



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

MONTGOMERY VARIATIONS

GRADES 3-4



Nashville
Symphony



CONCERT PROGRAM



YOUNG PEOPLE'S CONCERTS

MONTGOMERY VARIATIONS

Thursday, January 23, 10:15 AM
Friday, January 24, 10:15 & 11:45 AM

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 #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.
 - 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.VA.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.

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



Alberty: Foster Co., Boston.

GEO. E. BARRETT.

C. W. PAYNE.

F. J. LOUDIN.

R. W. THOMAS.

Allen & Hornell, Photo., Boston.

PATTI MALONE.

MATTIE L. LAWRENCE.

ELLA SHEPPARD.

MAGGIE L. PORTER.

MABEL R. LEWIS.

JENNIE JACKSON.

LAURA WELLS.

1871

THE JUBILEE SINGERS,

From Fisk University, Nashville, Tenn.

1881-2

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

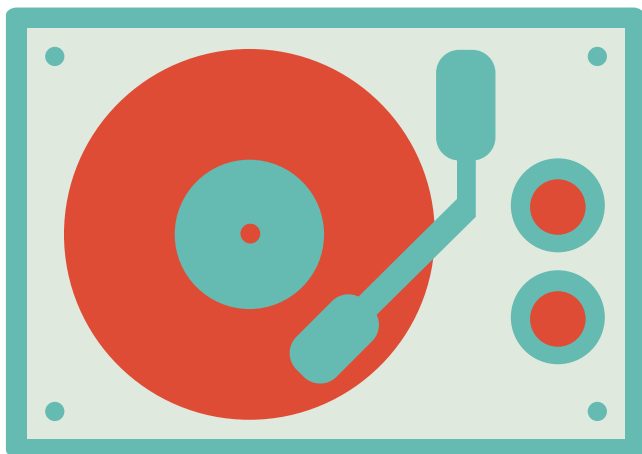
Before	After
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

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.



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