched flute is centered here running the melody across the bass and drums. Perry uses delay throughout the track, even on the opening "whoosh" vocal line. There is also a large amount of echo on the drums that adds to the spacey feel.

In the middle of the track, Perry drops the horn line out and adds in more vocal stylings filtered with delay and echo to make it sound as if a siren is going off. The bass and drums propel the track and allow the horn line to be manipulated with this delay. While the horn line is manipulated, the snare drum is mixed to sound like gunshots and the entire track floats on the bass and drums.

The second track on the original release was a version of the first titled "Version Panta Rock," A2. The tonality here is lower due to the use of a trombone instead of flute and a faster tempo to the overall track. This version has the trombone player soloing over the main track but still fixates on the bass and drums as they propel the song. The mix goes between channels in both tracks as the drums and bass feature in the left channel where the additions play out in the right. By doing so a DJ could remove one or the other while the record was playing and create their own version in the dancehall.

Syncopation 3:

The third track "Khasha Macka," A3, begins with a call out to the DJs who chat too much over the track. The vocal states to put the bass on top and let me do my thing. Then the song features the drum and bass, but the syncopation of the track is important here and comes through with the guitar and piano chucka. The melody is carried with a melodica line and there is an extremely slight piano line in the background of the mix. The track also has a vocal line that was mixed very low here. The bass in on top of the mix, creating a heavy but syncopated sound.

This syncopation is used around the three-minute mark when Perry stops and restarts the track on the beat. This created a push-pull feel in the track and focuses the sound onto the way the guitar and piano stress the beat. While the first two tracks contain more melody, "Khasha Macka" delivers a bass heavy tone while syncopating the beat.

The fourth track "Elephant Rock," A4, takes the original song "You Can Run" by the Hurricanes and mixes the guitars and additional drums highest in the track. The original horn line is left on the track and is heard in places throughout the song, but the emphasis here is on the drums and the syncopation of the guitars. The bass is also featured after the horn intro along with the auxiliary percussion of the congas. The stick lead of the guitar becomes prominent as well and continues to push the track with its syncopation.

Construction 3:

On "African Skank," A5, the original song "Place Called Africa" by Junior Byles is reconstructed completely to form this dub version. The guitar and piano are removed and come into the song sporadically to emphasize the bass line. The bass and drums are the feature here and the way that Perry inserted the guitar and piano add to the construction of the song. It begins with the original melody line to establish what the song is and then

removes everything except the drums and bass. This creates a tonality that fixates on the lower end of the spectrum and allows the song to move without anything but the bass.

The original vocal track is very faint in the background and the piano and melody line come in on the right channel only. The listener can hear the moments where Perry pushed the fader up on the guitar and piano to demonstrate the construction of the sound.

This focus on constructing the track also happens on the next song, "Dreamland Skank," A6. Originally by the Wailers, the song has been completely constructed around the bass line and where the piano is inserted. The piano and guitar are only briefly at the beginning of the song to set it up and then quickly removed to feature the bass and drums. The snare drum has an echo placed on it as well to give the song a different feel. By doing so, the drums become a part of the bass line and are blended into the lower frequencies of the track. In the original song, the snare pops to propel the vocal line. Here it blends with the bass line and swirls throughout the track.

The last song on side one is "Jungle Jim," A7, which reconstructs "Pop Goes the Weasel" into a spaced-out dub. The track keeps the original melody in the sax and then continues with drum and bass leading the way. A small skank in the guitar is mixed up to accent the rhythm but the bass carries the song. The bass line even plays a counter melody and creates a song in the main section of the track. The construction behind the mixing board comes through in the ways that the guitar and sax are added throughout the track. The bass line guides the track, but the guitar and sax punch through the song to set the framework and give the dub life.

Tonality 4:

The B side opens with a growl from Perry and one of the creepiest toned versions of the "Fever Riddim" called "Drum Rock," B1. This song demonstrates the definition of the tonality of dub. The drum and bass are extremely high in the mix and everything else is secondary. As the bass line continues there are keyboard swells and sirens that have been added to give the track a spaced out feel. In the left channel, vocal breaths are added and in the right bubbles and other sound effects are created through modified vocal tracks. Reverb and delay are consistent elements in the track, but the bass line stays high in the mix and the drums drive it. The entire track has a dark tone that creates an ominous feel and even cuts out to give space to the effects towards the end of the song before ending with the bass line and a rush of delayed sound.

"Dub Organizer," B2, opens with Dillinger's original vocal chat and continues to use it as the intro of the track but then drops it out completely to focus on the bass line. The construction of this track is extremely interesting as the vocal line is used as a head in a jazz tune. It surrounds the main bass line in the middle of the song. The tonality completely shifts because of this to the bass. This focus keeps the respect to the original but gives Perry room to add sounds and other effects to the mix. The way that the bass is set in the mix gives the track its tonality and is almost overbearing in parts. In the middle of the track, the bass and drums are all alone in the mix with a very faint sound of the melody line in the extreme background of the track. Then the vocal chat comes back in with the horn line to end the song.

The next track, "Lover's Skank," B3, takes "To Be A Lover" by Chenley Duffus and strips everything out of it except the drum and bass. The bass is mixed so high on this track that it distorts, taking a sweet love song and completely changing the tone. You can hear the

piano line in the background of the mix and it comes in and out through the track, but the focus on the bass defines the song. Here is one of the most accurate depictions of the tonality of dub on any record. It is simplistic and basic but resonates the tone throughout the body and gives the listener a descent into the darker sound of the bass. By mixing the bass so high that it distorts in the speakers, the sound is completely washed in dark tones. The drums have reverb on them to add to this wash of sound and the keyboard line that comes in is also affected to create a spacey tone.

Syncopation 4:

On "Mooving Skank," B4, Perry recreates the Wailers' "Keep on Moving" as a dub classic as well. This track could also fit into the tonality section, but this song keeps the syncopation of the guitar and more of the original parts. The construction of the track is also extremely interesting as the main song was well known. The track opens with the same guitar opening and then immediately drops out to drum and bass. This gives the original song a darker tone but the bass is not mixed to distort it but to propel the track. The syncopation here is mainly in the drum line and the way that the original drum part is used. Around 1:34 in the track the guitar and piano line come in to syncopate the song again. The original song is restated through this syncopation, but the track fixates on the bass and drums.

"Apeman Skank," B5, also shares this syncopation in the drums. The original melody is stretched here and placed in the back of the mix to fixate the track on the drums. The bass is also high in the mix, but Perry plays with the percussive elements here and syncopates the drum line with other percussion to give the track a drive that others do not have on the record. There are also stops and starts of the drum line overall. This track is a version of

"Caveman Skank" and uses the percussion as the focus as the bass line is very simplistic here. This allows the high hat to cut through the mix much more and to push the track with the syncopation instead of the melody. There is a melody in the bass that is used to create the start and stop in the middle of the track, but the drums are the focus here.

Construction 4:

The record closes with "Jungle Fever," B6 and "Kaya Skank," B7. Both tracks are versions of songs that had become popular in the dancehalls. "Jungle Fever" is a version of "Water Pump" that removed the vocals that Perry had originally added and "Kaya Skank" is a version of the Wailers' song "Kaya." In "Jungle Fever" the bass line again drives the song by setting up the rhythm in the beginning and then Perry constructs the tracks following the bass. The drums cut in and out while the bass is mixed loudly enough to distort. The main organ line in the chorus is used, along with the guitar, to signify the original song, but the bass and drums drive this track and the additional percussion adds to the feel of the modifications. This riddim would go on to be used many times in popular music but this is the definitive dub version as the construction of the track forms the song.

On "Kaya Skank" the Wailers' vocal line is removed, and the original track is reused. Both were Perry productions and contain signature elements of the work that the Wailers did with him. The dub is an example of the constructive elements of dub. It begins with the guitar and piano in the mix setting up the melody and then continues with the bass at the top of the mix. The drums are extremely high in the mix as well, with the high-hat swirling around the beat to syncopate the song. The piano and guitar come in during the transition to solidify the song and then are removed quickly to keep the tonality. The record closes with one of the most successful songs going through the elements of dub. The way that the

melody is inserted throughout the track is interesting as it is not always in expected places but comes in at odd intervals.

Completion 3:

Blackboard Jungle Dub is a key element in the culture of dub. The development of the riddim genre in dub begins here. Each track resonates with the qualities of the style and the way that Perry put the entire record together would go on to influence reggae and Jamaican music to this day. The argument of which record was first is not as relevant here as is the effect that this record would have on the culture and society in Jamaica. "Dub albums would gradually become more common in Jamaica, and would eventually be made off the island, its practices slowly filtering into other forms of popular music, but *Blackboard Jungle Dub* shows Perry again as a true innovator in his field."[48]

This innovation began the focus on the engineer and producer in dub. Before Perry's album, the producer may have been famous, but the engineer was not. Perry changed this with *Blackboard Jungle Dub* and began a new genre of sonic manipulation that resisted pure commodity. The tracks on this album are not just meant to be sold but are artistic statements that resonate throughout culture. "It also emphasizes the highly skilled musicianship of the Upsetters, and shows just how creative Perry's approach to rhythm could be."[49] Perry took the beginnings of dub and the changes that can be heard on *Java, Java, Java, Java* and *Aquarius Dub* and inserted his sound into the track. Instead of just hearing what was done to the original song, now you could listen for what the engineer had added. This was a drastic shift in dub culture and one that represents the distinction between rhythm and riddim.

The political changes during this time influenced a shift in sound as well. Perry was consistently involved with political music and the creation of sounds based on the people.

Dub became linked to working class socialist ideals through Perry's influence. The darker tones of the bass and drums began to resonate with the struggles in the street and of the people. *Blackboard Jungle Dub* was a consistent album that sonically linked tracks to create an entire dub riddim album that represented the politics of the lower classes in Jamaica at the time.

