



# NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

MONTGOMERY VARIATIONS

*GRADES 3-4*



Nashville  
Symphony



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# CONCERT PROGRAM



## Concert Program

**Jessie Montgomery** | *Starburst*

**Nashville School of the Arts Choir** | "Elijah Rock" arr. Moses Hogan

**Adolphus Hailstork** | Movements 1 and 3 from *Spirituals for Orchestra*

**W.C. Handy** | "St. Louis Blues"

**Florence Price** | Movement 4 "Finale" from Symphony No. 1 in E Minor

**Margaret Bonds** | Movements 1, 3 and 4 from *Montgomery Variations*

**William Grant Still** | Animato from *Afro-American Symphony*

# STANDARDS

## Lesson # 1

### MUSIC

#### **3-4.GM.R1.C**

Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

## TN ACADEMIC STANDARDS

### ENGLISH LANGUAGE ARTS

#### **3-4.FL.VA.7C**

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being and that are basic to a particular topic.

#### **3-4.SL.PKI.4**

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

## Lesson # 2

### MUSIC

#### GRADE 3

#### **3-4.GM.R1.C**

Describe a listening example by using teacher-given characteristics, and describe stylistic characteristics of selected regional, national, or global styles or genres of music through teacher-given parameters (such as by guided questioning, using an element of music, or music vocabulary).

#### **3-4.GM.R2.A**

Demonstrate and describe how music concepts are used by performers to reflect intent (such as describing the mood of a piece of music using descriptive adjectives or demonstrating an understanding of how dynamics and tempo affect the mood of a piece through drawing, writing, or discussing).

# TN ACADEMIC STANDARDS

## SOCIAL STUDIES

### 3.27

Identify the economic, political, and religious reasons for founding the Thirteen Colonies and the role of indentured servitude and slavery in their settlement.

### 4.21

Compare and contrast the characteristics of slave life in plantations, cities, and other farms.

## ENGLISH LANGUAGE ARTS

### 3-4.FL.YA.7A

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3-4 reading and content, choosing flexibly from a range of strategies.

- i. Use sentence-level context as a clue to the meaning of a word or phrase.
- ii. Determine the meaning of the new word formed when a known affix is added to a known word.
- iii. Use a known root word as a clue to the meaning of an unknown word with the same root.
- iv. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.

### 3-4.FL.YA.7B

Demonstrate understanding of word relationships and nuances in word meanings.

- i. Distinguish the literal and nonliteral meanings of words and phrases in context.
- ii. Identify real-life connections between words and their use.
- iii. Distinguish shades of meaning among related words that describe states of mind or degrees of certainty.

# MUSIC

### 3-4.GM.R1.A

Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts (such as how music listening is influenced by interests, experience, context, etc.).

### 3-4.GM.CN2.A

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as understanding the science of sound and the connection between fractions and rhythm values).

## TN ACADEMIC STANDARDS

### ENGLISH LANGUAGE ARTS

#### **3-4.SL.CC.1**

Prepare for collaborative discussions on 3rd and 4th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.

### SOCIAL STUDIES

#### **4.07**

Contrast how the principles set forth in the Declaration of Independence clashed with treatment of different groups including: women, slaves, and American Indians.

#### **4.21**

Compare and contrast the characteristics of slave life in plantations, cities, and other farms.

#### **4.26**

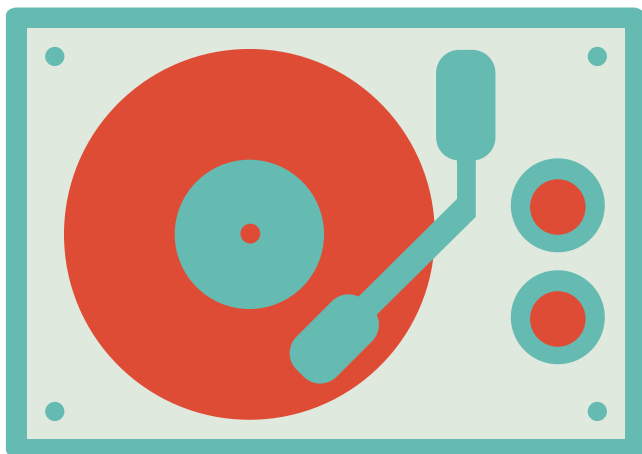
Identify abolitionist leaders and their approaches to ending slavery, including: **Frederick Douglass**, Sojourner Truth, William Lloyd Garrison, Harriet Tubman

# MUSIC RESOURCES



The Nashville Symphony is pleased to partner with NAXOS. NAXOS has provided exclusive access to their online NAXOS Music Library for teachers using the Young People's Concert Curriculum Guides. Instructions on how to play the music included in all of the lesson plans will be emailed to you when you register for the concert.

Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.



# LESSON #1: INTRODUCTION TO THE ORCHESTRA



## STANDARDS

### Music

- **3-4.GM.R1.C**

Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

### English

- **3-4.FL.VA.7C**

Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being and that are basic to a particular topic.

- **3-4.SL.PK1.4**

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.



## OBJECTIVES

- Students will be able to visually and aurally identify the four instrument families (string, brass woodwind, and percussion), as well as the physical and musical characteristics of each family.
- Students will be able to define the role of a conductor in a symphony orchestra.
- Students will learn and apply key musical vocabulary: Conductor, tempo, and dynamics.



