

TEDDY
ABRAMS +



LOUISVILLE
ORCHESTRA



FESTIVAL OF AMERICAN MUSIC 2

Friday, April 6, 2018 at 11 am

Teddy Abrams, conductor

Julia Wolfe

riSE and fLY

Andrew Norman

Play, Level I

Teddy Abrams

Song Cycle featuring Jim James

Michael Gordon

Natural History

FESTIVAL OF AMERICAN MUSIC 2

We end our third year of the Festival of American Music with American composers of the now; Julia Wolfe, Andrew Norman, Teddy Abrams and Michael Gordon. Wolfe and Gordon (they are married and the founders of Bang on a Can), were inspired by specific American locations; for Wolfe it was the hustle and bustle of New York City and for Gordon, it was the serenity and magnitude of southern Oregon's Crater Lake.

For Abrams, his friendship with Louisville native Jim James (*My Morning Jacket*) inspired this new song cycle. And for Norman, he was interested the physicality and the joy of instrumental playing as well as the idea of scales and all their permutations.

The scope and depth of American orchestral music is thriving thanks to the efforts of today's composers to capture the world we currently live in through sound, experimentation and innovation.

The Composers

Julia Wolfe (b. 1958)



Julia Wolfe, a 2016 MacArthur Fellow and winner of the 2015 Pulitzer Prize in music, draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them.

Her Pulitzer-winning concert-length oratorio, [*Anthracite Fields*](#) for chorus and instruments, draws on oral histories, interviews, speeches, and more to honor the people who persevered and endured in the Pennsylvania Anthracite coal region. Mark Swed of the *LA Times* wrote *Anthracite Fields* "captures not only the sadness of hard lives lost...but also of the sweetness and passion of a way of daily life now also lost. The music compels without overstatement. This is a major, profound work."

Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. Recent projects include her evening-length *Steel Hammer* for the Bang on a Can All-Stars and singers which is touring in an expanded theatrical form with director Anne Bogart and her SITI Company and received its New York premiere at BAM's 2015 Next Wave festival. Wolfe's body concerto *riSE and fLY*, commissioned by the BBC and performed last season by the Cincinnati Symphony, featured percussionist Colin Currie playing rapid-fire body slaps and street percussion. The New York Philharmonic recently announced her new evening-length commission for orchestra and women's chorus that will premiere in the fall of 2018. For the Philharmonic commission, Wolfe continues her interest in American labor history with the subject of women in New York's garment industry at the turn of the century.

Wolfe has written a major body of work for strings, from quartets to full orchestra. Her quartets, as described by *The New Yorker*, "combine the violent forward drive of rock music with an aura of minimalist serenity [using] the four instruments as a big guitar, whipping psychedelic states of mind into frenzied and ecstatic climaxes." Wolfe's *Cruel Sister* for string orchestra, inspired by a traditional English ballad, was commissioned by the Munich Chamber Orchestra and received its U.S. premiere at the Spoleto Festival. *Fuel* for string orchestra is a collaboration with filmmak-

er Bill Morrison. She has collaborated with theater artist Anna Deveare Smith, choreographer Susan Marshall, designers Jeff Sugg and Jim Findlay, and director François Girard, among others. Her music has been heard at venues throughout the world, including the Sydney Olympic Arts Festival, LG Arts Center (South Korea), Settembre Musica (Italy), Theatre de la Ville (France), the Brooklyn Academy of Music, Lincoln Center, and Carnegie Hall, and has been recorded on Cantaloupe Music, Teldec, Point/Universal, Sony Classical, and Argo/Decca.

In 2009 Wolfe joined the NYU Steinhardt School composition faculty. Wolfe is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. Her music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc. For more on Julia Wolfe, check out her [website](#).

Andrew Norman

(b. 1979)



Andrew Norman is a Los Angeles-based composer of orchestral, chamber, and vocal music. A lifelong enthusiast for all things architectural, Andrew writes music that is often inspired by patterns and textures he encounters in the visual world. He has a passion for musical notation, its long history, and the many ways its boundaries can be pushed to find new modes of expression. He also loves collaborating with performers to explore the act of interpreting notation and he is fascinated by the translation of written symbols into physical gesture and sound.

