

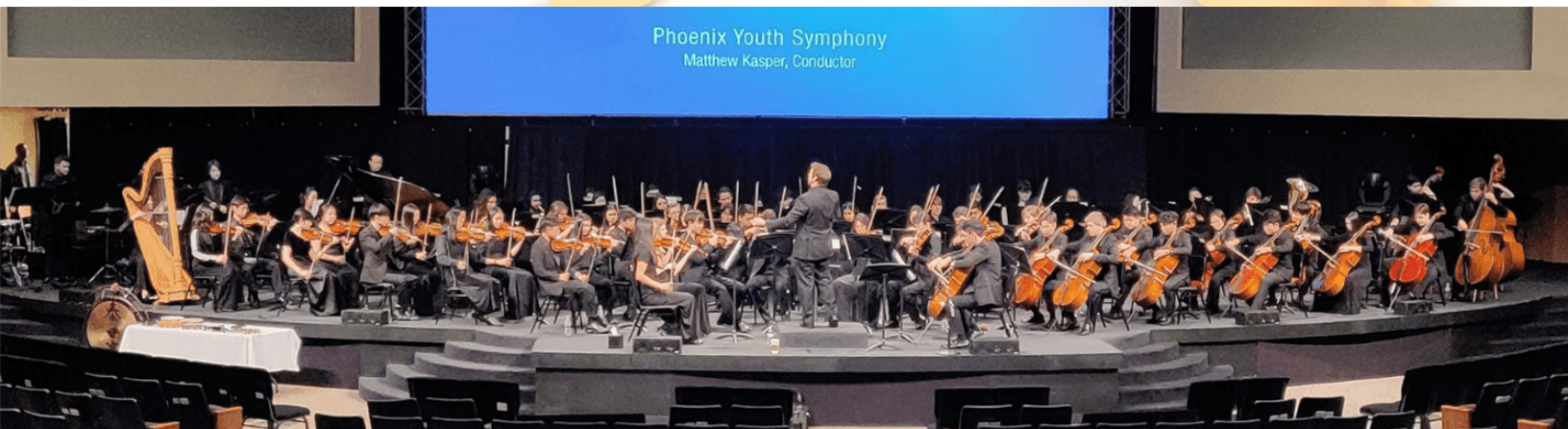


Phoenix Youth
Symphony Orchestras

A Jazzy Symphony:

How Jazz came into the Symphony

Phoenix Youth Symphony
Matthew Kasper, Conductor





Phoenix Youth
Symphony Orchestras

PYSO MUSIC MEMORY CONCERT
March 19, 2024
A Jazzy Symphony

About the Concert

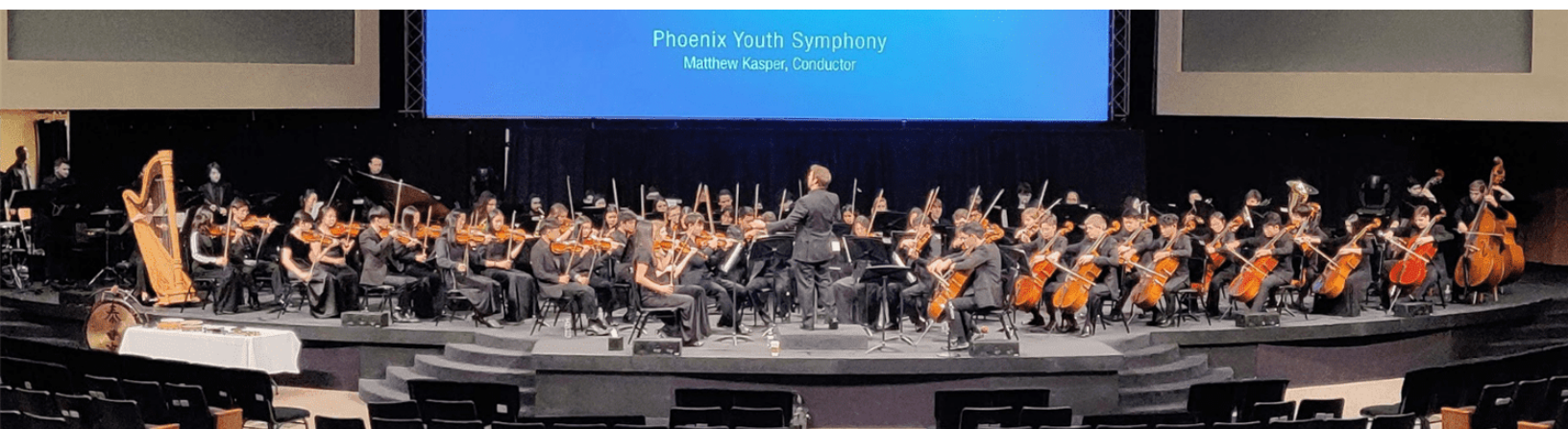
A Jazzy Symphony is a special Phoenix Youth Symphony Orchestras Music Memory concert, introducing students to different styles of music that have entered the concert hall by way of Jazz, which in many ways was the foundation for much of the American symphonic and popular music that would come after it.