## MATERIALS

- 360 degree video of Laura Turner Hall and the Nashville Symphony:  
<https://www.nashvillesymphony.org/media/videos>
- Computers/devices with internet access.
- Instrument Flash Cards (pages 11-15)
- DSO Kids instrument sound files:  
<https://www.mydso.com/dso-kids/learn-and-listen/instruments>
- Conducting diagram (page 10)
- Symphony Orchestra Worksheet (pages 16-18)



# LESSON #1: CONTINUED



## PROCEDURE

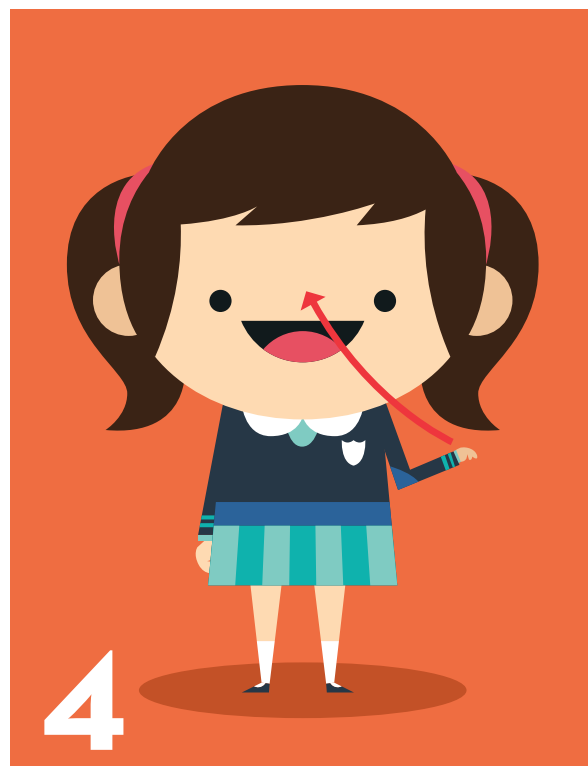
1. Ask students what information they already know about symphonies or orchestras. Have they seen or heard an orchestra before? Do they know what types of instruments perform in a symphony? Ask the class if anyone plays a musical instrument. If so, do they know which instrument family their instrument belongs to?
2. Show students the 360-degree video of Laura Turner Hall and the Nashville Symphony, using the cursor to change the perspective during the video. Do students recognize any instruments? What are some of the different ways the instruments are being played? How do they think specific instruments might produce sound?
3. Split students into groups of three to five to explore the DSO Kids website. Have students access the instrument descriptions and sound files to complete their Orchestra Instrument Worksheet in the teacher resources section.
4. Refer back to the 360-degree video at 0:21. Ask students how the musicians manage to stay together as they perform. Is someone leading the orchestra? (Answer: the conductor, Giancarlo Guerrero, leads the orchestra through his gestures.) Explain that the conductor determines the tempo (fast or slow) and the dynamics (loud or soft). Ask students to demonstrate how they think the conductor communicates slower tempos, faster tempos, louder dynamics, and softer dynamics (Answer: Students should move their arms slower/faster for changes in tempo and use larger/smaller gestures for changes in dynamics.) See the chart in teacher resources for basic conducting motions.
5. Explain to students that being a teacher can be a lot like being a conductor. Classroom signals show students what to do in the same way the conductor can signal, or cue, the musicians. Ask students to name the “conductor” of other activities in their lives, like sports teams (coach), businesses (CEO), and driving a car (crossing guard). Once they have identified people that show signals or lead them through jobs and tasks, ask them what kind of cues they use to get their message across.

## ASSESSMENT

Begin by taping a picture of an orchestra instrument or the conductor (available on pages 11-15) to each student’s back. Students will roam the room asking each other only “yes” or “no” questions to discover which instrument they have on their back. Once a student believes they have determined which instrument they have, have them report to the teacher. If the student guesses their instrument correctly, give them a new instrument to discover. The student who has collected the most instruments at the end of the game wins!

# TEACHER RESOURCES

## CONDUCTING DIAGRAM



# INSTRUMENT FLASHCARDS



**VIOLIN**



**VIOLA**



**CELLO**



**BASS**

# INSTRUMENT FLASHCARDS



**TRUMPET**



**FRENCH HORN**



**TROMBONE**



**TUBA**

# INSTRUMENT FLASHCARDS



**FLUTE**



**CLARINET**



**BASSOON**



**OBOE**

# INSTRUMENT FLASHCARDS



**TIMPANI**



**BASS DRUM**



**SNARE DRUM**



# INSTRUMENT FLASHCARDS



**TAMBOURINE**



**XYLOPHONE**



**CONDUCTOR**  
Giancarlo Guerrero

# ORCHESTRA INSTRUMENT WORKSHEET

## BRASS

1. Brass instruments produce sound by \_\_\_\_\_ their lips inside a mouthpiece shaped like a \_\_\_\_\_ or \_\_\_\_\_.
2. Match the instrument with its description.

a. Trombone	___ The player presses valves with the left hand and moves the right hand inside the bell.
b. Trumpet	___ It is made of 6.5 feet of tubing, bent in an oblong shape.
c. French Horn	___ It is the only brass instrument to be played in someone's lap.
d. Tuba	___ The listening excerpt includes a sliding sound, called a glissando, produced by its lack of buttons/valves.