Andrew is increasingly interested in story-telling in music, and specifically in the ways non-linear, narrative-scrambling techniques from cinema, television, and video games might intersect with traditional symphonic forms. His distinctive, often fragmented and highly energetic voice has been cited in the *New York Times* for its “daring juxtapositions and dazzling colors,” in the *Boston Globe* for its “staggering imagination,” and in the *L.A. Times* for its “Chaplinesque” wit.

Andrew’s symphonic works have been performed by leading ensembles worldwide, including the Los Angeles, New York, and Royal Liverpool Philharmonics, the Philadelphia and Minnesota Orchestras, the BBC, Saint Louis, and Melbourne Symphonies, the Orpheus Chamber Orchestra, the Tonhalle Orchester Zurich, the Orchestre National de France, and many others. Andrew’s music has been championed by some of the classical music’s eminent conductors, including John Adams, Marin Alsop, Gustavo Dudamel, Simon Rattle, and David Robertson.

In recent seasons, Andrew’s chamber music has been featured at the Bang on a Can Marathon, the Chamber Music Society of Lincoln Center, the Wordless Music Series, the CONTACT! series, the Ojai Festival, the MATA Festival, the Tanglewood Festival of Contemporary Music, the Green Umbrella series, the Monday Evening Concerts, and the Aspen Music Festival. In May of 2010, the Berlin Philharmonic’s Scharoun Ensemble presented a portrait concert of Andrew’s music entitled *Melting Architecture*.

Andrew is the recipient of the 2004 Jacob Druckman Prize, the 2005 ASCAP Nissim and Leo Kaplan Prizes, the 2006 Rome Prize and the 2009 Berlin Prize. He joined the roster of Young Concert Artists as Composer in Residence in 2008, and held the title “Komponist für Heidelberg” for the 2010-2011 season. Andrew served for two years as Composer in Residence with the Boston Modern Orchestra Project, and is currently Composer in Residence with the Los Angeles Chamber Orchestra and Opera Philadelphia. Andrew’s 30-minute string trio *The Companion Guide to Rome* was named a finalist for the 2012 Pulitzer Prize in Music.

Andrew is a committed educator who enjoys helping people of all ages explore and create music. He has written pieces to be performed by and for the young, and has held educational residencies with various institutions across the country, including a week-long outreach visit with the Des Moines Symphony and a two-year stint with the schools in Colorado's Roaring Fork Valley. Andrew joined the faculty of the USC Thornton School of Music in 2013, and he is thrilled to serve as the new director of the L.A. Phil's Composer Fellowship Program for high school composers.

Andrew recently finished a piano concerto, *Suspend*, for Emanuel Ax, as well as a widely-discussed symphony-in-all-but-name, *Play*, for BMOP. Upcoming projects include another piano concerto for Jeffrey Kahane and the New York Philharmonic, a percussion concerto for Colin Currie, a three-part symphony for the Los Angeles Philharmonic, and collaborations with the Calder Quartet, eighth blackbird, Jeremy Denk, Jennifer Koh, and the Berlin Philharmonic. For more on Andrew Norman, check out his [website](#).

Teddy Abrams (b. 1988)



An unusually versatile musician, Teddy Abrams is the widely-acclaimed Music Director of the Louisville Orchestra and Music Director and Conductor of the Britt Orchestra, as well as an established pianist, clarinetist, and composer. A tireless advocate for the power of music, Abrams continues to foster interdisciplinary collaboration with organizations including the Louisville Ballet, the Center for Interfaith Relations, Oregon Shakespeare Festival, the Speed Art Museum, and the Folger Shakespeare Library.

Teddy's 2017/18 season includes debuts with the Los Angeles, Malaysian, and Rhode Island Philharmonics; the Milwaukee, Fort Worth, Princeton, and Omaha Symphonies; and the St. Paul and River Oaks Chamber Orchestras. Recent guest conducting highlights include engagements with the San Francisco, Houston, Vancouver, Colorado, and Phoenix Symphonies; Florida Orchestra; the Louisiana and New Mexico Philharmonics; and at the Kennedy Center. He has enjoyed a longstanding relationship with the Indianapolis Symphony, and recently conducted them with Time for Three for a special recorded for PBS. He served as Assistant Conductor of the Detroit Symphony from 2012-2014.

From 2008 to 2011, Abrams was the Conducting Fellow and Assistant Conductor of the New World Symphony (NWS) and conducted many performances, including subscription concerts and numerous other full and chamber orchestra events. Abrams has conducted the NWS in Miami Beach, Washington, D.C. and at Carnegie Hall, and recently returned to conduct the NWS on subscription with Joshua Bell as soloist.

