



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

COMPOSERS OF HOPE

GRADES 5-8



Nashville
Symphony



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CONCERT PROGRAM



Concert Program

Jean Sibelius | *Finlandia*

Ludwig van Beethoven | Symphony No. 5, Movement I

Felix Mendelssohn | Symphony No. 3 in A Minor, Op. 56, "Scottish" Symphony, Movement II

Amy Beach | Symphony in E Minor, Op. 32, "Gaelic" Symphony, Movement II

John Williams | Theme from *Schindler's List*

William Grant Still | *Afro-American Symphony*, Movement IV

STANDARDS

Lesson #1

Music Standards

1.2.1

Sing a familiar song, in unison, using correct rhythm and pitch.

6.3.2

Describe aural examples of music using appropriate vocabulary.

TN Standards

English Language Arts

5-8.SL.CC.1

Prepare for collaborative discussions on 5-8th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.

Lesson #2

Music Standards

9.1.1

Examine the characteristics of a selected music genre, time period, or culture.

9.3.1

Examine the music of one or more world cultures following teacher provided guidelines.

TN Standards

English Language Arts

5-8.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 #3

Music Standards

9.2.1

Explore the sources and development of one American music genre and correlate with well-known composers and performers associated with that genre.

9.2.3

Report (written or oral) the sources and development of American music genres and correlate with well-known composers or performers associated with those genres.

TN Standards

Social Studies

8.49

Analyze the women's suffrage movement and its major proponents, including Elizabeth Cady Stanton, Lucretia Mott, and Susan B. Anthony and examine excerpts from the writings of Stanton, Anthony and Sojourner Truth. (C, P)

English Language Arts

5-8.SL.CC.2

Interpret information presented in diverse media formats; explain how source information contributes to a topic, text, or issue under study.

5-8.W.RBPK.7

Conduct research to answer a question, drawing on multiple sources and generating additional related, focused questions for further research and investigation.

5-8.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

Music Standards

8.2.1

Explore the correlation between music and another academic discipline.

9.2.1

Explore the sources and development of one American music genre and correlate with well-known composers and performers associated with that genre.

TN Standards

Social Studies

5.65

Analyze the key events and struggles during the Civil Rights Movement, including: (C, E, H, P)

- Brown v. Board of Education
- Non-violent protest and the influence of the Highlander Folk School
- Central High School-Little Rock, Arkansas and Clinton High School in Clinton, Tennessee
- Montgomery Bus Boycott and Rosa Parks
- Tent Cities in Fayette and Haywood Counties
- Nashville Sit-Ins and Diane Nash
- Freedom Riders
- Dr. Martin Luther King, Jr.

English Language Arts

5-8.RI.RRTC.10

Read and comprehend a variety of literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently.

5-8.L.VAU.6

Acquire and accurately use grade-appropriate general academic and domain-specific words and phrases; develop vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Lesson #5

Music Standards

9.1.1

Examine the characteristics of a selected music genre, time period, or culture.

9.3.1

Examine the music of one or more world cultures following teacher provided guidelines.

9.3.3

Describe the music of one or more world cultures following teacher provided guidelines.

TN Standards

Social Studies

5.57

Write an informative text about the Holocaust and its impact. (C, P, H)

English Language Arts

8.SL.CC.2

Analyze the purpose of information presented in diverse media formats; evaluate the motives, such as social, commercial, and political, behind its presentation.

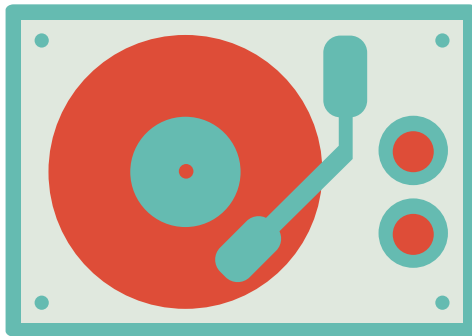
8.RI.IKI.7

Evaluate the advantages and disadvantages of using different mediums to present a particular topic or idea.

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 2

Felix Mendelssohn | Symphony No. 3 in A Minor, Op. 56, "Scottish" Symphony, Movement II
Jean Sibelius | *Finlandia*

Lesson 3

Amy Beach | Symphony in E Minor, Op. 32, "Gaelic" Symphony, Movement II

Lesson 4

William Grant Still | *Afro-American Symphony*, Movement IV

Lesson 5

John Williams | Theme from *Schindler's List*

LESSON 1: INTRODUCTION TO THE ORCHESTRA



Standards

Music Standards

- 1.2.1 Sing a familiar song, in unison, using correct rhythm and pitch.
- 6.3.2 Describe aural examples of music using appropriate vocabulary.

Tennessee Standards

English Language Arts

- 5-8.SL.CC.1 Prepare for collaborative discussions on 5-8th grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.



Objectives

- Students will learn about the instrument families of the orchestra.
- Students will learn key musical vocabulary: conductor, tempo, and dynamics.