**Bonus:** Which instrument sound file was from a movie soundtrack? \_\_\_\_\_

## WOODWINDS

1. Which woodwind instrument is not usually in an orchestra? \_\_\_\_\_
2. The \_\_\_\_\_ is a larger and lower sounding relative of the clarinet. The \_\_\_\_\_ is a smaller flute. The \_\_\_\_\_ is a relative of the contrabassoon.
3. Write the number of reeds each instrument has. (If it doesn't use a reed, put 0)

___ Flute	___ Clarinet	___ Oboe	___ English horn
___ Contrabassoon	___ Piccolo		



# WORKSHEET CONTINUED

## STRINGS

1. Put the following instruments in order from highest pitched to lowest pitched: violin, double bass, cello, viola. \_\_\_\_\_
2. How many strings are on a harp?
  - a. 5
  - b. 88
  - c. 45
3. Which string instrument requires players to sit on a stool or stand? \_\_\_\_\_

## PERCUSSION

1. Instruments in the percussion family are played by being \_\_\_\_\_, \_\_\_\_\_, or \_\_\_\_\_.
2. Who added the bass drum to the symphony in 1782? \_\_\_\_\_
3. The percussion instruments are an international family. Name three parts of the world that percussion instruments are from. \_\_\_\_\_
4. Circle the instruments that are played with sticks or mallets. Put a star beside the ones you play with your hands.

Xylophone

Tambourine

Snare drum

Chimes

Timpani

Castanets

Cowbell

Cymbals

Glockenspiel

# TEACHER RESOURCES

## LISTENING LOG ANSWER KEY:

### BRASS

1. Buzzing, cup or funnel
2. C, B, D, A  
**Bonus:** French horn

### WOODWINDS

1. Saxophone
2. Bass clarinet, piccolo, bassoon
3. Flute - 0; Clarinet - 1; Oboe - 2; Contrabassoon - 2; English horn - 2; piccolo - 0

### STRINGS

1. Violin, viola, cello, double bass
2. 45
3. Double bass

### PERCUSSION

1. Struck, shaken, scraped
2. Mozart
3. Middle East, Asia, North America, South America, Africa, Europe
4. Played with sticks or mallets (circled): xylophone, chimes, timpani, glockenspiel  
Played with hands (starred): tambourine, castanets, cymbals

# LESSON #2: SPIRITUALS



## STANDARDS

### Music

- **3-4.GM.R1.C**

Describe a listening example by using teacher-given characteristics, and describe stylistic characteristics of selected regional, national, or global styles or genres of music through teacher-given parameters (such as by guided questioning, using an element of music, or music vocabulary).

- **3-4.GM.R2.A**

Demonstrate and describe how music concepts are used by performers to reflect intent (such as describing the mood of a piece of music using descriptive adjectives or demonstrating an understanding of how dynamics and tempo affect the mood of a piece through drawing, writing, or discussing).

### Social Studies

- **3.27**

Identify the economic, political, and religious reasons for founding the Thirteen Colonies and the role of indentured servitude and slavery in their settlement.

- **4.21**

Compare and contrast the characteristics of slave life in plantations, cities, and other farms.

### English Language Arts

- **3-4.FL.VA.7A**

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3-4 reading and content, choosing flexibly from a range of strategies.

- Use sentence-level context as a clue to the meaning of a word or phrase.
- Determine the meaning of the new word formed when a known affix is added to a known word.
- Use a known root word as a clue to the meaning of an unknown word with the same root.
- Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.

- **3-4.FL.VA.7B**

Demonstrate understanding of word relationships and nuances in word meanings.

- Distinguish the literal and nonliteral meanings of words and phrases in context.
- Identify real-life connections between words and their use.
- Distinguish shades of meaning among related words that describe states of mind or degrees of certainty.

# LESSON #2: CONTINUED



## OBJECTIVES

- Students will understand the historical origins of songs in the spiritual genre.
- Students will be able to visually illustrate the moods and emotions found in spirituals.
- Students will be able to connect, verbally and through writing, the history of spirituals with modern spiritual writers and their compositions and arrangements.



## MATERIALS

- Recording of *Follow the Drinking Gourd*  
<https://www.youtube.com/watch?v=kjBZEMkmwYA>
- “Follow the Drinking Gourd: An Underground Railroad Story” by Cari Meister (available at the Nashville Public Library)
- Decoding *Follow the Drinking Gourd* (page 23)
- Photo of Fisk Jubilee Singers (page 22)
- Recording of *Swing Low Sweet Chariot* available at  
<https://www.loc.gov/item/jukebox-128141/>
- Recording of *Oh Freedom*  
<https://www.youtube.com/watch?v=veiJLhXdwn8>
- Audio Recording of “Oh Freedom” from *3 Spirituals for Orchestra* by Adolphus Hailstork (available on Naxos)
- *Oh, Freedom* Lyrics sheet (page 24)
- Spiritual Picture Analysis Worksheet (page 25)



## PROCEDURE

### Part A: Origins of Spirituals

1. Play the recording of *Follow the Drinking Gourd* for students.
2. Explain that *Follow the Drinking Gourd* is considered an African American **spiritual**. Define spirituals as a style of song that was created by enslaved African Americans working in labor camps, formerly known as plantations, where they would often work for more than 12 hours a day with no pay or opportunity for freedom. Explain that these enslaved peoples were treated as the property of their enslavers, white landowners who would force harsh physical labor and dirty working conditions on the African people whom they imported to the United States. While spirituals were often an expression of emotion or faith, some songs – like *Follow the Drinking Gourd* – contained secret messages that enable enslaved people to escape through the underground railroad.
3. Read “Follow the Drinking Gourd: An Underground Railroad Story” aloud to students.