As you'll notice in this concert, the music demonstrates a wide variety of different instrument combinations and styles based on the jazz idiom. In this packet, you'll find activities that help students engage with the music before the concert, giving them insight in to the stories they'll hear in the concert.



Definition:

JAZZ: Music with roots in Louisiana with complex rhythms, "blue-notes" and improvisational styles.





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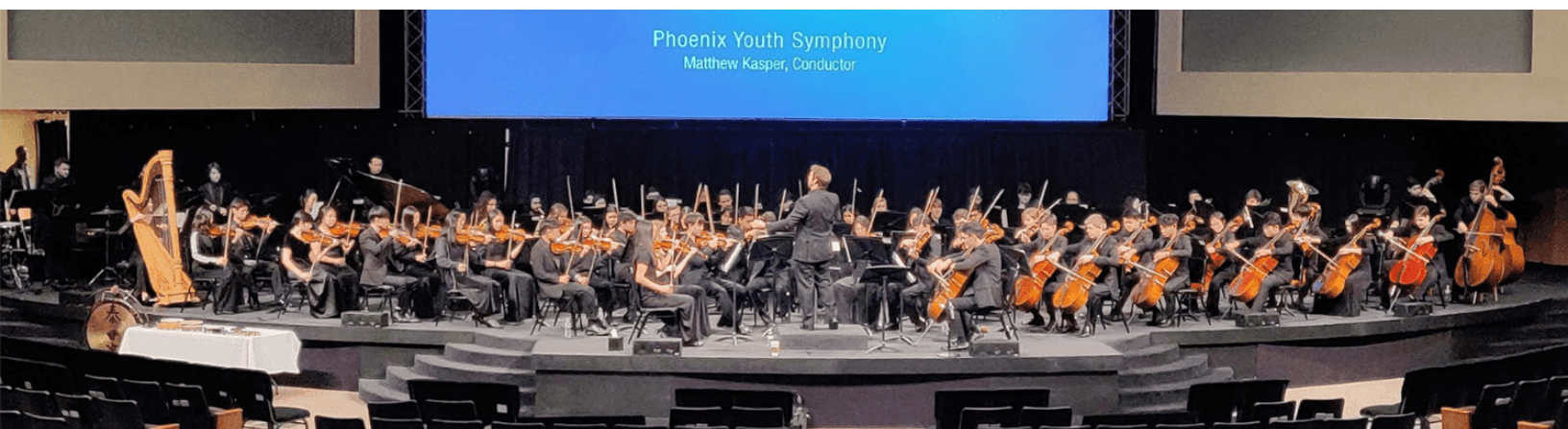
PYSO MUSIC MEMORY CONCERT
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A Jazzy Symphony

About the Phoenix Youth Symphony Orchestras

The Phoenix Youth Symphony Orchestras are a group of instrumental ensembles made up of music students from around the Valley. The best players belong to the **Symphony Orchestra**, who you'll hear on the Music and Memory Concert on March 19th. You can introduce your students to the orchestra using some of the videos below, featuring the PYSO Conductor, Artistic, and General Director Matthew Kasper!

Click the link below for a video to help you understand what an orchestra is:
[The Orchestra](#)

Click the links below to learn about the leader of the orchestra: The Conductor
[What is a conductor?](#)





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A Jazzy Symphony

About the Conductor

The Phoenix Youth Symphonies are lead by Artistic Director, Matthew Kasper, who will be the **Conductor** on the Music Memory Concert on February 7. Maestro Kasper has been conducting the Phoenix Youth Symphony for five years, and has been a driving force to expand the orchestra's season and footprint in the community. He has been instrumental in cultivating relationships with other arts organizations in Phoenix including forming an assistant conductor program with the Arizona State University School of Music, serving as a partner organization for the Arizona Piano Institute and collaborating with the Ballet Arizona school for education programs and full length ballet performances with The Phoenix Youth Symphony Orchestras. Learn about how Maestro Kasper became a conductor by watching the video linked under his photo!



Matthew Kasper
Conductor

[How do you become a conductor?](#)

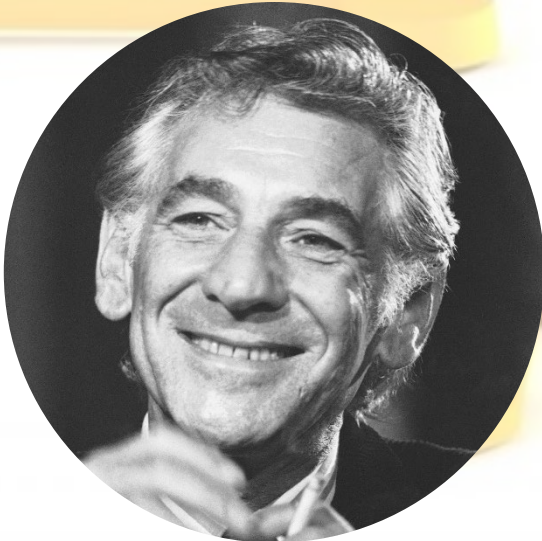


Phoenix Youth
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About the Composers

The Symphony Orchestra will perform music from five different composers on the Music Memory Concert. All of these composers wrote important pieces of music that had significance in the roots of jazz or its place in the symphonic concert hall and you'll hear some of their best and most-loved pieces. Find more information about the composers by clicking the pictures below.