Materials

- Instrument flashcards (page # 11)
- DSO kids instrument sound files:
<https://www.mydso.com/dso-kids/learn-and-listen/instruments>
- 360 degree video of Laura Turner Hall and the Nashville Symphony:
<https://www.nashvillesymphony.org/media/videos/360-a-night-with-the-symphony>



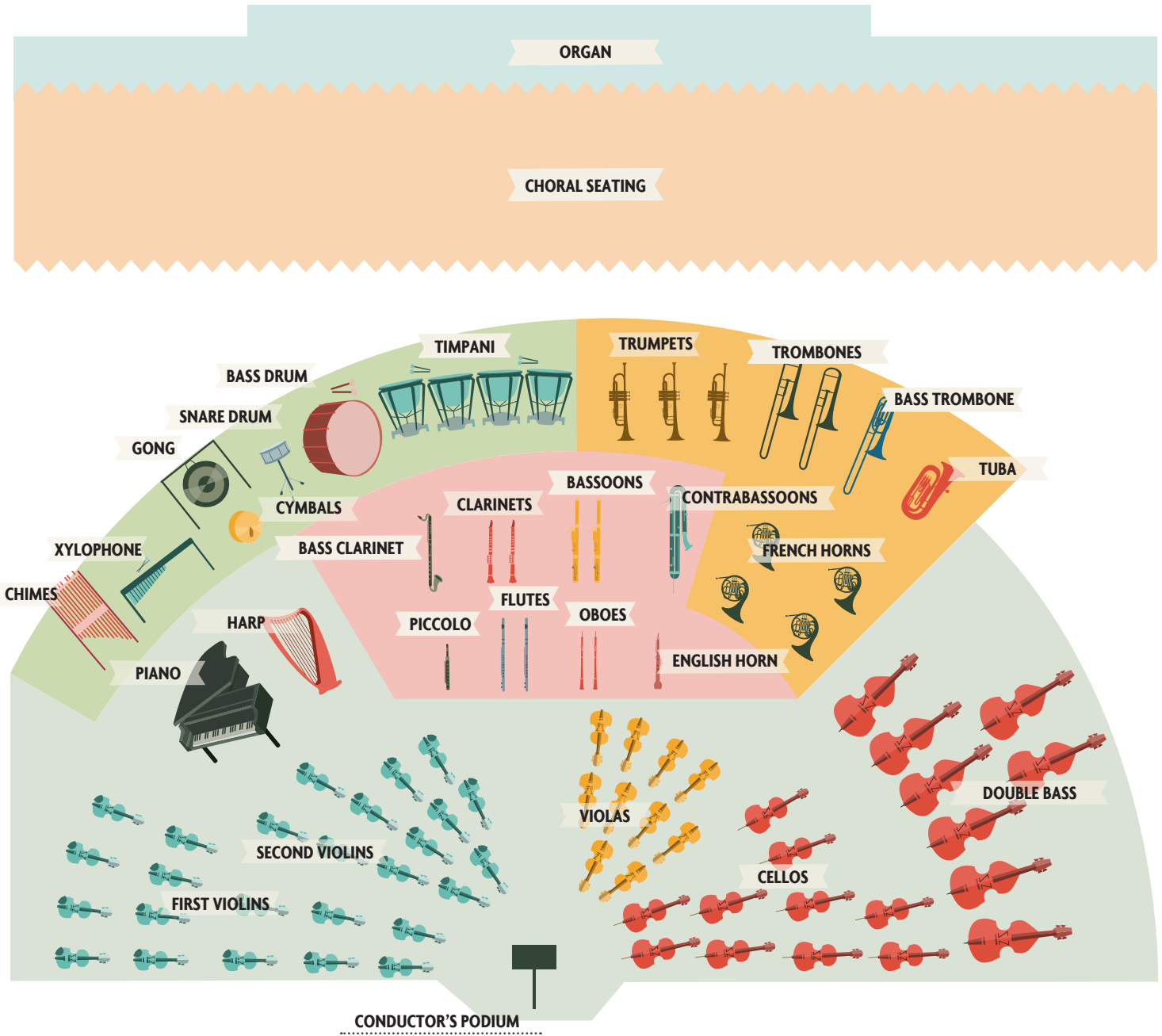
Procedure

1. Ask students what they know about symphony orchestras. Have they ever heard a symphony? In person? On the radio? How many people play in a symphony? What kind of music do they perform?
2. Show students the 360 degree video of Laura Turner Hall and the Nashville Symphony. Do they recognize any of the instruments? What are some different ways the instruments are being played?
3. The orchestra has four families of instruments: strings, woodwind, brass, and percussion. Ask students if they play any instruments; if they do, can they name the family to which their instrument belongs? Use flashcards to further discuss which instruments belong to which families.
4. Refer back to the video. Ask students who they think is leading the orchestra. How do they think the musicians know what to do? (Answer: the conductor leads the orchestra) Explain that the conductor determines the tempo (how fast or slow the piece is) and the dynamics (how loud or soft the notes are).
5. Explain to the students that being a teacher can be a lot like being a conductor. Do you use gestures for classroom management (e.g. raising your hand to signal that students should be quiet, call and response clapping to get students' attention)? Explain that these "signals" show students what to do, much like the conductor signals the orchestra.
6. Tell the students that for your next activity, they will be musicians and you will be the conductor. Their voices will be their instruments! Have students sing "Row, Row, Row Your Boat" in unison as you conduct (see the diagram and instructions in teacher resource.) Challenge the students by experimenting with different tempos and dynamics. Optional extension: let students take a turn as the conductor.

Assessment

- Matching Activity and Assessment Worksheet provided in Teacher Resources (page #10)

TEACHER RESOURCES: ORCHESTRA LAYOUT



WOODWIND FAMILY

BRASS FAMILY

PERCUSSION FAMILY

STRING FAMILY

TEACHER RESOURCES

Strings

Woodwinds

Brass

Percussion

Match-up activity with images of different instruments.
Draw a line connecting each instrument to its family.