## ASSESSMENT

### Part A:

Hand out the *Follow the Drinking Gourd* Decoding Spirituals Worksheet. Have student volunteers share their interpretations with the class.

# LESSON #2: CONTINUED



## PROCEDURE

### Part B: Spirituals on Stage

1. Ask students: how do you think spirituals made their way from labor camps to the concert stage? Explain that when Nashville's very own Fisk Jubilee Singers toured Europe in 1871, they were the first musical group to perform concerts of spirituals. Show students the photo of the Fisk Jubilee Singers and play the recording of "Swing Low, Sweet Chariot."  
**Fun Fact:** Do you know how Nashville got the name "Music City?" Legend has it, when the Fisk Jubilee Singers performed for Queen Victoria, she was so impressed that she proclaimed they must have come from a "city of music!"
2. Explain that Adolphus Hailstork's *3 Spirituals for Orchestra* was based on traditional African American spirituals. Pass out the spiritual picture analysis. Tell students to draw a picture of the images or feelings that come to mind when they hear the music. Then, play the recording of "Oh Freedom" from *3 Spirituals for Orchestra*. Once they are done with their picture, have students write a short analysis underneath about how the piece made them feel.
3. Remind students that while some spirituals contained coded messages, they were also often expressions of emotion or faith. Pass out the lyric sheet for *Oh, Freedom* and explain that this spiritual was the basis for Hailstork's composition. Tell students to listen closely to the melody, it's the same as the melody from Hailstork's "Oh Freedom," then play the traditional recording of *Oh, Freedom*. Lead the class in a discussion of the similarities and differences between the two pieces. Is the mood the same or different between the two pieces? How does seeing the lyrics affect their interpretation of the music?

## ASSESSMENT

### Part B:

Play "Oh, Freedom" from *3 Spirituals for Orchestra* a second time for students. Now that they have the context of the traditional spiritual the music is based on, have them draw another picture of how the music makes them feel. Once their drawing is complete, have them write a short explanation of their new picture.

# TEACHER RESOURCES



A photograph of the Fisk Jubilee Singers in 1882

# DECODING SPIRITUALS WORKSHEET

Lyrics	Hidden Meaning
<i>When the sun comes back and the first quail calls, Follow the drinking gourd</i>	<hr/> <hr/> <hr/>
<i>Follow the drinking gourd</i>	<hr/> <hr/> <hr/>
<i>The riverbank will make a mighty good road</i>	<hr/> <hr/> <hr/>
<i>The dead trees show you the way, Left foot, peg foot traveling on</i>	<hr/> <hr/> <hr/>
<i>The river ends between two hills Follow the drinking gourd There's another river on the other side Follow the drinking gourd</i>	<hr/> <hr/> <hr/>
<i>Where the great big river meets the little river, Follow the drinking gourd</i>	<hr/> <hr/> <hr/>
<i>The old man is waiting for to carry you to freedom, If you follow the drinking gourd</i>	<hr/> <hr/> <hr/>

# OH FREEDOM LYRICS

Oh, freedom, Oh, freedom,  
Oh freedom over me.  
And before I'd be a slave  
I'll be buried in my grave  
And go home to my Lord and be free.

No more weeping, (don't you know), no more weeping,  
No more weeping over me.  
And before I'd be a slave  
I'll be buried in my grave  
And go home to my Lord and be free.

Oh freedom,  
Oh, freedom, Oh, freedom,  
Oh freedom over me.  
And before I'd be a slave  
I'll be buried in my grave  
And go home to my Lord and be free.

And before I'd be a slave  
I'll be buried in my grave  
And go home to my Lord and be free.



# OH FREEDOM LISTENING WORKSHEET

Before	After
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

# LESSON #3: MARGARET BONDS AND MLK



## STANDARDS

### Music

- **3-4.GM.R1.A**

Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts (such as how music listening is influenced by interests, experience, context, etc.).

- **3-4.GM.CN2.A**

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as understanding the science of sound and the connection between fractions and rhythm values).

### English Language Arts

- **3-4.SL.CC.1**

Prepare for collaborative discussions on 3rd and 4th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.

### Social Studies

- **4.07**

Contrast how the principles set forth in the Declaration of Independence clashed with treatment of different groups including: women, slaves, and American Indians.

- **4.21**

Compare and contrast the characteristics of slave life in plantations, cities, and other farms.

