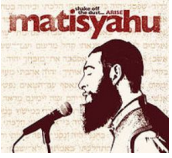
Matisyahu - Shake of the Dust (2004)



1. Chop "em Down (5:46)
2. Tzama L"Chol Nafshi (Psalm 63:2-3) (1:50)
3. Got No Water (5:53)
4. King Without A Crown (5:19)
5. Interlude (0:55)
6. Father in the Forest (4:59)
7. Interlude (0:17)
8. Aish Tamid (6:48)
9. Short Nigun (1:46)
10. Candle (6:22)
11. Close My Eyes (4:55)
12. Interlude (0:17)
13. Exaltation (5:04)
14. Refuge (3:28)
15. Interlude (0:23)
16. Warrior (7:23)
17. Outro (2:11)

Matisyahu Miller – vocals Aaron Dugan – guitar (tracks 3, 8 & 11) Josh Werner – bass guitar, keyboards, steel-string guitar (tracks 10 & 14) Johan David – drums (tracks 1, 3, 8, 10 & 11), percussion (tracks 4) Marlon "Moshe" Sobol – melodica (tracks 3 & 8) Yerachmiel Altizio – guitar (tracks 1, 4, 6 & 16) Alon Cohan – drums (tracks 9 & 16), percussion (tracks 2, 3 & 13) Rea Mochiach – drums (tracks 4 & 5) Tom Mochiach – guitar (tracks 3, 4 & 10) Lior Rachmany – guitar (tracks 13) Pieter Woudt – trumpet (tracks 1, 2, 3, 4, 9 & 16) Rabbi Wircberg – spoken voice (tracks 5 & 15) Rabbi Goldberg – spoken voice (tracks 17)

This, the debut album from Matisyahu is a full-fledged announcement that he has arrived. Despite the varying levels of novelty-hype surrounding a Hasid taking the mic for dancehall reggae, Matisyahu is capable of performing at the highest levels. The style taken is primarily a high-energy form of dancehall, spit out in something of a patois, but primarily in English with

passages of Yiddish and Hebrew. The lyrical content is generally devotional or moral, but also heads into solfage-style scatting from time to time. The reggae itself is solid, with a strong backing band and interesting sampling of older motifs from the roots reggae domain. Matisyahu himself is the real star here, able to slide from style to style smoothly. In portions (such as the heartbreaking "Father in the Forest"), he cries out with emotion rarely heard anymore. In portions he spits lyrics with a phrasing ability that alternately lopes and flies. In portions, he reduces the elements to the beatbox for sheer showmanship (probably not on the level of a Rahzel or Kenny Mohammed, but he's en route). Listen once for the novelty of the concept, then keep listening for the quality of the execution. Arguably one of the most noteworthy albums of the year. ---Adam Greenberg, AllMusic Review

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