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CHAPTER 3 THE MESSAGE SPREADS: PRINCE BUSTER AND THE SOUND OF JAMAICA

"My father, Prince Buster, is Jamaica's first superstar. Because of him Jamaica has a sound."
-Sultan Ali, aka Danny Buster[50]

Another one of the often-mentioned records to hold the claim of the first dub album is *The Message Dubwise* by Prince Buster, in 1972. Prince Buster's position in the music industry allowed this record to be viewed as the first dub release. Having been very successful in the previous ska scene and having charted the first Jamaican song in the British charts with "Al Capone" in 1965, Buster shifted through the early reggae scene by recording slack[51] songs and then produced the dub sound. Prince Buster, Cecil Bustamante Campbell OD, was one of the first to champion a sound system in the 1960s as well with his Voice of the People sound. All of these elements came together in the release of *The Message Dubwise* and situate this album as one of the key records in dub and Jamaican popular music. His songs and style were always at the front of the Jamaican sound. From the ska era hits "Madness," "Wash Wash," "One Step Beyond," and "Al Capone," through the rocksteady era with hits like "Shaking up Orange Street," and "Judge Dread," to *The Message Dubwise*, Buster's recordings were influential in defining sound not only in Jamaica but also throughout the world. The way that Campbell captured the trends of music on the island from the beginning of his time as a producer allowed him to take the lead. His sound system was extremely influential in the shift from boogie-woogie and swing music to ska, and his record label, Blue Beat, helped to establish the Jamaican sound in England and other parts of the world. His later releases on Melodisc, who released *The Message Dubwise*, continued to spread the word.

The Prince Buster All Stars, who included many of the most famous musicians in Jamaica at the time, performed all the tracks on this record. Cecil Bustamente Campbell

(Vocals, Direction), Val Bennet, Tommy McCook, Roland Alphonso (saxophones), Raymond Harper and Baba Brooks (trumpets), Junior Nelson and Rico Rodriguez (trombones), Ernest Ranglin and Jerry Haines (guitar), Gladstone Anderson (piano), and Arkland "Drumbago" Parks (drums) formed the group. These names are mentioned in previous chapters and include musicians that continue to play Jamaican music today. The group laid and continued the foundation for the sound of dub, and this recording would spread the culture of dub to other countries and locales in the world.

Many of the musicians were in the band the Skatalites previously and were farmed by Prince Buster for this record. The Skatalites legacy in Jamaican music cannot be overstated as they were the first band to play ska. Mostly coming out of the Alpha Boys School, a Roman Catholic, nun run institution famous for reforming troubled youth, Tommy McCook, Rico Rodriguez, and others formed the group and went through the program at Alpha. "The band became legendary, backing all the developing artists of the day, such as Toots and The Maytals, Prince Buster and "The Wailing Wailers" featuring Bob Marley, Peter Tosh and Bunny Wailer."[52] Although the entire group is not present on "The Message Dubwise" they were well known by Prince Buster and he used musicians from the group often in his sessions.

There is a discernible difference between this album and the others mentioned in this study. This difference comes about in the way that Prince Buster produced and chose the mixing style. Carlton Lee was the engineer on the record and it was recorded at Dynamics studio. The addition of Big Youth's voice on the last track would go on to influence the DJ culture that the sound systems had been displaying for years previously. This was, as stated on the back of the record, "Raw-Pure-Not Diluted- the Jamaican Rhythm Expresses the

Feeling of the Jamaican People." David Katz quotes Prince Buster stating, "When I say *The Message*, a lot of people don't understand what I ah talk 'bout. At that time in my life, a lot of things happen to me, and I send a message to some serious people. The music was one thing, but there was sublime messages them must understand. You say them [rival producers] make dub; it's hard for me to tell you what day them make their dub, and I don't have the dates to tell you exactly whether it was them first, but I know a lot of people tell me that *The Message* was the first good dub that them hear."[53] The track listing for the album is A1 "Swing Low," A2 "Sata A Masa Gana," A3 "Java Plus," A4 "The Message," A5 "Mississippi," B1 "Saladin," B2 "Why Am I Treated So Bad," B3 "Jet Black," B4 "Black Harem," B5 "Big Youth."

One of the most profound differences in this album is the way that the flute and melodica are used throughout most of the tracks. This creates a feeling of the higher resonance floating on top of the bass and drums and allows for the melody to be repeated. The addition of the flute evokes a more Eastern sound than previous dub records. This would become Prince Buster's style of dub along with the minimal use of effects. This differentiates from the style of Lee 'Scratch' Perry and the other forerunners of the culture and led to Prince Buster gaining immense popularity because of it.

The Message Dubwise shares elements of both the rhythm and riddim genres of dub and is a culmination of the original sound of dub. By using the original song as a referent on every track, the listener is given a starting point to latch onto. This reflects back to the sound of *Java, Java, Java, Java* and *Aquarius Dub* and situates the album in the rhythm genre as it was more of a reflection on the producer and his reuse of the tracks for monetary and artistic gain. The way that Lee mixed the record is also interesting and artistic as the use of the flute and the fader moves create space to add a different feeling from other dub albums. These

moves, particularly the insertion of the flute, place the record into the riddim genre. The main distinction here is that the producer, Prince Buster, is the main selling point of the record. Lee is barely known or mentioned in connection with the album. As the engineer on the record, his mixing and insertions can be heard but the reason that this record was successful was because of Prince Buster producing it.

The record was mixed at Dynamic Sounds studio by Carlton Lee. Dynamic Sounds, previously West Indies Recording Limited (WIRL), was bought by Byron Lee from Edward Seaga after a fire had decimated the studio. Lee brought it back to life and the studio became the place to record for hits. Carlton Lee was the engineer and worked on many of the most famous records by Derrick Morgan and Byron Lee and the Dragonaires. The studio became so well known that the Rolling Stones recorded their *Goats Head Soup* album there in 1973.

Due to sharing the principles of both genres of dub, this album holds an interesting space in the discussion of commodity culture. Prince Buster began his career working for Coxsone Dodd and listening to other sound systems to steal their songs and specials. He then broke away and began his own system, Voice of the People, and gained success through cutthroat means. Prince Buster knew what it took to be successful in Jamaica and did it. He was influential in creating the sound of Jamaica and created the culture that is still present today. *The Message Dubwise* was produced after he became famous and, in some ways, to catch onto a developing trend in the culture. His "reputation as a specialist" went before him as he produced the record and Carlton Lee fell to the background. This is a producer record but with the sound of dub that resonated with the people.

This album does fall into the "culture commodity" area that Horkheimer and Adorno discuss. The commodity was created within the culture, and the autonomy of the specialist

was used to sell the product. Some of the songs, especially "Sata A Masa Gana," became hit songs and riddims that influenced many artists around the world. Without Prince Buster's name on the record the album would not have gained as many listeners. Although this is a commodity of culture, Prince Buster was a part of creating the culture and sound of Jamaica. The rhythm and riddim genres of dub blend here to create an album that was shared across the world and one that inspired many, including the 2-Tone label in England.

In our contemporary world there is a need to define culture and self. This need leads many people to discover different types and styles of music. For Prince Buster, this need framed the basis of his productions, to give Jamaica its music and to share it with the world. In many cases music is used to define self or to create and represent a culture. This is due to the duration of time and the ways in which the world is situated in such duration. There are many people who discuss how the world is constructed and/or viewed. The suggestion here is based on Gaston Bachelard's work on duration and time.

The duration of the songs on this album, and the connections that were developed because of it, created a resonance of Jamaican music and dub. The culture shifted because of this record. This led to a continuing focus on dub and the music of Jamaica. In *The Dialectic of Duration* Bachelard states, "...the phenomena of duration are constructed by rhythms, rhythms that are by no means necessarily grounded on an entirely uniform and regular time."[54] This phenomena is referencing how we live in the world and how we construct self. For Jamaican music, *The Message Dubwise* reflects this construction and the rhythms fixate on the sound of the people.

The distinction here relies on the way that this album has affected multiple genres of music and sounds. The duration does not just lie in the music itself, but in the entire album.

Bachelard again states, "If we go on to add that in the same way melody 'can be compared to a living being',[1] we have created a whole family, an entire closed cycle of metaphors that will constitute the language of continuity, the song and indeed the lullaby of continuity. Tranquil duration, life that is well balanced, music that sweeps us along, sweet reverie, clear and fruitful thought, all of these offer us experiences 'proving' time to be continuous."[55] Although Bachelard is speaking of existence itself and how to construct it, the argument here is that *The Message Dubwise* offers a "music that sweeps us along" and one that 'proves' this continuity of time.

Bachelard states that all music does this, that music is a metaphor for existence, and discusses the ways in which duration can be comingled with melody and time. Dub, the entire genre, reflects this and becomes almost a direct representation of this with its manipulations of sound. Buster used these connections to influence the people of Jamaica and to expand that sound to the world. "It is not *heard* straightaway, and it is often the recognition of a theme that makes us aware of melodic continuity."[56] (emphasis his) This "recognition of a theme" creates the basis for many of Prince Buster's dub tracks on this album. There is a significant use of the methods represented in the rhythm genre throughout the album that connect the listener to the original song.

This connection also plays out when looking at dub as a type of "groove music" as discussed by Mark Abel. "It is feasible to argue that temporal regularity found in the best instances of groove music qualifies as genuine mimesis because it displays both of the necessary criteria. First, it takes as its starting point the temporal reality of the world as it is…. Second, however, the best popular music does not simply incorporate clock time into its forms, but through a process of mimesis seeks to humanize a temporality which has become

rigid and reified."[57] His discussion is framed around a critique of Adorno's conception of rigid syncopation relating to capitalist ideals. In Abel's view, the groove allows for a reflection of the world and an ability to change and shift the contemporary capitalist society. "On this basis, the groove-based temporality of the best Western popular music can be recognized as a mimetic response to the highly measured temporality of the contemporary world, capable of effecting a critique of it."[58] (175)

Prince Buster's entire catalog can be viewed as a critique of the society that he was involved with. His songs and productions were rooted in the people of Jamaica and his focus was on developing purely Jamaican music. Edward Seaga, before becoming Prime Minister, supported Buster's efforts to stake claim on the music of Jamaica. The groove led to a distinct and lasting change to the music and one that influenced the world. *The Message Dubwise* is a demonstration of this groove and is a mimesis of the Jamaican people.

