

TEDDY TALKS BRAHMS 4

Friday, April 26, 2019 at 11 am

Teddy Abrams, Conductor

Symphony No. 4 in E minor, Op. 98 (1885)

TEDDY TALKS BRAHMS 4

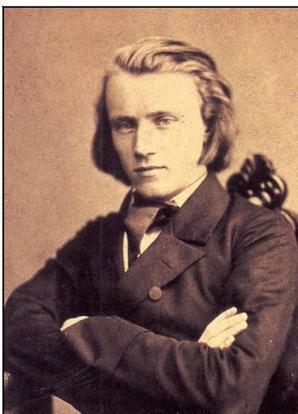
“You can’t have any idea what it’s like to hear such a giant marching behind you.” Johannes Brahms (1872)

Brahms was commenting on having to live up to the giant specter of Beethoven with composing a symphony (Brahms also declared he would never compose a symphony). Fortunately Brahms did complete his first symphony in 1876 (after struggling for 21 years!). After the first symphony, subsequent symphonies came easier with the second (1877), third (1883) and fourth (1885).

For his final symphony, Brahms spent the summers of 1884 and 1885 in Mürzzuschlag, a small town in northeast Styria Austria near the Semmering Pass. Being away from hectic Vienna suited Brahms’ ability to compose and he completed the symphony relatively quickly—at least for Brahms.

The Composer

Johannes Brahms (1833—1897)



Johannes Brahms (1833 – 1897) was born into a musical family in Hamburg, Germany with his father as his first piano teacher. In spite of the family’s poverty, Brahms was able to study piano with other more prominent teachers and he began composing at an early age.

While in his mid-teens, Brahms toured as an accompanist for Hungarian violinist Eduard Reményi who would introduce Brahms to Hungarian and Roma/gypsy music (an influence that would remain with Brahms throughout his life). It was during this tour (1853) that Brahms also met violinist **Joseph Joachim** who would introduce him to a family that would become a major influence on his life; **Robert and Clara Schumann**.



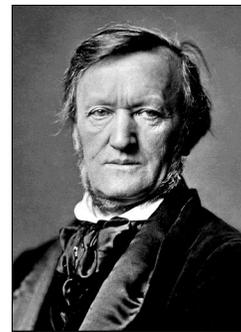
Joseph Joachim



Robert & Clara Schumann

Robert Schumann was a well-respected composer with a very traditional view of German composition (on the other side were **Franz Liszt** and **Richard Wagner** that were pushing the envelope of German music traditions). Robert immediately recognized the talent in the 20-year-old

Brahms and went so far as to write an article about him for Robert’s publication *New Journal of Music*. The following year, Robert had a mental breakdown after an attempted suicide and was committed to a mental institution where he would die in 1856. Clara, an accomplished pianist and composer in her own right, was left with eight children so Brahms stepped in to help manage the large family. The two remained friends throughout the rest of their lives with lengthy correspondence to document their friendship. And while it has been speculated that Brahms fell in love with Clara, there is little evidence to suggest that the relationship extended beyond friendship



Richard Wagner



(she was fourteen years his senior).

Brahms worked as a conductor, music teacher and performer between Hamburg and Detwold but eventually made the move to Vienna in 1863 where he taught at the *Singakademie*. Brahms had been composing continually throughout this period with his style firmly planted in the more traditional German composition school. He studied the works of Bach for counterpoint and treasured the works of Beethoven, Mozart and Haydn. And while years earlier Robert

Schumann had crowned him the heir to Beethoven, this mantle never sat easily with Brahms. It wasn't until the premiere of [A German Requiem](#) in Bremen in 1868, that Brahms not only realized his personal compositional ambitions but essentially lived up to the hype as far as critics and audiences were concerned. Brahms did not compose programmatic or themed music; he was a firm believer in "absolute music" or music for music's sake. His love of **Joseph Haydn** was on full display in his 1873 [Variations on a Theme of Haydn](#) so Brahms was now ready to compose a symphony, a task that had plagued him for quite some time. Composed and premiered in 1876, Brahms' [Symphony No. 1 in C minor](#) was a landmark for the composer and was quickly followed by [Symphony No. 2 in D Major](#). Brahms didn't solely compose large scale works, he was also writing lighter works including his [Hungarian Dances](#) (influenced by his time with Reményi) as well as *Wiegenlied* better known as [Brahms' Lullaby](#). His fame throughout Europe allowed Brahms to travel frequently for concert tours as well as pleasure. Brahms loved nature and spent much of his "down" time walking about to clear his head.



