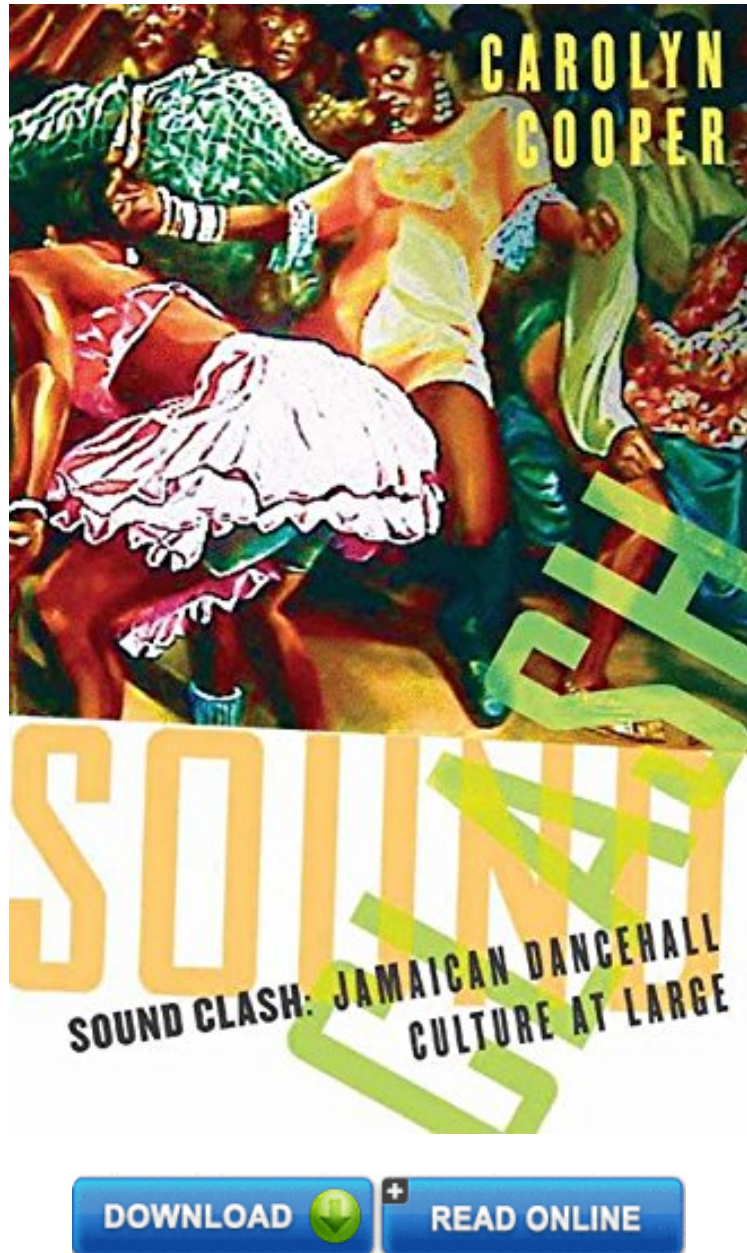


(Download free ebook) Sound Clash: Jamaican Dancehall Culture at Large

Sound Clash: Jamaican Dancehall Culture at Large

C. Cooper

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C. Cooper : Sound Clash: Jamaican Dancehall Culture at Large before purchasing it in order to gage whether or not it would be worth my time, and all praised Sound Clash: Jamaican Dancehall Culture at Large:

