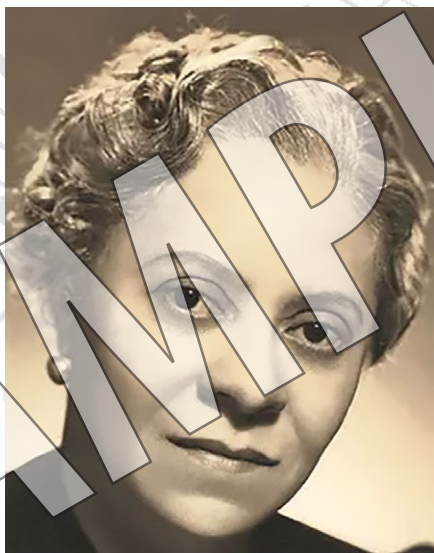


*Simply Charlotte Mason presents*

# Music Study With the Masters

*by Rebekah Carlson*



**price**  
1887-1953

|   |                                  |
|---|----------------------------------|
| ● | Modern (1910-Present)            |
| ○ | Romantic (1830-1910)             |
| ○ | Classical (1750-1830)            |
| ○ | Baroque (1600-1750)              |
| ○ | Medieval/Renaissance (1150-1600) |

*“Let the young people hear good music as often as possible,  
... let them study occasionally the works of a single great master  
until they have received some of his teaching, and know his style.”*

—Charlotte Mason

With **Music Study with the Masters** you have everything you need to teach music appreciation successfully. Just a few minutes once a week and the simple guidance in this book will influence and enrich your children more than you can imagine.

In this book you will find

- Step-by-step instructions for doing a music study of Price.
- Links to curated playlists of Price’s music.
- Listen and Learn ideas on two levels that will add to your understanding of the music.
- A living biography of Price for your whole family to enjoy.
- A list of recommended resources that you can use to learn more about Price and her works.

---

*Simply*  
**Charlotte Mason**

Florence Price  
*(1887–1953)*

*by Rebekah Carlson*

Excerpts from Charlotte Mason's Original Home Schooling Series are surrounded by quotation marks and accompanied by a reference to which book in the series they came from.

Vol. 1: Home Education

Vol. 2: Parents and Children

Vol. 3: School Education

Vol. 4: Ourselves

Vol. 5: Formation of Character

Vol. 6: A Philosophy of Education

Music Study with the Masters: Florence Price

© 2026 by Simply Charlotte Mason

All rights reserved. However, we grant permission to make printed copies or use this work on multiple electronic devices for members of your immediate household. Quantity discounts are available for classroom and co-op use. Please contact us for details.

ISBN 978-1-61634-860-1 printed

ISBN 978-1-61634-861-8 electronic download

Published by

Simply Charlotte Mason, LLC

930 New Hope Road #11-892

Lawrenceville, Georgia 30045

[simplycharlottesmason.com](http://simplycharlottesmason.com)

Printed in the U.S.A.

# Contents

|                                                   |    |
|---------------------------------------------------|----|
| Charlotte Mason on Music Study . . . . .          | 5  |
| How to Use Music Study with the Masters . . . . . | 7  |
| The Story of Florence Price . . . . .             | 9  |
| For Further Study . . . . .                       | 18 |

## Listen and Learn

|                                                  |    |
|--------------------------------------------------|----|
| <i>Fantasia negre</i> . . . . .                  | 20 |
| “The Goblin and the Mosquito” . . . . .          | 23 |
| <i>Symphony No. 1 in E Minor: III.</i> . . . . . | 25 |
| “Adoration” . . . . .                            | 27 |
| <i>Piano Concerto in One Movement</i> . . . . .  | 30 |
| “My Soul’s Been Anchored in the Lord” . . . . .  | 33 |
| <i>Dances in the Canebrakes</i> . . . . .        | 36 |
| “Sympathy” . . . . .                             | 39 |
| Complete Track Listing . . . . .                 | 43 |



## *Charlotte Mason on Music Study*

Let the young people hear good music as often as possible, and that *under instruction*. It is a pity we like our music, as our pictures and our poetry, mixed, so that there are few opportunities of going through, as a listener, a course of the works of a single composer. But this is to be aimed at for the young people; let them study occasionally the works of a single great master until they have received some of his teaching, and know his style. (*Formation of Character*, p. 235)



# How to Use Music Study with the Masters

1. Play the music recordings often and mention the composer's name when you do. You can play them as background music during a meal, while running errands in the car, at nap time or bedtime, or while the students work on some handwork. (Try not to keep them playing all day or during noisy times when other sounds or conversation would distract.) Encourage the students to describe what the various pieces make them think of, to “draw the music” with art, or to move to the music. Allow them to form their own relations with it.
2. Read *The Story of Florence Price* biography to the students and ask them to narrate. Enter this composer in your *Book of Centuries*. Other For Further Study resources are listed if you would like to learn more.
3. Once every week or so, give focused listening to a particular piece. Use the Listen and Learn ideas in the back of this book to guide your listening and discussion.

As opportunity presents itself, go to a concert that features the music of this composer so the students can listen to a live performance.



# The Story of Florence Price

By Rebekah Carlson

## *Note to readers*

---

In Florence Price's lifetime, the word *Negro* was used frequently, both with the derogatory and racist motivations that we associate with this word today, and also by African Americans to distinguish clubs, music, and other institutions established by and for their community after facing racism and exclusion from institutions set aside as "White only." You will see this word and its derivatives used when it is attached to a formal title or written examples by Florence Price; otherwise, it will be replaced by *Spirituals*, *African American*, or *Black*.