Antonín Dvořák

In 1875, Brahms recognized the talents of young composer **Antonín Dvořák** and recommended Dvořák to his own publisher. This led to the commission of the highly popular [Slavonic Dances](#) and Dvořák's fame spread throughout the world. In 1878, Brahms composed the [Violin Concerto](#) for his dear friend Joseph Joachim and while the initial reception was lukewarm, it is now considered one of the great violin concertos in the entire canon.

Brahms continued to compose into his later years including featured works for clarinet as well as separate cycles for piano, voice and organ. Brahms never married and while he developed a reputation as a grump with adults, he was very fond of children and often had penny candy that he carried to hand out during his walks about town.



Clara Schumann

In May 1896, Brahms' dear friend Clara Schumann died from a stroke and not too long after, Brahms was diagnosed with cancer. He died on April 3, 1897 in Vienna. Brahms' music holds a unique place in that it both looked back (towards the Baroque and Classical) and forward (exploring rhythm and harmony) while still holding true to his German heritage (he set nearly 144 German songs/lieder for piano and voice).

The Work

Symphony No. 4 in E minor, Op. 98 (1885)

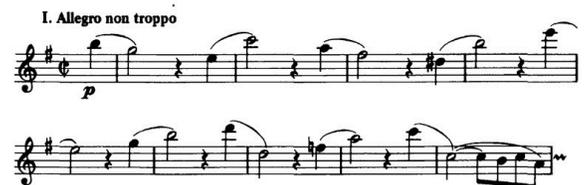
“It is as though one lay in springtime among the blossoming flowers, and joy and sorrow filled one’s soul in turn.” ~ Clara Schumann (on the first movement of Brahms’ final symphony)

In the summers of 1884 and 1885, Brahms composed his final symphony in the picturesque town of Mürzzuschlag, located about 53 miles southeast of Vienna. This was a common practice for Brahms and had yielded positive results with past symphonies; No. 2 was composed in Pörschach am Wörthersee and No. 3 was composed in Wiesbaden.

After he completed the symphony, Brahms was eager for his friends to hear it so he created a four-hand piano version and enlisted the help of his friend Ignaz Brüll to play it with him. According to Brahms’ first biographer Max Kalbeck, this was not a stellar introduction. “As Brahms was out of practice and Brüll had never seen the work, the performance was less than perfect. The first movement was received with dead silence, into which at last Eduard Hanslick, the critic who had previously championed each new work of Brahms, interjected, “Throughout the entire movement I had the sensation of being flailed by two fearfully ingenious persons.” The rest of the performance was met with mostly silence and it was suggested that Brahms lose the scherzo, make the finale its own work and write two new movements for the symphony. Thank goodness Brahms ignored those suggestions! Brahms approached well-known conductor Hans von Bülow (who was also a supporter of the composer) with a thinly veiled plan of having this symphony performed by one of the best orchestras in Europe. “I often indulge myself by imagining how nicely and comfortably I could work on this piece with you and the Meiningen Orchestra while on tour. I am thinking now—and at the same time pondering—whether the symphony will find more of a public. I fear it smacks of this country—the cherries are not sweet here and you would certainly not eat them! In Rhenish or Dutch towns, where my other things are heard often enough and liked, the new symphony would probably be quite a good item. How amusing it would be if I were to travel with you as a sort of extra conductor”!

Bülow agreed to the plan but found that working with Brahms on tour was difficult to the point that it damaged their friendship and the two did not speak for a year.

