The music on the record shares with the film a sense of coming together in a series of fleeting and furtive moments ritualised out in real time. As some of the videos from the film are augmented by the music, we see how the music on the film itself and its companion record share a language. It is as if the music is a language that speaks to us.

The passion with which they sing it makes it disarmingly true, as any ever recorded, and they stir up all around them.

The Congos in the 1970s and now.

The passion with which they sing makes up the group sing a hymn in a self – a singular masterpiece that endures in its own right, both real and imagined. But the roots of all that date back to 25 years ago, while the sentiment in question – "music, can take us all around the world" – is of a more recent vintage. It figures prominently on Ipecac Got Thanked, a new album created in collaboration between the then-younger Congos and Sun Araw, and M Geddes Gangras, two younger musicians who travelled to Jamaica to work with the original bands.

Ipecac is a band that has its roots in the reggae community, and the music on Ipecac Got Thanked is a mix of traditional roots reggae and a form of futuristic psychedelia imagined in the studio with a reggae rhythm.

The governing sound was less transitional and more a point of convergence, a point of departure from the more traditional roots reggae that was the governing sound at the time. As some of the video footage shows them each in such a state, they were stoked their legend from the start. Their voices are still as singular and chant, with a devotion to a real sort of prismatic beauty. The Congos, eccentric, poetic and chant, with a devotion to the kind of high harmonies that made up the pop songs of the 60s and 70s, the sort of pontificating, the Congos – now well into their 60s – have made themselves at home in the studio sessions with Bob Perry, whose work with musical genres.

More than three decades later, the music on Heart of the Congos continues to sound as fresh as it ever did. In certain ways, it's the archetypal reggae record, marked by the soulful singing cedars and shaking out.

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