---

Darrell and Vicki Gatwood stood in front of the dilapidated house and grimly surveyed the property. A tree had fallen on the roof decades ago, and nature had taken its course, with vines growing through the windows and birds nesting in the rafters. The Gatwoods had recently purchased a number of abandoned properties in the suburbs of Chicago and planned to restore and sell the houses. Opening the creaky door, they found that vandals had clearly ransacked the house, with drag marks on the floor indicating that furniture—perhaps even a large piano—had been removed. Vicki and Darrell trudged on waterlogged carpets and made their way up creaking stairs to the attic, where they found a file cabinet and several boxes of papers in a dry corner. As the curious couple sifted through the pile, they saw that the stacks of miraculously intact manuscripts all bore the same name at the top: "Florence Price." After a quick internet search, the Gatwoods learned that Florence Price was a Black composer who lived in Chicago. They discovered that her archives were located at the University of Arkansas, and they generously donated the pages to the university. Musicologists were stunned to discover over 200 unpublished works by the

# Listen and Learn

---

## *Fantasia negre*

### Track 1

Florence Price was an accomplished pianist, and her mastery of the instrument is evident in her *Fantasia negre*, written in 1930. This piece, for solo piano, was debuted by Price herself at the 12th Convention of the National Association of Negro Musicians. *Fantasia* was met with great acclaim from audiences and critics, and it launched Florence Price's career as a composer. *Fantasia negre* is extraordinarily difficult and demands both excellent technique and soulful interpretation from the performer. It is based on the spiritual "Sinner, Please Don't Let This Harvest Pass" and weaves together African American melodies with classical techniques to create a uniquely American concert piece. In 1932, it was adapted into a ballet, with Margaret Bonds (Price's composition student and dear friend) performing the piano part.

*Fantasia negre* opens in dramatic fashion: a forceful introductory chord is followed by cascading notes up and down the piano, creating both tension and anticipation in the ear of the listener. The spiritual's melody comes in at around the 40-second mark, followed by a brief interlude of notes and chords running the length of the keyboard. You can hear several variations on the spiritual as Price *modulates* (or changes) it. Sometimes the melody is in the lower register of the piano, and other times it appears much higher in the instrument. The pianist has to bring out the melody while "decorating" it with extra notes—what we call *ornaments* in music. It's much like how we adorn a Christmas tree in December with cheerful ornaments to make it extra fancy! Florence Price also uses chromatic scales in *Fantasia*, in which every note is played consecutively (these

notes are called *half steps*). If you have a piano or keyboard nearby, try starting at the top of the keyboard and playing notes going down one at a time (don't skip the shorter black keys!).

Around the 3-minute mark, there is a slower, calmer section, which perhaps is meant as a time of reflection. This music is simpler and is in a major key (which often sounds “happier”). It gives both the pianist and the audience a brief respite before the last section, which showcases Price's knowledge of Romantic piano repertoire. This concluding material features extraordinarily difficult passages that challenge the best of pianists. You can still hear the melody of the spiritual, but it is surrounded by a tapestry of textures.

If you have time to listen to the *Fantasia* again, get some art supplies out and draw an object (use your imagination—it can be representational or abstract!). Decorate it with different shapes, colors, etc. to imitate how Price embellished the spiritual melody in her *Fantasia negre*. This practice of transforming what you hear into a visual representation has a strong tradition; Georgia O'Keeffe and Wassily Kandinsky both made several paintings inspired by music.

### Dig Deeper

What exactly is a *Fantasia* (also known as a *Fantasia*)? This type of composition originates way back in the Renaissance period (1400–1600) as a way to express music outside the traditional forms (back then, the vast majority of music was either for dances or religious services). Bach and Mozart carried this tradition through the Baroque and Classical periods of music by exploring musical ideas in their *Fantasias* without being constricted by the established rules of composition. For instance, there are rambling passages without a discernible tempo, and both composers took tremendous freedom to explore different textures through passages that sound

improvised. However, the Fantasia remained more of a novelty piece until the Romantic era (19th century), when Beethoven, Schubert, Schumann, Chopin, and Tchaikovsky (to name a few) developed and popularized this form. Personal expression was highly important in the Romantic era, and the improvisatory, highly expressive Fantasies written during this time period were incredibly popular—and are still firmly in the repertoire of concert pianists today. In the modern era, Ralph (pronounced RAFE) Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* brings the journey of this incredible musical form full circle. It is based on a melody from the named Renaissance composer, and it explores the freeform Fantasia with an orchestra. Take time to listen to a selection of the pieces below to hear how the Fantasia developed through history!

- John Dowland – *Fantasia in G Major*
- J. S. Bach – *Fantasia in C Minor, BWV 562*
- W. A. Mozart – *Fantasia in D Minor, K. 397*
- L. Beethoven – *Fantasia in C Minor, Op. 80*
- F. Schubert – *Fantasia in F Minor, D. 940*
- R. Schumann – *Fantasiestücke, Op. 12*
- F. Chopin – *Fantasia-Impromptu in C-Sharp Minor, Op. 66*
- Ralph Vaughan Williams – *Fantasia on a Theme by Thomas Tallis*