While friends may have had their reservations about the symphony, audiences loved it from the beginning. In a departure from tradition, rather than opening the **first movement** with an introduction that leads into the first theme, Brahms chose to start the symphony with the first theme.



The structure is sonata form with some slight deviations and the main theme pervades the entire movement. The slow **second movement** starts seemingly in C Major but with an emphasis on E, the movement continues between tension and resolution until it ends in E Major.

The **third movement** scherzo is the only true scherzo that Brahms composed for any of his symphonies. This movement truly settles in C Major and like the first movement is in sonata form.



4 Brahms saved the fireworks for the **fourth movement finale** by using an old passacaglia form to create 32

variations! The passacaglia is a Baroque form from early 17th century Spain and originally functioned as a strummed interlude between dances and/or songs. The Italian composer Frescobaldi redefined the form as a series of variations over an ostinato pattern (ostinato is a repeated phrase or motif in the same musical “voice”). Brahms reimagined the passacaglia using an 8-measure progression inspired by Johann Sebastian Bach’s final movement of his cantata [Nach dir, Herr, verlanget mich BWV 150](#).

According to Walter Frisch in his 2003 book *Brahms: The Four Symphonies*, “Anyone who analyzes closely the finale of the Fourth Symphony will, or should, come away with a sense of astonishment

at the range of Brahms’ compositional powers. Nowhere in his music are formal, thematic, and harmonic techniques brought into better coordination. Nowhere does it display such congruence on all levels. Nowhere are the principles for which we value this composer most in greater evidence”.



The Location—German history



Germany has its origins as early as 500 B.C. with tribes finding their way from the Baltic Sea region to northern Europe. The Romans occupied a portion of Germanic territory until the first decade of the new millennium. It was not until the 6th century, when the Frankish tribes finally drove out the Roman occupation that a “civilized” Germany was created.

During the reign of Charles the Great (**Charlemagne**), the kingdom included portions of France, Spain, the Netherlands, Belgium, Austria, and part of Italy. The Pope named Charles Holy Roman Emperor in 800 (this period is often referred to



Imperial Coronation of Charlemagne, by Friedrich Kaulbach, 1861

as the **First Reich**). The next several centuries were marked by warfare on neighboring regions and a variety of treaties that changed the politics and boundaries of the country.

The Saxon domination established a monarchy and continued expanding the German kingdom to include Poland, Bohemia and Austria.

During the middle ages, the most famous German figure was Frederick I, who established a feudal system to gain order in the kingdom. After his reign, three main dynasties were vying for political power. They were the houses of **Luxemburg**, **Wittelsbach** and the **Habsburgs**. These three dynasties took turns occupying the throne until the mid-15th century when the house of Habsburg took control (a position they held until 1806).

In 1517, **Martin Luther** (a professor of theology) took his **95 theses** and nailed them to the door of



Martin Luther

the church. Luther disagreed with the powers of the pope and the church. Luther's challenge to the church quickly spread throughout Germany and in 1520, he published three booklets that encouraged the establishment of a German national church and independence from the Roman Catholic Church. **Charles V** (the Habsburg Emperor and Holy Roman Emperor) tried to restore peace between the Catholics and Protestants. The country was divided along religious lines. By 1555, a peace agreement was reached where both religions were formally recognized and each regional prince was allowed to decide which religion would be practiced in their region.

The defeat of Napoleon Bonaparte led to the Congress of Vienna (1814-15) that established a German Confederation. This confederation consisted of 39 states each ruled by a monarch. In

the 1860s, **Otto von Bismarck** was as one of the most powerful men in Germany. He provoked Austria into a brief war and he started the Franco-Prussian War (1870-71) to get the southern German states to join in the war and agree to join the north German Confederation. The constitution that was finally agreed upon (1871) established the **Second Reich**.

Between 1870 and 1890, Germany became one of Europe's leading industrial powers. Germany's actions in 1905 (the Moroccan crisis) led to the formation of the **Triple Entente** (Triple Alliance) in 1907 consisting of Britain, France and Russia.



