



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

MONTGOMERY VARIATIONS

GRADES 3-4



Nashville
Symphony



CONCERT PROGRAM



YOUNG PEOPLE'S CONCERTS

MONTGOMERY VARIATIONS

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*

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 Bond
- 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
- Photos of the Selma to Montgomery March
- Dr. Martin Luther King Jr. biography



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 Dr. 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://tn.pbslearningmedia.org/resource/O96b4705-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)

Born 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*.



Margaret Bonds

(1913 - 1972)

Margaret 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



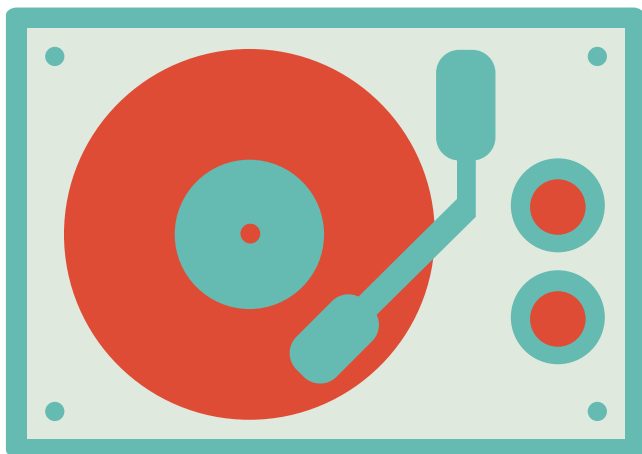
To learn about about influential African American artists, be sure to check out the National Museum of African American Music's website!
<https://nmaam.org/>

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.



NASHVILLE SYMPHONY EDUCATION PROGRAMS ARE FUNDED IN PART BY:



Sponsor Recognition

Bonnaroo Works Fund
Bridgestone Americas Trust Fund
Caterpillar Financial Services
Dollar General Corporation
M. Stratton Foster Charitable Foundation
NAXOS
Neal & Harwell
Nissan North America, Inc.
Publix Super Market Charities
Ryman Hospitality Properties Foundation (formerly Gaylord Entertainment Foundation)
Samuel M. Fleming Foundation
The Ann & Monroe Carell Family Trust
The Community Foundation of Middle TN
The HCA Foundation
The Hendrix Foundation
The Memorial Foundation
The Metropolitan Government of Nashville and Davidson County
The Mike Curb Family Foundation