ORCHESTRA FLASHCARDS:



VIOLIN

- The violin is the smallest, highest-pitched member of the string family.
- The violin has four strings.
- The violin is played with a bow or by plucking the strings (pizzicato).

Instrument Family: String



VIOLA

- The viola is slightly larger than a violin in size and has a lower and deeper sound.
- Since the 18th century, it has been the middle voice of the string family.
- The viola has four strings.
- The violin is played with a bow or by plucking the strings (pizzicato).

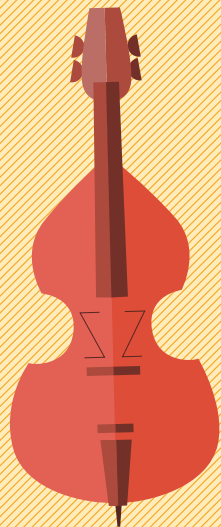
Instrument Family: String



CELLO

- The cello is larger and deeper in sound than both the violin and the viola.
- The cello has four strings.
- The cello is played with a bow or by plucking the strings (pizzicato).

Instrument Family: String



BASS

- The bass is the largest and lowest pitched member of the string family.
- The bass is also called the string bass, contrabass, or standup bass.
- The bass is played either with a bow or by plucking the strings (pizzicato).
- In orchestral and tango music, both bowed and pizzicato techniques are used. In jazz, blues, and rockabilly, pizzicato is the norm.

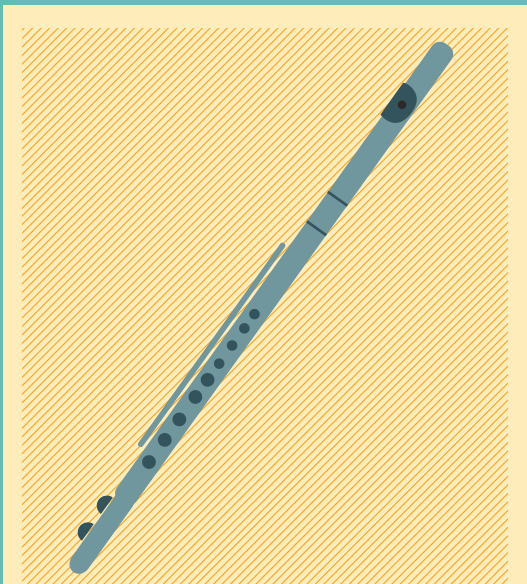
Instrument Family: String



HARP

- The harp has 47 strings and 7 pedals.
- The harp is played by plucking the strings.
- While played regularly in the Western classical music world, the harp also has a place in the traditions of over 150 African peoples.

Instrument Family:
String



FLUTE

- The flute is played by blowing air across an opening at the top of the instrument. The keys of the instrument are pressed to change the pitch.
- Along with the voice, the flute is one of the earliest known musical instruments. The oldest flute ever discovered may be a fragment of the bone of a cave bear, with two to four holes.
- Today, the flute is made of metal.

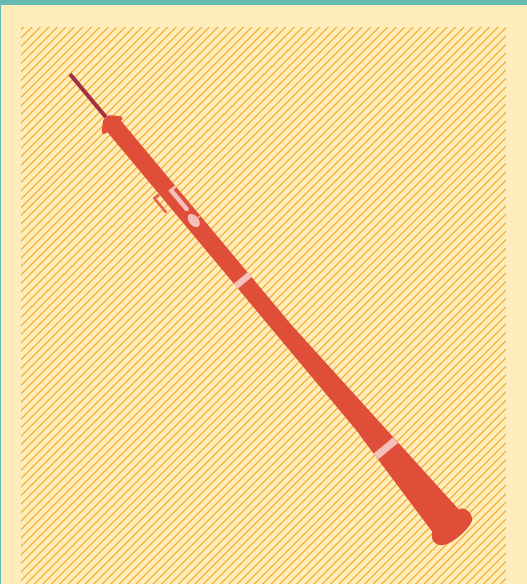
Instrument Family: Woodwind



CLARINET

- The clarinet is played by blowing air into a mouthpiece with a reed attached. The keys of the instrument are pressed to change the pitch.
- Reeds can be made of a thin strip of bamboo or cane. The reed, together with the mouthpiece onto which the reed is fixed, makes the air in the instrument vibrate when blown into.

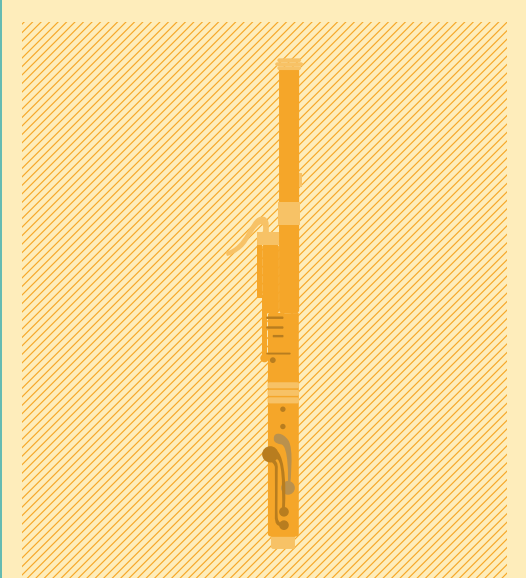
Instrument Family: Woodwind



OBOE

- The oboe is a double reed instrument, meaning there are two pieces of bamboo or cane vibrating against each other.
- The oboe is played by blowing into a double reed. The keys of the instrument are pressed to change the pitch.