Otto von Bismarck

On June 28, 1914, the **assassination of the Archduke Ferdinand** in Sarajevo set the stage for the first of two World Wars. Germany encouraged the Austro-Hungarian empire to declare war on Serbia and within a few months, all of Europe was involved.



Archduke Ferdinand

Germany declared war on Russia and France (August 1914) and Britain declared war on Germany. In 1915, Italy joined with the Triple Entente. The war with the French did not go well and the Germans ended up in a long trench war. New technology changed the battles to include underwater and Germany used its submarines to disrupt shipping. In 1917, the Russian monarchy was replaced by the Bolshevik revolution and Russia began peace negotiations with Germany. In April 1917, the United States declared war on Germany.

Although Germany managed to reach the Marne River in France, they were eventually pushed back and by the fall of 1918, they called for a truce (signed on November 11, 1918). That same year, Germany and Russia had signed the Treaty of Brest-Litovsk. **The Treaty of Versailles** in 1919 disarmed Germany. The treaty required western occupation for the next 15 years and damages paid to the allied countries.

Growing out of post-World War I Germany was the National Socialist German Workers' Party (Nazi). In 1921, the head of the Nazi party was **Adolf Hitler**. An attempt was made to overthrow the Bavarian government, but it failed and Hitler was jailed in 1924. His book, *Mein Kampf*, was written in prison. Following World War I, Germany had an economic depression that worsened in the following years. Unemployment was at 10% and the German public was losing faith in its government. Hitler's party blamed the World War I treaty for Germany's economic crisis and singled out the Jewish people as part of the problem. By 1932, Hitler's party became the strongest party within the Reichstag and on January 30, 1933, Hitler was made chancellor of the republic of Germany and began the



Adolf Hitler

Third Reich.

Hitler created the secret police (**Gestapo**), and started a policy of ridding the country of non-Aryans. Unions and other political parties were dissolved. In 1934, Hitler passed a law that made him both the president and the chancellor. Hitler and **Heinrich Himmler** created the SS that became Hitler's personal army. **Joseph Goebbels** became Minister of Propaganda and established the Reich Cultural Chamber. Hitler and his SS created an atmosphere of terror among any group not agreeing with Nazi beliefs. The SS controlled both the Gestapo and the Nazi concentration camp system. They systematically arrested all "undesirables" (Jews and Romani as well as any other groups that did not conform) and placed them in the concentration camps. Hitler was re-arming Germany, which was in direct violation of the Treaty of Versailles.



Benito Mussolini

In Italy, **Benito Mussolini** made an alliance with Germany. In 1936, Germany and Italy became the Berlin-Rome Axis. Hitler annexed Austria in 1938 as well as parts of Czechoslovakia. In the fall of 1939, Germany invaded Poland and within two days, Britain and France declared war on Germany. The "blitzkrieg" strikes of the German tanks and airplanes were extremely effective. Hitler began planning the invasion of the Soviet Union while Italy was warring in North Africa and the Mediterranean. By 1941, Germany occupied Yugoslavia and began their advance towards Moscow.

December 7, 1941 brought the United States into World War II. The Japanese attack on Pearl Harbor galvanized the United States who joined with Britain and the Soviet Union. By the spring of 1943, the Allies had landed in Italy, driven out the Axis powers from Africa and started bombing the German ball bearing factories. The American and British naval forces kept the Germans from using their submarines to disrupt shipping. This led directly to the **Normandy invasion** in 1944. With Allies on one side and the Soviet Army on the other, Hitler's army was being defeated across Europe. On April 30, 1945, Adolf Hitler and his wife, Eva Braun, committed suicide in Berlin. By May 7, 1945, the Third Reich was over and surrendered to the Allies. And while this was a momentous occasion, the worst of the Third Reich was finally revealed.

From 1933 until their defeat in 1945, Hitler and his SS had been systematically rounding up all those in society whom they felt to be "undesirable." During the war, **concentration camps** were overflowing so the SS created extermination camps (to destroy an entire group of people is called genocide). This became known as **The Holocaust** or **Shoah**. The horrors of the extermination camps were unbelievable—never before had there been places designated and specifically designed to systemically carry out killing people en masse. By the end of the war, it was estimated that over 6 million Jews were put to death in these camps and as well as millions of Romani, political prisoners, homosexuals, Jehovah's witnesses, Polish and Soviet citizens, Soviet POWs and those with physical and/or mental disabilities.

