



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

COMPOSING A MOVEMENT:
WOMEN IN CLASSICAL MUSIC

GRADES 5-12



Nashville
Symphony



CONCERT PROGRAM



Concert Program

Clara Schumann | Piano Concerto in A minor, movement 1

Fanny Mendelssohn | Overture in C Major

Amy Beach | Gaelic Symphony, movement 2

Lili Boulanger | *D'un Matin du Printemps*

Florence Price | "Juba Dance" from Symphony No. 1

Lesson # 4

MUSIC

GRADE 5

5.GM.P1.C

Explain how context (such as social, cultural, and historical) informs performances.

GRADES 6-8

6-8.GM.R2.A

Describe and support a personal interpretation of contrasting programs of music, and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.

GRADES 9-12

HS.GM.R2.B

Examine the historical and cultural development of masterworks within various genres of American traditional and classical music, including the music of Tennessee.

TN ACADEMIC STANDARDS

ENGLISH LANGUAGE ARTS

5-12.W.RBPK.8

Use search terms effectively; integrate relevant and credible information from print and digital sources; quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

LESSON #4: FLORENCE PRICE: EMBRACING HERITAGE



STANDARDS

Music

- **5.GM.P1.C**
Explain how context (such as social, cultural, and historical) informs performances.
- **6-8.GM.R2.A**
Describe and support a personal interpretation of contrasting programs of music, and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.
- **HS.GM.R2.B**
Examine the historical and cultural development of masterworks within various genres of American traditional and classical music, including the music of Tennessee.

English Language Arts

- **5-12.W.RBPK.8**
Use search terms effectively; integrate relevant and credible information from print and digital sources; quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.



OBJECTIVES

- Students will learn about historical contexts that influenced “Juba Dance” from Price’s Symphony No. 1 with a partner or in a small group.
- Students will learn about the life and musical career of American Composer Florence Price



MATERIALS

- Recording of Florence Price’s “Juba Dance” from Symphony No. 1 (Available on NAXOS)
- Video example of traditional Juba Dance:
<https://youtu.be/dpCBMwAweDI?t=65> (from 1:05-1:58)
- Florence Price Composer Biography (page 37)
- Listening Guide (page 38)
- Artist Worksheet (page 39)

LESSON #4: CONTINUED



PROCEDURE

1. Lead a class discussion on the following:
Define the word culture - a person's heritage or traditions. Ask students what the concept of 'culture' means to them. Do they feel connected to a specific culture? Does this affect the music they choose to listen to? If so, who are some of the musicians they feel are connected to their culture? These can include classical, popular, or folk artists.
2. Pass out the Florence Price Biography and read aloud as a class.
3. Play the video example of traditional Juba dance.
4. Using the listening and discussion guide in the teacher resources, tell students what to listen for in Price's "Juba Dance." Then, play the recording from Naxos for the class.
5. Ask students if they were able to pick out the slide whistle and african percussion in the piece. In what ways does this work sound different/the same as they would expect a traditional symphonic work to sound? What was the mood of the music? Was it reflective of the joy and excitement of the traditional Juba dance?

ASSESSMENT

Have students research an artist and complete the provided worksheet(page 39). For smaller classes, each student can complete a worksheet on their own. For larger classes, students can split up into small groups. Students may pick an artist, or they can pick/be assigned an artist from the list below. Afterwards, time permitting, they should present their findings to the rest of the class. Possible musicians, artists, and authors:

Mary Lou Williams
Béla Bartók
Isaac Albéniz
Manuel de Falla
Edward Elgar

Aaron Copland
Misty Copeland
Eudora Welty
Miles Davis
Jimi Hendrix

Stevie Wonder
Lin-Manuel Miranda
Nick Cave
Antonín Dvořák

TEACHER RESOURCES

FLORENCE PRICE COMPOSER BIOGRAPHY



Florence Price

1887-1953

Florence Beatrice Price was born in 1887 to a well respected middle class family in Little Rock, Arkansas. Her father was a dentist and her mother was a music teacher. Because local white instructors refused to teach her, Price learned to play piano from her mother. She gained much of her musical training and knowledge at a young age, giving her first piano performance at age 4 and publishing her first composition at age 11. At age 14, Florence Price graduated high school as valedictorian and in 1903 went on to enroll at the New England Conservatory of Music in Boston, Massachusetts.

After graduating in 1903 with two diplomas, Price returned to Little Rock where she taught, got married, and began raising a family. Price began her professional career as an instructor at segregated academies in Arkansas and Georgia. However, in 1927, she and her husband decided to move to Chicago due to growing tensions and an increase in violent racist events in the south.

While living in Chicago, Florence Price submitted her Symphony No. 1 to the Wanamaker Foundation, an international composition competition. Price won first place with her Symphony and the piece was premiered by the Chicago Symphony on June 15th, 1933. This was the first composition by an African-American woman to be performed by a major orchestra.