Leonard Bernstein

[What is a
composer?](#)



George Gershwin



Darius Milhaud

[What's it like
to be a
composer?](#)



Scott Joplin



Phoenix Youth
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Activity 1: Rags and Waltz's

Teacher Notes: The first piece you will hear on the program is a piece for solo piano by the composer Scott Joplin. Scott Joplin was an African-American composers who was instrumental in developing the main building block for Jazz in Rag-time.

Rag-time is a type of dance music that uses up-beat tempos and syncopated (not with the main beat) rhythms to create an exciting atmosphere for dances like the fox-trot. Until the advent of Rag-time much dance music was slower and in the style of a waltz. In this activity students will listen to a recording of a Scott Joplin's *Maple-Leaf Rag* and the *Blue Danube Waltz* by Johan Strauss to compare a variety of attributes of each musical excerpt.

Definition:

RAG-TIME: A style of music typically performed on the piano which is identified by its syncopated or "Ragged" rhythms.

What's the difference between Rag and a Waltz?

While both are styles of dance a waltz is slower and more refined in character with a pulse that counts (1, 2, 3). A Rag is a more upbeat faster dance with a count of (1, 2) and uses off-beat or "Ragged" rhythms.



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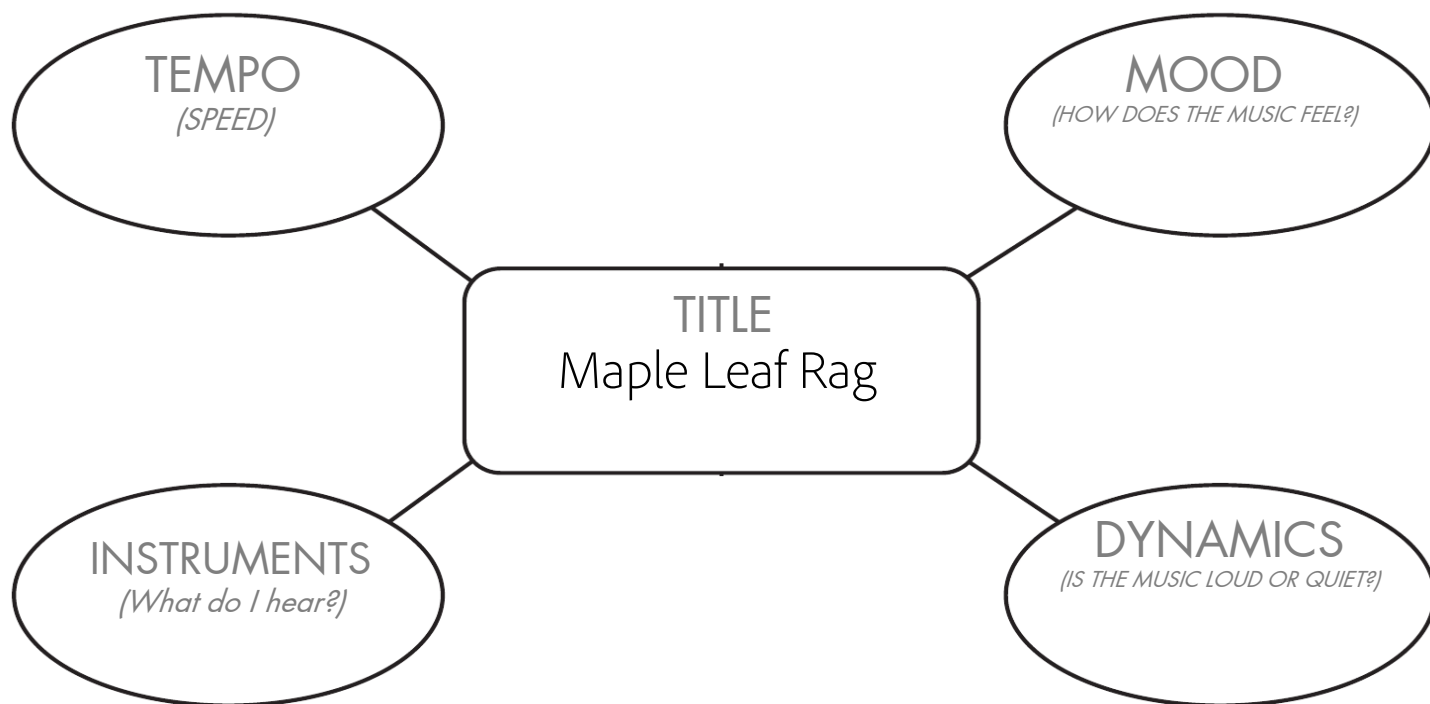
A Jazzy Symphony

Activity 1: Rags and Waltz's

Activity 1a: Listen to the musical examples from the *Blue Danube Waltz* by Johann Strauss and the *Maple-Leaf Rag* by Scott Joplin, and use the bubble map below to guide a conversation with students in describing each piece. After listening to each piece. Challenge the students to count along with the pieces (1,2,3 for the Waltz and 1,2, for the Maple Leaf Rag). Students can indicate that they hear the differences in these pieces by doing the drawing activity in Activity 1B.

