

**Table of Contents**

Acknowledgement of the Symphony League	1
History of the SOST	2
What is an Orchestra?	3
Who is the Conductor?	4
Audience Etiquette	5
Exploring American Music—What Is Jazz?: An Overview	6
Exploring American Music—What Is Jazz?: Repertoire	
Duke Ellington (1899–1974): “It Don’t Mean Thing”	9
Scott Joplin (c. 1867–1917): “The Ragtime Dance”	11
Dr. Tim Dueppen: What Is Improvisation?	13
George Gershwin (1898-1937): “Summertime” from <i>Porgy and Bess</i>	15
Joseph Haydn (1732-1809): <i>Concerto for Piano</i> [Soloist: Seth Weeks]	17
Satchmo! A Tribute to Louis Armstrong: arr. Ted Ricketts	19
“A Salute to the Big Bands”: arr. Custer	21
My Concert Journal	23
Musical Terms	24
About the Teacher’s Guide	25

**Acknowledgement of the Symphony League of Beaumont**

In 1955 a group of dedicated symphony supporters formed the Beaumont Symphony Women's League Inc. Although the name changed in 1993 to the Symphony League of Beaumont, the purpose and commitment remain the same. The League's mission is to support and promote the growth of the Symphony of Southeast Texas (SOST) and to foster and encourage musical education, participation, and appreciation of the membership and the general public. This organization provides generous financial support and essential services to the orchestra.

Their annual String Competition, Youth Guild, Symphony Belles debutante program, and Junior Escorts encourage future generations of musicians, music lovers, and Symphony supporters. The Symphony Belles, a mainstay since 1962, introduces high school senior girls to the activities of the League and the SOST. The League's annual Symphony Ball is a major fundraising project and a highlight of the social season.

We are most grateful to the Symphony League of Beaumont for making the youth education concerts possible.

Symphony of Southeast Texas

**History of the SOST**

Formerly the Beaumont Symphony Orchestra, the Symphony of Southeast Texas (SOST) was founded by the Beaumont Symphony Society in 1953. The first performance, held on May 12 of that year, was the start of the Beaumont Symphony Society's mission to advance and promote greater appreciation of symphonic music and to present student concerts to further the musical education of the region. The orchestra is currently made up of approximately seventy musicians from communities throughout Southeast Texas and Southwest Louisiana who audition for their positions and are paid for all rehearsals and performances. Many of the orchestra's principal musicians are on the faculty of Lamar University, and over the years, several Lamar University students have performed in the orchestra. The Symphony of Southeast Texas Chorus made its debut with Beethoven's Symphony No. 9, Ode to Joy, at Maestra Diane Wittry's farewell performance on October 26, 2000. The Symphony of Southeast Texas Chorus also performs at the holiday concert and Classics Series finale.

The Symphony's seventy-member Board of Directors comprises civic and business leaders from the Golden Triangle region. The Symphony's administrative staff includes an Executive Director, a Finance manager/box office manager, a Director of Operations, and a Director of Marketing.

The standard symphony season includes four Classics Series concerts plus two pops concerts, a holiday concert, four free youth concerts for area students, a free Fourth of July concert in conjunction with the City of Beaumont's activities, and several concerts performed throughout the Golden Triangle.

The Symphony of Southeast Texas is also generously supported by hundreds of individuals and businesses from throughout the Southeast Texas region as well as the Southeast Texas Arts Council and the Texas Commission on the Arts. Their generosity allows the citizens of our community to enjoy the world-class performances of the symphony at a reasonably-priced admission charge.

