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Notturmo chopin op 9 no 2 pdf

Today we take a look at Chopin's most famous exhibit, his Nocturne Op. 9 no. 2. This video for music analysis is a request, and as always, if there are other famous classic pieces that you want to look at, tell me in the comments. In today's video we will talk about the history of the song, how it was used in pop culture, some thoughts about why it is known and, of course, musical analysis. Even if you are not very familiar with classical music, you should be able to follow this analysis. I like to make these videos so everyone can watch, not just music snobbers. Nockturn Op. 9 Nocturne 2 Nocturne In Orego 9, 2, was composed between 1830-1832, when Chopin was about 20 years old. He dedicates his op. Chopin was Maria's piano teacher and he dedicated many of his works to the students. Before we talk too many other details, I want you to hear a few minutes of this night so that you have a general idea of what we're going to talk about. Nocturne op. 9 No. 2 is an extremely famous melody, and you've probably heard it at one point or another in your life. It is not one of the most difficult parts of Chopin; This is a level 9 RCM class game. Of course, because this work is so famous, it is also overly and badly performed repeatedly – a kind of Stairway to Heaven, if you are a guitarist, or Fur Elise by Beethoven as another example of piano. Some people avoid very famous pieces because they are so overdone, but I actually think it makes them especially worth knowing – obviously there is something about them if they are so popular. Although Chopin revolutionized the Nocturnes genre, he owed a lot to John Field, an Irish composer who wrote nocturnal foursonnes in front of him. Chopin regularly taught his music to the students, and one of his students, Wilhelm von Lenz, recalled how Chopin was extremely picky about this work. No one can play as well as him. William said: 'You play so beautifully... can't anyone else?' Chopin replied, 'Lyst can. Pop culture nightwatchman Chopin in E Flat Major has made many films and TV shows, such as Five Year's Engagement, Bones, Dexter, Mad Men, Hannibal (the series) and Simpson. Many times, tonight plays while a hero reminds himself or has deep thoughts. The band Muse used this nightown as an excuse for their song United States of Eurasia, with some added strings and sound effects. Sound and Style At its best, this nocturne op. 9 no. 2 emits a certain coolness and detachment. You just get it. Like this sharp, intellectual traveler friend who always has a useful knowledge of your life. At worst, this night is sloppy and too sentimental. It's like a drunk friend trying to explain his feelings but basically saying, 'I love you so much.' The same song, depending on how you play it, can have two completely different effects. Chopin's gentle music: tendency is to get in and out of your heart, but his music is best filled with air on a quiet reservation. You can pour out your heart, but it sounds better, and it's more interesting to step back a little. I want you to pay attention to this while listening to a few videos of the song. Someone on the Internet said this (I forget who), but it's great – Chopin was a master at reaching a fine line separating drama and melodrama. Take a look at its intricacies and nuances and notice how it can go too far, but not. Nocturne op. 9 no. 2 Form So first of all, we will talk about the shape of the song of Nocturne op. 9 nocturne op. 2 – the comprehensive structure of the piece – and then we will go and hear some examples. This piece is a slightly more complex version of a rounded binary shape. The shape looks like this: A, A, B, A, B, A, A, No. But all 4 A sections are not identical— they become more ornamental and exquisite with each passage (the same with section B). And the code just means the end. The mood of this figure is gentle and reflective to the code, where there is a passionate burst of octaves and a short fortissimo. But it was over almost as soon as he started – Chopin did not hold on to the climax, showing us again that he is a huge believer in the lesser is more. Section We are already listening to opening measures for this night, which is section A. The first time we hear this tune, it is very bare bones and unbit. In the future, repetitions, the melody becomes more chromatic, and these chromatic notes add a sense of anticipation, as if trying to reach something. Let's hear the second part of A, which happens immediately after the first. part A, Part 2, the chromatic melody really sings our listeners. There's a melancholy thread that flows through this whole piece, but instead of sounding lethargic (as melancholy songs can do), it really