Blue Danube Waltz: [Link to YouTube](#)

Maple Leaf Rag: [Link to YouTube](#)





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A Jazzy Symphony

Activity 1: Rag's and Waltz's

Activity 1b: Now that students have listened to and considered the pieces Lets dive further and ask them to express what they hear in each piece with a work of art. Play the recordings again, and ask them to draw what they think the dance might look like for each piece. How to they compare and contrast?

Part 1: Blue Danube Waltz

Part 2: Maple Leaf Rag



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Activity 2: Jazz at the Symphony

Teacher Notes: The next piece you will hear at the Music Memory Concert will be Darius Milhaud's *La Creation du Monde*, (French for Creation of the World). Milhaud was hearing the Rag's of Scott Joplin decided to write a work that would become the first "Jazz" symphony of its kind.

La Creation du Monde was initially composed as a ballet and includes five different sections depicting the creation of the world:

1. **Chaos before Creation:** slow and mysterious, gradually growing in intensity. Listen for elements of polytonality and the soft closure.
2. **Lifting darkness and creation of trees, plants, insects, birds and beasts:** jazzy solos for flute, oboe, and horn. Life and the making of it is an exhilarating and delicate process.
3. **Man and woman are created:** increase of movement and excitement, exuberant.
4. **The love of man and woman:** beautiful music from clarinet.
5. **The kiss:** a beautiful conclusion, introduced quietly by oboe, a bit of excitement, followed by softly fluttering flutes with a tender goodbye from the saxophone.

Each one of these sections uses different instruments and motives to convey the story of the music

Definition:

MOTIF: A little melody that describes and closely relates to a character, place, event, or item in a movie, opera, play, or musical.



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Activity 2: Compare & Contrast

Activity: Using the compare and contrast chart have students compare and contrast the below images of the chaos of creation and the creation of animals, trees, birds and man in the garden of eden.



A painting of the Chaos of the creation of the world.



A Painting of the creation of trees, animals, birds and man. The Garden of Eden



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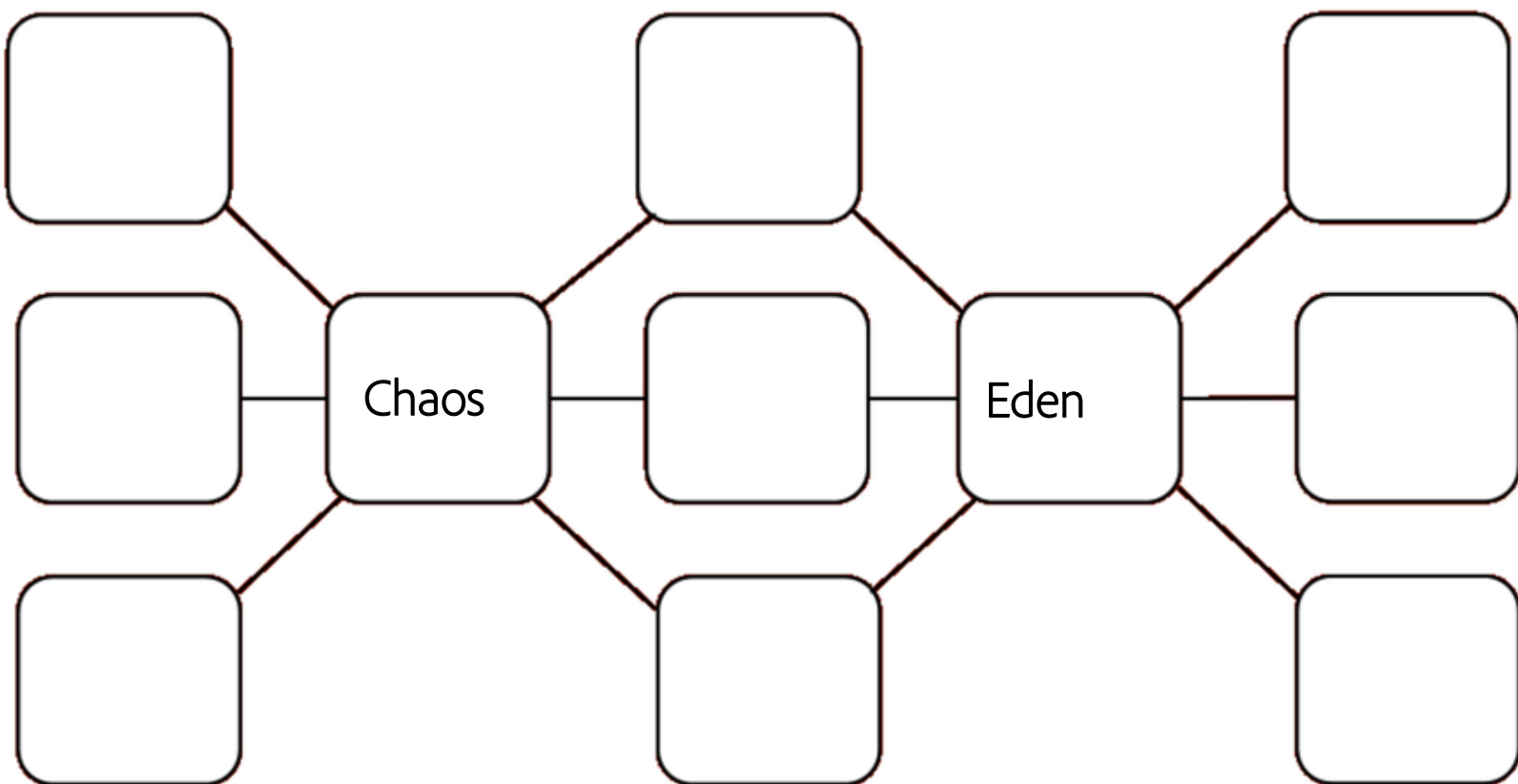
PYSO MUSIC MEMORY CONCERT