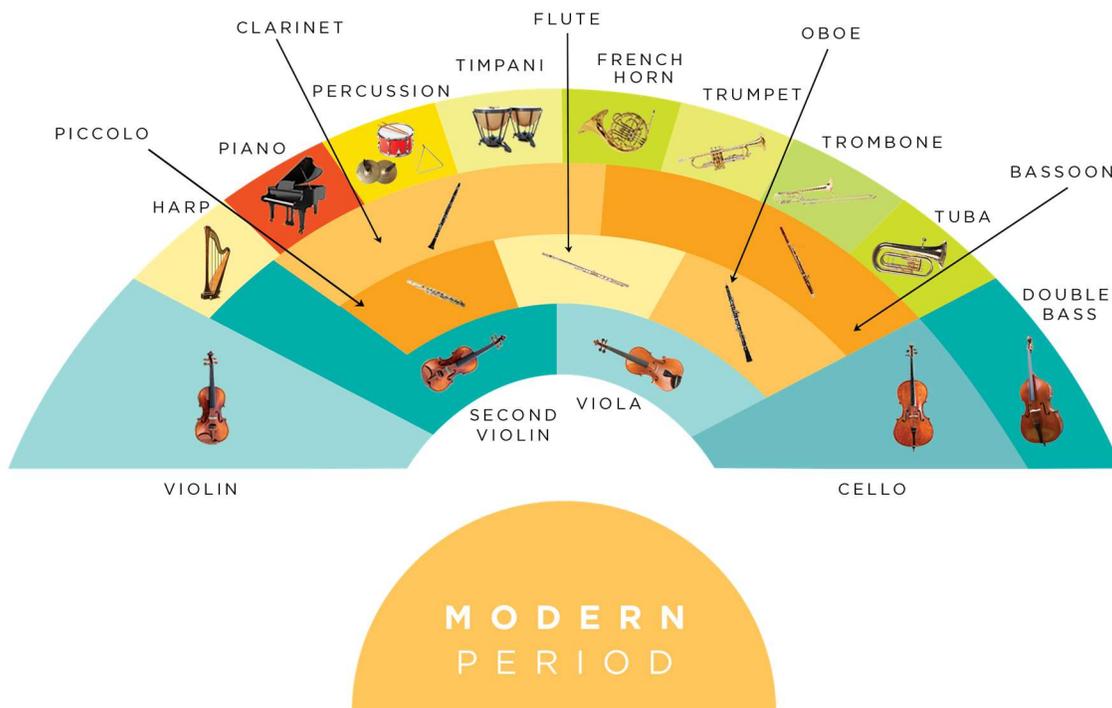
The Symphony of Southeast Texas now performs full symphony concerts at the Julie Rogers Theatre as well as chamber ensembles which visit elementary schools throughout the Beaumont Independent School District and other school districts.

### What is an Orchestra?

An orchestra is a large instrumental ensemble that typically plays classical music. It is composed of four families of instruments: strings, woodwinds, brass, and percussion.

- The strings family is made up of four instruments: violin, viola, cello, and double bass. Typically, the strings sit in front, near the conductor.
- Woodwinds and brass are positioned behind the strings. Woodwind instruments found in the orchestra include the flute, oboe, clarinet, and bassoon.
- Brass instruments within the orchestra include the trumpet, French horn, trombone, and tuba.
- Percussion is positioned at the very back on either side of the brass and woodwinds. This family includes timpani (kettledrums), cymbals, triangle, snare drum, xylophone, and many other instruments.
- Sometimes there is also a harp and/or piano or keyboard present within the orchestra. These instruments don't easily fit into one family. Both instruments have strings, but the harp is plucked, and the piano produces sound by felted (cloth) hammers striking strings.

When a concert starts, the concertmaster—also known as the principal violinist—comes out from stage right (audience left) and signals the oboe to give the tuning note, A. The woodwinds and brass tune first. Once they are done, the concertmaster tunes his or her violin then signals for the strings to tune as well. After the instruments are tuned, the conductor then enters the stage to begin the concert.



Symphony of Southeast Texas

**Who is the Conductor?**

**The Role of the Conductor**

A conductor is the person who leads a band, orchestra, or chorus in the performance of music. Usually the conductor does not play with the group but stands in front of the group and leads the performance. To most audience members, it appears that there is just a man or woman in fancy attire waving a baton. The conductor's job includes far more than just waving a baton, however. Typically, the conductor of an orchestra picks the concert repertoire and the musicians that make up the group. The most important aspect of the conductor's position in an orchestra is his or her role in rehearsal. The conductor leads the orchestra through his or her interpretation of the piece the orchestra is performing. During the performance of the piece, the conductor keeps the orchestra together, showing the beat with the baton.