In 1945, the **Yalta Conference** divided Germany into several areas with Britain,



Joseph Stalin

France, the Soviet Union and the United States taking responsibility for the postwar German government. In 1948, the United States, Britain and France decided to create a West German republic and the Soviet response was to create an East German republic. This led to the **blockade of Berlin** in June 1948. East Germany was now under the control of **Joseph Stalin**, the Soviet Union's leader. Stalin died in 1953 and was replaced by **Nikita Khrushchev**. This was the beginning of the Cold War between the eastern block and the west and



Nikita Khrushchev

Germany was caught in the middle. In 1961, a wall was built through the middle of Berlin becoming the symbolic and real dividing line between east and west, democracy vs. communism.



Angela Merkel

For the next two decades, West Germany prospered while East Germany struggled. It was not until 1989 with the collapse of communism in Europe that East Germany was finally liberated. In 1989, the Berlin Wall was torn down and both sides of Germany were reunited. In 1994, Berlin once again became the capitol of Germany and the country more fully participated as a member of the EU (European Union). In 2005, **Angela Merkel** became the first female Chancellor of Germany (a position similar to the Prime Minister in the United Kingdom) and she continues to hold that position. Today, Germany has the largest and most powerful economy in Europe (4th in the world) - industrial names that may be familiar to many Americans include Adidas, Bayer (pharmaceuticals), Mercedes-Benz, BMW and Volkswagen to name a few.

The Influences - Famous German authors



Johann Goethe

Johann Wolfgang Goethe was born in Frankfurt, Germany in 1749 to Johann Caspar Goethe and his wife Katharina. He and his sister Cornelia had a sheltered and by all accounts happy childhood. Early on, Goethe studied art, music and several languages. When he was sixteen, his father sent him to the University of Leipzig to study law. He attended the University of Leipzig but after the first year, he lost interest in studying law. In 1768, Goethe left Leipzig to return home to Frankfurt after he became seriously ill. After he recovered, his parents sent him to Strasbourg in 1770 to finish his law degree. While in Strasbourg, he met Johann Gottfried Herder who shared his views on poetry and literature with the young Goethe.

In 1771, Goethe returned to Frankfurt to begin his law career. Goethe had several romantic encounters during this period, all of which turned out poorly. Goethe immersed himself in the *Sturm und Drang* (Storm and Stress) literature and began publishing essays on everything German; the Gothic architecture of the Strasbourg Cathedral, German Culture and Art, and religious tolerance. Goethe also began writing plays. Early plays were either short satires or poetic dramas in the case of *Egmont* (eventually finished in 1788 and a subject used by Beethoven) and *Faust* (used by Gounod and Boito for operas). In 1774, Goethe published *The Sorrows of Werther* (also made into an opera by Massenet) and it made him famous throughout Europe.

In 1775, Goethe went to Weimar at the invitation of Charles Augustus, the duke of Saxe-Weimar. Goethe was named chief minister of the state of Weimar. Between 1786 and 1788, Goethe traveled to Italy. While there he completed and revised *Egmont*, *Iphigenie auf Taurus* and part of *Torquato Tasso*. He also added to his *Faust*. The Duke relieved Goethe of most of his responsibilities (except for director of the court theater) but in 1792, asked Goethe to accompany him on military campaigns to France. Goethe reported on the French Revolution in 1792 and 1793. In 1794, Goethe became friends with another German author, **Friedrich von Schiller** at the University of Jena. In the 1790s and early 1800s, Goethe and the University of Jena became the center of German intellectual life.