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A Jazzy Symphony
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Activity 2: Image Compare & Contrast

Activity 2a: Use the below compare/contrast thinking map to compare the two images of the chaos and garden of eden aspects of the creation story.



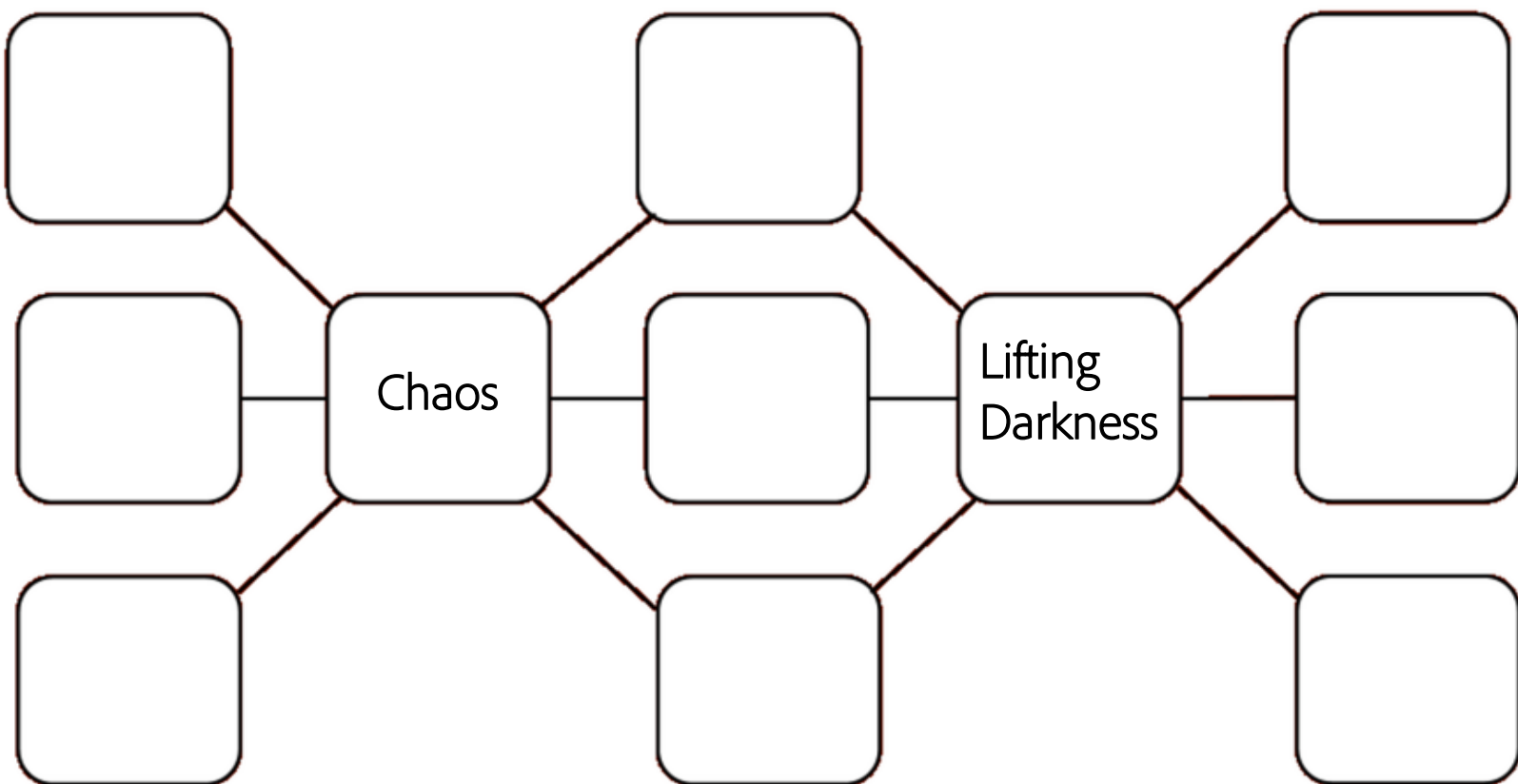


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Activity 2: Motif Compare & Contrast