Instrument Family: Woodwind



BASSOON

- Much like the oboe, the bassoon is played by blowing into a double reed. The keys of the instrument are pressed to change the pitch.
- The bassoon is held diagonally in front of the player, but unlike the flute, oboe and clarinet, it cannot be supported by the player's hands alone. The bassoonist must use a strap to hold the instrument.
- The bassoon has a lower range (is able to play lower pitches) than the oboe.

Instrument Family: Woodwind



TRUMPET

- The trumpet is the smallest and highest pitched member of the brass family.
- The trumpet is played by blowing air through closed lips, producing a "buzzing" sound that starts a vibration inside the instrument. The valves are pressed to change the pitch.

Instrument Family: Brass



TROMBONE

- The word trombone comes from Italian tromba (trumpet) and -one (meaning “large”), so the name means “large trumpet.” The trombone is larger and lower pitched than the trumpet.
- The trombone is played by blowing air through closed lips, producing a “buzzing” sound that starts a vibration inside the instrument. A slide mechanism that varies the length of the instrument is used to change the pitch.

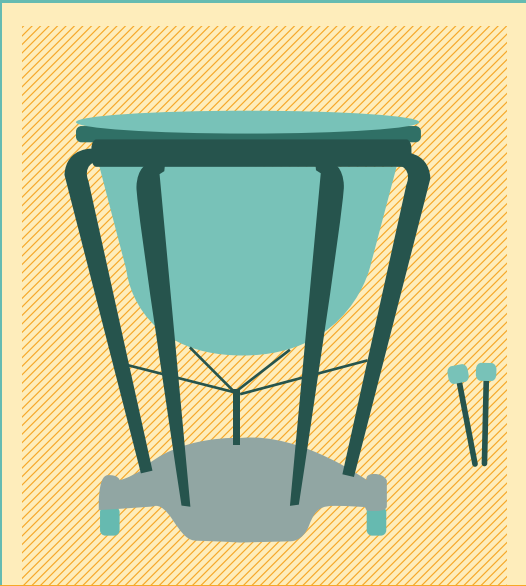
Instrument Family: Brass



TUBA

- The tuba is the largest and lowest pitched member of the brass family.
- The tuba is played by blowing air through closed lips, producing a “buzzing” sound that starts a vibration inside the instrument. The valves are pressed to change the pitch.

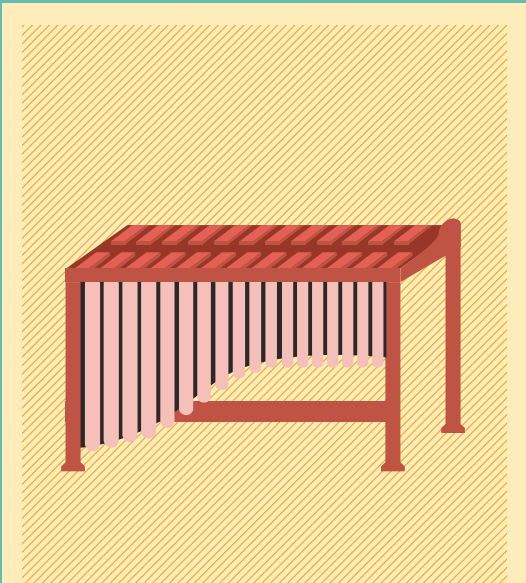
Instrument Family: Brass



TIMPANI

- The timpani consist of a skin called a head stretched over a large bowl traditionally made of copper.
- The timpani are played by striking the head with a specialized drum stick called a timpani mallet.
- The timpani can be tuned and played at different, specific pitches.

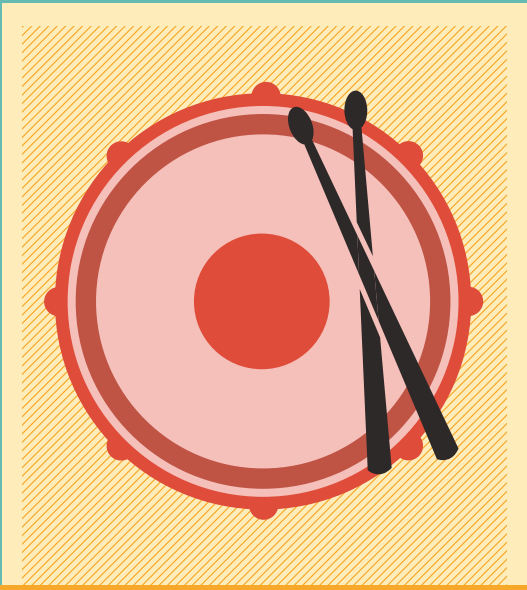
Instrument Family: Percussion



XYLOPHONE

- A xylophone consists of a set of wooden bars which are arranged similar to the keys of a piano and are tuned to specific pitches.
- The xylophone is played by striking the wooden bars with a mallet.

Instrument Family: Percussion



SNARE DRUM

- The snare drum is made of a wood or metal shell and a plastic or animal skin head.
- “Snares” made of metal or nylon are stretched across the bottom of the drum to make a distinctive rattling noise.
- The snare drum is played by striking the head of the drum using drumsticks or wire brushes.

Instrument Family: Percussion

TEACHER RESOURCES

Assessment Worksheet:

What is tempo?

- a. How many musicians are playing
- b. How loud or soft the sound is
- c. How fast or slow the music is
- d. How high or low the strings are

What are dynamics?

- a. How many musicians are playing
- b. How loud or soft the sound is
- c. How fast or slow the music is
- d. How high or low the strings are

Who leads the orchestra?