Social 4:

Prince Buster was a leader in what would become the sound of Jamaica. His sound system, Voice of the People, was the first to play ska and specifically Jamaican styles of music. The sound systems that were around at the time were playing R & B and other forms of American music like big band swing for their listeners. Buster made his sound about Jamaica. Donna Hope discussed the influence of music in Jamaica on her growing up: "It sounded far more to me than just noise, it sounded to me, back then as a teenager, as a young adult, as an aspect of our lives. Music was always so integrated into our daily lives."[59]

This integration forms the connection between Jamaican people and the culture at the time. Being surrounded by music allowed the duration of the sounds to become part of the populace. When the music reflects that populace and embraces the working class ideals that

many were living with, it changes the culture. Dr. Hope's discussion of "more than just noise" relates to many who have grown up surrounded by music. The music becomes a mimesis of the society at the time. The ways that this occurs lie in the developments of Prince Buster.

His boxing career in his early life left his hands too damaged to get a visa for work in the United States. "So, Prince Buster turned to the wealth of local artists and claims it was during this time that he created the distinctive ska sound, a claim that many artists make."[60] The importance of this cannot be understated as the shift was the first in many for Prince Buster. His entire career was focused on hearing new sounds and framing them through Jamaica. According to Sultan Ali, aka Danny Buster, "He always said, 'I like to be different.'"[61] In *Bass Culture: When Reggae was King*, Prince Buster tells Lloyd Bradley, "'When I couldn't get the visa to run up and down to America like Duke Reid and Coxsone, it knock me back. I had already demolished the other two in a street clash, I have the number one set, the number one disc jockey in Count Machuki, but I know I couldn't keep up any challenge if I had to rely on rhythm and blue. I have to have my own music. … Radio stations in Jamaica – our stations- that were supposed to represent us the Jamaican people – were dominated by American rhythm and blues, and even though I loved it so much I knew it had to go.'"[62] It was this drive to be innovative that led to the creation of a Jamaican sound and is what would lead Prince Buster to change the way people outside of Jamaica heard the country's music.

A significant example of this, and one that is often discussed, is the song "Oh, Carolina." This song was released on Buster's record label Buster Wild Bells and recorded at RJR Studios in 1960. It was written by the Folkes Brothers and is important as it is the first time in history that Nyabinghi drumming was heard on a record by members of the Count Ossie group. Prince Buster brought Rastafarians into the studio, as he was becoming more

spiritual, against many people's advice, and the sound of the chanting and drumming on the track changed the way people viewed Jamaican music.

The song became a hit in Jamaica and then was released in the United Kingdom on Melodisc, who released it on Blue Beat records. "Oh, Carolina" would go on to become a hit in the UK in 1961 as well and helped to establish the "sound of Jamaica." "It is difficult to gauge the importance of Prince Buster's 'Oh Carolina.' While in terms of actual musical construction it probably wasn't that influential, as a piece of cultural legislation it was enormous."[63] This drew many musicians and producers to Buster's studio who wanted the "sound" that he was getting. "Buster's Boop Boop Beat"[64] would become legendary in Jamaica. It also led to a change in the social nature of Jamaican music as the sound of ska began. Buster would then become a part of the shift to rocksteady, reggae, and eventually dub. Utilizing studios around Kingston but primarily Dynamics, Federal and RJR, he changed the way that people thought of Jamaican music.

Sultan Ali also discussed some of the first things that inspired him from the music. As a youth Ali would collect soda and beer bottles from the dancehall party that Voice of the People was holding for return and reuse. Prince Buster wrote and recorded the song "Danny, Dane, and Lorraine" about his children, the first "Royal Family" in Jamaica. Ali recounted the first sound that he remembers being inspired by as being the sound of the two-track reel to reel recorder in the studio with Carlton Lee as the engineer and his father producing.[65] This sound would also go on to influence the entire spectrum of Jamaican music.

An important difference, during this early time in Jamaican music, is that each producer had their own distinct sound. Prince Buster's sound was his own and he utilized musicians in a different way from other producers of the time. The bass tone was often met

with horns and higher pitched instruments in a way that allowed both to become focal points. This blending of tones can be heard on his dub album, but also throughout his recordings. The difference also lies in how technology was used to create these sounds.

In contemporary music, technology creates a lack of difference and creativity in some places, particularly the popular market. In contrast, the forms of technology that were being introduced in Jamaica were used as part of the creative process and helped to innovate and create new sounds. This innovation is still happening today, but the ease of recording and producing has taken away some of the creative element. According to Ali, "Technology has made things lack feeling."[66] It is this feeling that comes across in *The Message Dubwise.*

Tonality 5:

The differences in this album come through in the use of tonality. This is not the heavy bass and drums of other dub albums. It does contain these elements, as the tracks discussed below display, but the concept of floating a higher pitched melody over the bass and drums is prominent here. The title track of the album is where the standard use of bass and drums is displayed first. With "The Message," A4, Prince Buster began the track with the melody and then removes it to feature the drums and bass with only slight guitar in the mix. The stick lead of the guitar and the syncopation are mixed in to the track, but the bass and drums carry the song. It is interesting that in developing his own style, Buster chose to name the record after a song that is like others in dub culture.

This tonality also appears in "Mississippi," A5. Here the same framework operates but the track begins with a roll on a cowbell that comes in throughout the track. The bass and drums are mixed very high in the track to where the bass distorts in places. This centers the track into dub culture and stands out within it for the use of the cowbell. As the track

begins, the horn line is used to let the audience become familiar with the song and then it is cut quickly to begin the focus on the bass. There is a small break in the middle of the song where the melody comes in again, but this is cut up by using the bass as the main melody line. The horn line comes through a bit in the mix during this part, but it is bleed through from the original track. There is also a small trumpet part that comes through towards the end of the track, but it is non-distinct as the bass is mixed extremely high.

Another track on the reverse side of the record displays this type of tonality and mixing style. In "Jet Black" B3 the track begins with a small part of the original melody and then continues with the bass as the focus. The original vocal line can be heard bleeding through, but the bass is on top of the mix and, with the drums, carries the song. In this track, there are also moments when Buster removes everything but the drums to keep the tonality in the lower register. The organ bubble is used very sparingly here as well to let the listener orientate themselves back to the melody.

Syncopation 5:

Much like the tonality of this album the syncopation is also used in a slightly different manner than other albums in dub culture. The syncopation dominates the tracks "Why Am I Treated So Bad," B2, and "Black Harem," B4. Both tracks were hit songs prior to them being dubbed. Lyn Taitt and the Jets recorded "Why Am I Treated So Bad" as an upbeat instrumental ska song and Prince Buster shifted the feel completely to make the song darker and fixated on the bass. The syncopation is still resonant here and is what drives the song, but the organ line over that is like the original and gives the audience the orientation needed.

The chord structure and other parts of the song are similar, but the track has been slowed down immensely and the syncopation of the guitar and organ dominate the mix. The

song is slowed down so much in the second half of the track that the chords are forced into a different pattern. The horns in this part are morphed as well. The drums are also extremely loud in this mix with the addition of cowbell, wood block, and bells. By fixating the track at a slower speed and making it darker by removing almost all the horns, Buster created a new song with the syncopation in the lead.

This also occurs in "Black Harem" B4 which takes a hit song "Stick by Me" by Delroy Wilson, John Holt, and other vocalists and transforms it into a dark dub. The dub is slowed down and the syncopation in the guitar carries this track. The addition of a guiro to the track also allows the syncopation to be the focus of the dub version. By doing so, the original love song is transformed into a darker sound but one that is syncopated in the same manner as the original.

Construction 5:

The other four albums that are discussed in this writing are filled with elements of construction, but for dub culture, *The Message Dubwise* gained the most popularity and spread the culture into other countries around the world. The suggestion here is that this album does not differentiate in drastic ways that disorient the audience and that the main construction of the tracks is important but limited. With the addition of Big Youth on the final track of the record, Prince Buster helped to introduce the culture of the dancehall and sound system to the world. The other tracks are imperative to the constructive element as well.

The album opens with a shout out to the audience about who is in control and then breaks into A1 "Swing Low." The track focuses on the melody line that is created by the bass. The flute is also used here, which is different from other dub tracks as it comes in and out of

the track more and gives the entire track a higher pitched resonance. By beginning the album with this song, Prince Buster, establishes this as a stand out album that is different from the rest. The bass and drums still drive this song and keep the tonality in the lower register but the flute line, and how it is manipulated with a spring reverb, becomes the focus. By weaving the flute with the bass an interesting split occurs while listening to it as the flute somewhat floats above the bass line. There are also elements of tape delay and reverb that are used throughout the track to effect it and to situate Carlton Lee as the engineer and Buster as the producer.

The way that the guitar and these elements are used would go on to become signatures of Prince Buster's style of producing. They are more reserved than other engineers and allow for the deeper tone of the track to remain mixed with the effected flute. This style allowed for the culture of dub to reach many more people as the melody was more coherent and the tracks fixated more on the manipulation of the faders and less on the addition of other effects. "Swing Low" demonstrates how effective this can be and starts the album off in a distinctive style.

"Sata a Masa Gana," A2 also carries this tonality by starting off with a flute line over hand drums with a slight whistle as well. The flute then goes into a solo fluttering over just the propulsion of the drums. There is another whistle and growl that comes in as well to separate the flute solo from the main flute line. The construction of this track is interesting as the bass is very soft, comparatively, and the hand drums and flute distinguish the song. There are also many versions of this song but none in which the flute is so prominent. By having the flute carry the track, the song takes on a new tone and makes the listener focus on the ways in which it is constructed.