**The Conductor of the Symphony of Southeast Texas**

Currently serving his eleventh season as Music Director of the Symphony of Southeast Texas, Chelsea Tipton II has set a very high standard with his excellent musicality, versatility, and an extreme commitment to education. He received a Bachelor of Music degree in clarinet performance from the Eastman School of Music. He then earned a Master of Music degree in orchestral conducting from Northern Illinois University. Mr. Tipton has made appearances with the Chicago, Czech National, Atlanta, Indianapolis, San Antonio and Houston symphonies, among several other musical ensembles.



### **Audience Etiquette**

Because students will attend the live performance, each piece on the program is related to the following Texas Essential Knowledge and Skills (TEKS) objective:

Texas Essential Knowledge and Skills for Fine Arts  
Music, Grade 5

*Strand:* Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

*Expectation:* Exhibit audience etiquette during live and recorded performances.

#### **What to Do:**

- Leave electronic devices at home.
- Stay in your seat until the entire concert is over.
- Sit quietly during the performance.
- Avoid talking or whispering while music is playing.
- Keep hands and feet to yourself.
- Show respect to the performers by listening to the music attentively.
- Use your knowledge of music as you listen to the performance.
- Pay attention to the musical features.
- Wait for a piece to end before you clap. Sometimes the music will stop but it is not the end. You can tell that it is time to clap when the conductor turns around and faces the audience.
- Applaud politely.
- Pay compliments if you see any of the performers after the concert.

#### **What to Wear:**

- Wear what you might wear if you were going to a nice restaurant.

### Exploring American Music: What Is Jazz?: An Overview

Jazz is a style of music born in the United States with many different parents. The parents came from distant parts of the world over a long period of time and met in America to make an entirely unique style of music. In the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the African-American community around New Orleans, Louisiana, gave rise to jazz music. It began when West African music and early African slave songs started to blend with American and European classical music. The characteristics found in the music of African slaves include a call-and-response melody design and complicated rhythms based on African speech patterns. In call-and-response, a solo singer sings a line of music, and a group sings an answer. This happens all through a song.

African-American slaves also drew inspiration from church hymns, which developed into “spirituals.” Usually, hymns and spirituals have a main melody supported by other parts moving along at the same time. We say they are in chordal style, or homophonic style. Early jazz music, however, often had one main melody, with the other parts performing different versions of that same melody. We say it is in heterophonic style.

In the early 1800s, an increasing number of black musicians created “take-offs” on European dance music, using instruments such as the violin. This music combined European-American instruments with rhythms familiar to the African slaves and melodies found in Cuba and the Caribbean islands. One of the important rhythms was *tresillo*, a two-beat pattern with uneven note values. The uneven sounds in the *tresillo* pattern gave rise to “ragtime” music, music with an uneven, ragged rhythm. Already you can see that jazz music grew out of traditions from many parts of the world!

When slavery in America was abolished in 1865, music played an important role in the lives of freed African-Americans, as many black musicians found job opportunities in the field of entertainment. Throughout the 1910s, New Orleans had a huge impact on the development of jazz music, as it allowed jazz musicians to play previously restricted instruments like the drums. The bands that played jazz styles were a blend of self-taught and formally educated musicians. There were, however, limited places for these bands to perform due to laws requiring the separation of black and white people. Less respectable parts of New Orleans offered black musicians the best prospects for playing jazz.

As jazz music began to spread to the Northeast and Midwest parts of America, it gained more popularity. In Ohio around 1912, the four-string banjo and the saxophone were introduced into the jazz band. Musicians began to use more improvisation in their performances. Improvisation is where a player or singer uses a musical idea for a springboard and creates more elaborate versions of it.

The period between 1922 and 1933 became known as the Jazz Age, after many bands began to play the music in illegal taverns. However, these places gave the style a bad reputation among older audiences because these bars were against the law at the time.

The 1930s saw a rise in swing music. In swing music, the accent falls on the usually unaccented beat, giving it a “swinging feel.” Large dance bands, also known

Symphony of Southeast Texas

as “big bands,” played swing-style music in the 1930s and ‘40s. It was the best-liked form of popular music at that time. More and more African-American musicians began to play with the big bands.

The popularity of big bands declined during World War II because many musicians were called to military service. The loss of musicians resulted in the development of bebop music, which required fewer musicians in the ensemble. Bebop music was much more complex than swing music.