- **4.26**

Identify abolitionist leaders and their approaches to ending slavery, including: **Frederick Douglass**, Sojourner Truth, William Lloyd Garrison, Harriet Tubman



## OBJECTIVES

- Students will learn about the life and influences of American composer Margaret Bonds.
- Students will learn about the background and inspiration of Bonds' *Montgomery Variations*

# LESSON #3: CONTINUED



## MATERIALS

- Biography of Margaret Bonds (page 36)
- Audio Recording of Bonds' Troubled Waters (available on Naxos)
- Recordings of "Wade in the Water" performed by the Brigham Young University Singers, "Wade in the Water" by The Golden Gate Quartet, and Troubled Waters by Margaret Bonds (available on Naxos)
- "Wade in the Water" Listening Sheet (page 29)
- Photos of the Selma to Montgomery March (page 30)
- Dr. Martin Luther King Jr. biography (page 31)



## PROCEDURE

### Part A: The Music of Margaret Bonds

1. Ask students to share some of their favorite musicians, dancers, visual artists or actors. Record their answers on the board. Lead a discussion on the following: Imagine what the world would be like without the work their favorite artist created. What if their work was lost in a fire or a flood? What if no one thought their work was important? Explain that much of the music composer Margaret Bonds wrote was almost lost. Many of her works were recently found next to a dumpster waiting to be thrown out, including the piece *Montgomery Variations* which will be performed on this Nashville Symphony Young People's Concert.
2. Share the photo of Margaret Bonds and read or discuss her biography with the class.
3. Reiterate Bonds' traditional spiritual influence in her compositions. Tell students that, like Hailstork, Bonds often wrote pieces based on spirituals. Her music was also influenced by jazz, blues, and popular music of her time..
4. Hand out the "Wade in the Water" listening sheet. Explain to students that they will hear three different versions of the same song — the spiritual "Wade in the Water"— and the last will be written by Margaret Bonds. Tell students to listen closely to the melody, as it will be the same for all three pieces. If needed, define the terms **tempo** (how fast or slow the music is), **dynamics** (how loud or soft the music is), and **mood** (how the music makes them feel). Then play "Wade in the Water" performed by the Brigham Young University Singers, followed by The Golden Gate Quartet's version, and finally end with *Troubled Waters* by Margaret Bonds. If necessary for time, feel free to choose excerpts from these pieces.

## ASSESSMENT

Discuss the students' listening sheets as a class. Were students able to identify stylistic differences between the three pieces? Which version was their favorite and why? Were they able to hear the similarities and differences between the pieces? Could they hear the jazz and blues influence in the first and third versions of the spiritual?

# LESSON #3: CONTINUED



## PROCEDURE

### Part B: The Montgomery March and Dr. Martin Luther King Jr.

1. Show students the photos of the Selma to Montgomery March in 1965. Explain that this march, led by Dr. Martin Luther King Jr., was the inspiration for Margaret Bonds' piece *Montgomery Variations* students will hear on the Young People's Concert. In fact, Margaret Bond's dedicated this piece to Dr. Martin Luther King Jr.
2. Referencing the Dr. Martin Luther King Jr. biography (available in teacher resources), introduce students to the historical figure of Dr. King. Explain that Dr. Martin Luther King Jr. was influenced by the ideas and writings of the **abolitionist** Frederick Douglass.
3. Explain to students that even after slavery was ended in America by the Emancipation Proclamation in 1863, black Americans did not have the same rights as white Americans. Black Americans were not allowed to use the same bathrooms, water fountains, seats on the bus, or attend the same schools as white Americans. This was known as **segregation**. The goal of Dr. Martin Luther King Jr. and the **Civil Rights movement** of the 1940s-1960s was to end this unfair treatment.
4. Explain that the goal of the Freedom March from Selma to Montgomery was to gain the right to vote for black Americans. While the law gave all Americans the right to vote, many black Americans were being blocked from voting. When they visited the polls they were often given tests that were impossible to pass before they were allowed to vote, and many people were fired from their jobs or attacked when they tried to register to vote. The result of the march was that the Voting Rights Act of 1965 was passed, which banned these barriers to black Americans voting.
5. Have students research the lives of Frederick Douglass and Dr. Martin Luther King Jr. and create a Venn diagram. Once their diagrams are complete, discuss their findings as a class. Some student-friendly resources for their research are:

<https://kids.nationalgeographic.com/explore/history/martin-luther-king-jr/>

<https://www.natgeokids.com/uk/discover/history/general-history/martin-luther-king-facts/>

<https://www.brainpop.com/socialstudies/famoushistoricalfigures/martinlutherkingjr/>

[https://kids.kiddle.co/Frederick\\_Douglass](https://kids.kiddle.co/Frederick_Douglass)

<https://tn.pblearningmedia.org/resource/096b4705-e034-43ea-8ad8-e02a991b2515/frederick-douglass-orator-editor-and-abolitionist-video/>

## ASSESSMENT

Discuss students' Venn diagrams as a class. Were they able to make connections between the lives of Dr. Martin Luther King Jr. and Frederick Douglass? Were they able to identify the similarities in their beliefs and the challenges they faced?