On "Java Plus," A3, the constructive element comes through as well. The song begins with a familiar Far East melody played on the guitar and then jumps into the main focal point of the song in the melodica. Here, the melodica and stick lead of the guitar frame the song and the melodica is used as a solo instrument to construct a melody, at times even playing without anything else on the track. Then the stick lead and bass line become prominent and start trading with the melodica. The guitar also plays a chorded pattern to separate the song and then the melodica continues to solo. This construction is based on jazz patterns where the song is framed as head-solo-head and much like the opening track "Swing Low" the soloist is a higher pitched instrument.

On "Saladin" B1, the opening track on the B side, the construction is also framed around a flute melody. Beginning with a cowbell hit, the flute takes the lead and, while being affected with reverb and delay, comes in and out of the track more than other dub versions. The construction of the cowbell in this track is also very interesting as it is a high-pitched percussion element. The cowbell here pierces through in parts and the organ swells and flute trills are heavily affected to give this track a high-pitched tone but one that is still dark and spacey. This forms the Prince Buster sound.

Then the final track of the record comes in. "Big Youth," B5, is the feature of the album and has the DJ Big Youth chatting over different styles of riddims. This was one of the first recordings ever released where the riddims differ as the DJ stays on top of them. This track would go onto to influence hip hop and many other forms of music throughout the world by doing so. The songs that are played vary and show how a DJ could go in and out of the original vocal effectively. The representation of Jamaican popular sound system and dancehall music starts here. Not only is this an introduction of Big Youth, it is also the beginning of the

representation of this culture. The construction of the different songs with his voice coming in and out of each one is the key to this recording and to the message that is spread.

Completion 4:

In Bachelard's discussion of duration, the ways in which time and tonality intertwine to reflect existence play a large part in dub. This connection flows in each song and throughout the albums that have been discussed. *The Message Dubwise* is a representation of this "comingling" and demonstrates how music can reflect the people. By using Jamaican musicians and recording studios, and changing the way people view Jamaican music, Prince Buster formed the basis of the Jamaican Sound. The duration of this material and how it spread throughout the world created a structure and sound that is still heard today.

Bachelard also comments on the ways in which we "accompany" music even in its simplest terms. "It can be said that when we listen to a melody that is as linear as it is possible to be, we give it density, we *accompany* it…. We cannot hear its connectedness, its continuous duration, without this heterogeneous summation of sound and soul."[67] This connectedness is what we hear in the works of Prince Buster.

Dub music begins in this linear fashion as it utilizes the basic instruments of the song first. Both in rhythm and riddim this minimizing occurs first. Then the song is added to and reshaped by the engineer and/or producer of the track. In all the works in this study we can see elements that tie the music to the people of Jamaica and the "soul" of the culture. Although this happens in other forms of music, dub begins and is rooted in Jamaica. Prince Buster knew this when he created *The Message Dubwise* and this record culminates his catalog in this representation.

The mimesis of Jamaican culture and society also takes place within this album. By using sounds and styles of music that were already popular to construct this record, Prince Buster framed the music for the people and culture of Jamaica. The resonance of the bass and drums relate to the sound of the working class and the reuse of the melody allows the people to recognize the song. By using styles that fall into both genres of dub, rhythm and riddim, Carlton Lee and Prince Buster produced an album that reflects the culture of Jamaica.

The culture commodity of the record is also framed with the ideal that it reflects the culture directly. Even though it is a product to be sold and consumed, the music on it was produced to reflect the culture. Abel states, "It is certainly true that the grooves of popular music circulate fully within a system of commodity exchange, controlled by an industry moved solely by the logic of capital accumulation."[68] The importance here lies in the determination of Prince Buster to capture the culture. This was different than other attempts at dub but shared similar characteristics. To gain money was always the key, but this record, and the argument can be extended to all of Prince Buster's catalog, attempted to give voice to the Jamaican sound.

The Message Dubwise stands as one of the most important records in Jamaican music as its influence carried throughout the world. The mixture of both rhythm and riddim genres allowed listeners to experience dub without losing associations of the original track. The producer was at the forefront of this record and, because of his fame, the record was a success. Through his beginnings with Tom 'The Great' Sebastian, working with Coxsone Dodd, to the Voice of the People and *The Message Dubwise*, the music that Prince Buster was a part of carried into the music culture of the world.

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[50] Personal interview 11/4/18

[51] Slack songs are popular songs that have lewd lyrics sung over the original rhythm track.

[52] The Skatalites. http://www.alphaboysschoolradio.com/roll-call-2.html 12/01/2018

[53] Katz, David. *In Search of the First Dub LP*. Red Bull Music Academy, 2012. http://daily.redbullmusicacademy.com/2013/10/first-dub-lp-in-search-of

[54] Bachelard, Gaston. *The Dialectic of Duration*. Maryland. Roman & Littlefield. 2000. xiv.

[55] Ibid. 109-110.

[56] Ibid. 110.

[57] Abel, Mark. *Groove: An Aesthetic of Measured Time*. Brill: London. 2014. 175

[58] Ibid. 175

[59] Hope, Donna. Personal Interview. The University of the West Indies, 10-3-18

[60] Augustyn, Heather. *Ska: An Oral History*. McFarland & Co: Jefferson. 2010. 25

[61] Personal interview 11/4/18

[62] Bradly, Lloyd. *Bass Culture: When Reggae was King*. Penguin Books: England. 200. 57

[63] Ibid. 61

[64] Ali, Sultan. Personal interview 11/4/18

[65] Ibid

[66] Ibid

[67] Bachelard, Gaston. *The Dialectic of Duration*. Maryland. Roman & Littlefield. 2000.124.

[68] Abel, Mark. *Groove: An Aesthetic of Measured Time*. Brill: London. 2014 16.

CHAPTER 4 HOW IT ALL BEGAN: KING TUBBY AND THE SOUND OF DUB

Osbourne Ruddock, King Tubby, is the start of the concept and creation of dub in Jamaica. As a radio repairman, he worked on speakers and sound system components for seemingly everyone who played records in Jamaica. His creations with the mixing board, in a small studio, would go on to influence music around the world. He collaborated with many of the artists mentioned in this study and became known as the engineer to dub your sound. In 1976 *King Tubbys Meets Rockers Uptown* became the culmination of dub and contained every element of the culture and sound. The record sits in the riddim genre of dub and demonstrates how the elements of this culture came together with the engineer in control. He began his performance career in 1958 at the age of 17 with Tubby's Hometown Hi-Fi and quickly became the sound to beat on the island. The record became very successful featuring Augustus Pablo on melodica, piano, organ, and clavinet on the record. Pablo also produced the record, which gave the record a strong starting point in the market.

Ruddock's nickname stems from his mother's surname of Tubman and his development in the industry began as he attended college for engineering and began repairing transformers around Jamaica for businesses and shops. "He began building radios from discarded parts salvaged from business rubbish tips, and soon opened an electrical repair shop at the rear of his mother's home."[69] He then created his own radio from spare parts and got a two-track tape machine. This machine allowed him to create acetate versions for the sound systems on the island. In doing so, he began to establish his name with the producers and musicians in Kingston. His small studio really began to produce tracks when he got an MCI mixing board in 1971 and Scully and Ampex 4- track tape machines from Dynamic Sounds with the help of Bunny Lee. This board allowed him to control the mix and

dub began under his control of the board. He turned the front room of his mother's house at 18 Dromilly Avenue, in the Waterhouse area of Kingston, into a studio, which could only mix, and began adding effects to the B-side version and rhythm that he had created for the sound systems. "Tubby brought to it his understanding of sound 'inna a *scientific* sense,' a feel for the way sound moves through the open air, an intimate understanding of what his people danced to, and a tinkerer's playfulness."[70] (emphasis his) Tubby took the rhythm concept and turned it into riddim, thus creating dub. He built a vocal booth in the bathroom of the house and, from there on out, his studio became the place to voice versions and riddims.

For *King Tubbys Meets the Rockers Uptown* the tracks were recorded at Randy's studio in Kingston and were then voiced over by Pablo. The band for this album included; Augustus Pablo, melodica, piano, organ, and clavinet, Robbie Shakespeare and Aston Barret bass, Carlton Barret drums, Earl "Chinna" Smith on guitar, Richard "Dirty Harry" Hall saxophone, Bobby Ellis trumpet, and Vincent "Don D Junior" Gordon trombone. King Tubby and Errol Thompson mixed the album. When recording for Tubby, this group was known as the Aggrovators. The Mango label released the first single from the record in 1974 (MS-2001) and the record had the title track on the A-side and "Baby I Love You So" as the B-side. Clocktower Records (CT-0085) and Yard Music released the full-length album and the track list for the album is: A1 Keep on Dubbing, A2 Stop Them Jah, A3 Young Generation Dub, A4 Each One Dub, A5 555 Dub Street, B1 Braces Tower Dub, B2 King Tubby Meets Rockers Uptown, B3 Corner Crew Dub, B4 Say So, B5 Skanking Dub, B6 Frozen Dub, B7 (unlisted) Satta Dub.

The way that King Tubby created and manipulated his equipment formed the basis of the riddim genre and of dub. In Michael Veal's book *Dub: Soundscapes and Shattered Rhythms*

he quotes "Computer" Paul Henton, "'There's no way you can think of dub music without thinking of King Tubbys. Because when everyone else was producing a lot of other artists and doing other things, his focus was just on pioneering that dub sound'"[71] His use of the high pass filter and self-created spring reverb and delay influenced a countless number of musicians and fans. He created his own echo delay by passing a loop of tape over his two-track tape machine. The tape delay could be used at any time setting allowed Tubby and others to stretch the feel of any sound on the track. Drums were the main instrument stretched with a tape delay and this stretching reconstructed the drums in a different way to get the listener into the rhythmic tone of the song. Spring reverb was also used to create this bouncing of the track.