An accomplished pianist and clarinetist, Abrams has appeared as a soloist with a number of orchestras—including play-conducting the Ravel Piano Concerto with the Jacksonville Symphony in Fall 2013—and has performed chamber music with the St. Petersburg String Quartet, Menahem Pressler, Gilbert Kalish, Time for Three, and John Adams, in addition to annual appearances at the Olympic Music Festival. Dedicated to exploring new and engaging ways to communicate with a diverse range of audiences, Abrams co-founded the Sixth Floor Trio in 2008. Together, they founded and direct GardenMusic, the music festival of the world-renowned Fairchild Tropical Garden in Miami; they continue to tour regularly throughout the U.S.

Abrams studied conducting with Michael Tilson Thomas, Otto-Werner Mueller and Ford Lallerstedt at the Curtis Institute of Music, and with David Zinman at the Aspen Music Festival; he was the youngest conducting student ever accepted at both institutions. Abrams is also an award-winning composer and a passionate educator—he has taught at numerous schools throughout the United States. His 2009 Education Concerts with the New World Symphony (featuring the world premiere of one of Abrams' own orchestral works)

were webcast to hundreds of schools throughout South Florida.

Abrams performed as a keyboardist with the Philadelphia Orchestra, won the 2007 Aspen Composition Contest, and was the Assistant Conductor of the YouTube Symphony at Carnegie Hall in 2009. He has held residencies at the La Mortella music festival in Ischia, Italy and at the American Academy in Berlin. Teddy was a proud member of the San Francisco Symphony Youth Orchestra for seven seasons, and graduated from the San Francisco Conservatory of Music with a Bachelor of Music, having studied piano with Paul Hersh.

Michael Gordon (b. 1956)



Michael Gordon's music merges subtle rhythmic invention with incredible power embodying, in the words of *The New Yorker's* Alex Ross, "the fury of punk rock, the nervous brilliance of free jazz and the intransigence of classical modernism."

Over the past 30 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles to major orchestral commissions to works conceived specifically for the recording studio. Transcending categorization, this music represents the collision of mysterious introspection and brutal directness.

Deeply passionate about the sonic potential of the traditional orchestra, Gordon's orchestral works include: [*Natural History*](#), a work written for Crater Lake in Oregon and the 100th Anniversary of the United States' National Parks; [*Observations on Air*](#), a concerto for bassoon for soloist Peter Whelan, commissioned by the British ensemble The Orchestra of the Age of Enlightenment; and [*The Unchanging Sea*](#), a piano concerto for Tomoko Mukaiyama with a new film by Bill Morrison. [*Beijing Harmony*](#), commissioned by the Beijing National Centre for the Performing Arts, a work that projects the kaleidoscopic, perpetual sound of the orchestra to form a sonic architecture; [*Rewriting Beethoven's Seventh Symphony*](#), a radical reworking of the original, commissioned by the 2006 Beethoven Festival in Bonn and premiered by Jonathon Nott and the Bamberg Symphony; and [*Sunshine of your Love*](#), written for over 100 instruments divided into four microtonally tuned groups. Under the baton of composer/conductor John Adams, The Ensemble Modern Orchestra toured *Sunshine of your Love* to seven European capitals in 1999. Gordon's string orchestra piece [*Weather*](#) was commissioned by the Siemens Foundation Kultur Program, and after its tour was [recorded and released on Nonesuch](#) to great critical and popular success.

His interest in exploring various sound textures has led him to create chamber works that distort traditional classical instruments with electronic effects and guitar pedals, including [*Potassium*](#) for the Kronos Quartet and [*Industry*](#) for cellist Maya Beiser. Also for Kronos, [*The Sad Park*](#), written in 2006, uses the voices of child witnesses to September 11th as its subject. Gordon's monumental, 52-minute [*Trance*](#), originally written for the UK-based group Icebreaker, was debuted in 1997 and recently performed twice in New York City by the ensemble Signal.

