

Critical review of mormon tabernacle choir and orchestra

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Critical Review of Mormon Tabernacle Choir And Orchestra By MUS 340:

Listening to Music March 31, All the concert hallway and opera house has its individual acoustics. Every music fan of course senses the outcome of the hall's audio drawing, often not comprehending its significance, unless he or she has experience of listening to great music in different concerts. These sound traits reckon on the amusement of a few explicit concerts that grant the listener the genuine gratification. A person enjoys because of the those numeral fundamentals which appear collectively to produce that happiness, the work of art, the instruments, the orchestra and the antechamber should be in outstanding arrangement to create an unforgettable eavesdropping experience. However, for the music expert, whether an instrumentalist, a musician, or an acoustical engineer, it is imperative to understand each one of them separately to truly understand the complete essence of the music. The Mormon Tabernacle Choir And Orchestra truly made these distinctions in their music and gave the audience a new and innovative song which is an example in itself. The foundation of the song was truly artistic which shows great creativity and I adore the way they combine violin music with the chorus voice of the artist, blending with the chords of the trumpets and the xylophone is adjusted to the arena of a harmonious level that blends with the chromatic orchestral sound. I attended a concert of Mormon Tabernacle Choir and Orchestra at Temple Square in Salt Lake City, Utah at Pioneer Day on November 27, 2009. The remodeling of Temple Square adds a plus point to the concert because the acoustics were incredible. Although I was sitting quite far from the stage but I could still clearly listen to the sound perfectly. The beginning of Tabernacle's choir was the best part. They take it from

chorus voice with no music at all, adding a soft violin beats and bringing the harmonic melody to its peak. The beautiful dynamics played by the orchestra was mind blowing. Tabernacle's has the special style of making the music which include the latest techniques uniquely blended with the conventional ones and I perceived it when in the middle section they played violin in a pace that sounded so energetic and mesmerizing to the ears, mixing it with the hard sound of trumpet and blending it with soft xylophones tick tock. Rather than using the modern instruments to produce a different quality sound, which is normally every band is doing, the uniqueness of Tabernacle is that they use legendry techniques which revived us to the original form of music. This was exceptionally hilarious experience for me as I learned a lot about acoustics and how music was actually originated. At first, I thought Tabernacles are trying to give a low performance on Down To the River because the group was extremely huge and normally people make mistakes in such a big show but I was happy to be wrong. I have listened to several songs of Mormon Tabernacles but I never thought that their show would be such a big hit and that they are acknowledged for their prominence on orchestral color and on an extended affluent smooth harmonious line. The dehydrated, lucid, temperate acoustics of the group, however, provide lofty meaning and somewhat stumpy richness of quality to work of arts played in their songs. This was apparent in another moment when the music goes from very high to extreme low and then starts amplifying incorporating the sweet violin melody with the rhythmic trumpet tone. As Leo Beranek stated in his book Concert Halls and Opera Houses, " From an acoustical point of view, the Classical Symphony and sonata together constituted the most

important development of the period” (Pg 10). I agree with Beranek because all the latest form of music has been originated from these two kinds. These structures in general produced countless sovereign melodic dreams, few related, and few divergent into one sole component. The means in which these dreams were arrange the organization of the melody at times became especially significant than the musical substance itself. In the end of the show, the orchestra goes soft again and builds the harmonic tone for a second time which created an atmosphere that was truly magical. The last performance was instrumental and I became a die heart fan of Mormon Tabernacles due to that melody. They did not use any guitar or piano but used all the ancient techniques to produce music which was low pace in the beginning but then it keep on amplifying which was hysterical. These were Spanish Rhythms with western pop which was truly amazing. The orchestra did a great job with acoustics that surrounds the hall and revived the music form. Down To the River by Tabernacles did an outstanding job by playing the music that marks a new history in the music world. Reference: Beranek, Leo Leary (1914). Concert Halls and Opera Houses: Music, Acoustic and Architecture (Second Edition). Pg 10. http://books.google.com.pk/books?id=N6Zxl6Zqmv0C&printsec=frontcover&dq=musical+concert&hl=en&sa=X&ei=_0p4T7b1AoylrAfc4vixDQ&redir_esc=y#v=onepage&q=musical%20concert&f=false