Spring reverb was created, originally, through kicking or hitting a guitar amp and hearing the "boing" of the spring within the tube of the amp. Listen to King Tubby's "Dub You Can Feel" to experience this sound. This effect became a focal point on guitars in dub and again expanded the sound of a chord. This expansion on the minimal guitar and piano parts used in the dub created a feeling of space that enveloped the listener.   The major characteristic here is in the lengthening of the sound to create a form of space and an effect of washing away the original track.

Tubby was the engineer on Lee 'Scratch' Perry's *Blackboard Jungle Dub* as well and it is his work on this album that many say started the riddim genre of dub. According to Sean Williams, in *Tubby's Dub Style: The Live Art of Record Production*, "The two remaining constant elements therefore, that contribute to the distinctive sonic characteristics - the soundprint - of mixes made at Tubby's studio are the equipment used and the performance practice associated with the act of mixing as opposed to the original act of recording. It is

worth noting that these elements are electrical and physical as opposed to being acoustic and physical, and therefore it is useful to think of King Tubby as an electronic music maker."[72]

This concept of physical manipulation of the music through electronics is imperative to dub culture. With King Tubby, the mixing board became an instrument to use and to create with. This differed from previous albums that reused the same track to gain more exposure. This was reuse that created a new sound. The difference between playing an acoustic instrument and playing a mixing board began with Tubby. After this occurred, the ways that engineers around the world noticed. The "soundprint" of the studio is also an interesting way to conceptualize the riddim genre of dub. By analyzing the soundprint of the song the engineer comes to the front of the discussion, as does the producer, and the musicians and song itself become secondary. This begins with Tubby and his mixing board.

His MCI board was modified to include an Altec high pass filter now known as Tubby's "Big Knob" filter. This knob allowed for sweeps to be made very easily through the entire board. Before Tubby used this filter in a creative way it was generally used as a set and forget control to control the sound instead of change or manipulate it. Prince Jammy states, "It was a very unique board because it was custom built for Dynamic Sounds ... it had things that the modern boards nowadays don't really have, like a high-pass filter that made some squawky sounds when you change the frequency... We would put any instrument through it – drums, bass, riddim, voices. That high-pass filter is what create (sic) the unique sound at Tubby's."[73] This continued with the use of delay and reverb units, but the main focus was on how these all came together in the mixing board.

With the mixing board, Tubby created new ways of hearing and listening to the track. By reconstructing the song, he changed the way that the culture listened to the music. "In

listening humankind belongs within the event. And as a presence, the sound is that which *endures*, which *brought to* pass, the sound *whiles away* in the temporal presecencing that is essential to it."[74] (emphasis his). Tubby shaped the way that the listener heard the music and controlled the events that happened with each track.

The insertion of non-musical sounds became a distinct part of the original dub tracks. Listening for what the engineer had inserted into the space of the track became a focal point for the audience. This allowed for the structure of the track to take precedence over the song itself. Therefore, the way that the track enveloped the listener dominated the listening experience. On "Skanking Dub" B5 you can hear the space that is created when the original track "Swing Easy" is manipulated and put through a delay and filters. This song is just one example of the way Tubby created space to envelope the listener. When listening to dub the space that is formed, and what is done in that space, becomes more important than the original track.

Belonging in the event of the soundprint is the point of dub and is what led to the formation of the culture. To be a part of the soundprint/song in a way that utilizes hearing to create feeling is what King Tubby designed into his tracks. The ways in which the pre-existing sound was shifted and changed allowed for this to occur. Again, the creative elements that were added and used throughout the mix became the dub and allowed the belonging to happen. While other engineers were adding and removing instruments in their dubs, Tubby was changing every track and processing each one differently to create a soundprint that varied significantly from the original. With his apprentices, he created the riddim genre of dub.

The riddim genre begins here as King Tubby and his studio framed the engineer as a musician and artist at the control of a mixing board and other elements in the small studio. This is not dub for just monetary gain, this is creating music through the use of the mixing board. "This is something more than an engineer carrying out a technical exercise at a mixing desk - it is clearly a highly skilled musician performing with a musical instrument."[75] The faders became the instrument, and how they were manipulated in real time created the sound of King Tubbys and dub music.

Social 5:

The use of the mixing board and the creation of dub tracks reflect the surrounding culture of the time and creates a culture based on sound. The sound of dub begins with Tubby's use of the mixing board and what happened in this small home studio. "The production of the recorded music lies behind and is presupposed by the end result. The studio is a complex location and process here involved. Acoustical space is constructed; takes, retakes, and increasing musical editing goes into the development of the record such that a simple live-performance recording becomes but one possibility out of many."[76] These possibilities were expanded at King Tubbys by him and the many other engineers that worked there.

Tubby's work added another layer to this complexity by taking the constructed space and editing of the original track and rebuilding it entirely. In many of the tracks, the main melody is reconstructed and manipulated completely, in some parts removing Augustus Pablo from the track. This removed the producer of the music and fixated the listener on what the engineer did instead of the producer. While Pablo produced amazing tracks for this record at Randy's, what Tubby did to them was what made this record famous. The

possibilities that were opened for the dancehall allowed the culture of dub to spread throughout the world.

Dub is an attempt to create a tone of being lost in thought and centered in space. The enveloping nature of the reverb and the use of non-musical effects creates a feeling of being lost in the music. All of these effects attune the listener to specific feelings of experience. The mood is set by the track and what the engineer has done to it. The song is attempting to produce a scene of contemplation and reflection on basic forms of being.

The dub becomes sonic in ways that envelop and connect the listener to the song. This connection is created through the characteristics that have been mentioned. In *Sonic Dominance and the Reggae Sound System Session* Julian Henriques situates the sound of reggae and dub through the use of Merleau-Ponty. "The sonic operates with the qualities of mood, color, texture, timbre and affect, rather than the quantities of measured qualification. The particular spatiality attaching to the sonic has been described as 'acoustic space'."[77] This sonic force that dub creates is done through the removal and rebuilding of the track. Through the forms of dub, the space is created.

To discuss space, it is important to attempt to figure out the way the term is being used. In this discussion space is set up to reflect the emptiness that is created in the music, but it is also discussed as tone in the area between aesthetic experience and named affect. In the case of dub music, the space of the song also contains elements that make the listener think of outer space. This last point does not occur often in other forms of music but is one of the main characteristics of dub. Space, in the first two instances, occurs in many other forms of music. It is this space that allows for the music to make the listener "feel." Dub utilizes space in all three of these ways.

The first instance of space is as an emptiness.   How do you create emptiness with music? Listening to a dub track there is always a suggested melody. Maybe it is established at first and then removed, or maybe it is only stated for half of a measure. You can hear this on "555 Dub Street" A5. By setting the tone and then removing elements this emptiness is left with the listener and within the track. The argument here is that the space belongs to the track. The engineer processing the music creates this space and brings it out in the mix.

The formal characteristics of dub set up a relationship between space and tone. The audience is attuned to this relationship. This description can vary but for many the feeling of ease, zoning out, and escape from society become common responses to listening to dub. Part of this construction is the addition of non-musical sounds and expanded delays and reverb to create the feeling of outer space. This is the third instance of space and relates predominately to dub music. The track is changed and, often literally, expanded from the original and creates a feeling of being in outer space. A sense of floating comes through because of this use of space. Without the construction of space and sonic dissonance, this effective amplification would not occur.

With the deconstruction of a song into the reimagined dub version, the listener gets to experience the original melody, only briefly, to feel connected to the song and then can float with the music away from the reality of the surrounding world. The drive towards space and what is heard in that space is more pressing than the reality of the original song. The simple, oftentimes homemade, technologies utilized to create the dub version linked the production of the track to the streets and the surrounding society of the time. The feeling of getting lost in a trance is often suggested by listeners and the focus on the droning bass and drums of the song leads to the feeling of escape.

Through access to the technology of the mixing board and tape machines, Tubby gained a way to construct the world around him through sound. The fact that he was an electrician and repairman before getting into recording cannot be downplayed in his work, as his sound manipulated and changed electronic devices. For many musicians this is of extreme importance. In *The Problem with Music*, Steve Albini states, "Producers who aren't also engineers, and as such, don't have the slightest fucking idea what they're doing in a studio, besides talking all the time."[78] The person behind the mixing board having knowledge of the engineering principles that are being used establishes a better sound. The ways in which Tubby used what he had reflects the Jamaican experience suggested by others as well. Creating a vocal booth in a bathroom and using a hand me down mixing board to create are just the start of Ruddock's creativity. His dubplates and versions fall into the rhythm genre of dub and his creations with the MCI board fall into the riddim genre, thus spanning the entirety of dub music.

With the growth in recording technologies, Tubby was able to create different ways of listening to tracks. "For example, once recording technologies were invented, different variations on human-technology relations were introduced. With recording, the live performance while 'casual' in the recording chain of events, once recorded recedes in experienced space-time. Then, with the capacity to manipulate the final result through studio-editing processes, a different set of roles for human actors enters the musical production."[79] Ihde is commenting on the overall effect that the studio has on sound and music. By the time that Tubby got behind the mixing board, the possibilities were endless to his creative mind. The original recording became a template to destroy and rebuild with

different self-made effects. These effects were heard live in the sound system and became immensely popular.

Tubby's Hometown Hi-Fi became the most popular sound system of the day because it was the best sounding due to Tubby's knowledge of the equipment. Dennis Alcapone tells Lloyd Bradley, "'King Tubby had a sound system that I never hear nothing like in my whole life. Sound Systems, the big ones, was always exciting, but when Tubby came on the scene it was *extraordinary*.'"[80] (emphasis his) This led to him taking a place within Jamaican popular music that expanded throughout the world. "Tubby's Hometown Hi-Fi became the first sound to introduce revolutionary innovations such as reverb (echo effects followed later in the early `70s) built into the amplifiers. He loved to make his chrome fronted amps look as attractive as possible with lights that would flicker in time to the rhythm - at dances people stood around the control area just to admire them."[81]

His first single in 1974 was released in England and started the influence of dub music in England and throughout the world.   In Erik Davis' work *Roots and Wires: Remix: Polyrhythmic Tricks and Black Electronic*, he states, "...dub subtly called it into question by dematerializing and eroding the integrity of singers and song. ... Dub's analog doppelgangers, spectral distortions, and vocal ghosts produced an imaginal space no less compelling in its own way than the virtual African Zion that organized so much of reggae's Rastafarian longings."[82]   There is also the concept of the community and culture surrounding King Tubbys.

