

Term paper on live concert - bob marley and the wailer's 1975

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Live Concert Analysis - Reggae - Bob Marley & The Wailer's (1975)

Introduction

Bob Marley & The Wailers is band reggae from Jamaica that was created by Bob Marley, Hubert Winston McIntosh (Peter Tosh) and Neville Livingston (Bunny Wailer) in 1963. Peter Tosh trained Bob Marley and Bunny wailer into using the musical instruments that is, playing guitar, keyboards, and the percussions (Chesebro 256-270). In the later years, the band had increased in number, and when Peter Tosh and Bunny Wailer left the band in 1974, Bob Marley organized international tours, and a high number of his band members were from his family. In 1975, Bob Marley and the Wailer team stepped in London for a live performance. This paper shall focus in analyzing the live concert (Bob Marley & The Wailer's (1975), with a special emphasis on the vocal style used, and use of distinctive voices, colors and musical sounds.

In the modern times, Bob Marley is undoubtedly a reggae legend, based on the major features in his music, singing voice and political themes contained in his music (Chesebro 256-270). In most of his songs, that he produced before and after 1975, Bob Marley focused in political ideology, particularly on the oppression of the poor. He never struggled in presenting his music, as he did it in a deftly, lightly and soothing tone. In terms of music composure, he was not the best, and he acquired shallow training from Peter Tosh before separation. He delivers his intended message, in a unique and similar style. It is not clear why prefers having one style in presenting his music. For this reason, it becomes difficult, to isolate his voice with the music, since he sings

with great vigor. The social and political messages that he conveys to the world are a threat to the government, and his music career has had many challenges within the political environment (Chesebro 256-270).

The live concert in London was one of the tremendous concerts that increased his reputation in both Jamaica and the entire world.

Anderson's bluesy guitar is rhythmical on "' Burnin' and Lootin'" in addition to " Trench Town Rock," which was the only music that was performed live. The lead guitar Anderson raises and lowers the rhythm based on the song tempo. It was a concert meant to welcome Wailer members into the group, and, introduce them to people. And, there is great link between Marley and his audience that is evidenced by the roar they make as he with opening notes of " Them Belly Full (But We Hungry)," " I Shot the Sheriff," and " Kinky Reggae." as well, " No Woman, No Cry" draws the Singalong group as the shouts from the audience outweighs the voice of the musicians. Bob Marley and The wailers performed all the seven-set songs: " Burnin' And Lootin', No woman No cry, " Them Belly Full (But We Hungry, I Shot the Sheriff," and " Kinky Reggae and " No Woman, No Cry. In almost all the songs, Bob Marley applies the non-semantic utterance as a way of engaging his listeners.

No Woman, No Cry

This song became famous in 1974, and the 1975 live concert became the best hits in the compilation legend. The title and the main theme of the song entreat a woman to stop crying. In Jamaican version the title would change a little bit and read " No woman Nuh cry " the song is all about spending life in the ghettos and convincing a woman that everybody will fall on track and

she should not cry. While performing the song, Marley seemed carried away emotionally and one sees the real meaning of every word, and soothing tone. "No woman No cry" streams for 4. 06 minutes. "Get Up, Stand Up" 6. 19

The lyrics of this song are straightforward, Bob Marley describes a region that is full of hatred and terror, and people expect that there is someone that will change the situation. He says "Great god will come from the skies. and, make everybody feel high". He says that there is no need of waiting for a change from a divine being yet we can fight for what we know is right and change the situations for ourselves. At the end of the song, Bob Marley sings "we are sick and tired of your ism-skism game". This means that everyone dislikes hatred and terror, then he goes on "so now we see the light" and in this he means "after fighting for our rights, there is hope and we enjoy a non-violent society. it's a melodious song that streams for 6. 09 minutes.

"Kinky Reggae"

In all his songs, Bob Marley loves using the non-semantic languages, for instance, as the song opens, Marley sings "Uh, ah-oh-oh! I went downtown". In addition, in the last stanza Bob sings "Kinky reggae, now! Cuka-yeah, now! Kinky reggae - sca-ba-dool-ya-bung, baby!". This adds flavor to the songs, because even those that are not sure of the words would still listen to such stanzas without looking for words.

His voice is an inspiration even in the present time. Bob Marley's use of strong metaphors helped in putting across and making Rastafarian Movement popular. His use of religious and social imagery instituted a

disparity between the good and evil. It also paved way for courses of action, and gave a solution to life challenges by anchoring the aspect of repatriation. The ambiguity of his music and the strong identity that Bob Marley developed with his listeners changed the perception of his music (Chesebro 256-270).