When Schiller died in 1805 and the Prussians lost at Jena (to Napoleon) in 1806, many of the German intellectuals moved away. In 1806, Goethe married Christiane Vulpius who bore him several children, but only one survived, Julius. Goethe continued to work and wrote the first portion of his autobiography in 1811. In 1816, Goethe's wife died and in 1817, he resigned as director of the court theater. The subsequent years found Goethe beginning to lose touch with the current generation of German romantics but he continued to write and was still greatly admired throughout Germany. Goethe died on March 22, 1832.



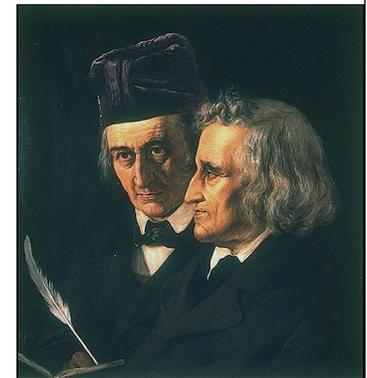
Friedrich von Schiller

Friedrich von Schiller (1759-1805) was born in Marbach, Württemberg (Germany) to Johannes Kaspar Schiller, an officer and surgeon, and Elisabeth. His father worked for the Duke of Wurttemberg and even though Friedrich did not like the military life, at age 13 he entered the military academy. He started writing poetry and plays, with his first being *The Robbers* (1782). Schiller left the army to see his play performed, unfortunately when the Duke found out, he had Schiller arrested. Schiller deserted the army and headed for Mannheim where he wrote several plays including *Don Carlos* (1785; revision 1787) and the poem *Ode to Joy* (1785) later adapted in Beethoven's Ninth Symphony. After *Don Carlos*, Schiller stopped writing plays and began researching historical subjects. Schiller wrote *The Revolt of the Netherlands* (1788) and the history of the Thirty Years War (1791-93)

gained him fame and respect as a historian. In 1789, Schiller gained a position as a professor of history at the University of Jena where he met and befriended Johann Goethe. In 1790, Schiller married Charlotte von Lengefeldt. In 1791, Schiller became ill and had to leave his teaching duties. After leaving his teaching position, Schiller began writing philosophical poetry and reconnected with Goethe in Weimar in 1794. Schiller returned to writing plays including the Wallenstein trilogy (1796 – 99), *Maria Stuart* (1800), *The Maid of Orleans* (1801) and *Wilhelm Tell* (1803). In addition to playwriting, Schiller also wrote a piece on aesthetics (*On the Aesthetic Education of Man* 1795) greatly influenced by both Goethe and Emmanuel Kant. In 1799, Schiller assisted Goethe with the direction of the Weimar Theater to make it one of the most prestigious in Germany. Schiller succumbed to tuberculosis on May 9, 1805 at the age of 46.

Jacob (1785-1863) and **Wilhelm** (1786-1859) **Grimm** are best known as the German brothers who collected and published German based folk tales and folk songs. Throughout several volumes, the brothers shared old German tales and songs with all of Europe and eventually the rest of the world. However, the brothers did not start their careers as story tellers but as language specialists (linguists) who studied historical German languages.

They taught at the University of Gottingen as librarians and professors. In 1835, Jacob wrote a book on German mythology which became very successful. He also collected a variety of peasant stories & fairy tales, poetry and mythology to study the pre-Christian religion of the Germanic people.



The Brothers Grimm

Unfortunately for the Grimms, the positions at the University were often politically motivated so when the duke of Cumberland became King of Hanover in 1837, the brothers were dismissed from their jobs. In 1840, the brothers were invited to go to Berlin by the King of Prussia. Once in Berlin, they became members of the Royal Academy of Sciences and began a definitive German dictionary for both the written and spoken word. Wilhelm married Dorothea "Dortchen" Wild in 1825 but Jacob never married (he lived with Wilhelm and Dortchen on and off). Wilhelm died of an infection in 1859. Jacob continued work on the dictionary until his death in 1863.