0 of 0 people found the following review helpful. Four StarsBy GiselleCarolyn Cooper's work is good for anyone who wants to understand the history of dancehall.9 of 12 people found the following review helpful. Unique but imperfectBy Z. KaplanI have never had more mixed feelings about a book than about this, a collection of essays detailing Jamaican dancehall music and culture which alternates between fascinating insights and trite, shallow

observation, with a tone that is at times scholarly, honest, pretentious, or silly. One quote that stands out in my mind is "A lyrical gun is the metaphorical equivalent of a physical gun." Such an inane statement (surrounded by other inane statements in context, no less) has no place in an academic study and talks down to the reader. At other times her logic is simply confusing, either because she makes large, unconvincing leaps or because her reasoning is just difficult to follow. Another silly moment occurs when Cooper attempts to rebut a statement from a bad review which accused her of not being in tune with the culture about which she writes; her defense is a long, out of place anecdote about a time she got on stage with an erotic dancer named Mr. Well Hung (whose works during the day as a barber... another useless detail). This story is baffling in its inanity, inappropriateness in an academic study and the fact that it hardly makes her point that she is "with it" - in fact, some might argue that it only proves her attacker's point. And this is not the only time she gets defensive; she spends almost the entire introduction responding to detractors, which gives the book an angry, over sensitive feeling right off the bat. Nevertheless, Cooper makes plenty of fascinating insights which would be intriguing to those familiar with dancehall but especially of interest to those who know nothing about Jamaican dance and music culture. Her arguments are often simultaneously eye opening and easy to follow, encouraging the reader to press onward. Juxtapose these moments with those previously mentioned, moments that would make any respectable reader cringe, and you've got a highly mixed experience, mediocre in its entirety but smart and entertaining in segments. If you can keep the bad parts from tainting the good it's worth reading, but by the end of the book you're fed up with all its shortcomings, it would be easy to forget about its more worthwhile parts. I recommend this, but not highly, simply because there really isn't much literature on the subject or many academic authors with Cooper's perspective or basis of opinion - that popular dancehall music, though crude and raunchy, is a topic worth serious consideration and study. It's unique but, unfortunately, quite imperfect.

Megawattage sound systems have blasted the electronically-enhanced riddims and tongue-twisting lyrics of Jamaica's dancehall DJs across the globe. This high-energy raggamuffin music is often dismissed by old-school roots reggae fans as a raucous degeneration of classic Jamaican popular music. In this provocative study of dancehall culture, Cooper offers a sympathetic account of the philosophy of a wide range of dancehall DJs: Shabba Ranks, Lady Saw, Ninjaman, Capleton, Buju Banton, Anthony B and Apache Indian. Cooper also demonstrates the ways in which the language of dancehall culture, often devalued as mere 'noise,' articulates a complex understanding of the border clashes which characterize Jamaican society, and analyzes the sound clashes that erupt in the movement of Jamaican dancehall culture across national borders.

From Publishers Weekly Although Jamaican dance-hall music exists as a subculture in the U.S., its rhythms, its outrageous and funky performances and its brash DJs rule much of the musical culture in Jamaica. As Cooper demonstrates in this largely academic study, dance-hall culture resembles in many ways the hip-hop culture of America. Braggadocio DJs engage in sound clashes, trying to outdo each other in their battle for the supremacy of the dance hall. From a close reading of the lyrics, she argues that dance-hall music and culture is also largely political, giving voice to the oppressed as they struggle to maintain their humanity in situations of economic injustice. She also contends that while the lyrics are often misogynistic, they also celebrate and worship the female, permitting women a measure of liberation. Dance-hall culture, she observes, also allows women to play out roles they may not have available to them in ordinary life. Cooper devotes so much space to responding to critics of her first book, *Noises in the Blood*, that it detracts from her main purpose in this book. While Cooper's study opens a window onto a fascinating culture, her academic tone ("arguing transgressively for the freedom of women to claim a self-pleasuring sexual identity that may even be explicitly homoerotic") probably will prevent this book from introducing dance-hall culture to a larger audience. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. 'Cooper makes compelling - and as usual - controversial arguments about the fundamental relevance of dancehall music to the critical understanding of Jamaican culture to claat.' - Colin Channer, author of *Satisfy my Soul and Waiting in Vain* About the Author CAROLYN COOPER is a Professor at the University of the West Indies, Mona, Jamaica. She is the author of *Noises in the Blood*.