Tubby's Hometown Hi-Fi was also the place to hear the most popular DJs of the time who were always ready to voice something over King Tubby's dubs. "Deejays U-Roy and

Dennis Alcapone were staples on the 'sound'"[83] These DJs influenced the ways that the dubs were utilized and the ways that Tubby created them. Through working back and forth within the soundsystem, Tubby was able to know exactly what the audience wanted and how to create dubs that allowed the DJ to flow well.

This was a community of singers and musicians coming to the studio to play over the existing track. Tubbys became the place to go for voicings and specials as well as the latest dub tracks. If you were playing on a riddim from Tubbys you gained status within the community. This was not due to the bands that were on the song, or who played what instrument, this was due to Tubby mixing and distorting the original track and then mixing the vocalist or musician onto that track. The riddim was created by doing this and it opened up the market for many different artists. Rupie Edwards states to Lloyd Bradley, "When you have the musicians that can play properly, and the correct production and sound balance and the recording was done real well, then of course you can version it again and again. As long as it's balanced: drum, bass, guitar… everything. With those songs all the ingredients was always there, not like so many modern songs where it isn't cooked properly so it can't last long."[84] Through the manipulation of the mixing board, Tubby was able to create a culture surrounding his house and studio.

Another important element that occurred at King Tubby's studio was how the music was already recorded prior to being brought into the studio. The existing tracks for *King Tubby Meets the Rockers Uptown* were all recorded at Randy's studio and produced by Augustus Pablo. Having these existing tracks, played by outstanding musicians, Tubby was able to control and manipulate music that was already excellent. Many of the songs that appear on the album were previously hits, or popular in the dancehall, and this allowed for

an ease of manipulation. As stated by Edwards above the most important part of a dub is the original tracks being recorded flawlessly.

The studio was in the Waterhouse area of Kingston which was a part of St Andrew and a tough inner-city area. If you had a voice or an instrument that was needed for the mix, then you would be invited to record. Tubby gained many followers and apprentices with the best-known ones, Lloyd 'King Jammy's' James and Hopeton 'Scientist' Brown, going on to their own large success. In the 1980s Tubby built a larger studio and started the Firehouse, Waterhouse, And Taurus labels. These labels released songs by Anthony Red Rose, Sugar Minott, Conroy Smith, and others. "The Firehouse Crew, which went on to record and tour with Luciano and Sizzla, started out at Tubby's Waterhouse studio."[85] "Nevertheless, the remix culture we take for granted today is largely reliant on Tubby's ingenuity, the techniques he introduced indelibly changing the way contemporary popular music is made and issued."[86] The underground of Jamaica eventually caught up to King Tubby, but it was due to money and not politics. On February 6, 1989, King Tubby was murdered by a gunman, in an attempted robbery, outside of his house at 85 Sherwood Crescent in Dunhaney park. The murder has not been solved as one of the greatest influencers of music died.

Tonality 6:

The album opens with a statement of "Lion" and A1 "Keep on Dubbing." Tubby plays with the music while pushing the bass up through the mix. The horn melody begins the song and the piano hits hard in the mix and then the bass line is made prominent. The interesting thing about the opening track is the way that the melody comes in and out of the bass line. This is a dub of Jacob Miller's "Keep on Knocking" and the construction of the track is where Tubby displays his creativity and force. As the track progresses the bass stays at a consistent

level while the other elements are brought in and out of the mix and panned from the left to right channel. After establishing the identity of the song, the track dissolves into the basic rhythm in the bass and drums with occasional hits from the piano and guitar. The guitar and piano are delayed and continue to sound after the initial hit. This blends the sound of the piano and guitar into the rhythm of the track. Tubby brings the horns back with small hits and decays the horn tone through more delay. The drums continue to remain in the background aside from an occasional hit that has been processed through a tape delay. The track is 3:11 long but the space created makes the track seem much longer. This occurs throughout the album and the first track grounds the record in the bass tonality that is heard throughout dub.

In A2 "Stop Them Jah" the horn line brings the song in as well and then disappears for the bass to take the lead. The way in which the horns are processed through the delay and high pass filter is interesting here as well. By putting the horns through these filters, the high-pitched nature of the horns is removed, and the darker tones come through. The bass drives this track as well, and the overall tone of the song is dark and brooding. The track is a mix of Jacob Miller's "Who Say Jah No Dread" and Hugh Mundell's "Stop them Jah" but is in a different key and removes the melodica from the original with Augustus Pablo. By taking the original track and manipulating the key the song becomes dark and the tonality shifts.

Syncopation 6:

On A3 "Young Generation Dub" the tone is a bit brighter as the horns are kept in the mix. The syncopation here is shown in the upbeats of the horns. The original track is by Bongo Pat and called "Young Generation." The vocals on the original track are classic and the melodica line, played by Pablo adds an ethereal feel to the track. The guitar and piano have

been stripped in the track and the horns carry the track with the bass and drums. The horns are still panned from left and right in a sweeping motion and processed through a delay that keeps them darker sounding. The way that the bass and drums are used here frames the song and, while the horns are loud in the mix, the bass line drives the song and is the highest throughout the song.

Instead of using the guitars and piano for syncopation in this track the horns are used on the upbeats in between the main melody line. While the bass line is important here, how Tubby used the horns is the key to this track. The manipulation of the drum track also takes place heavily throughout the track and towards the end of the track, it is almost destroyed by effects letting the horns fade away.

A4 "Each One Dub" is back to dubbing a Jacob Miller tune called "Each One Teach One" and takes the original vocal and chops and distorts it. Here, the piano and guitar come in loudly to display the syncopation of the original song. They are mixed with cuts of the vocal line and used to propel the track. The bass and drums are loudest here and there are multiple occurrences of the drums being manipulated. You can hear the resonance of the bleed-through from the vocal line throughout the track as the bass rolls over the entire thing.

Construction 6:

The focus of this entire album is in the construction of each track. King Tubby differentiated himself and his studio through the ways in which these songs were constructed and manipulated. The songs all sound like they belong to a more contemporary world where mixing and producing are "easy" through computer-aided systems. While listening to this album the listener consistently hears newer sounds and techniques of construction that are still being used today.

A5 "555 Dub Street" demonstrates this construction first by stripping the original Jacob Miller track "False Rasta" of the melodica and vocals. The track then builds on the high hat of the drum and the bass line. With each addition of the piano and melodica the delay and high pass filter are used. The "Big Knob" here is used on every track, including the drums and the sounds pan from left to right channel as they sweep along in the mix. There are delayed hits and trills of the melodica that create a spacey vibe to the track as the high hat keeps the time. The tonality of the bass stays consistent as the other elements come in and out of the mix. The A-side closes with one of the most creative tracks of dub ever originally produced.

The B side opens with B1 "Brace Tower Dub," a riddim of Dillinger's "Brace a Boy." Starting off with a drum fill into a piano syncopation with no bass at all, the track then flows with the drums and bass, while the piano accents the melody line and the guitar is modified to add to the syncopation. Again, the construction here resonates throughout the track as Tubby creates space with the filter and delay unit that was completely innovative. The removal of the vocal is the easy item in this mix and the deconstruction and rebuild is the point. Tubby cuts everything out in the mix in time and then brings them back. He remakes the main song into an almost completely different track as the sounds are manipulated throughout. The only thing left of the original is the piano.

B2 "King Tubby Meets Rockers Uptown" is the lead single off the album and is a dub of Jacob Miller's "Baby I Love You So." The original melodica and vocal intro are in the track and then it dissolves into another example of Tubby's constructive genius. The track rides on the high hat and bass line to give it an aggressive feel that is not in the original sweet love song. The delayed hits from the guitar and piano are also used to push the track and the

sweeps of the "Big Knob" are heard here as well. The way that Tubby brings the vocal in at certain times also creates a warm eerie feel that would become synonymous with dub from here on out. This song was released in 1974 as a 45-rpm single by Mango records with the Jacob Miller song on the B side. It is this track that led to the spread of dub to England and throughout the world., influencing Johnny Rotten and others.

B3 "Corner Crew Dub" takes another Hugh Mundell song "One Jah, One Aim, One Destiny" and deconstructs it to rebuild a new song. The melodica is the most important element here in the construction as it is delayed and processed multiple times in the track. The original track has much more syncopation from the melodica. By removing this, the space allows for additions of melodica runs and flare. The piano runs are in the original, but Pablo plays runs throughout this dub that mimic the piano and that Tubby pushes through the effects. The bass line is also manipulated so that it pulls out of tune in places and this allows the tonality to be a bit higher than the other tracks on this album but still rooted in the bass line. This also creates a constructive element that is not heard on the record before this, as the original bass line is high pitched, Tubby creates the song's tonality around it and the melodica.

In B4 "Say So" Tubby constructs the original song "Say So" by Paul Black man aka. Paul Whiteman and again creates a dark tone by removing the lead vocal and focusing on the bass and drums. He processes the original guitar through a spring reverb and this effect is boosted in volume on the dub. The delay is used on the drum hits as the guitar and piano swell in different parts of the song. The original syncopation comes in and out but is manipulated with the delay and the backing vocals are removed but briefly come in towards the end of the track. This is another example of the construction that went into each track of

this album. The vocal "Say so" is only heard twice in the track to reference the original but the bass line remains consistent grounding the song in a dark tone.