Michael Gordon's special interest in adding dimensionality to the traditional concert experience has led to numerous collaborations with artists in other media, most frequently with filmmaker Bill Morrison and Ridge Theater. In [*Decasia*](#), a commission from Europaischer Musikmonat for the Basel Sinfonietta, the audience is encircled by the orchestra and large projections. A large-scale, single-movement, relentlessly monumental work about decay — the decay of melody, tuning, and classical music itself — *Decasia* has become a cult favorite since its premiere in 2001, frequently performed at music festivals, art museums and film festivals around the world. Gordon and Morrison's works together also include film symphonies centered on cities: [*Dystopia*](#) (about Los Angeles) in 2008 for David Robertson and the Los Angeles Philharmonic, and [*Gotham*](#) (about

New York City) in 2004 for the American Composers Orchestra. Gordon and Morrison were reunited in 2015 season for the premiere of a third installment of their city pieces, [El Sol Caliente](#) (about Miami), commissioned by the New World Symphony.

Works for theater and opera include [What To Wear](#), a collaboration with director Richard Foreman, which premiered at the REDCAT Theater in Los Angeles; [Acquanetta](#), about the 1940s B-Movie starlet for Oper Aachen; [Lost Objects](#), an oratorio for baroque orchestra in collaboration with David Lang, Julia Wolfe and director Francois Girard, which was seen at the 2004 Next Wave Festival at BAM; and [Van Gogh](#), vocal settings from the letters of Vincent Van Gogh, recorded by Alarm Will Sound. Most recently, Gordon again collaborated with Ridge Theater on the multi-performer song cycle [lightning at our feet](#), co-commissioned by Cynthia Woods Mitchell Center for the Arts at the University of Houston and the Brooklyn Academy of Music for the 2008 Next Wave Festival. *lightning at our feet* straddles arts media, giving Dickinson's poetry mobility in music while encompassing her words in a world of visual imagery.

Gordon's music has been featured prominently in the dance works of Emio Greco | PC, Wayne McGregor (for Stuttgart Ballet, Random Dance), Pina Bausch's Tanztheater Wuppertal, Heinz Spoerli (for Zürich Ballet), Ashley Page (for The Royal Ballet and The Scottish Ballet) and Club Guy & Roni, who co-commissioned Gordon's percussion sextet [Timber](#), along with the percussion ensembles Slagwerk Den Haag and Mantra Percussion. This work, an evening-length tour de force for six 2x4s, toured with dance throughout 2009/2010 and was premiered in its concert-version in June 2011.

Gordon has been commissioned by The New World Symphony, Lincoln Center, Carnegie Hall, the Stuttgart Ballet, the New World Symphony, the National Centre for the Performing Arts Beijing, the BBC Proms, the Brooklyn Academy of Music, Settembre Musica, the Holland Music Festival, the Dresden Festival and the Sydney 2000 Olympic Arts Festival, among others. His music has been performed at the Kennedy Center, Theatre De La Ville, Barbican Centre, Oper Bonn, Kölner Philharmonie and the Southbank Centre. The recipient of multiple awards and grants, Gordon has been honored by the Guggenheim Foundation, the National Endowment for the Arts, the Foundation for Contemporary Performance Arts, and the American Academy of Arts and Letters. Formed in 1983 as The Michael Gordon Philharmonic and renamed The Michael Gordon Band in 2000, Gordon's own ensemble performed across Europe and the United States at venues as diverse as Alice Tully Hall and the punk mecca CBGB, on the Contemporary Music Network Tour and at the Almeida Festival in London.

Born in Miami Beach in 1956, Gordon holds a Bachelor of Arts from New York University and a Masters of Music from the Yale School of Music. He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by [Red Poppy Music](#) (ASCAP) and is distributed worldwide by G. Schirmer, Inc. For more information on Michael Gordon, check out his [website](#).

The Works

riSE and fLY

From Julia Wolfe: *riSE and fLY* was inspired by New York City street beats and the rhythm of American work song. In New York there is an amazing array of live street musicians gracing subway platforms and street corners - accordion players, singers, Chinese erhus, and more. But perhaps the most amazing music comes from the street drummers. Banging out grooves on plastic tubs and pots and pans, they speak the rhythm of the city. They make me smile and I am one of their most attentive listeners. When Colin Currie asked for a new work I thought of them. I also thought Colin is amazing. He can do anything. But I don't want to just write him another percussion concerto. I wanted to take him to a new place and to bring something earthy and visceral to the orchestra - to break with formality and get down and dirty. It is urban folk music for the orchestra. *riSE and fLY* connects to my love of American folk as does much of my recent work including my art ballad, *Steel Hammer*, telling the story of the story of the John Henry legend. While there is no direct narrative in *riSe and fLY* it is in a sense its own short history - moving from the American folk tradition of body percussion to the contemporary urban "folk" rhythms of the street. The title, *riSe and fLY*, is taken from a phrase of a chain gang work song from the collection of Alan Lomax, the great American folksong collector.