pulls us and creates tension. Literally, he uses a lot of notes. The third time section A appears, after section B, the main change/beautification is the descending waterfall of the notes – suddenly there are many more notes. The whole part is a little more violent, but only a little. Section A, Part 3 The last time we here section A, it is almost identical as the previous time, except for the small final model, the descending waterfall-y part. This time there is a lengthy set of shorter, stat-like notes, then a sudden outburst on the 32th notes. Nocturne op. 9 No. 2 Phrase Length One thing that's fun for that night is how symmetrical it is. The whole piece is built on 4-bar phrases. Section A is 4 measures, Section B is 4 measures, everything is 4 until you reach the code. Not only that, but Chopin also uses the right rhythmic factors to complete his phrases. Bb7 – Eb, or V7 – I. This is called a perfect rhythm, and this gives us a very satisfying feeling of ending, like when you reach the end of the paragraph in a book. If you think about it from a pop music perspective, it's like how common it is that poems or choirs need to be written in sets of 4. As it may be 4 chords that repeat, or the lyrics of a choir are four lines - once you start searching, you'll notice so many songs written in foursonnes. Chopin broke the rules, but sometimes he broke the rules by staying in them. In the sections of A, he writes - a kind of , usually , kind of . There are 4 bars of phrases that end with a perfect rhythm. He takes this tried and true structure of the song, and makes it entirely his own with small tweaks. If Chopin plays by the rules in Section A, section B is when I take my hair off. Not in the way you might expect - it doesn't sound wild or crazy. Sounds very simple and elegant. But we go on a pretty modulating journey here (modulation is where the sound of home key changes. We're going on this fun journey, which somehow, masterfully, leaves us in C-minor's key for a moment. But then he gives us a chord model – F to BB, another V-I progression, and the short dark mood passes. Then we have an exciting chromatic journey! All the notes are headed down to small chromatic steps until we find ourselves on this final chord, bb7 – which is the perfect lead to the Eb major key (V-I again). And since this part immediately precedes the return of Part A, so Chopin manages to have all these modulations and strange chromatic notes – connecting the end of Section B with the beginning of A – of the choice of chords. Code The first part of the code has the echoes of Section B, in harmony and simplicity. Then we see an echo of section A – the descending line, which completes all the points of A, is visible here (but changed), with this V-I model, which connects things well. Let's hear – see if you can hear the similarities of sections A and B in this first part of the code. We start with a quiet, embellished version of the beginning of the code, but things quickly change, as we see by force con forza, a big leap up to the highest note of the piece yet, and some big octaves for extra oomf. This noisy part becomes even stronger with ff, and Chopin leaps us with a long, suspended right octava (CB to Bb) above the bb7 harmony in the left hand. Remember that since this song is in Eb Major, BB major is our dominant or V chord – it has the second loudest sound (Eb is the loudest). But the dominant chord creates tension and the feeling of not being finished yet, which when listening to a clip of this part - Cadenza For this little cadenza, Chopin creates a haunting effect with basically four notes repeated over and over again. He may have made this big cadenza and made the end really dramatic, but as you might have expected, Chopin underestimated things again by keeping everything in him. There's a little drama in this cadenza, but it's a little bit the right amount. If anything else had been too decadent, he would have conquered this delicate piece. Conclusion And this concludes our discussion about the most famous part of Chopin – his Nockturno op. I hope you liked today's video/blog post, and that you have something new from it. Thank you for s stopped by and I'll catch you next time! xo, Allysia Join the piano mail list today to get exclusive updates and a free e-book! Look inside the Nockturn Solo Piano. Composed by Frederick Chopin (1810-1849). Edited by Ewald Zimmerman. Piano (harpsichord), two hands. Editions of Urtex. Pages: 120. It's a romantic period. Collection (soft trough). With standard notation, playing, introductory text, and thematic index (does not include words to songs). 120 pages. G. Henley #HN185. Posted by G. Henle (HL.51480185). Record

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