Jazz music has evolved over a long period of time and has gone through many forms. The music the African slaves brought with them, the work songs and field hollers, hymns and spirituals, ragtime, Dixieland, swing, Big Band, Latin jazz, bebop, and styles arising even now, all made jazz a distinctive form of American music.

### **Student Activity**

#### **What Do You Know about Jazz?**

Texas Essential Knowledge and Skills for Fine Arts  
Music, Grade 5

*Strand:* Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

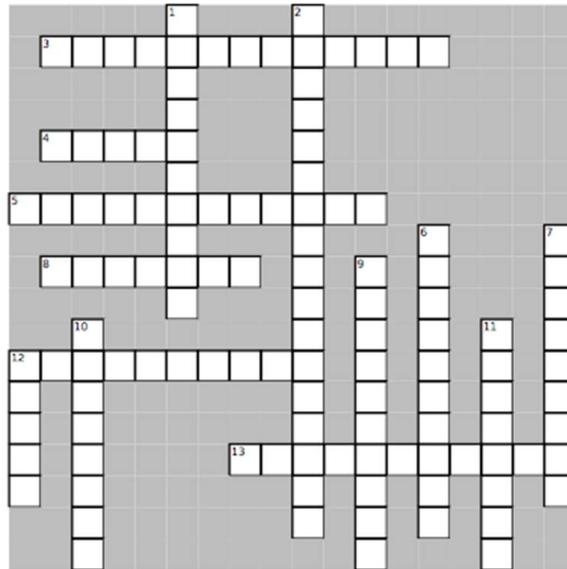
*Expectation:* Identify known rhythmic and melodic elements in aural examples using appropriate vocabulary

After reading the overview of jazz, solve the crossword puzzle on the next page!

## Jazz Music Terms

### Word Bank

Bebop, Big Band, Blue notes, Call and response, Dixieland, Heterophonic, Homophonic, Improvisation, Latin jazz, Ragtime, Spirituals, Swing, Syncopation, Tresillo



- Across**
- 3 Elaboration on a musical idea or theme
  - 4 Bebop Jazz style of the 1940s and 1950s having complex melodies and rhythms and inventive improvisation
  - 5 Construction in music with a main melody and all the other parts playing different versions of that same tune
  - 8 Noted for its ragged, uneven rhythms
  - 12 Developed from hymns of the church
  - 13 Rhythm in which the accent falls in an unexpected place

- Down**
- 1 Construction in music with one main melody and all the other parts going along with it as back up
  - 2 Musical form in which a leader performs a line (the call) and the rest of the group answers (the response)
  - 6 Jazz style having influences from Cuba, the Caribbean, and Central and South America
  - 7 Grew out of New Orleans musical traditions
  - 9 In jazz music, notes that are flatted in the usual major scale (the third and seventh degrees)
  - 10 Large dance bands that played Swing style music
  - 11 Two-beat rhythm pattern from Cuba
  - 12 Noted for accents occurring on normally unaccented beats

### **Duke Ellington: “It Don’t Mean a Thing”**

#### **About the composer**

Duke Ellington (1899–1974) was born in Washington D.C. and died at the age of 75 in New York City. Ellington was a famous jazz composer and pianist who wrote many tunes that would become jazz standards, played by nearly every big-name band in the jazz world. He was widely known for his influences and effects on jazz, but he considered himself an artist of American music rather than just jazz. While his jazz charts were widely known, Ellington composed film scores, popular music, and religious music as well. He performed with some of the most popular jazz artists, including Louis Armstrong, Count Basie, and Ella Fitzgerald. Ellington was a stellar performer and composer who was an important part of American music history through his compositions and influence on the jazz world.

#### **About the piece**

Duke Ellington wrote “It Don’t Mean a Thing” in 1931. He used the term “swing” in the song as just another term for “rhythm.” He didn’t know that in about three years, the swing style of music would come into the world. He didn’t know that he had introduced a new musical term into the world of jazz. One unusual fact about the 1932 recording of the song was that it featured a singer, Ivie Anderson. After this song became popular, Ellington invited Ms. Anderson to travel with his band.

#### **Link to hear “It Don’t Mean a Thing”**

<https://www.youtube.com/watch?v=qDQpZT3GhDg>

#### **Student Activity**

##### **What Makes It Swing?**

Texas Essential Knowledge and Skills for Fine Arts  
Music, Grade 5

*Strand:* Foundations: music literacy. The student describes and analyzes musical sound.