B5 "Skanking Dub" takes one of the most popular songs of the day, "Swing Easy" by the Soul Vendors, and dubs a version that Augustus Pablo had done called "Skanking Easy." The familiarity of the track is almost deconstructed out of it as Tubby puts everything through a filter and delay. The melodica comes in and hints at the melody and the bass line is here, but the construction of the drums and the swirl of the high hat are prominent here. In "Skanking Easy" Pablo plays the lead on the melodica and slows the song down to a reggae groove. Here Tubby takes that track and constructs a sweeping version with only glimpses on Pablo's lead line. Even this is delayed and processed to add space and depth to the melodica line. This track shows the reuse of the same song from two different producers and engineers and demonstrates what can be done with a high pass filter and delay.

The Heptones' song "Love Won't Come Easy" gets Tubby's treatment in B6 "Frozen Dub." A sweet love song with the amazing harmonies of the Heptones gets slowed down and constructed as another darker dub track. The volume is played with as Pablo plays melodica over the original tracks. The melodica line is then delayed as the dub focuses on the bass line pushed so hard in the mix that it distorts in places. The drums propel the song and are given a similar treatment of being processed through certain parts of the song. Even the bridge to this track is completely distorted as the entire songs goes through a dissolution. The lyrics do not come into the track at all and the only resonance of the melody is kept in the piano. This allows for the love song about mom telling you that love won't come easily to become a dark, spacey, and bass resonant track.

The last track B7 "Satta Dub" is an unlisted track on the original release and is a dub riddim of the Abyssinian's "Satta Massagana" that was recorded at Lee Perry's Black Arc studio. The original track was another popular song in the dancehalls and Tubby reconstructs it into a dark, syncopated, spaced out track. The song is slowed down, and the horns are replaced with Pablo's melodica. The original vocals are removed and the syncopation is at the beginning of the track but quickly removed. There is an added percussion hit of a vibraslap, shakers and other percussion that add to the syncopation as the bass drives the song. The construction here is the focus and what Tubby did to the track is what is interesting about the song.

Completion 5:

With the deconstruction of a song into the reimagined dub version, the listener gets to experience the original melody, only briefly, to feel connected to the song and then can float with the music away from the reality of the surrounding world. The drive towards space, and what is heard in that space, is more pressing than the reality of the original song. The simple, oftentimes homemade, technologies utilized to create the dub version linked the production of the track to the streets and the surrounding society of the time. The feeling of getting lost in a trance is often suggested by listeners and the focus on the droning bass and drums of the song leads to the feeling of escape.

The formal characteristics of dub are central to the creation of space in the track. Through the deconstruction of the track the engineer reforms the song with a different tone. The use of space in three different ways sets the listener into a feeling of escape and removal from the harshness of society. The actual space of the track through the removal of parts allows for the insertion of non-musical effects that focus the audience on the insertions

instead of the music. This allows for the connection to the track in different ways than the original mix.

The soundprint of the engineer can be heard and the connection to the event takes place within this space. With the use of the studio, the engineer became a musician with the mixing board as an instrument. King Tubby was the first to utilize the mixing board in such a creative way and created dub culture by doing so.

King Tubbys Meets Rockers Uptown demonstrated what could be done in the studio, with a creative genius behind the mixing board. The manipulations of the technology are the main reasons for this album being so important to music. Not only did this record start the culture of dub, but it also spread dub throughout the world because of its quality. There were many other engineers dubbing music, for both monetary gain and creative purposes, but King Tubby was the most creative and innovative of them all. The music that came out of a front room studio crossed over rhythm and riddim genres and became, what most people, call dub. "His uncanny ability to get inside a song and, as he stripped away the layers, expose its heart produced some of the best roots music to come out of Jamaica. Militant, conscious, righteous, praising Jah Rastafari, lovers' rock…it didn't matter; King Tubby would get to grips with everything."[87]

Island Records UK planned to release Jacob Miller's "Baby I Love You So" on the A-side with "King Tubbys Meets Rockers Uptown" on the B side as the dub but someone suggested to flip the sides and dub was released to the rest of the world. "This wasn't the engineer as artist, this was the engineer as rock god."[88] After this release dub, and dub culture began to spread throughout England and to the rest of the world. The importance of the track being reused and manipulated became central to what a dub was and the rhythm

genre that had originally begun dub fell into the background. The self-created effects that

King Tubby had used, and the way that he manipulated each track, became signatures in dub

and dub culture.

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DISTILLATION OF SOUND

"You have to immerse yourself slowly" – Mad Professor[89]

The culture of dub developed out of the technology that became available to Jamaica. The mixing board and two track reel-to-reel recorders made it possible to manipulate and change the existing tracks in a way that changed the way people listen to music. The people who were using and working on these machines shifted the way that the music was heard and created a new language that spread throughout the world. Engineers and producers became prominent in the creation of music because of the culture of dub, and this has lasted to contemporary times. The genre began with rhythm tracks being reused and quickly shifted to the riddim genre with King Tubby and others becoming creative artists through the technology available. The debate over what dub is, continues with today's producers, but the culture that was created in the studio is not up for debate. While some people claim dub began with specials, voicing over tracks for a soundsystem, others stick to the definitions and genres given here. The culture of dub relates to the technological shift that occurred in music because of the engineers and producers.

From the first rhythm driven dubs *Java, Java, Java, Java*, and *Aquarius Dub*, to the riddim albums full of creative influence *King Tubbys Meets Rockers Uptown,* and *Blackboard Jungle Dub*, the culture of dub was formed. It was then spread to the world with Prince Buster's *The Message Dubwise* and the lead single from *King Tubbys Meets the Rockers Uptown*. As the genre spread it quickly changed again with the influence of new technology to the island and the digital revolution started. When dub began the shift was so rapid on the island that many things got lost. Mad Professor states, "The speed of transitions caused a lack of understanding."[90]

Mad Professor discussed this lack of understanding and stated that the first reception of dub on the island was as scary and unwelcome music only fit for ganja smokers. It took the soundsytems playing the tracks consistently to gain any reputation or respect outside of the yard. Many producers also lacked an understanding that the music must be correct and recorded by outstanding musicians for the dub to come off well. In discussing the influence of technology on dub from the beginning to today Mad Professor states, "People have got to understand quality and where it's coming from."[91] His start to dub was when a James Brown and His Famous Flames record landed in Jamaica as "Part B," which was the instrumental version of the hit song "Try Me."

In many ways, Jamaican music is rooted in American blues, R & B, and swing. Dub is no different, as the instrumental versions of popular American songs were the first to be voiced over in the soundsystems. From there the music grew and developed into its own art form when technology became available. To Mad Professor, Prince Buster's *The Message Dubwise* was the first dub album as it crossed borders and influenced the world. The influence continues to today's dub culture.

There is a large culture founded on the concepts and manipulations of the original dub artists in the world today. Sound system culture continues to grow with multiple systems throughout the world competing every year for the title of champion. Reggae Sumfest, a festival created by Josef Bogdanovich, features a battle between soundsystems every year.

The spread of dub culture has created many discussions about the history and importance of Jamaican music as the Japanese have been the largest purveyors of dub in recent time. Mighty Crown, a Japanese soundsytem led by Masta Simon, Sammi T, and Ninja,

won the 2018 world clash at Reggae Sumfest defeating Tony Matterhorn. This demonstrates how far the culture of dub has traveled after the first cultural immersion happened in England.

The single that was pressed with "King Tubbys Meets the Rockers Uptown" on the A-side was played in 1977 on Tommy Vance's show on the BBC. On July 16, 1977, Johnny Rotten was being interviewed about the Sex Pistols album *Never Mind the Bollocks* and decided to end the formal interview and just play his favorite records. He played the single "King Tubby Meets the Rockers Uptown" and the influence of dub music took over England. "Suddenly, unsuspecting punks were being spoon-fed prime-cut dub by the ringleader of their own revolution. The deep, cavernous sound of 'King Tubby Meets Rockers Uptown' became the hallmark of bands immediately to come."[92] The culture of dub influenced the world from this point on.

The Message Dubwise had been released in 1972 and had introduced dub to England but the lead punk of the time spinning a track broke the mold and, from then on, everyone was on a quest to find and listen to dub music. This is the distillation of sound that began in Jamaica when the engineers and producers gained popularity. The technology allowed this to happen and, through this, the people became famous for what they did behind a mixing console. The tonality, syncopation, and construction that created dub culture are still a part of contemporary music and gaining more attention each day.

In New York groups such as Subatomic Soundsystem, Dub Stuy, Federation Sound, Soon Come and many others continue to create and promote dub and reggae music. Max Glazer, of Federation Sound, champions contemporary reggae music as a DJ on Red Bull Radio and toured opening for Lee 'Scratch' Perry and Subatomic Soundsystem. These

contemporary groups are not only in NYC but spread all over the globe. Noah Shachtman and Emch started Subatomic Sound in 1999 and Dub Stuy began in 2012 when Quoc Pham and Jay Spaker met up in the Bed Stuy area of Brooklyn.

In England, labels like Nice Up, Bokeh Versions, and many others carry dub into the future as it blends with dubstep and grime. Nice Up and Bokeh each fixate on the older sounds of dub. In Japan, there are many labels featuring dub with Dub Store selling Jamaican releases and Fishmans performing dub since 1987.

The term is also associated with the dubplate. A dubplate is the acetate master that must be formed first in order to create a record. These were often used in studios to compare different mixes of songs before the record was pressed. In Jamaica, they became prized possessions of sound system DJs attempting to get the newest and rarest song to play in the dancehall. These acetate versions would start to deteriorate in quality after the first play, much faster than the vinyl that the record would eventually be produced on. Therefore, these dubplates became part of the immediate sound system culture. They were also usually songs that were not guaranteed to be released. In "Dubplate Culture: Analogue Islands in the Digital Stream," DJ Hype explains, "'It's a way of testing out a song, but the Jamaican Sound system clash culture started using it for more exclusive public performances for a one-off song that no one else has got.'"[93] Through the technology of the dubplate, music was able to get into the hands of the DJs much more quickly.

