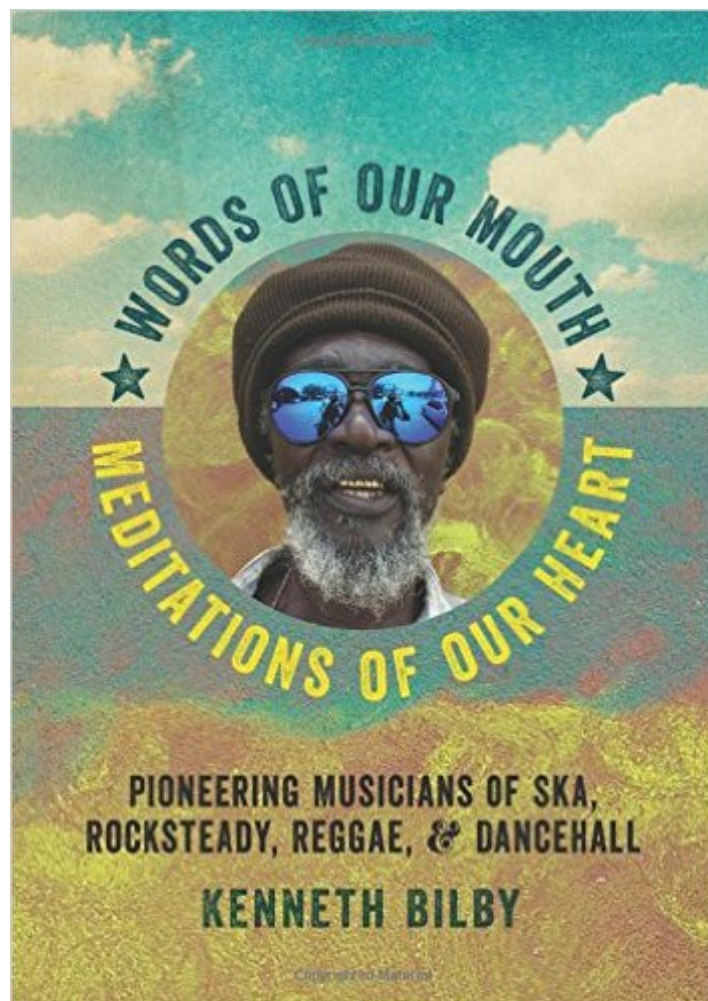


The book was found

Words Of Our Mouth, Meditations Of Our Heart: Pioneering Musicians Of Ska, Rocksteady, Reggae, And Dancehall (Music/Interview)



Synopsis

Celebrating the legendary studio musicians of Jamaican popular music through personal photographs and interviews

Book Information

Series: Music/Interview

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Average Customer Review: 4.0 out of 5 stars [See all reviews](#) (1 customer review)

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Customer Reviews

"Whether urban or rural, trained or untrained, session musicians are key to the understanding of how this popular music evolved." Kenneth Bilby. "Oh man--(rhythm and blues is) not de root, man. I learn tings from blues. But dat's not de root dat, man." Prince Buster. For fans of Jamaican music who want to know more about (and see in a photo) the musicians who played on many of the recordings in the '50s/'60s/'70s we all own, this is a pretty good look, through text and photos at who they are. Is this a book for someone who wants info on the music itself--not really. Each player has a pretty striking color photo and across the book gutter a short (paragraph or two) interview, plus instrument played (or vocalist), and the period most active. Many have "standout tracks" to point in the direction of their best work. The information is nice to know but it's the photos that really are the star here. There's 205 pages of text/photos along with an appendix of recommended listening (broken down into the different styles of Jamaican music), another index listing locations and dates of interviews, a glossary, a list of further reading, and an index. The book itself is a large trade size with glossy covers and a nice matte finish paper stock so the photos stand out clean and crisp. Being a longtime fan/collector of Jamaican music from the early days of Mento/pop to ska,

rocksteady, roots, and up through early dancehall, I found this an interesting book. There's nothing remotely academic here, just some personal thoughts from a number of musicians--some you may recognize--others you may not. The author, Kenneth Bilby, is an ethnomusicologist and there's a slight feel of that kind of approach--but that's a good thing.

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