# "WADE IN THE WATER" WORKSHEET:

## ONE PIECE THREE WAYS!

Version 1	Version 2	Version 3
<p>What was the tempo of this piece? (Circle one)</p> <p>Fast   Medium   Slow   Changing</p>	<p>What was the tempo of this piece? (Circle one)</p> <p>Fast   Medium   Slow   Changing</p>	<p>What was the tempo of this piece? (Circle one)</p> <p>Fast   Medium   Slow   Changing</p>
<p>What were the dynamics of this piece? (If the dynamics changed, you can circle more than one)</p> <p>Soft (piano)   Medium (mezzo forte)</p> <p>Loud (forte)   Very Loud (fortissimo)</p>	<p>What were the dynamics of this piece? (If the dynamics changed, you can circle more than one)</p> <p>Soft (piano)   Medium (mezzo forte)</p> <p>Loud (forte)   Very Loud (fortissimo)</p>	<p>What were the dynamics of this piece? (If the dynamics changed, you can circle more than one)</p> <p>Soft (piano)   Medium (mezzo forte)</p> <p>Loud (forte)   Very Loud (fortissimo)</p>
<p>What was the mood of this piece? (Write 3 adjectives)</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>What was the mood of this piece? (Write 3 adjectives)</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>What was the mood of this piece? (Write 3 adjectives)</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>Did you like this piece? Why or why not?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Did you like this piece? Why or why not?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Did you like this piece? Why or why not?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>

Which of the versions was your favorite and why?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# TEACHER RESOURCES



Selma to Montgomery March



# TEACHER RESOURCES



Source:  
The National Museum of African American Music  
accessed 6/26/2019

## DR. MARTIN LUTHER KING JR.

(JANUARY 15, 1929 - APRIL 4, 1968)

**B**orn in Atlanta, Georgia, Dr. Martin Luther King, Jr. was a strong public speaker and intellectual with a passion for social change and equality. Influenced by the non-violent protest strategies used by Mahatma Gandhi, Dr. King chose to follow in his father's footsteps and became the pastor of Dexter Avenue Baptist Church in Montgomery, Alabama after finishing his doctorate degree in 1955.

While in Montgomery, Dr. King began his work as a public figure in the African-American community of Montgomery, spearheading their boycott of the city's bus system. **Boycotting** is a way of protesting by avoiding or not using something because of how it affects a person, and Dr. King used boycotting and other forms of peaceful protesting to work towards equality and end discrimination against African-Americans.

Throughout the 1950s and 1960s, Dr. King was one of the forerunners of the **Civil Rights Movement**, a nationwide protest against the discrimination of African-Americans and for equality for all peoples. After facing death threats, violence, and even jail-time, Dr. King and the other movement leaders helped the federal government to pass the **Civil Rights Act of 1964**, making discrimination by race, color, gender, or religion illegal.

The next task was removing the legal barriers at the state and city level that kept African-Americans from voting. To do this, Dr. King and his fellow nonviolent protesters organized the **Freedom March from Selma to Montgomery**. After many attempts and setbacks, the marchers finally made it from Selma on March 7th to Montgomery, the capital city of Alabama, on March 24th. This march, as well as other events across the nation, led to the passage of the **Voting Rights Act of 1965** in August, five months after the Freedom March. It was for this march that Margaret Bonds, with inspiration and help from Dr. King, composed her piece *Montgomery Variations*.



## Jessie Montgomery (B. 1981)

**J**essie Montgomery is a violinist, composer and music educator from New York City. She performs and gives workshops in the US and abroad and her compositions are being performed by orchestras and chamber groups throughout the country.

Jessie was born and raised in Manhattan's Lower East Side in the 1980s during a time when the neighborhood was at a major turning point in its history. Artists gravitated there and it was a hotbed of cultural activity and community development. Her parents (father a musician, her mother, an actress) were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances and parties where neighbors, activists and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life in which performance, creativity, education and advocacy merge.

Jessie began her violin studies, at the Third Street Music School Settlement, one of the oldest community organizations in the country. Upon graduating with her Bachelor's degree from the Juilliard School in Violin Performance in 2003, she joined forces with Community MusicWorks in Providence, Rhode Island, a nationally recognized leader in community development and music education. With this appointment came her first experience as a professional chamber musician as a member of the Providence String Quartet. She continued her chamber music endeavors as a founding member of PUBLIQuartet, a string quartet made up of composers and arrangers, featuring their own music as well as that of emerging and established contemporary composers. Since 2012 she has held post as a member of the highly acclaimed Catalyst Quartet, raved by the New York Times as "invariably energetic and finely burnished... performing with earthly vigor", touring regularly in the United States and abroad. Most recently she has become a collaborator with Yo-Yo Ma's Silkroad Ensemble and will tour with them in the upcoming 2018-19 season.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports the accomplishments of young African-American and Latino string players. As a member of the Sphinx network she has played numerous roles within the organization, as a teacher, juror, orchestra member and concertmaster, panelist and ambassador, as well as being a two-time laureate in their annual competition. Jessie was also Composer-in-Residence with the Sphinx Virtuosi, a conductor-less string orchestra which toured her music for 3 seasons. The tours resulted in radio broadcasts on Performance Today, WFMT in Chicago, Q2 and others, and a review in the Washington Post calling her music "Turbulent, wildly colorful and exploding with life." In 2014, Jessie was awarded Sphinx's generous MPower grant to assist in the recording of her acclaimed debut album, *Strum: Music for Strings* (October, 2015, Azica Records). The *Whole Note* states that the album displays "a remarkable self-assurance and confidence together with a striking musical inventiveness and imagination"; and *Second Inversion*, Seattle's alternative classical radio station, remarks that "The album combines classical chamber music with elements of folk music, spirituals, improvisation, poetry and politics, crafting a unique and insightful new-music perspective on the cross-cultural intersections of American history."