In Jamaica, there are still many soundsystems playing reggae and dub live in the dancehall. Stone Love continues to pack the dancehall whenever they play and Jam One and selectors Pink Panther and Ricky Trooper continue to draw crowds. In Jamaica, every night of the week is a dancehall party. Mojito Mondays and Uptown Mondays, Boasy Tuesday,

Stone Love host Weddi Weddie Wednesdays, Whopping Thursdays, and many events on the weekend all provide the soundtrack to Jamaican culture. The music in the dancehall has shifted but the tonality that began with dub is still dominant.

The sound of these albums has created and influenced a culture surrounding them that continues to change and affect the world. This sound, determined through technology, not only influenced culture but also the way that music is created, mixed and produced. There are many people today that still utilize dub mixing techniques in contemporary music of all genres. A certain bass tone, the way a bass drum sounds, the syncopation of the guitar and piano, all can be heard in popular music today. The use of reverb and high and low pass filters is still creating sounds that started in Jamaica and the mixing board is now viewed as an instrument where engineers craft the mix.

The original producers and engineers like Carlton Lee, Herman Chin-Loy, Clive Chin, and others took tracks of existing music and reused them to produce something new for the soundsystem audience. These new collections of songs broke the way that people were used to hearing music by pulling out and pushing in different areas of the song. Creating a depth to the music by removing parts became a signature of dub and then the addition of new sounds would come later. Tracks like "Guiding Dub" and "Jah Rock," and "I Man" all demonstrate the ways in which tonality and syncopation can be achieved by directly removing parts of the original track. This continued with the creative force of the engineers.

Lee "Scratch" Perry and King Tubby created dub through their additions and manipulations of the tracks. The tonality and syncopation are still present in these albums, but the construction of the music is where the riddim genre of dub begins. Perry's additions of sounds into the mix, with King Tubby as the engineer, created the biggest shift of what dub

music was and still is. Songs like "Mooving Skank" and "Kaya Skank" show the insertions and methods of construction that Perry used with Tubby at the controls. While the other two albums formed the basis of the rhythm genre, *Blackboard Jungle Dub* stands as an example of the riddim genre for its creativity and reconstruction of tracks.

King Tubbys Meets the Rockers Uptown began the entire culture of dub through the manipulations of technology. Creating a studio and vocal booth in a small house and changing the mixing board to suit his purposes, Tubby created the dub riddim genre. His studio became known as the place to get versions and his construction solidified dub throughout the world. With his single and Prince Buster's *The Message Dubwise* dub was spread throughout England and to the rest of the world. Buster's album bridges the gap between rhythm and riddim genres as his popularity led the way for these dubs. The creation of the culture of dub stems from these five albums and begins the story of technology influencing music.

For the dub engineer, the way the machine was used and controlled was extremely important. The connection between the engineer and the mixing desk was utilized like the musician and his or her instrument. This forced the music and sound into new territory and created a different dimension of listening. "The very possibility of sound reproduction emerges from the character and connectedness of the medium."[94] You can hear the manipulation of the original sound. The destruction of the voice, the splitting of the track and the addition of sounds that were theirs and not the musicians.

The biggest change in technology that occurred in Jamaica was the introduction of the reel to reel tape machine. Along with this came the MCI mixing board, and together these machines changed how we hear music. Dub was not just about the removal of vocals to give

the DJ something to chat over, it was about what was done to the track through the mixing board and tape machine. Dub also represents the darker side of Jamaican culture through the tonality and fixation on the bass and drums.

The political changes that happened in the mid-1970s in Jamaica were heard in the music and tonality of the tracks of dub. The dark tones resonated with the lower classes and became "scary" to other listeners. The dancehall shifted to reflect these dark tones and the sound of the street was created through dub. As the oil crisis hit and the political parties were at war, the people responded through music and dance. The culture of dub began this response. Even in songs without vocals, the darker feel of the streets and the anger and fear of the people was heard through dub. A simple listen to the ska of the 60s and the dub of the 70s demonstrates this shift in tonality and feel.

Producers like Lee "Scratch" Perry delivered their artistic statement through dub and the people behind the mixing board gained a reputation as artists through dub. Taking the atoms of the music and changing them to reflect the engineer was the key development in dub and its culture. Perry and King Tubby reflect this is every track of sound. Both deconstruct music to the atomic level and rebuild it with their influence and creative focus. Dub is about replication and what is changed when doing so. Taking the track and creating something new with existing parts is what dub is. Perry and Tubby demonstrated the ways in which this can be a creative process more than just one for consumer consumption.

This destructive technique is what allows for dub to take prominence in a culture of rapid expansion. Dub places a distinct emphasis on sound and, through technology, recreates the song into something much more. When listening to a dub track you are exposed to many different sound structures that appear on successive hearings. In a

discussion on the way Dub "infects" the listeners Steve Goodman in *Sonic Warfare* states, "The "dub virus" relates not just to the direct influence of the dub reggae sound on other musics, but more than this, its catalysis of an abstract sound machine revolving around the studio as instrument and the migration of a number of production and playback processes."[95] These processes define the ways in which the engineer destroyed the track and then recreated and added their own voice to the mix.

Dub is also groove music that acts to prove the continuity of time and fixates us on the ways in which we exist in a culture. For popular music listeners, Prince Buster's *The Message Dubwise* acted as a demonstration of dub that could become popular. This allowed the music to spread to the rest of the world and created a path for Jamaican dub that is still being followed today. While dub tracks play with the timing of the music in the use of delay and reverb, the duration of time is proven through listening to each sound. This creates a heard existence that differs from other music genres and captures the listener in different ways.

These different ways are paths to attunement in the listener. The acoustic space of the song is delivered in the dubbing of each track. The point of dub lies in getting to the basis of the music and connecting the person to the feel of the song. The space within the track is determined through the engineer's use of the melody and the different ways of manipulating the track with reverb and delay. This emptiness then allows the listener to attune to the music through tone and feel. This emptiness can be heard on "Jah Rock" and "Rumbo Malt" from *Aquarius Dub* and many others. For dub, the manipulation of the track is the key to the shift in sound. "When you sculpt space with the mixing deck, these technical effects – gate

and reverb, echo and flange – are routes through a network of volumes, doorways and tunnels connecting spatial architectures"[96]

These albums, specifically, open the discussion on the importance of the engineer and producer in dub music. The way that the original track has been manipulated signifies the presence of someone other than the musicians on the track. Even though the main melody line is distinguishable it has been rendered through a delay processor. The echo that this creates is not possible with an instrument alone and mandates that the audience pay attention to the feel and effect that the engineer has placed on the track. These engineers and producers had extremely limited technological apparatus compared to today's studios and were able to insert their presence into the track with only a mixing console, two-track recorder, and home built effects.

The development of the record player, reel-to-reel tape recorder, and the mixing console led to the producer and engineer gaining focus and becoming stars within Jamaican music. Dub music was created through the destruction and reformation of the track to "play" the mixing console as an instrument. "…strip the music down to the bare bones of drum and bass and then build it up again through layers of distortion, percussive noise, and electronic ectoplasm."[97] The result is the presence of the engineer and producer within Jamaican music and culture through technology. This music opens many lines of thought and, encourages multiple readings on technological uniqueness in our non-auratic society.

The sound has been distilled and reformatted through the technology that was available at the time. With this distillation came the ability of the culture of dub to form and be delivered throughout the world. By taking the basic tracks of the song and shifting them creatively, the engineers and producers of these albums formed a culture that continues to

resonate. Through looking closely at dub, we can attempt to explore and understand how technological development plays a role in creation. This writing seeks to begin the discussion into the qualities of uniqueness and live-ness that are produced within Dub and how these qualities continue through society. The distinct nature of dub within the sound system culture and dancehalls created a place for the engineer and producer to gain notice and the technology used was responsible for this occurrence.

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ABSTRACT

DISTILLATION OF SOUND:
DUB IN JAMAICA AND THE CREATION OF CULTURE

by

ERIC ABBEY

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Advisor: Dr. Steven Shaviro

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In the early 1970s, the culture of Jamaica shifted politically and culturally with the introduction of the mixing board in music. This writing centers on the ways in which technology created a culture of dub reggae that has gone on to affect the world. The major albums and engineers that influenced this change are the focus here. By doing so, we can view how large changes in technology affected the society of Jamaica and how this led to significant cultural development. With Raymond Williams' definition of culture and Thomas Vendrys' structure of Dub music, the culture is defined, furthered, and discussed. Engineers like Lee "Scratch" Perry, King Tubby, and others used the technology to break into the music landscape and to establish what is known today as dub music.

The differences between the preceding music of ska and reggae and dub are looked at as well. What created these differences and what led to the shift are the focus of this presentation. Examples of dub music, and how they differ from reggae will be heard and discussed. The split between the social classes in Jamaican society is also a part of this conversation. Dub music situates within the working-class of Jamaica at this time and stands

outside of the music industry in interesting ways. The mixing desk and other forms of technology were used to create a specific shift in the culture of Jamaican society. This shift is still being felt today and the developments of these early engineers and producers are still being used to construct dub music. By focusing on the early developments of the music and how these developments created a cultural shift, we can see how technology changed the way that Jamaican popular music impacted the world.

AUTOBIOGRAPHICAL STATEMENT

Eric Abbey is professor of English and literature at Oakland Community College in Michigan. He is the Co-editor of *Hardcore, Punk, and Other Junk: Aggressive Sounds in Contemporary Music,* on Lexington Books, and the author of *Garage Rock and Its Roots: Musical Rebels and the Drive for Individuality*, on McFarland Books. He is a professional musician with the groups 1592, J. Navarro & the Traitors, Detroit Riddim Crew, and the Dirty Notion, a producer of ska and reggae and owner of Abbey Productions, LLC. Abbey also works producing Dub riddims and tracks for musicians around the world under the moniker Abbsinthe and owns Pocket Sound System. His continuing work focuses on dub and recording strategies in Jamaica.