Over the course of her career, Price composed a wide variety of works for orchestra, voice, piano and chamber ensembles. Florence Price and her music were well received in her day, but even so she struggled to make ends meet, writing pop tunes and accompanying silent films to support herself.

Price passed away from a stroke in 1953. After her death, much of her music was forgotten, some even disappeared and the rest were rarely performed.

In 2009, a couple renovating a home South of Chicago discovered piles of manuscripts and documents bearing Florence Price's name. Among these papers were dozens of Price's compositions thought to be lost forever. With the rediscovery of this music, Florence Price's works are being performed again and she is finally beginning to be celebrated as an important American Composer.

Image Source:

"Florence Beatrice Price Portrait in Color." *Florence Beatrice Price: A Closer Look with Musicologist Douglas Shadle*, NAXOS, 9 Jan. 2019, <https://naxosusa.com>

TEACHER RESOURCES

“JUBA DANCE” LISTENING GUIDE

Florence Price: Musical Style

- Price is known for incorporating elements of African-American spirituals and traditional African music into her compositions, especially her symphonies and piano music.
- In Symphony No. 1, Florence Price balances two very distinct musical cultures into one – African-American Juba Dance within the framework of the Symphony Orchestra.
- Many white composers such as George Gershwin and Antonín Dvořák had attempted to write pieces that incorporated African-American traditions musically, but many black listeners were not convinced of the works’ authenticity. Price drew on her own background and cultural heritage to create her compositions.
- The instrumentation in Symphony No. 1 is unique – Price includes african drums as another nod to her cultural heritage, and a slide whistle helps set the tone for the “Juba Dance” movement.

The Juba Dance Tradition

- Juba is a traditional dance that was done by enslaved Africans and many future generations of African-Americans during the pre-civil period. There is clapping, stomping and singing involved. The dance is very rhythmic and percussive, much of it reflects the sound of drumming and use of percussion by imitation using arms and legs. This was due to the fact that many enslavers would not allow their enslaved to have drums for fear that they would speak to one another through a secret language using the instruments.
- This dance was a way for those working in the fields to cope with enslavement. The dance would bring joy and excitement to those who were involved, reminding them of their roots and bringing the community closer together.

TEACHER RESOURCES

ARTIST WORKSHEET

Student Name: _____

Date: _____

Artist:

Where is s/he from?

What kind of art is this person associated with? (ex. music, writing, visual art, etc.)

Name one or more of his/her most famous works:

On a separate sheet of paper, answer the following questions:

How do this artist's works relate to his/her culture or nationality?

Do they challenge existing perceptions or cultural norms?

What artists express aspects of your culture? How?

ADDITIONAL RESOURCES



Lili Boulanger (1893-1918)

Music was second nature for Lili Boulanger who was born on 21 August 1893 in Paris. She had perfect pitch and a love of singing as a child. Fauré himself used to come to her home to read his latest songs with her. From the age of six to sixteen, she studied harmony, played a little piano, violin, cello and even the harp, while discovering new scores, such as Debussy's *Pelléas et Mélisande*. Her very poor health kept her away from school and from practising too hard. She studied composition with Paul Fidal and Georges Caussade and at the age of nineteen, she was the first woman to be awarded the prestigious Premier Grand Prix de Rome for composition. After the great Parisian success of her cantata *Faust et Hélène*, she travelled through Italy and wrote some of her best works in the Villa Medici in Rome.

Returning to France, she devoted herself to caring for wounded soldiers during the First World War. Knowing that her days were numbered, she worked feverishly. Towards the end of her life, she dictated to a composition, *Pie Jesu* for her sister. She died on 15 March 1918.

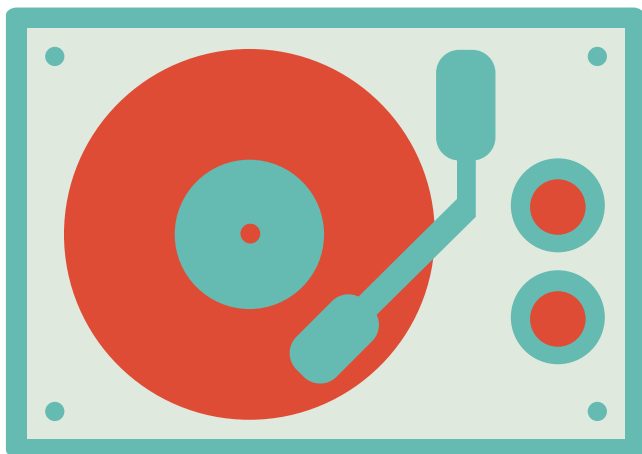
(Source: Naxos Music Library)

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