In terms of music, Reggae is strong, influential, and most applicable in regions featured by low level of education and Marley targeted such environments because his message could reach every person. In every song, that Bob Marley produced, his voice created musical arrangements and gave rhythm to his music. In portraying, Bob Marley's music in-terms of sound making, there is a deep inside that even though he lacked skills in singing, he was creative in singing and reflected on the very issues that affected the community as at that time, and even in the future. This explains why Bob Marley rejected the aspect of oppression in the society that disrupted the welfare of the economy and the destitute living standards of the community. In passing his message across, he uses vocal cords, drums, musical bands that make his message clear to his audience (Pollard 24-35).

The general purpose of the comprehensive analysis of the Bob Marley's live performance " Bob Marley & The Wailer's (1975) is to put across the elements used by Bob Marley in putting across his message, especially his application of music language, and similar voice in all his music. In addition, this analysis indicate an effort to emphasize on the significance of comprehensive information of Bob Marley's voice usage as portrayed in most of his live performances and in the studio (Pollard 24-35).

In addition, the analyses reflect almost solely on vocal performance with a special emphasis on the voice; and how his Chamber group assists in sculpting his performance. This, however, does not discard the significance of the stylishly developed non-vocal music elements in music production; neither does it thrust aside the general function of voices without bearing in mind the audio environment. Conversely, I want to believe an exceptional focus on the voice and other musical elements may present interpretive avenues that would otherwise remain masked. In relation to the analysis, technology intercede the recorded voice, and it becomes difficult to determine whether there is voice alteration (Pollard 24-35).

In addition, the technique applicable in microphones, on top of the variety of the likely post-recording applications influences the sonic output in spite of the vocalist's input, indicating that it is difficult to separate the original voice of the singer with the recorded track. For this reason, it is significant to indicate that, the analysis of " Bob Marley & The Wailer's (1975) is mainly on vocal sounds that are identifiable based on quality and texture. Furthermore, bearing in mind Bob Marley's pervasiveness and engagement in every aspect of his performance explains the reason why he is a reggae legend (Pollard 24-35).

The words come out clearly, and he greatly involves the audience in his music. This makes a live concert become livelier as the audience joins in repeating the chorus. Together with that, the way he blends both religious and secular themes develops vigor and remarkable search for spirituality in the physical world (Chesebro 256-270). Even though, some people argue

that the album's graphic design does not reflect the significance of the work contained inside, the image of Bob Marley shown with arms elevated in victory could indicate a more precise visual illustration of a kind of music inside. Moreover, the calm beats often identical with reggae have been altered to include the slinky and off-tune rhythms. These essential varieties make reggae different from other music genres. Another crucial difference is the sonic consistency of that maneuvers and seals up the music patterns (Pollard 24-35).

One is carried away by the music, and feels as though in a different world with an insightful perception visualizing on the message being relayed. As evidenced from the one of the music that Bob Marley presented during the 1975 live concert, "No Woman No Cry" as he sings, he seems too emotional and integrates all the elements of music, such as melody, pitch, mood, and texture in order to pass the right message to the audience and the entire world. The theme is soothing enough to make one join in the singing (Pollard 24-35).

Conclusion

As the Title indicates, this was a live performance in 1975, inclusive of Bob Marley and the Wailers at Lyceum Ballroom, London. It marked the final tour of the Natty Dread team into United Kingdom. Both the band and the audience are ardent and lively, and it is one of the lively concerts in the history of the popular music period. Bob Marley was introducing the Wailers to the audience. He has an exceptional way of introducing the wailers (Chesebro 256-270).

The lead Guitarist plays the up-to tempo version as Marley mentions their names one after the other, and then he introduces himself as the last name and he calls himself ' Natty Dread Positive vibration". The mutual attraction that links Bob Marley is clear from the shouts of appreciation that welcomes the commencing notes of " Burnin' And Lootin', No woman No cry, " Them Belly Full (But We Hungry, I Shot the Sheriff," and " Kinky Reggae and " No Woman, No Cry " (Chesebro 256-270).

Thereafter, Al Anderson plays the up-tempo version of " Burnin' and Lootin'", and Marley smoothly and unhesitatingly perform his best music "" No Woman, No Cry". The lead guitarist, Al Anderson assisted the Natty Dread and the wailers in making a step towards a perfect evolution into the perception of the Rock music spectators (Chesebro 256-270). The performance reaches the climax when they segue out ' Kinky Reggae', and this is an introduction jam in presenting the The Wailers. Bob Marley is lively in this performance; this was very strange, considering that, he was preoccupied in political messages in his music. Moreover, it was one of Bob Marley's shows that the audiences were deeply carried away by the Music. The tempo of the band and the guitar perfectly meshed with the tempo of the spectators. Bob is a perfect example of a reggae musician who performs a jolly interplay between his singing and those of the back-up singers (Chesebro 256-270).

Works Cited

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