

Sample essay on 3 subject + magic flute

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3 Subject + Magic Flute

The love of music comes from the feeling afterwards felt after listening to musical pieces. However, this is not the primary intention for individuals who need to listen to music since the objective may involve the need to hear precision and perfection present in the music or for the purpose of strenuous, active and contemplation in which it is involved. A phenomenon referred to like music in it bears tonal variations and styles that arouse feelings and emotions in us depending on our musical perspective hence perceptive feelings and experience present themselves as the primary course for listening to music.

The Magic Flute is often referred to as 'Masonic opera' of the Mozart that is. The opera is specifically composed with numerous Masonic symbols, ideals, rituals, terms, and numerology. In this opera, the mystic three which are the three flats in the key signature are prominent including; Three boys, Three Ladies, Three Temples, and the three tones in the major triad. These were highlighted in various ways throughout the opera more significantly at the middle section of the overture. The magical flute stirs up passion among the audience through the song sang by Pamina who is Tamino's lover. The illustration of these two not only being possessions of the other but a true depiction of love and her effort's to become the first priestly woman shows the wonders beneath the Magical flute.

The musical composition and singing of the Dukas sorcerer is one that ignites an affinity to the piece. For instance; the symphony produced in C major produces vibrant in melody and provides the uncertainty of the modern world and the romantic world. The opera's second section has in it

movements that resemble some Wagnerian-like parts, for instance; the transition into a feel of Mahlerian. These alternating styles are an important feature as this techniques grabs the audience and is appealing. This particular symphony matches its depiction of joy, magic, and tension of the story narrated. The beginning of the song is slow, and the pace is picked up as different instruments whenever a new theme was introduced until the time of flooding. This particular musical work has amazing clarity with an aggressive lead. In addition, the music is engaging and lush with an in-depth romantic narration.

Gabrieli Canzona's piece is one that has authentic considerations of an unusual revealing of a provided polished, immaculate ensemble and disciplined sections that capture the audiences in performances. In his splendor, Gabrieli Canzona developed the ultimate-choral technique to exponential heights. In the skillful interplay of the three groups, involved an interesting style in which the first two groups were involved echoes the first section in a continuous manner followed by an emphasis created by the other choir members who follow through afterwards. The different Gabrieli Canzona pieces are contrasting with one particular high choir comprising comfortably rich male voice sonorities of a second group consisting of four trombones that are all bound together by a repeated five-chord motif.

The songs by Gabrieli Canzona induce great characterization from the choir singing the piece for instance the ecclesiis has a dramatic crescendo that is appropriately sustained by the choir who sings each line of the outstanding eight part texture of the song. Gabrieli's compositions later on resulted in an increasingly common technique that is homo-phonic especially evident in

songs such as Sinfonia, and other minor sections that were to be sang by soloists who are required to sing the florid lines and this in its simplest form accompanied by a basso continuo.

On the other hand, refrains that are existent on the song 'Alleluia forms patterns of rondo in the motets within the refrained sections in the structure. This is aimed at closing the dialogue between the soloists and the choirs. For specificity, the best piece by Gabrieli Canzona, the ecclesiis, showcases such techniques as poly-choral techniques that implement the use of separate groups of singing performers and instruments that emphasizes the omnipresent body and continuity.

The alterations brought to the new generation of music out of the classical period was transformational as Beethoven brought a transformation in the romantic era of the 19th century. The musical composition of Beethoven depicted a more balanced, logical, and passionate literary composition of the time. In particular, Beethoven had his symphonies change the mood and the tempo within a movement. The technique employed in Beethoven was new and one that enhanced the luster of the music composed.

The audience of Beethoven experienced a much greater relief from the minor modalities in composition by the introduction of a c-minor in the third piano concerto while E major is in the second movement, in place of Eb major. In addition, Beethoven had the characteristic of bringing in the aspect of counterpoint or harmony of a second or third theme and extending that particular figure or aspect in the re-statement of the main figure. This characteristic is evident in the second movement of the symphony 'Pathetique' which has the second movement in the relative major.