In 2012, Jessie completed her graduate degree in Composition for Film and Multimedia at New York University, at which point composing became a true focus on her path. Opportunities came about to partner with the American Composers Orchestra, the Sphinx Organization and chamber groups throughout New York City. Other commissions began to emerge from the Albany Symphony, the Joyce Foundation, Orpheus Chamber Orchestra, and the Young People's Chorus of NY.

In fall 2018, Jessie will be an incoming Virginia B.Toulmin Fellow at the Centre for Ballet and the Arts, where she will complete work on a new ballet for Dance Theater of Harlem and the Virginia Arts Festival, in collaboration with choreographer Claudia Schreier. Other upcoming highlights include premieres of new work for soprano Julia Bullock, The Muir Quartet and performances by the Saint Paul Chamber Orchestra.

Teachers and mentors include Sally Thomas, Ann Setzer, Alice Kanack, Joan Tower, Derek Bermel, Mark Suozzo, Ira Newborn and Laura Kaminsky.

Source:

**Jessie Montgomery: Violinist | Composer** <http://www.jessiemontgomery.com/about>





## Adolphus Hailstork

(B. 1941)

**A**dolphus C. Hailstork is a composer and college professor. Born in Rochester, New York, Hailstork's first interaction with music was with childhood piano lessons. In his collegiate years, Hailstork attended Howard University and the Manhattan School of Music, studied at the American Institute at Fontainebleau, France in 1963, and finished his doctorate at Michigan State University. He is currently the Eminent Scholar and Professor of Music at Old Dominion University where he is the head of the Music Composition Department.

Over the decades, Hailstork established himself as a very adaptable classical composer; he has written for voice, piano and organ, chamber groups, wind ensemble, and symphony orchestra. His *3 Spirituals for Orchestra* is an example of one of his more recent works and showcases three traditional spirituals arranged that are "richly affecting orchestral settings," displaying the emotions and colors of sadness, pain, and hope in each song.

Source:

NAXOS Music Library, accessed 6/21/2019 <https://www.naxosmusiclibrary.com/composer/btm.asp?composerid=16359>



## W.C. Handy

(1873 - 1958)

**W**.C. Handy (William Christopher Handy) is best known for “St. Louis Blues” (1913), which became the title of a film based on his life (1958), starring Nat King Cole. Handy taught himself cornet and trumpet over the objections of his preacher father who believed that anything but a hymn was the “devil’s music.” He became a schoolteacher but gave it up for higher paying jobs as a laborer.

In 1896 he joined Mahara’s Minstrels and toured the South with them until 1903. During this time he absorbed the songs and spirituals of southern blacks. He was the first to collect and transcribe these melodies and the people’s singing patterns. His transcriptions established the 12-bar blues pattern with its “bent” notes, perhaps his greatest gift to music, and he eventually edited four blues books.

By 1912 he had settled in Memphis where he wrote a campaign song for a mayoral candidate and sold it to a publishing house as “Memphis Blues.” He received no royalties from its success and so established his own publishing house with Harry Pace in 1913 to market “St. Louis Blues” and other works, including “Beale Street Blues,” which became jazz trombonist Jack Teagarden’s signature song.

Handy, known as “The Father of the Blues,” enjoyed recognition in his lifetime. Not only did he make black music acceptable to white audiences but his songs were incorporated into Broadway shows and Hollywood films and sung by popular singers such as Bing Crosby and Dinah Shore. Memphis named a park after him, the first jazz concert at the Metropolitan Opera House (1924) devoted its second half to Handy’s music, and he conducted a concert of black music at Carnegie Hall in 1928 (reprised in 1981). In 1969 he was honored with a U.S postage stamp.

Source:

NAXOS Music Library, Sandra Burlingame, courtesy of JazzStandards.com, accessed 12/20/2019

<https://www.nml3.naxosmusiclibrary.com/composer/20764>



Source:

NAXOS Music Library, accessed 12/20/2019

<https://www.nml3.naxosmusiclibrary.com/composer/18215>

## Florence Price

(1887 - 1953)

The broad arc of Florence Price's life in many ways resembled those of the millions of African Americans who moved away from the southern United States in search of new professional opportunities and greater personal autonomy during the Jim Crow era. Born into a middleclass family in Little Rock, Arkansas in 1887, Price received a sound musical education from her mother after the city's pre-eminent white instructors refused to teach her. Since opportunities for more advanced musical training were largely unavailable for women of color in the South, her mother enrolled her at the New England Conservatory after she completed high school in 1903. There she pursued courses of study in organ and piano pedagogy while receiving tutelage in all musical disciplines from conservatory faculty, including director George Whitefield Chadwick.