Activity 2b: Use the below compare/contrast thinking map to compare sections 1 and 2 of La Creation du Monde. Use the top three boxes to describe the tempo (speed) of the pieces. The middle line to describe the instruments you hear, and the bottom line to describe their moods





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Activity 3: Music & Movement

Teacher Notes: La Creation du Monde was created as a ballet. **Ballet** is an art form that combines both music and dance, and while we'll only hear the musical part of the ballet on the concert, it's good to remember that this music is made for moving! Tchaikovsky is one of the greatest writers of ballet music, and *Swan Lake* is one of his best-loved pieces.

Activity: Different types of music call for various types of movement, and in the Music Memory Concert we'll hear music for very different movements. In this activity, students will listen to active pieces from the concert and move to the music as they think it should be moved to. Listen to each first and use the bubble map on the next page to describe the pieces - are they fast or slow? Loud or quiet? Do you think it's a smooth dance, more of a militaristic march, or herky-jerky jaunt around the room? Is it skipping music or a swaying music? Would you stomp or would you glide while moving to this?

We've already listened to some of the pieces below in previous activities, but in this activity, we'll invite students to move to the music. We'd encourage clearing space in your classroom for this activity!

Definition:

BALLET: An art form that tells a story through the combination of music and dance.

Movement Playlist

Maple Leaf Rag: [Link to YouTube](#)

La Creation du Monde (start at 8:50):

[Link to YouTube](#)

Gershwin Lullaby: [Link to YouTube](#)

West Side Story: [Link to YouTube](#)



Phoenix Youth
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PYSO MUSIC MEMORY CONCERT
February 7, 2023
Scoring the Story
Telling Stories with the Orchestra

Activity 4: Music & Story

Teacher Notes: The grand finale of the Music Memory Concert is the Overture to *West Side Story* by the composer and conductor Leonard Bernstein and arranged by Maurice Peress.

This music was written to accompany the original Broadway sensation and later cinematic success, *West Side Story*. The story line follows that of *Romeo and Juliet*, but it takes place in New York City with the two warring sides being the Sharks and the Jets. The overture includes music from the duet "Somewhere" between Maria and Tony and the "Mambo".

Activity: Read students the below synopsis of the musical *West Side Story*, having them fill in the story map on the next page. Ask them to list what they think the main characters, settings, and central conflict is after listening to the synopsis. After listing the parts of the story, invite them to listen to the overture from *West Side Story* and discuss whether the music matches the story synopsis. Do students hear specific characters, places, or events from the story in the music?

Synopsis of *West Side Story* (1957) In the gritty urban landscape of New York City, tensions simmer between rival gangs, the Jets and the Sharks. Detective Schrank tries to extract information from the Jets about the Puerto Ricans causing trouble, but they remain tight-lipped. Frustrated, he threatens violence. The Jets, led by Riff, plan a showdown to settle their turf dispute with the Sharks, even if it means resorting to knives and guns. Meanwhile, Tony, a former Jet, feels disconnected from the gang life and is drawn to Maria, sister of the Shark's leader, Bernardo.

At a dance, Tony and Maria's forbidden love blossoms amidst the gang rivalry. Despite warnings, they pledge their devotion. However, tragedy strikes when a rumble between the Jets and Sharks results in deaths on both sides. Tony and Maria's dreams of a future together are shattered as violence engulfs their world. Amidst grief and despair, they find brief solace in each other's arms before Tony's life is cut short by a vengeful act.

As Maria grapples with loss and heartache, she confronts the cycle of violence that has consumed their community. In a final plea for peace, she stands against the backdrop of tragedy, urging unity and forgiveness. In the aftermath, the adults, once divided by prejudice and fear, come together in silent acknowledgment of the senseless loss. Through the pain and sorrow, hope emerges as they collectively mourn the loss of innocence and vow to break free from the destructive cycle of hatred.