Check out the [trailer](#) for *riSe and fLY*

Colin Currie [rehearsing](#) *riSe and fLY*

Julia Wolfe's [website](#) with *riSe and fLY* in its entirety

[Play, Level I](#)

From Andrew Norman: It is difficult for me to write about *Play*. *Play* is a cycle of pieces, a body of work that I have been writing and rewriting for almost five years. *Play* explores many different ideas—ideas about choice, chance, free will, and control, about how technology has rewired our brains and changed the ways we express ourselves, about the blurring boundaries of reality in the internet age, the murky grounds where video games and drone warfare meet, for instance, or where cyber-bullying and real world violence converge. *Play* touches on the corrupting influence of power and the collapse and rebirth of social systems, but it is also explores the physicality and joy of instrumental playing, as well as the many potential meanings of coordinated human activity—how the display of massed human synchronicity can represent both the communal best and coercive worst of our race. It is difficult for me to try to cogently offer all this up in a program note.

Nevertheless, in the spirit of Tchaikovsky, who wrote a highly specific narrative for his Fourth Symphony, I thought I'd give you one of the stories that coalesced as I wrote *Play*. It is by no means the only plotline that weaves through the work, but it might provide a useful guide into this dense and sprawling music. We flip the switch on a crazy, topsy-turvy world where the percussionists discover that their instruments have all sorts of powers over the rest of the orchestra. They have the power to turn other players on and off, to make them play forwards or backwards, louder or softer, faster or slower, to trade them out one for another or make them rewind and retry ideas again and again until they are gotten right.

The percussionists spend much of Level I running around like kids in a candy shop, making and remaking the music around them with gleeful abandon. In Level 2, the pace slows and the mood darkens. The percussionists become more selective with their interventions, but also more manipulative, even sadistic in the increasingly unwieldy paces through which they put the rest of the band.

Level 2 ends with an epic battle between the percussionists, as they open and slam shut doors onto different worlds, frantically trying to find a way out of the musical labyrinth of their own creation, and in Level 2's final seconds they whack themselves into oblivion, leaving the orchestra suspended in a silent, frozen state. Level 3 begins in that frozen silence as the orchestral musicians, for the first time free of the percussionists and their oppressive systems of control, must decide for themselves if and when and what and why and how to play. The musicians come to life slowly, and gradually form the music, the first truly communal expression in the entire piece, that they had been trying to find all along.

For more information on *Play*, check out Andrew Norman's [website](#).

Natural History

From composer Michael Gordon: *Natural History* was commissioned by the Britt Music & Arts Festival in celebration of the 2016 National Park Service centennial. Writing the piece took me on a journey through Crater Lake National Park at the height of summer and dead of winter, and to Chiloquin, Oregon to work with the members of the Klamath Tribe's Steiger Butte Drum. It led me to the naturalist writers Henry David Thoreau and John Muir, among others. This is not the first work in which I have focused on location. I have written pieces about New York (Gotham), Los Angeles (Dystopia), Miami Beach (El Sol Caliente), and Beijing (Beijing Harmony) - all urban settings. When the Britt Festival commissioned me to write a piece for Crater Lake I wasn't quite sure where it was. The commission included an invitation, "You've got to come and see it." In the summer of 2015, with conductor Teddy Abrams, I went to the site.

Superintendent (head ranger) Craig Ackerman was our guide. Ackerman talked about the lake in terms of 'Deep Time' - change happening over thousands of years. This sense of time was a great contrast to the "New York minute" back home. Crater Lake was created by an explosion - a volcano that blew up and then collapsed close to 8000 years ago. The rim of the caldera falls almost straight down two thousand feet to reach the purest, deepest, lake in the United States. That destructive act, which scientists say was more explosive than the world's nuclear arsenal detonating all at once, wiped out all life for miles around, leaving a spectacular natural wonder.

What do people think about wilderness? This was a question I pondered and studied. The native people who lived at the lake at the time of the explosion still live there today. This place is sacred to them. The first white settlers who came upon the lake in the late 19th century understood that this remarkable place should remain untouched. Park Historian Steve Mark and local journalist Lee Juillerat were important guides to understanding the history.