*Expectations:* Use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound, to explain musical sounds presented aurally;

Listen to “It Don’t Mean a Thing.” As a class, review with your teacher the following elements of music (See next page.).

Then, figure out how the musical elements make the song “swing.”

Write your ideas below.

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Swingin' with the Music

Rhythm

Melody

Timbre

Form

Tempo

Dynamics

Articulation

Meter

### **Scott Joplin: “The Ragtime Dance”**

#### **About the Composer**

Scott Joplin (1867/68–1917) was an African-American composer and pianist born along the border of Texas and Arkansas and raised in Texarkana. Both the exact date and location of his birth are uncertain. Joplin grew up in Arkansas in a musical family. His father played violin and his mother sang and played banjo. This sparked his wild ambition to pursue music! When he was eleven years old, he began studying with Julius Weiss, a German-born American professor who had a strong influence on Joplin’s music. By the age of sixteen, he had formed a vocal quintet and was teaching guitar and mandolin. He taught piano lessons to people who would become well-known musicians and composed the first Ragtime piece, “Maple Leaf Rag.” Moving to St. Louis, he became the “King of Ragtime” with pieces such as “The Entertainer,” “March Majestic,” and “Ragtime Dance.” After his first opera was performed, he moved to New York in 1907 to produce his second opera, *Treemonisha*. Ragtime would influence future genres of American music like stride, jazz, and big band swing.

#### **About the Piece**

“The Ragtime Dance” started as a stage production, a short ballet with a dance and storyteller. It did not sell very well in that form, so the composer reset it as a piano solo. It became popular in the 1970s when it was used as background music in a very successful movie.

#### **Link to hear “The Ragtime Dance:**

<https://www.youtube.com/watch?v=unGmMmD8kPQ>

#### **Student Activity**

#### **Round the Rugged Rock the “Ragged” Rhythms Ran!**

Texas Essential Knowledge and Skills for Fine Arts  
Music, Grade 5

*Strand:* Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings.

*Expectation:* Move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together

Create a body percussion accompaniment to this piece. You may use the traditional snap, clap, pat, and stamp body sounds, or use sounds of your own choosing. Start with four beats and decide on a rhythm pattern. Use “ragged” rhythms such as a dotted eighth note followed by a sixteenth note, or syncopated figures, such as eighth note-quarter note-eighth note. Then decide which body sound to go on each beat. Perform your pattern while you listen to the piece. Here is an example.

The rhythm is:

Exploring American Music: What Is Jazz? Concert on April 15, 2020

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Symphony of Southeast Texas

Beats 1 & 2: eighth note-quarter note-eighth note      Beat 3: pair of eighth notes      Beat 4: quarter note

Beats 1 & 2: clap (syn-CO-pa)      Beat 3: pat left-pat right      Beat 4: stamp

Now make up your own. You may make a longer pattern (8 beats). You may use other note values and rests. You may substitute unpitched percussion instruments for the body sounds.

### **What Is Improvisation?: Dr. Tim Dueppen**

#### **About the Performer:**

Dr. Tim Dueppen is professor of trombone at Lamar University. He has performed throughout North and South America as a trombonist and also as a conductor. He has extensive experience as a jazz musician.

#### **Jazz Improvisation: What Is It?**

"In jazz, improvisation isn't a matter of just making any ol' thing up. Jazz, like any language, has its own grammar and vocabulary. There's no right or wrong, just some choices that are better than others." --Wynton Marsalis

Improvisation goes way back in the history of music. Bach, Mozart, Beethoven, and Liszt were well known for their skills in creating music on the spot from a given musical idea. When they played their own concertos, they made up the cadenza right then and there in the performance. They did not write something ahead of time and memorize it to play on stage.

Jazz improvisation follows in the footsteps of the giants of classical music. It involves making up new versions of a melody while following the patterns of chord changes in the original piece. Some people think that improvisers just create what they play out of thin air, but they actually base their solos on musical ideas in the original piece. The rhythm section of the jazz band, guitar, piano, bass, and drums, provide the foundation for the improvisations.

But not all jazz uses improvisation. Some composers, including Duke Ellington and Charles Mingus, wrote jazz works without any improvisation. The rhythms, scales, and parts that sound like they are made up make such compositions jazz.