The War of the Romantics

Johannes Brahms, aside from being considered the heir to **Ludwig van Beethoven**'s mantle, was composing during a time when there was a schism in German Romantic-era music. Sometimes referred to as the “**War of the Romantics**”, this rift reached its height during the late 1850s between the Leipzig “old school” and the Weimar “new school” (war is a relative word in



The Schumanns

this situation; think less *Game of Thrones*, more *Downton Abbey*). Leipzig (“old German school” the more conservative) was represented by the **Robert and Clara Schumann, Joseph Joachim** and Johannes Brahms, and Weimar (“new German school” the more progressive) was represented by **Franz Liszt** and **Franz Brendel** as well as **Richard Wagner** (the word “German” is also relative as Liszt was Hungarian). In Alan Walker's book *Franz Liszt: The Weimar Years 1848-61*, Walker notes that essentially the “war” boiled down to “program music vs. absolute music, form vs. content, the oneness vs. the separateness of the arts, newness vs. oldness, and revolution vs. reaction.”

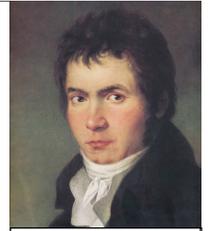


Franz Brendel

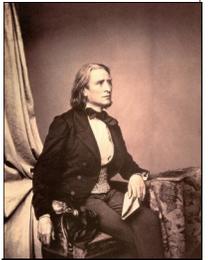
The tension between these two schools of musical thought had begun primarily between Liszt and Robert and Clara Schumann (with “Lisztomania” in full swing by 1842, the Schumanns found it particularly distasteful and felt that Liszt was deluded by his own hype). Fast forward to 1856 with the death of Robert Schumann; Clara felt the change in Robert's periodical *Neue Zeitschrift für Musik* (Robert had sold the periodical to Franz Brendel in 1845) towards support of the progressives to the detriment of the conservatives was a snub to her husband's legacy. In 1860 Brahms and Joachim, close friends to the Schumanns, decided to publish a “manifesto” calling out Brendel's *Neue Zeitschrift für Musik* and its support of the progressive composers. The backlash was swift; so much so that it kept Brahms from weighing in (at least publically) on future musical debates in the press.

While the “war” only lasted a few years, it did have some unintended consequences. At the first two performances of Brahms' [Piano Concerto No. 1 in D Minor](#), the audience reception was not only cold but in a letter to Joachim, Brahms noted “I am only experimenting and feeling my way, all the same, the hissing was rather too much.” The poor response led publishers Breitkopf and Härtel to decline future Brahms compositions. However this opened the door for Simrock (another publisher) to become a key partner with Brahms in publishing his works (Simrock would also publish Antonín Dvořák at the behest of Brahms).

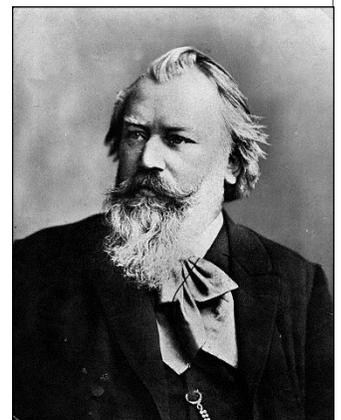
Of course Brahms would go on to be one of the great German composers of the Romantic era. And while he never embraced the “new German school” (even going so far in his future positions to only program and perform music from the “old school”), Brahms did appreciate Wagner's musical work in spite of his lack of enthusiasm about Wagner's opinions and theories.



Beethoven



Liszt



Connecting the dots

How to use this concert experience in the classroom

[Symphony No. 4 in E minor, Op. 98](#)

Music

Band, Orchestra, Chorus

Anchor Standard: #9 – Apply criteria to evaluate artistic work.

Essential Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

MU:Re9.1.E.IIa – Advancing

I can evaluate works and performances based on

- personally- and collaboratively-developed criteria
- analysis and interpretation of structure

6—8 grade general music

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?

8th Grade – MU:Re7.1.8a

- I can compare how the elements of music and expressive qualities relate to the structure within programs of music.

MU:Re7.1.8b

- I can identify and compare the context of programs of music from a variety of genres, cultures and historical periods

Arts and Humanities

AS11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Cn11.0.T.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.