With Teddy Abrams I circled the rim looking for the perfect spot for the performance. We chose Watchman Overlook for its natural "stage" of panoramic views. Through the course of the day we talked over the forces for the work - the orchestra, a chorus, 30 additional brass players and percussionists stationed out on the cliffs. The spatial setting was an important aspect of the work - sound coming from all sides and from different distances, sound moving through space. We discussed the importance of having the Klamath Tribe in this piece.

I returned to Crater Lake in the winter of January 2016 for 10 days in the desolate beauty of a completely white landscape - 16 feet of snow. Only the rangers were on site, with an occasional snowshoer up for a walk. This trip included a visit to the Klamath Tribe to hear the Steiger Butte Drum. The members of the Drum Group are a part of an extended family. They sit in a circle, beat loudly on one drum, and sing. The singing is a fast sophisticated syncopated yodeling. It is amazing. Though they had never played with classical instruments they were game for joining the orchestra. Taylor Tupper, the tribe's representative, taught me about

the Klamath Tribe's relationship to the lake, which they call 'Giwas'. For the Klamath the lake is a house of worship. Tribal members go to the lake for spiritual purposes only.

On July 29th, at the premiere, the audience gathered around the rim. Elders from the Klamath Tribe came to listen. Afterwards Don Gentry, Chairman of the Klamath Tribe, said a few emotional words, "I could almost envision the sounds of our ancestors reverberating through the ages'. The weaving of musical worlds and a shared love of the natural wonder inspired the writing of *Natural History*.

For more on *Natural History*, check out this [trailer](#) and this longer [video](#).

Guests

Jim James (b. 1978)



Jim James has spent the better part of almost two decades as the lead singer and songwriter of My Morning Jacket. Through six studio albums, My Morning Jacket has grown into one of the most acclaimed rock and roll bands in the world. Alongside the band's recording and touring, James has maintained a steady, bordering on voracious, flow of work. In 2009, he released the Tribute to EP, with his versions of six George Harrison songs. He has also lent his voice to albums by the likes of the Decemberists, the Roots, America, Booker T. Jones, and the Preservation Hall Jazz Band, and recorded and toured with the Monsters of Folk—which teamed him up with Conor Oberst, M. Ward, and Mike Mogis—and participated in the Woody Guthrie tribute album *New Multitudes* alongside Jay Farrar, Will Johnson, and Anders Parker. In 2013, James released his debut solo album, *Regions of Light and Sound of God*. The album demonstrated James' soulful songwriting, his captivating voice and showcases his talents as both a producer and engineer. In November 2016, James released his second solo album *Eternally Even*.

James was born and raised in Louisville, Kentucky, graduated from Saint Xavier High School and attended the University of Kentucky.

Connecting the dots

How to use this concert experience in the classroom

JCPS 6th-8th Grade General Music Curriculum

Anchor Standard: #4 - Select, analyze, and interpret artistic work for presentation.

Essential Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question: How does understanding the structure and context of musical works inform performance?

8th Grade – MU:Pr4.2.8c

I can identify how cultural and historical context:

- inform performances
- result in different music interpretations

Essential Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question: How does understanding the structure and context of musical works inform performance?

8th Grade – MU:Pr5.1.8a

I can convey intent when performing and explaining contrasting pieces of music through:

- interpretations of elements of music
- expressive qualities
- dynamics
- tempo
- timbre
- articulation/style
- phrasing

Anchor Standard: #7 – Perceive and analyze artistic work.

Essential Understanding: Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of the music influence a response?

7th Grade – MU:Re7.1.7a

I can classify and explain how the elements of music and expressive qualities relate to the structure of the pieces.

Anchor Standard: #8 – Interpret intent and meaning in artistic work.

10 Essential Understanding: Through their use of elements and structures of music, creators and performers

provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

7th Grade – MU:Re8.1.7a

I can describe my personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.

Anchor Standard: #11 – Synthesize and relate knowledge and personal experiences to make art.

Essential Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

6th Grade – MU:Cn11.0.6a; 7th Grade – MU:Cn11.0.7a; 8th Grade – MU:Cn11.0.8a

I can show and explain how music is connected to

- other arts
- other disciplines
- varied contexts
- daily life