Jazz soloists may use several methods of improvisation, including melodic, harmonic, and motivic. In melodic improvisation, they may make changes to the pitches and rhythms of the original tune; they may improvise around the chord changes in harmonic improvisation; or they may alter the musical structure in motivic improvisation. Different musicians will take different approaches. And the wonderful richness of musical creativity makes jazz improvisation an exciting way to make music.

#### **Student Activity**

#### **Listen to Me Improvise!**

Texas Essential Knowledge and Skills for Fine Arts  
Music, Grade 5

Symphony of Southeast Texas

*Strand:* Creative expression. The student creates and explores new musical ideas within specified guidelines.

*Expectation:* Create rhythmic phrases through improvisation and composition and create melodic phrases through improvisation and composition

Use pitched instruments you might find in your classroom, such as the piano, melody or song bells, resonator bells, or barred instruments (xylophones, metallophone, etc.). Choose a familiar melody. “Twinkle, Twinkle” will work. Play it as you usually hear it. Now, for starters, improvise new rhythms in the melody. Play uneven, dotted rhythms where the original melody has evenly divided rhythms. Play in a different meter. The song is in 2/4 or 4/4 time, so try playing it in 6/8 time or 3/4. Move on to changing up the melody. Where there are skips in the melody, try filling them in with more pitches. Play different skips between the pitches. Experiment with the sound. Think in music!

### **George Gershwin: “Summertime” from *Porgy and Bess***

#### **About the Composer:**

George Gershwin (1898-1937) was an American composer and pianist born in New York City. Gershwin studied piano under Charles Hambitzer and studied composition with Rubin Goldmark, Henry Cowell, and Joseph Brody. He began his career as a song plugger (a pianist or vocalist that advertised new music) but soon composed Broadway theater works. He went to Paris intending to study with the acclaimed teacher of composition Nadia Boulanger, but she refused to take him as a student. After his visit to Paris, he wrote “An American in Paris.” He moved back to New York and wrote the opera “Porgy and Bess” (1935) with the help of other composers. It failed at first commercially but later became one of the most important American operas of the twentieth century. Among George Gershwin’s best known works are “Rhapsody in Blue” (1924), the songs “Swanee” (1919) and “Fascinating Rhythm” (1924), and the jazz standard “I Got Rhythm” (1930).

#### **About the Piece:**

“Summertime” is an aria composed in 1934 for the opera “Porgy and Bess,” based on the novel “Porgy.” DuBose Heyward, the author of the novel, wrote the lyrics for the opera. The song soon became a popular and much-recorded jazz standard. Many critics consider it one of the finest songs Gershwin ever wrote. It opens Act 1 of the opera and is repeated throughout. “Summertime” was written with a combination of styles including folk music, spirituals, and jazz. The composer attempted to write in the style of African-American folk music of the period, which has the same roots as jazz.

Key elements in jazz are the blues, syncopation, and swinging movement in the music. Blues music typically contains an element called blue notes, which are flatted 3<sup>rd</sup> and 7<sup>th</sup> degrees of the major scale. Syncopation is when emphasis is put on beats that are not supposed to be emphasized. Swing movement in music usually happens when there is a pattern of long and short notes. It also occurs when the musical accent falls not on the first beat of the measure but on the off-beats.

#### **Link to hear**

<https://www.youtube.com/watch?v=O7-Qa92Rzbn>

#### **Link to see (the score)**

<https://www.el-atril.com/partituras/Gershwin/Summertime.pdf>

#### **Student Activity**

##### **How Did “Summertime” Get Jazzy?**

Texas Essential Knowledge and Skills for Fine Arts  
Music, Grade 5

*Strand:* Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples.

Symphony of Southeast Texas

*Expectation:* Identify and interpret new and previously learned music symbols and terms referring to tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound.

The jazz elements listed above are seen throughout the piece. Above is a link to the sheet music of “Summertime.” Listen to “Summertime” and follow the first page of the score. Find a measure that has syncopation, a measure with “blue notes”, and measures that have swing elements.

To the Teacher: Consider projecting the first page of the score through the computer. Guide students in finding the elements in the following measures: Syncopation (measure 12). “Blue notes” (measure 1). Swing elements (mm. 9 and 13).

