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Free Download Night Chopin Op.9 No.2 Chopin Nocturne Op.9 No.2. The composer Frederic Chopin. Relaxing classroom classroom free piano MP3 Download. Free for commercial use. Free Download á «Chopin Nocturne op.9 No.2á» MP3 has Bits speed 192 Kbps, size 4.61 megabytes and length 04:36 min: Download Free Chopin Nocturne Op.9 No.2 For your project. Today we are going to see the most famous work of Chopin, his night's op. 9 No 2. This video of musical anmisis was a request, and as always, if there are other famous cloves that you want you to see, let me know in the comments. In today's video we will talk about the history of the song, how much has been used in pop culture, some ideas about why it is famous and, of course, a musical analysis. Even if you are not very familiar with the classical music, you should be able to follow this analysis. I like to make these videos so that everyone can see them, do not only know the Snobs of the music. Night op. 9 no. 2 Background of Chopin Nocturne in E Flat Major, op. 9, no. 2, it was composed between 1830 and 1832, when Chopin had about 20 years. He dedicated his op. 9 nightlife, a set of three, Maria Pleyel, the wife of an acquaintance of Chopin's. Chopin was a piano professor of Marfa, and dedicated many of his works to the students. Before talking about too many details, I want some moments of tonight to listen to have a general idea of what we are going to talk about. Nocturne op. 9 no. 2 It is a very famous song, and they have probably heard it in some moment of his life. Nor is it one of Chopin's extremely difficult pieces; It is playable at an RCM level of grade 9. Of course, since this piece is as famous, it has also been over -interpreted and misunderstood many times á "as Stairway to Heaven if you are a guitarist, or Fur Elise de Beethoven as another example of piano. Some people avoid very famous pieces They are so overloaded, but in reality I think that It is worth knowing especially ", obviously there is something for them, if they are so popular. Although Chopin revolutionized the genre of Nocturnes, he owes much to John Field, an Irish composer who wrote Nocturnes before him. Chopin regularly taught his own music to students, and one of his students, Wilhelm von Lenz, remembers how Chopin was extremely demanding about this piece. No one could play as well as him. Wilhelm said, "You play so well" ... Can't you do anyone else? "Chopin replied, "Liszt can". Nocturne on E Flat Major has reached many movies and television shows, such as the Five-Year Engagement, Bones, Dexter, Mad Men, Hannibal (the series) and The Simpsons. Many times, this nocturno plays while a character remembers or has deep thoughts. The band Muse uses this nocturno as an outro for their song "United States of Eurasia", with some extra strings and a sound and sound effects style at its best, this nocturna operation. Nine no. 2 radiates a certain coldness and detachment. It's crispy, of course, it just catches you. Like that traveler friend of the intellectual and intellectual world who always has a useful vision of your life. At worst, this nocturno is sloppy and overly sentimental. It's like that drunk friend who is trying to explain his feelings, but mostly saying, "I love you so muuuuuch" many times. The same song, depending on how you play it, can have two completely different effects. The tendency with Chopin's tender music is to really get into it and pour out your heart, but his music is best interpreted with an air of quiet reserve. You could pour out your heart, but it sounds better, and it's more interesting, to contain a little. I want you to pay attention to that as we listen through some clips of the song. Someone on the line said this (forgot who), but it's great: Chopin was a master at reaching the line et et on orep" aÁrdop om'Ác eton y ,secitam y sazelitus sus a n'Áicneta atserP .amardolem le y amard le 'Árapes euq anif the top. Nocturne op. Nine no. 2 Form So, first of all, we will talk about the song form of Nocturne op. Nine no. 2 Á Á Á Á the overall structure of the piece and then Á Á Á Á Á Á Á Á we will go and hear some examples. This piece is a slightly more elaborate version of rounded binary shape. The form looks like this: A, A, B, A, B, A, B, A, coda. But the 4 sections A are "not identical" Á Á become more ornate and elaborate with each passage (same with section B). And the tail just means "final." The mood of this piece is tender and reflective to the coda, where Á a passionate burst of octaves and a short fortissimo. But Á he Á almost as soon as Á Chopin starts not Á to stay with the climax, proving us once again that he was a great believer in Á less is more. A section Á already Á heard the opening measures of this nocturnal, which is section A. The first time we heard this melody, very naked and unadorned. In future repetitions, the melody becomes more and more chromatic, and these chromatic notes add a sense of anticipation, as if Á trying to achieve something. Á is Á listening to the second section A, which occurs immediately after the first. A section, part 2 The chromatic melody really pulls us to the listeners. Á there is this melancholy thread Á runs through this whole piece, but instead of sounding lethargic (as melancholy songs can do), it really pulls us and creates suspense. He literally uses a lot of suspended notes. The third time that section A appears, after section B, the main change/embellishment is the downward cascade of notes Á suddenly Á there are many more notes. The whole section is a little bit more forceful, also Á but only Á a little. A section, part 3 Last time we got to section A, it's practically identical. le le .lanif n'Ártap o.z.