- a. Conductor
- b. Audience
- c. Brass
- d. No one

What are the four families of instruments in the orchestra?

- 1.
- 2.
- 3.
- 4.

TEACHER RESOURCES

Answers to Matching Worksheet:

Strings: Bass, Violin

Woodwinds: Flute, Clarinet

Bass: Trumpet, Trombone

Percussion: Xylophone

Answers to Assessment Worksheet:

1. C
2. A
3. C
4. Brass, Strings, Percussion, Woodwinds

LESSON 2: A NATION THROUGH MUSIC



Standards

Music Standards

- 9.1.1 Examine the characteristics of a selected music genre, time period, or culture.
- 9.3.1 Examine the music of one or more world cultures following teacher provided guidelines.

Tennessee Standards

English Language Arts

- 5-8.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 the relationship between music and culture or nationality.
- Students will learn about the origins and historical contexts of Mendelssohn's Symphony No. 3 and Sibelius' *Finlandia*.



Materials

- Mendelssohn's Symphony No. 3 in A Minor, Op. 56, "Scottish" Symphony, Movement II (available on Naxos)
- Sibelius' *Finlandia* (available on Naxos)
- Discussion guide (page # 23)
- Images of Holyrood cathedral and the Finnish Pavilion (page # 24 & 25)
- Artist worksheet for assessment (page # 26)



Procedure

1. Define the words *culture* (a person's heritage or traditions) and *nationality* (a person's country of origin). Ask students what the concept of 'culture' means to them. Do they feel connected to a specific culture? To what extent does it overlap with nationality? Do these questions have different answers depending on the country?
2. Use the discussion and listening guide to introduce Mendelssohn's "Scottish" Symphony.
3. Show students the image of the ruined Chapel at Holyrood Palace in Scotland and play Mendelssohn's Symphony No. 3 in A Minor, Op. 56, "Scottish" Symphony, Movement II (Beginning - 1:04).
4. Pause the music, and ask the students if they think the piece sounds Scottish. If so, how? Then, review the techniques Mendelssohn used, as provided in the discussion guide.
5. Play the rest of the movement (1:04 - end), and have students listen for more references to Scottish culture.
6. Explain that music can encourage unity and solidarity in a group or culture in the face of oppression. Then, using the discussion and listening guide, introduce Sibelius's *Finlandia*.
7. Show student the image of the Finnish pavilion at the 1900 World's Fair in Paris, where *Finlandia* was performed. Play *Finlandia* (3:30-4:30) and ask the students to describe the music. Is it exciting? Inspiring? What emotions and ideas does it evoke, especially keeping in mind the context in which Sibelius wrote the piece?

Assessment

- Have students research an artist and complete the provided worksheet. 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

Discussion and Listening Guide for Mendelssohn and Sibelius:

Mendelssohn: Symphony No. 3 in A Minor, Op. 56, “Scottish” Symphony, Movement II

Background

- Mendelssohn wrote this piece after a trip to Scotland, where he was inspired by various monuments, cathedrals, and stories.
- Mendelssohn was first inspired to write a Scottish Symphony at the ruined chapel at Holyrood Palace in Scotland.

How does the piece represent Scottish culture?

- The notes Mendelssohn uses in his melody (which are called the pentatonic scale) are commonly used in Scottish folk tunes.
- Mendelssohn creates a sound similar to the drone of the bagpipes in various instruments throughout the orchestra.

Sibelius: Finlandia

Background

- *Finlandia* is a very well-known piece of music that was composed during Russian occupation of Finland. The piece came to represent Finland’s desire for freedom, and later the Finnish people’s pride and love for their country.
- The period between 1899 and 1905 was called *sortokaudet* or *sortovuodet*, which means “time/years of oppression” in Finnish.
- *Finlandia* was originally composed in 1899 for a protest against Russian censorship. Sibelius later reworked the piece for the Paris World Exhibition in 1900, after which it gained wider recognition.
- The piece was so popular as a celebration of the Finnish people and culture that it was performed numerous times under different names to avoid Russian censors.

How does the piece represent Finnish culture?

- *Finlandia* was originally written for a set of historical “portraits” to be performed at a gala to support Finland’s right to free speech under Russia.
- The piece initially symbolized Finland’s fight for independence from Russia. Later, during World War II it became a symbol of Finnish pride.



The Ruins of Holyrood Chapel (Louis Daguerre), 1824



Finnish pavilion at the 1900 World's Fair in Paris where Finlandia was performed

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?

LESSON 3: AMY BEACH



Standards

Music Standards

- 9.2.1 Explore the sources and development of one American music genre and correlate with well-known composers and performers associated with that genre.
- 9.2.3 Report (written or oral) the sources and development of American music genres and correlate with well-known composers or performers associated with those genres.

Tennessee Standards

Social Studies:

- 8.49 Analyze the women’s suffrage movement and its major proponents, including Elizabeth Cady Stanton, Lucretia Mott, and Susan B. Anthony and examine excerpts from the writings of Stanton, Anthony and Sojourner Truth. (C, P)

English Language Arts:

- 8-8.SL.CC.2 Interpret information presented in diverse media formats; explain how source information contributes to a topic, text, or issue under study.)
- 5-8.W.RBPK.7 Conduct research to answer a question, drawing on multiple sources and generating additional related, focused questions for further research and investigation.
- 5-8.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 the life and work of American composer Amy Beach
- Students will learn about the Suffrage Movement and Women’s Rights.