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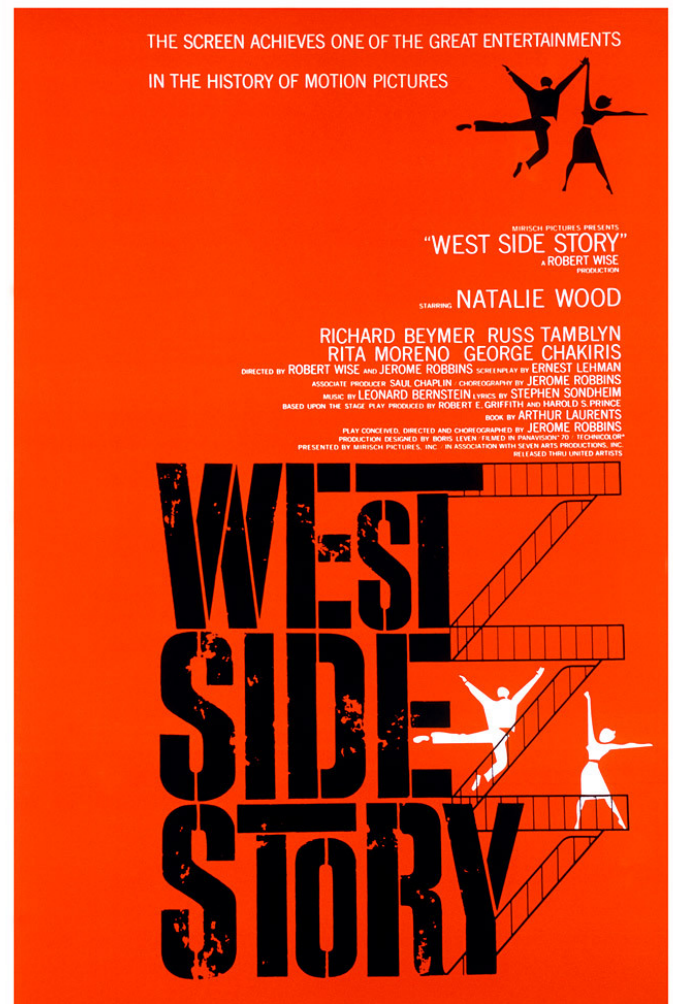
Activity 4: Music & Story

Continued: Have students fill in the story map below based on the above synopsis to *West Side Story*. Then, listen to the performance of the *Overture to West Side Story* (linked through the movie poster) and discuss how the music reflects the story.

Characters

Settings

Central Conflict



West Side Story Overture
(Click for YouTube Clip)



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A Jazzy Symphony

Activity 5: Sections of the Orchestra: Winds

Teacher Notes: Composers paint with the entire palate of the orchestra when composing their pieces, using the Strings, Brass, Percussion, and Winds to evoke different ideas, themes, and moods. Bernstein's *West Side Story Overture* uses the woodwinds throughout the piece to set the mood of the piece. While the English Horn introduces the "Somewhere" melody, it's the flutes, oboes, clarinets, and bassoons that set the scene. Watch this video to again to see if you can identify the woodwinds. How would you describe their sounds?:

Bernstein/Peress - West Side Story Overture – [Link to YouTube](#)

All instruments make sound by amplifying vibrations made in various ways. In the case of most wind instruments, they create vibrations by using one or two reeds: thin pieces of wood that clap against each other when a musician blows through them. The rest of the instrument is set up to change the volume and high or lowness of the vibrations, but it all starts with the reeds!

Activity: In this activity, students will explore how musicians make sound on reed instruments by constructing double reed instruments out of plastic or paper drinking straws. Once the reed is constructed, there is still some work that the musician needs to do to make sound with it. Students can practice with the straw reeds they create. **NOTE:** Teachers should practice the below activity first before using it in class.

Materials

- Plastic Straws
- Scissors

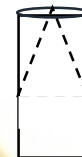
Process – Create the Double Reed

Step 1: Flatten one end of a straight drinking straw

Step 2: Cut out an upside-down "V" shape from the flattened end of the straw.

Step 3: The play the "reed", place the cut end of the straw on your lower lip with the remaining part of the straw facing up and down.

Step 4: Close your mouth gently over it, without your teeth touching the "reed," and blow air through it until it makes a sound. With your lips barely touching, blow steadily, gradually increasing your lip pressure.





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Activity 6: Sections of the Orchestra: Brass

Teacher Notes: While Bernstein uses the woodwinds for the "Somewhere" theme, when he wrote the music for "Mambo" he turned to the powerful Brass section.

Using brass for the Mambo section gives this music a loud exciting sound. Can you imagine this section without the brass instruments? It wouldn't really make you want to yell Mambo would it. Listen to the Mambo section of the *Overture to West Side Story* and see if you can tell the trumpet from the trombone from the French Horn.

Bernstein/Peress - Overture to West Side Story – [Link to YouTube](#)

Trumpets, Trombones, Tubas, and French Horns are certainly loud and grab the audience's attention, but how do they work? As with the winds, brass instruments use air and vibrations to generate sound. Instead of striking a surface to make vibrations, or making two pieces of wood vibrate against each other, musicians buzz their lips together to make sounds on brass instruments. Try it: purse your lips together and make a buzzing sound by "blowing a raspberry."

Activity: Today, students will create brass instruments by using a soda bottle. Brass players can't just make vibrations with their lips, they need to blow into some sort of mouthpiece that connects to the body of their instrument. When playing, they have to make sure their buzzing fits within the opening of their mouthpiece. Students will learn about this using soda bottles as below:

Materials: Plastic soda bottles of various sizes

- Scissors

Process:

Step 1: Carefully remove the bottom quarter of a 16oz, 20oz, or two-liter plastic bottle using scissors.

