**Introduction**

Classical music is known to create an impression on psyche of the listener depending on their likes and interests. However, listening to the music of same genera has different effect based on how and where it is played. For instance, classical music in a concert have a totally different aura with more visual and ambient appeal as compared to listening to the recorded music that has a more deep and detailed impact on the psyche of the listener. Following are my two experiences of how I felt and evaluated the music experience in a live concert and through a recorded session.

**Live Concert Experience**

Classical music is a settled sort of music seen all through the world. The absolute most extraordinary musicians, for example, Beethoven, are ones who perform classical music and have had real impacts in the musical world. I accept that music is the thing that brings the brain to peace, and assuages individuals from their ordinary anxieties. Classical music is one that shows a phenomenal sample of this conviction. Going to two classical music performances was something I anticipated. Appreciating the symphony is an incredible approach to detract the anxiety from school work and occupy oneself from the difficulties of life. The two performances that I went to were altogether different from each other; from the setup of the two performances, and in addition the diverse instruments that were played. The main performance I went to was the by Alban Berg, and the second performance were the compositions of Piotr Ilyich Tchaikovsky.

**Part One: Piano**

The first part of the concert played the symphonies and compositions by Alban Berg. These compositions were brilliantly played on just piano. However, it was sad that only one symphony was played that was Sonata for piano, Op.1.

The music and symphonies of Alban clarifies and demonstrates better than some other individual composer. Alban captivated a melodious and symphonious dialect that look like to the romantic style. He was the most developed composer of this style. For the work, Alban Berg moved from a somewhat tonal methodology to an absolutely atonal style. Alban made a rich blend of styles and methodologies which incorporated the dialect that ranges from post-romantic to simply atonal, free blending of prominent and society components. Alban Berg' romantic tonal works offered approaches to developing atonality and to 12-tone composition.

**Part Two: Trio Violin, Cello, and piano**

Second part of the concept was stretched and elongated. However, the brilliant symphonies made it pass very quickly. This part had compositions of Piotr Ilyich Tchaikovsky in A minor, Op.50. In this part, several symphonies were played that included the following:

* Pezzo Elegiaco . Moderato
* II. tema con variazioni
* Tema . Andante con moto
* variazioni I
* variazioni II: più mosso
* variazioni III: Allegro moderato
* variazioni IV: L'istesso tempo
* variazioni V: L'istesso tempo
* variazioni VI: tempo di valse
* variazioniVII: Allegro moderato
* variazioni VIII: Fuga. Allgro moderto
* variazioni IX : andante flebile , ma non tanto
* variazioni X : Tempo di mazurka
* variazioniXI; moderato
* variazioni Finale e code : allegretto reisoluto e con fuoco - Andante

The symphonies were a perfect reflection that through the diligent work and determination of Peter Ilyich Tchaikovsky, an amazing musical composition came to exist in the musical world. With the assistance of Balakirev's persuasive personality and persistence alongside other steady persons, the piece was overhauled and worked upon for a considerable length of time to make such an artful culmination. Tchaikovsky pushed past his typical cutoff points and beforehand learned concepts to break confinements already set in music. By utilizing this current composer's musical ability to its maximum capacity, Peter Ilyich Tchaikovsky had the capacity change Romeo and Juliet into a musical piece that set the stage for some more key works of music.

The primary concert, the Baroque arrangement, was not what I was anticipating. I landed at the concert and the main seats accessible were in the precise back. The setup of the performance was not exceptionally accommodating from where my seat was. The musicians were situated up on the floor, so I lacked the capacity watch them perform. It was very much alike to listening to music in class, as it didn't feel like a live performance. The second show was setup in an unexpected way. It was introduced in a theater as opposed to a congregation which made an immense improvement to the performance. This setup was to a greater degree a professional in style. The musicians were situated up in front of an audience, so everybody had the capacity get an acceptable perspective of the performers. When you get to see the players perform, you connect with the performance as opposed to simply listening to it. Viewing and listening to the instruments was more agreeable for me than simply listening to the music being played.

**Recorded Experience**

**Stolen Moments** originally composed and arranged by American Saxophonist Oliver Nelson Stolen Moments is a 16 bar minor blues phrased in an eight-six-two pattern. It was first recorded in 1961 on Nelson’s album 'Blues and the Abstract Truth'. Our interpretation (re-arranged by Bruce Lynch) begins with the standard introduction followed by the melody repeated. The dynamics employed during bars 9-16 provide tension and release adding another side to the character of the piece. The violin begins the improvisation playing 2 choruses. In the second chorus, viola, violin and cello join in and improvise collectively leaving lots of space. A 24-bar interlude follows with the drums interacting in a spirited manner. The bass solos for two choruses and strings play a background over his second chorus. The twenty-four-bar interlude is repeated followed by energetic interplay of drums and the ensemble. We return to the melody with the repeat and the violin plays an imaginative cadenza to end the piece. The character of the piece comes through the form and the improvisation with release and space providing the tension and a call to interact and respond.

**So What** was written by Miles Davis in 1959 for the album Kind of Blue' arguably his most famous and influential recording. So What is one of the first recorded examples of modality in jazz. So What employs the standard AABA thirty- two bar form utilizing D Dorian mode in the A sections B flat Dorian mode in the B section. Freed from harmonic constraints the opportunity is provided for soloists to create a relaxed and meditative feeling whilst maintaining deep pulse and forward motion so necessary and indicative of the underlying jazz foundation. Rhythmically the melody of this tune is built on traditional African call and response techniques suggestive of the work songs of enslaved Africans in the southern parts of the United States. Our interpretation of this composition begins with a rubato bass solo which is related and spacious, immediately and aptly setting up the mood for the piece. The melody is stated call by the bass and response from the strings and leads to Lynch’s 32 bar shout chorus maintaining the call and response rhythms which subsequently leads into the two-chorus viola solo accompanied by strings playing response phrases on the head. Next a pedal point ensues for 16 bars giving a truly suspended feeling which relates into 8 bars of stylized rhythm section followed by another 8 bars of pedal point.

'So What' brings to the listener a call and response melody based on a modal structure which truly integrates into a mutually understood musical conversation, the different understandings inherent in jazz and classical backgrounds.

**In Walked Bud** is Monk's tribute to his fellow pianist and bebop innovator Earl Bud Powell. First recorded in 1947 and based on the chord changes of Irving Berlin's 'Blue Skies'. This AABA thirty-two bar composition utilizes a call and response concept in the B section. This version begins with drums playing the melody orchestrated between two tom-toms, snare drum and bass drum. The bass then plays the AABA melody improvising over the B section. This is followed by an eight-bar drum solo. The string quartet then play the melody accompanied by bass and drums. This is followed by 1 chorus of reharmonized melody which leads to an improvised chorus by the cello accompanied by bass drums, violin and viola figures.

**Conclusion**

Overall, the experience of listening to classical music in a concert and through recorded sessions was brilliant. However, they both had different impacts. The concert had more visual appeal. The impression was more guided by he energy of the players and the concert attendees. However, the recorded session is a more personal affair where we can get individually and personally involved in the listening experience with greater understanding of the meaning and the context of the songs.

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