After graduating from the conservatory in 1906, Price began her professional career as an instructor at segregated academies in Arkansas and Georgia. She married an attorney, Thomas Jewell Price, six years later, and the two remained in Little Rock until a brutal lynching and financial difficulties prompted the family to relocate to Chicago in 1927. During this 15-year period, she managed a large private piano studio, composed an extensive collection of pedagogical music for children, and began raising her two daughters, Florence and Edith. Price's career as a composer erupted after she moved to Chicago, where she had developed contacts while taking summer courses at the Chicago Musical College. With the added support of leading figures within the Chicago Black Renaissance, especially Estelle Bonds, whose home served as a central gathering place for artists, Price's works won several contests designed to support black composers. These victories propelled her into the national spotlight and garnered attention from musical luminaries like contralto Marian Anderson, with whom she collaborated extensively, and Chicago Symphony Orchestra director Frederick Stock. Over the course of her later career, Price wrote in a variety of genres for the classical and popular marketplaces and participated actively in local chapters of the National Association for Negro Musicians (NANM) and the National Federation of Music Clubs.

# COMPOSER BIOGRAPHIES



## Margaret Bonds (1913 - 1972)

**M**argaret Bonds was born in 1913 into a very musical community in Chicago. She began her musical career on the piano under the instruction of her mother, Estelle C. Bonds. Bonds went on to study piano and music composition at Northwestern University, completing two college degrees at 21 years old.

While at Northwestern, Bonds lived and studied with Florence Price, a notable black female composer who helped Margaret learn to write music in her own unique style. The two went on to compose music about and for the African-American community in Chicago in the 1930s, a period now referred to as the Chicago Renaissance.

Bonds wrote music in many musical styles including classical, pop, television work, and even music for amateur choirs. Some of her most well-known pieces are vocal and instrumental arrangements of songs in the spiritual genre. Spirituals are a type of music that originates from the songs of the enslaved people who worked in American labor camps. These songs have a sad and painful sound to them and are meant to express through music the pain of slavery and discrimination.

Much of Bonds' work was inspired by these traditional spirituals, but *Montgomery Variations* was inspired by a historical event. This orchestral piece was written in 1965 in response to the Selma to Montgomery March led by Dr. Martin Luther King Jr. According to The Washington Post, *Montgomery Variations* and other pieces by Bonds were found in 2017 "next to a dumpster, waiting to be thrown out." Many of the pieces discovered were thought to be unfinished, lost, or non-existent. *Montgomery Variations* is one of the least performed pieces in the collection, having only one performance on record.

Sources:

*From Spirituals to Symphonies: African-American Women Composers and Their Music* by Helen Walker-Hill, pages 146-149

The Washington Post; accessed 6/18/2019

[https://www.washingtonpost.com/entertainment/music/a-forgotten-voice-for-civil-rights-rises-in-song-at-georgetown/2017/11/10/c71f66ec-c341-11e7-a441-3a768c8586f1\\_story.html?utm\\_term=.6f4ea601e464](https://www.washingtonpost.com/entertainment/music/a-forgotten-voice-for-civil-rights-rises-in-song-at-georgetown/2017/11/10/c71f66ec-c341-11e7-a441-3a768c8586f1_story.html?utm_term=.6f4ea601e464)



To learn about about influential African American artists, be sure to check out the National Museum of African American Music's website!  
<https://nmaam.org/>





Source:

Library of Congress, accessed 12/20/2019  
<https://www.loc.gov/item/ihas.200186213>

## William Grant Still

(1895 - 1978)

The life and career of the African-American composer William Grant Still qualifies as the quintessential American “success story.” Often referred to as the “dean of African-American composers,” Still was born in Woodville, Mississippi on May 11, 1895, to a family of Negro, Indian, Spanish, Irish and Scotch blood. Still’s father, the town bandmaster, died when William was three, precipitating a move to Little Rock, Arkansas, where Still’s mother was a teacher. There Still had his first musical experience, studying the violin. At his mother’s urging he began medical studies but dropped out as music exerted a stronger pull. Music study at Oberlin was interrupted by naval service in World War I. After the war, Still moved to New York, where he worked as an arranger for several popular performers including W.C. Handy (composer of the immortal *St Louis Blues*) and Artie Shaw, whose hit, *Frenesi*, he orchestrated. Still gained immeasurable experience playing the oboe in Broadway pit orchestras while studying composition with the conservative George Chadwick and the ultra-modernist Edgar Varèse. Still arrived in New York at the perfect time, actively participating in the cultural awakening of African-Americans in the 1920s known as the “Harlem Renaissance”. His attention turned to classical composition for good in the late 1920s. A move to Los Angeles in 1930 to arrange for Paul Whiteman expanded his horizons into film and radio, initiating his compositional maturity and most prolific period. That same year saw the creation of his *Symphony No. 1 ‘Afro-American,’* which established and sustained his reputation, remaining his most popular and frequently recorded work.

Like many African-Americans of his generation, Still achieved many ‘firsts’: first African-American to have a symphony performed by a major symphony orchestra (1935, New York Philharmonic, *Afro- American*); first to conduct a major orchestra (1936, Los Angeles Philharmonic); first to conduct an orchestra in the Deep South (1955, New Orleans Philharmonic); first to have an opera produced by a major company (1949, *Troubled Island*, New York City Opera), and first to have an opera broadcast on television (posthumously in 1981, *A Bayou Legend*, PBS). Still received many honors including the Guggenheim fellowship, honorary doctorates from Oberlin among others, and the key to his home state in 1975. He died in Los Angeles on December 3, 1978.

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