**Concerto Competition Winner: Seth Weeks**  
**Franz Joseph Haydn**  
**Piano Concerto No. 11 in D Major (Hob. XVIII/11), Vivace**

**What Is a Concerto?**

A concerto is a work for a solo performer with orchestral accompaniment. It may have several large parts called movements, or it may have only one part. Tempo changes are usually an important feature of the work. Often a concerto will start with a fast section to grab your attention, then there will be a slow section, and then it will end with another fast section. There is usually a place in the work where the soloist gets to strut his or her best stuff without the orchestra playing. It is called a **cadenza**.

**About the Performer**

Seth Weeks is the featured soloist in the Symphony of Southeast Texas 2020 Concerto Competition. He started piano lessons when he was just about your age, the age of ten. He first studied with Mrs. Kathleen Odom of Port Neches and currently studies with Dr. Jacob Clark of Lamar University. He is in the eleventh grade at Nederland High School. He is a member of the honors band directed by Mr. Greg Rose as well as the jazz band under the direction of Mr. Justin Collazo. Seth enjoys playing a variety of instruments including piano, bass guitar, double bass, and percussion. He was selected for the Texas Music Educators Association (TMEA) All-Region Jazz Band for three consecutive years. In addition, he has participated in the University Interscholastic League (UIL) State Solo and Ensemble Contest, earning two first division ratings in solo piano.

**About the Composer**

Joseph Haydn (1732-1809) was a young child when he started his musical training. He left his family at the age of six and went to live and study music with a professional musician. He played violin and harpsichord and sang in the church choir. After several years of training, he set out to earn his living as a performer and composer. He spent most of his career writing music for the wealthy Esterhazy family in Austria. He is best known for developing the form of the symphony and the string quartet.

**About the Piece**

Today, you will hear the first movement of the Piano Concerto No. 11 in D Major (Hob. XVIII/11), Vivace. It was originally written for the harpsichord or fortepiano, which are forerunners of the piano we know today. By the way, the “Hob.” number is an identification number from a catalog that Anthony von Hoboken put together of Haydn’s compositions. And “Vivace” is the tempo marking for the first movement of the concerto. This work sounds similar to works by Mozart. Mozart and Haydn were friends.

**Link to hear**

<https://www.youtube.com/watch?v=5MCFxQDWXDg>

### **Student Activity**

#### **What? Me Write a Concerto?**

Texas Essential Knowledge and Skills for Fine Arts  
Music, Grade 5

*Strand:* Creative expression. The student creates and explores new musical ideas within specified guidelines.

*Expectation:* Create simple accompaniments through improvisation and composition

Gather some unpitched percussion instruments, including woods, metals, jingles, shakers and scrapers, and skins. Choose one to play the solo. Maybe start with a drum. The drum may play the rhythm of a familiar tune, perhaps “Happy Birthday.” Make up parts for a few other instruments to play along with the drum. For example, one instrument may play only on the first beat of every measure. An instrument that rings for a long time (triangle or cymbals) could play on the long sounds (on the word “you”). Choose a special instrument to play the rhythm of the part where you sing the person’s name (“Dear Mary”). Another instrument may play a repeated pattern, also called an ostinato, throughout the song. Your ostinato could be the rhythm of “Happy Birthday,” short-short-long-long. Before the last “to you,” the accompanying instruments stop playing and the solo instrument performs its cadenza, improvising on the rhythm of “Happy Birthday,” repeating portions of it, or breaking it up into little pieces. Then the rest of the instruments return for the last “to you.” You can add an introduction, with a few repeats of the ostinato, and a coda, with all the instruments playing a tremolo, or rapidly beating on the instrument for one or two beats.

Now that you have a few ideas, create your own concerto!

### **Satchmo! A Tribute to Louis Armstrong: Arr. Ricketts**

#### **About the Composer:**

Louis Armstrong, also known as Satchmo, was an American trumpeter who was famous for his influence on jazz. He was called Satchmo because his mouth was as big as a satchel, or a book bag! Playing trumpet had stretched his cheeks out larger than normal. He grew up in New Orleans, Louisiana, an important city for jazz music. Armstrong also earned fame as a composer, vocalist, and actor. His celebrity status lasted throughout different eras in the history of jazz, from the 1920s until the 1960s. Armstrong also flourished in genres such as Dixieland, swing, and traditional pop.