Step 2: Buzz your lips into the bottleneck (smaller end) of the cut bottle.

Step 3: Experiment with tightening and loosening your buzz to see if you can make a higher and lower sound

Step 4: Once you can make a consistent sound, experiment with covering the open larger end of the bottle to mute the sound and change it.



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Symphony Orchestras

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March 19, 2024
A Jazzy Symphony

Activity 7: Sections of the Orchestra: Percussion

Teacher Notes: As composers write their music, they make decisions about orchestration, or what instruments to use for what purposes.

While composers find instruments like the winds useful for beautiful melodies and scenes, when they really want to create a wild atmosphere they'll often turn to the Percussion Family of instruments.

In the Overture to *West Side Story*, Leonard Bernstein uses the percussion throughout to highlight important moments, and to keep the music moving. Timpani, snare drum, triangle, and bass drum are just *some* of the percussion instruments Bernstein uses to create the whirling energy of the Overture. The winds, strings, and brass all share their exciting melodies on top, but it's the percussion that makes the piece go. Different types of drums come from all over the world, and to make them musicians experiment with lots of different potential drums. Watch the below videos for a demonstration of different percussion instruments, and then see how many percussion instruments you notice in the below performance:

Music Explorers (Percussion) - [Link to YouTube](#)

Bernstein: *West Side Story* (start video at 9:50) – [Link to YouTube](#)

Activity: In this activity, students will explore the surfaces in their classrooms to decide which surface would make the best Timpani.

Step 1: Listen to the *Infernal Dance* from *The Firebird*, noting the pulse of the Timpani, and see if you can tap along on your desk. Make a list of words that describe its sound.

Step 2: Come up with a set of criteria for their class drum: Does it need to be loud or quiet? Will a hard surface or a soft surface work best? What material should it be made of: Wood? Plastic? Metal? Something else? Should it be a high or a low pitch? Should the surface be large or small?

Step 3: Make a list of potential drum surfaces in your classroom and divide it up amongst your students. Ask students which of those surfaces they think will be the best class drum.

Step 4: Distribute pencils to students, inviting them to use the erasers of their pencils as drumsticks to strike their assigned surfaces, and tracking what they notice as they strike surfaces. Alternatively, teachers can test surfaces and have students vote on which surfaces are best.

Step 5: Identify the best drum in the class. Have students write a brief paragraph identifying the surface and why they think it's the best surface, based on the criteria you've defined.



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Activity 8: Sections of the Orchestra: Strings

Teacher Notes: The largest and most present instrument family in the orchestra are the Strings, and composers often use them to carry the main theme of their pieces. Whereas the Brass, Winds, and Percussion sections may have moments that highlight parts of the music, much of the music is carried in the string section.

In the case of Gershwin, he uses the only strings family of instruments in his *Lullaby*. This piece has a beautiful, gentle theme that glides across the stage. Additionally, you will the violin, viola, cello, and bass players pluck their strings at times to accompany that beautiful theme. And at the beginning you will even hear what are called harmonics which would when the string player only places their finger on the string, but doesn't press it down. Listen to the example below and notice how the strings both play and accompany the melody uses bows and plucking with their fingers:

Gershwin, *Lullaby* – [Link to YouTube](#)

We call the string family the “strings,” because that’s the way these instruments make their sounds. With reed instruments, we found that vibrations were created by vibrating two pieces of wood against each other. For brass, we found that we vibrate our lips together. In the case of percussion, we struck various surfaces to create vibration. In all of these cases, it’s not enough that we create a vibration; we also have to amplify, or make louder, those vibrations.

Activity on Next Page.



Phoenix Youth
Symphony Orchestras

PYSO MUSIC MEMORY CONCERT
February 7, 2023
Scoring the Story
Storytelling through Music

Activity 8: Sections of the Orchestra: Strings

Activity: Today, students will explore how we amplify plucked string instruments using hollow-body containers. Acoustic string instruments, like violins, cellos, and guitars, are made up of string materials strung across high-tension hollow bodies. The tension of the materials in the bodies of string instruments help amplify the vibrations made by plucking and bowing the strings.

Materials:

- Rubber bands
- Assorted hollow-body containers (jars, cans, shoebox, open lunchbox) made of different materials

Process:

Step 1: Distribute rubber bands to students; alternatively demonstrate in front of the class.

Step 2: Stretch the rubber band between two fingers of your non-dominant hand or between the hands of a partner, then pluck the rubber band. Notice if you hear a high or low note, and then ask students if they think the sound is loud or quiet.

Step 3: Stretch the rubber band over a hollow-body container, such as a jar, can, small sturdy box with a large hole cut in one side, or tin lunch box tin and pluck the rubber band with your fingers again. Ask if students notice that it's louder.

Step 4: Introduce additional hollow-body containers. Ask students which of the containers they think will best amplify the vibrations of the plucked rubber bands: ones made of metal? Wood? Plastic? Cardboard? Ask students why they picked the materials they did, and then experiment with each surface and have students record which surface best amplifies the plucked sounds of the rubber bands.