Materials

- Beach’s Symphony in E Minor, Op. 32, “Gaelic” Symphony, Movement II (available on Naxos)
- Amy Beach biography (page # 29)
- Timeline template (page # 33)
- Pictures with captions (page # 30)



Procedure

1. Play the excerpt of Beach's Symphony in E Minor, Op. 32, "Gaelic" (1:50-4:00).
2. Have students read the provided biography of Amy Beach aloud, popcorn style. What facts interest them? How would they summarize Beach's life story?
3. Provide students with a copy of the timeline and pictures with captions. Have students research each event in the picture, place them in the appropriate place on the timeline with the date, and summarize the event in the spaces provided.
4. Once students have completed the "Women's Rights" portion of their timelines, explain that the "Gaelic" symphony was written between 1894-1896. What do students know about that time period in America? How were women seen and treated? Did they have jobs and the right to vote?
5. Using the biography for reference, have students add important events in Beach's life to their timelines (birth, death, marriage, first performance, move to Germany, composition of various pieces).

Assessment

- Have students write a short essay using their timelines based on the following prompt:
What major women's rights events happened in Amy Beach's lifetime? How might they have impacted her life and work?

TEACHER RESOURCES



Amy Beach

1867-1944

Mrs. H. H. A. Beach. Halftone. Illustrated in *American Composers* by Rupert Hughes and Arthur Elson. Boston: The Page Company, 1914, facing page 426. Music Division, Library of Congress. LC call number: ML390.H89 1914 Copy 3

Amy Marcy Cheney was born on September 5, 1867 in Henniker, New Hampshire, to a prominent New England family. Her mother, Clara Imogene (Marcy) Cheney, was a talented amateur singer and pianist. Young Amy was a true prodigy who memorized forty songs at the age of one and taught herself to read at age three. She played four-part hymns and composed simple waltzes at age four. By the age of six, she began studying piano with her mother and performed her first public recitals one year later, playing works by Handel, Beethoven, Chopin, and some of her own pieces. In 1875 the family moved to Boston, where Amy studied with the leading pianists. She made her Boston debut in 1883, and two years later played her first performance with the Boston Symphony Orchestra, Wilhelm Gericke conducting Chopin's Concerto in F Minor.

In 1885, she married Henry Harris Aubrey Beach (1843-1910), a physician, Harvard University lecturer, and amateur singer. Her husband requested that she limit her public performances, so she focused her musical energies on composing. She had only one year of formal training in harmony and counterpoint with Junius W. Hill. Beyond that, she embarked on a course of independent study, analyzing the compositions of master composers as models and translating theoretical works such as Berlioz's treatise on orchestration.

In 1892, Beach achieved her first notable success as a composer with the performance of her Mass in E-flat by Boston's Handel and Haydn Society. She became the first American woman to achieve widespread recognition as a composer of large-scale works with orchestra. Beach's national reputation grew through her equally well-received Symphony, op. 32; Violin Sonata, op. 34; and Piano Concerto, op. 45.

Following the success of her Mass in E-flat, Beach received important commissions for vocal and choral works. In 1892, the Symphony Society of New York premiered her concert aria, *Eilende Wolken*, op. 18, the first composition by a woman played by that orchestra. For the 1893 World's Columbian Exposition in Chicago, she wrote the *Festival Jubilate*, op. 17. The 1898 Trans-Mississippi Exposition in Omaha commissioned her *Song of Welcome*, op. 42.

After her husband's death in 1910, Beach sailed for Europe to establish her reputation there as both a performer and composer. She received enthusiastic reviews for recitals in Germany and for her symphony and concerto, which were performed in Leipzig and Berlin. She returned to the U.S. in 1914, where she concertized in the winters and composed in the summers. In 1921 she became a fellow at the MacDowell Colony in Peterborough, New Hampshire, where she composed most of her later works.

Beach assumed many leadership positions, often in advancing the cause of American women composers. She was associated with the Music Teachers National Association and the Music Educators National Conference. In 1925, she was a founding member and first president of the Society of American Women Composers. Following her death on December 27, 1944, Beach's royalties were given to the MacDowell Colony, as prescribed in her will.

Source: Amy Beach 1867 to 1944. Online Text. Retrieved from the Library of Congress, <https://www.loc.gov/item/ihas.200153246/>. (Accessed November 21, 2017.)

Timeline Events:



Victoria Woodhull is the first female presidential candidate



19th amendment is ratified



National Women's Party founded



Ida B. Wells co-founds the Alpha Suffrage Club



Susan B. Anthony attempts to vote



First woman elected to the House of Representatives



Mary Church Terrell founded both the National Association of College Women and an important advocacy association for African-American women

Timeline Events:

Amy Beach

Women's Rights



1920

1940

1960



LESSON 4: THE CIVIL RIGHTS MOVEMENT



Standards

Music Standards

- 8.2.1 Explore the correlation between music and another academic discipline.
- 9.2.1 Explore the sources and development of one American music genre and correlate with well-known composers and performers associated with that genre.

Tennessee Standards

Social Studies:

- 5.65 Analyze the key events and struggles during the Civil Rights Movement, including: (C, E, H, P)
 - Brown v. Board of Education
 - Non-violent protest and the influence of the Highlander Folk School
 - Central High School-Little Rock, Arkansas and Clinton High School in Clinton, Tennessee
 - Montgomery Bus Boycott and Rosa Parks
 - Tent Cities in Fayette and Haywood Counties
 - Nashville Sit-Ins and Diane Nash
 - Freedom Riders
 - Dr. Martin Luther King, Jr.