Áeugop le rop otepcex, roiretna zev al Part of the waterfall. This time there is a prolonged set of shorter notes and Staccato, then a sudden explosion of 32 notes. Nocturne op. Nine no. 2 Phrases Length One thing that is fun about this nocturno is how symmetrical it is. The whole piece is built in 4-bar phrases. Section A is 4 measures, section B is 4 measures, everything is 4 measures until you reach the coda. Not only that, but Chopin uses appropriate cadences to end his sentences. BB7 "EB, or V7." I. This is called a perfect cadence, and it gives us a very satisfying "enve" feeling, like when you get to the end of a paragraph in a book. If you think about this from the point of view of pop music, it's like it usually is for verses or choruses that are written in sets of 4, like maybe it's 4 chords that are repeated, or the lyrics of The chorus are four lines: once you start looking, you'll notice a lot of songs written in four fours. Chopin was a rulebreaker, but sometimes he broke the rules by staying within them. In sections A, he's writing "a kind of conventional. It has 4-bar phrases that end in a perfect cadence. He takes this structure of proven and true songs, and makes it completely his own with little adjustments. Section B If Chopin plays by the rules in section A, section B is when you release your hair. Not the way you might expect, it doesn't sound wild or crazy. It sounds very simple and elegant. But we made a journey of modulation here. (The modulation is where the sound of the "household key." We make this fun trip that somehow, masterfully, leaves us in the C minor key for a moment. But then, he gives us a chord pattern, F to BB, another V-I progression, and the brief dark mood passes. Next up, we have an exciting chromatic journey! All the notes go down in small chromatic steps, until we finish with that last chord, a BB7, which is the etrap etrap atse edsed Y .jetnemaveun l-V(rojam BE ed evaic al a otecfrep 3pm.7-enrutcon/90/6102/sdaolpu/tnetnoc-pw/ten.vtonaip.www//:spth .accip etaciled siht mlehwevo dlouw dna thedaced ot neeb evah dlouw erom yna .Inuoma thgir eht tsuj si eltil a tub .aznedac siht ni amard eltil a tsuj sÁÁÁe ereht .deniatnoc gnihyreve gnipeek .niaga sgniht setatsrednu nipohC .lcepxe ot emoc ylbaborp evah uoy sa tub .citanard yllaer gnidne eht ekam dna aznedac gnipeews gib siht enod evah dlouc eH .niaga revo dna revo detaeaper seton ruof ylniam htiw tceffe gnitnuah s setaerc nipohC .aznedac-nim eltil siht rof aznedac ÁÁÁe adoc 3pm.6-enrutcon/90/6102/sdaolpu/tnetnoc-pw/ten.vtonaip.www//:spth .trap siht fo pilc a ot netsil uoy nehw raeh lÁÁÁe uoy hclhw ÁÁÁe uoy dehsif ton erÁÁÁe wÁÁÁe fo gnileaf a dna noisnet setaerc drohc tnanimod eht tub .]tsegnorts eht si bE(dnuos tsegnorts dnoces eht sah ti ÁÁÁe drohc ÁÁÁeVÁÁÁe ro ÁÁÁe tnanimodÁÁÁe ruo si rojam bB .rojam bE ni si gnos siht ecnis .rebmemeR .dnah tfe(eht ni ynomrah 7bB a revo lbB ot bC(evatco dnah thgir dednepus. gnol a htiw su sgut nipohC dna .ÁÁÁe fÁÁÁe htiw reduol neve steg noitces duol sihT .hpmoo artxe rof sevatoq gib emos dna .tey eceip eht fo eton tseghih eht ot pael drawpu gib a .ecrof htiw ÁÁÁe azrof nocÁÁÁe ees ew sa tñhs ylkciuq sgniht tub .adoc eht fo trats eht fo noisrev dehsillebme ,teiuq a htiw fo trats eW 3pm.5-enrutcon/90/6102/sdaolpu/tnetnoc-pw/ten.vtonaip.www//:spth .adoc fo tib tsrif siht ni snoitces B dna A eht fo setiralimis eht raeh nac uoy fi ees ÁÁÁe netsil a ekat sÁÁÁe tE l .ylecin pu sgniht gninyt nrettap l-V taht htiw .]deretla tub(ereh nees si noitces A eht lla sedulnoc taht enil gnidnecsed eht ÁÁÁe noitces A eht fo ohce na ees ew ,taht retfA .yticilpmis dna ynomrah sti ni ,noitces B eht fo seohce sah adoc eht fo trap tsrif eht adoc 3pm.4-enrutcon/90/6102/sdaolpu/tnetnoc-pw/ten.vtonaip.www//:spth .sdrohc fo eciohc sih yb ÁÁÁe A eht fo gninnigeb eht htiw noitces B eht fo dne eht gnitcennoc ybÁÁÁe seton citamorhc drierw dna snoitaludom eseht lla evah ot seganam nipohC woh si siht precedes precedes the return of the A And that concludes our discussion on Chopine ÁÁÁs most famous piece eÁÁÁ his Nocturne op. 9 no. 2. I hope you enjoyed todaye ÁÁÁs video/blog post, and that you got something new out of it. Thanks for stopping by, and lE ÁÁÁl catch you next time! xo, Allysia Join the PianoTV mailing list today to receive exclusive updates and a free e-book! look inside Nocturnes Piano Solo. Composed by Frederic Chopin (1810-1849). Edited by Ewald Zimmermann. Piano (Harpischord), 2-hands. Urtext Editions. Pages: 120. Romantic Period. Collection (softcover). With standard notation, fingerings, introductory text and thematic index (does not include words to the songs). 120 pages. G. Henle #HN185. Published by G. Henle (HL.51480185). Save Save Save

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