English Language Arts:

- 5-8.RI.RRTC.10 Read and comprehend a variety of literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently.
- 5-8.L.VAU.6 Acquire and accurately use grade-appropriate general academic and domain-specific words and phrases; develop vocabulary knowledge when considering a word or phrase important to comprehension or expression.



Objectives

- Students will learn about how the Civil Rights Movement impacted art.
- Students will learn about the life and work of William Grant Still.
- Students will understand the relationship between Still's *Afro-American Symphony* and the corresponding poem *Ode to Ethiopia*.



Materials

- Recording of Still's *Afro-American Symphony*, Movement IV (available on Naxos)
- Civil Rights Movement research guide (page # 36)
- Copy of excerpt from "Ode to Ethiopia" by Paul Laurence Dunbar (page # 38)
- Composer history handout (page # 39)
- Listening guide (optional, page # 38)
- Listening chart (page # 40)



Procedure

1. Discuss the following questions as a class: What is the Civil Rights Movement? When did it occur? Who was affected? What was the outcome? Have students research the Civil Rights Movement using the research guide provided in teacher resources.
2. Pass out composer history handout and have students read paragraphs aloud. Discuss the time of Still's accomplishments and how they line up with the Civil Rights Movement. Ask students: What challenges might a black composer like William Grant Still have to overcome during this time period?
3. Explain that Still's piece was inspired by a poem written in 1896 by Paul Laurence Dunbar. Read the lines from Dunbar's poem "Ode to Ethiopia" that Still uses as a prologue to his Symphony. Have the students discuss: Why does Still introduce his piece with these lines of poetry? How were they relevant to him in 1930, the year he wrote *Afro-American Symphony*?
4. Create a grade appropriate word bank of adjectives that could be used to describe Movement 4 of Still's *Afro-American Symphony*. The movement begins with a slow and pensive mood then bursts into a triumphant conclusion; adjectives could include words like hopeful, thoughtful, serious, exciting, and playful. An optional listening guide is included in the teacher resources for a more in-depth look at the selection.
5. Have the students fill out the provided chart with adjectives from the word bank while listening to the fourth movement of *Afro-American Symphony*, "Aspiration" (Note: Time does not permit listening the whole movement, listen to excerpts 0:00-1:55 and 8:06-11:02.) If listening to the entire piece, pause the music at 8:06 and tell students to consider which contrasting adjective might describe the rest of the movement.

Assessment

- Summary Quiz in Teacher Resources (page # 41)

TEACHER RESOURCES

Civil Rights Movement Research Guide:

The Civil Rights Movement took place in roughly two phases: from 1896-1945 and from 1954-1968

1. What were some of the goals of the Civil Rights Movement?
2. What year was the NAACP founded? What is the organization's mission?
3. In what year did the *Brown v. Board of Education* ruling take place? What was its impact?
4. In what year did the *Loving v. Virginia* ruling take place? What was its impact?
5. What federal agencies were formed as a result of the Civil Rights Movement?
5. What do you see as the most impactful change for Americans as a result of the Civil Rights Movement?

TEACHER RESOURCES

Answers to Research Guide:

1. To end racial segregation and discrimination in the United States.
2. 1909; Its mission is “to ensure the political, educational, social, and economic equality of rights of all persons and to eliminate race-based discrimination.”
3. 1954; Separate but equal doctrine was overturned.
4. 1967; Interracial marriages were legalized.
5. Civil Rights Division (US Department of Justice), US Commission of Civil Rights, Equal Employment Opportunity Commission, Office of Fair Housing and Equal Opportunity (US Department of Housing and Urban Development)
6. Open ended

TEACHER RESOURCES

Excerpt from Paul Laurence Dunbar: “Ode to Ethiopia”

Be proud, my Race, in mind and soul;
Thy name is writ on Glory's scroll
In characters of fire.
High 'mid the clouds of Fame's bright sky
Thy banner's blazoned folds now fly,
And truth shall lift them higher.

Listening Guide:

- 0:00-1:01:** Hymn Melody in minor key
- 1:58-2:06:** Theme stated woodwind section
- 3:54:** Restated theme in string section
- 5:51:** Oboe solo
- 6:40:** Hopeful sound - major key
- 7:19:** Harp solo
- 8:05:** New theme: fast, percussive
- 8:40:** Dance theme
- 9:30:** Work song theme
- 10:20:** Recapitulation

TEACHER RESOURCES



William Grant Still

1895-1978

William Grant Still's career was comprised of many "firsts". He was the first African-American composer to have a symphony performed by a professional orchestra in the U.S., the Symphony no. 1 "Afro-American" (1930). It was premiered by Howard Hanson and the Rochester Philharmonic. The piece's New York premiere was given by the New York Philharmonic at Carnegie Hall in 1935. He also became the first African-American to conduct a major symphony orchestra in the United States when he led the Los Angeles Philharmonic in 1936. In the world of opera, his *Troubled Island* was the first by an African-American to be performed by a major opera company (New York City Opera, 1949) and that same opera was the first by an African-American to be nationally televised.

Although William Grant Still did not write a large quantity of works for solo voice and piano, the quality is very high. Still set many of the great poets of the Harlem Renaissance including Paul Laurence Dunbar, Langston Hughes and Countee Cullen. He also set poetry by his second wife, Verna Arvey, an accomplished writer and pianist who wrote the libretti for most of Still's operas. Perhaps his most ambitious work for voice and piano is the song cycle "Songs of Separation" which sets poetry by Dunbar, Hughes, Arna Bontemps and Haitian poet Philipps Thoby-Marcelin (in French). In the cycle, Still sets five poems of diverse authorship with a common literary theme and constructs a unified musical framework around the poems. As in his famous Symphony no. 1, Still utilizes the harmonic and rhythmic language of jazz and blues to portray the sense of "otherness" inherent in the poetry.

Source: William Grant Still, 1895 to 1978. Online Text. Retrieved from the Library of Congress, <https://www.loc.gov/item/ihas.200186213/>. (Accessed November 08, 2017.)

TEACHER RESOURCES

Afro-American Symphony: Fourth Movement Listening Chart

Write down adjectives from the word bank that describe the beginning and end of this movement.

BEGINNING (0:00-1:55)

END (8:06-11:02)

TEACHER RESOURCES

Summary Quiz

In what year was William Grant Still born?

- a. 1800
- b. 1895
- c. 1950
- d. 2017

What was one “first” Still accomplished for black Americans?

The Fourth Movement of the Afro-American Symphony is based on the poem

Name three sounds or themes you heard in the symphony.

- 1.
- 2.
- 3.

LESSON 5: MUSIC AND THE HOLOCAUST



Standards

Music Standards

- 9.1.1 Examine the characteristics of a selected music genre, time period, or culture.
- 9.3.1 Examine the music of one or more world cultures following teacher provided guidelines.
- 9.3.3 Describe the music of one or more world cultures following teacher provided guidelines.

Tennessee Standards

Social Studies:

- 5.57 Write an informative text about the Holocaust and its impact. (C, P, H)

English Language Arts:

- 8.SL.CC.2 Analyze the purpose of information presented in diverse media formats; evaluate the motives, such as social, commercial, and political, behind its presentation.
- 8.RI.IKI.7 Evaluate the advantages and disadvantages of using different mediums to present a particular topic or idea.



Objectives

- Students will learn about the history of the Holocaust and how it can be told through film and music.



Materials

- Recording of William's Theme from *Schindler's List* (available on Naxos)
- Interview with Itzhak Perlman <https://www.youtube.com/watch?v=BGlvOn2HQdl>
- Recording of folk song *Oyfen Pripitchik*: <https://rsa.fau.edu/track/64961>
- Website for Violins of Hope Nashville: <http://www.violinsofhopensh.com>
- Video feature of Violins of Hope violin restorer Avshi Weinstein <https://www.youtube.com/watch?v=fvecu91Da3M&feature=youtu.be>



Procedure

1. Briefly describe the plot of the film *Schindler's List*: The movie is an historical drama set during the Holocaust, based on the story of Oskar Schindler, a German businessman who saved the lives of over a thousand Jewish refugees. The musical score, composed by John Williams, is full of sorrow and horrors of the holocaust, but also a little ray of hope for the few extraordinary survivors.
2. Show students the interview with violinist Itzhak Perlman. Explain that Perlman is an Israeli American who shares the same cultural heritage as the Holocaust victims and survivors whose stories are told through the film.
3. Have students listen to the recording of *Oyfen Pripitchik*, explaining beforehand that it is a traditional Jewish folk song about a rabbi (teacher) teaching children the Hebrew Alphabet, and it is also sung by a choir in the soundtrack to the film.
4. Remind students that John Williams did a lot of research on traditional Jewish folk music before composing the theme for *Schindler's List*. Have the students listen to the Theme from *Schindler's List* on NAXOS and discuss: do they hear any similarities between this theme and *Oyfen Pripitchik*? What emotions does the theme evoke and how does it relate to the film's story?
5. Explain to the students that the Young People's Concert *Composers of Hope* is part of a bigger event happening in Nashville: *Violins of Hope*. If you are able, explore the website for *Violins of Hope Nashville* with the class. Share with the students that they can visit the downtown public library (March 26 to May 28) to see real violins that were owned and played by victims of the holocaust. Many of the musicians of this orchestra will play the violins in a special concert (March 22 to 24).

Assessment

- Show students the video feature of *Violins of Hope* violin restorer Avshi Weinstein. Have students write three paragraphs on the following prompt: Why is it important to tell the stories of those who were victims and survivors of the Holocaust and other great tragedies? What role can music, film, or other forms of art play in telling these stories?

TEACHER RESOURCES

Pre-Concert Survey:

Name: _____

Date: _____

School: _____

1. Have you been to a concert at the Schermerhorn Symphony Center before?

- a. Yes
- b. No

2. Do you play an instrument? If so, which one?

- a. Yes _____
- b. No

3. Match the composer to his or her composition:

- | | |
|------------------------|---|
| - Jean Sibelius | - Symphony in E Minor, Op. 32, "Gaelic" Symphony, Movement II |
| - John Williams | - Symphony No. 5 in C Minor, Op. 67, Movement |
| - William Grant Still | - Symphony No. 3 in A Minor, Op. 56, "Scottish" Symphony, Movement II |
| - Amy Beach | - Theme from <i>Schindler's List</i> |
| - Felix Mendelssohn | - <i>Finlandia</i> |
| - Ludwig van Beethoven | - Afro-American Symphony, Movement IV |

Post-Concert Survey:

Name: _____

Date: _____

School: _____

1. Did you enjoy the concert?

- a. Yes
- b. No
- c. Kind of

2. Do you want to come back for another concert?

- a. Yes
- b. No

3. Do you think you will listen to classical music more often?

- a. Yes
- b. No

4. Which piece of music did you like the most?

5. How did the live performance sound different from the recordings on NAXOS?

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