#### **Solo Artists in the Era of Swing**

During the swing period, many solo performers became musical stars that everyone knew. Louis Armstrong was one of many musicians who organized their own bands and both conducted and played solos with their groups. Others performed on their own or as a guest with various bands or orchestras. Still others were members of a big band or other group and became prominent soloists.

Here is just a short list of some of the famous soloists: Glenn Miller (trombone), Tommy Dorsey (trombone), Jimmy Dorsey (saxophone), Count Basie (piano), Harry Connick Jr. (voice), Benny Goodman (clarinet), Lionel Hampton (vibraphone), Harry James (trumpet; attended high school in Beaumont!), Gene Krupa (drums), and Maria Schneider (composition). There are many, many more, some of whom are even today leading and performing with their jazz ensembles.

#### **About the Piece:**

*Satchmo! A Tribute to Louis Armstrong* is a medley featuring trumpet solos and a Dixieland combo with the band. This work contains some of Armstrong's most beloved pieces including "What a Wonderful World," "When the Saints Go Marching In," "St. Louis Blues," and "Hello, Dolly."

#### **Link to hear**

<https://www.youtube.com/watch?v=uaxlhAzKCTU>

#### **Student Activity**

##### **Formally Speaking**

Texas Essential Knowledge and Skills for Fine Arts  
Music, Grade 5

*Strand:* Foundations: music literacy. The student describes and analyzes musical sound.

*Expectation:* Identify and label small and large musical forms such as abac, AB, and ABA; rondo; and theme and variations presented aurally in simple songs and larger works.

*Strand:* Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings.

Symphony of Southeast Texas

*Expectation:* Move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together.

Divide students into four groups. Each group will choose one of the songs in the tribute to Louis Armstrong. Using only hands and arms, create a set of motions to go along with each of the four pieces in the tribute to Louis Armstrong. Consider making up a short pattern that you can repeat several times when you hear the song you chose. Let your motions go along with the musical features of the song, including articulations (is it smoother or more accented?), tempo (is it faster or slower?), and dynamics (is it louder or softer?). Perform the actions while you listen to the piece. Then figure out the form, and label the sections with alphabet letters. Hint: The A section, a portion of “What a Wonderful World,” will appear more than once.

To the Teacher: Parts of “What a Wonderful World” introduce the work, then the entire song comes in later.

### **A Salute to the Big Bands: Arr. Custer**

#### **About Big Bands**

“Big Bands” developed in the 1930s from the jazz styles of earlier years. Dance bands played in hotel ballrooms and dance halls, and they became larger and larger. Of all things, radio encouraged the growth of big bands. The bands created their own musical jazz style that became known as “swing” music. The bandleaders became very famous, and jazz was the best-liked form of popular music. The big bands traveled all over the country, performing in large cities and small towns, anywhere that people liked to listen and dance to lively music. The big bands played songs that were written especially for them to play, and they played songs from theater productions or movies that had become popular. Musicians called “arrangers” wrote changes to the original songs to put them into the “swing” style. In this work, you will hear four songs that were played by some of the best-known big bands of the 1930s and ‘40s.

#### **About the Pieces**

Calvin Custer (1939-1998), composer and arranger, used the following songs for his tribute to the dance bands of the 1930s and ‘40s. He made changes to the songs so a symphony orchestra could play them.

You notice that I am calling these works “songs.” That is because they were originally written as songs with words for someone to sing. Most of the other works on this program are also songs. They have words, and you can sing them. But you cannot call the concerto that you heard earlier in the concert a song because it was written strictly for an instrument to play. The composer wrote no words, although you can certainly hum it or whistle it or sing it on “la-la-la.” You may call it a piece, or a work, or a composition. Just don’t call it a song!!

“April in Paris.” (1932). Music by Vernon Duke, Lyric by Yip Harburg. Both the composer and the lyricist were well known for writing songs for Broadway musicals in the 1930s and ‘40s. They wrote “April in Paris” for the musical *Walk a Little Faster* in 1932. Notable big band performers: Count Basie, Benny Goodman, and Glenn Miller.

“Serenade in Blue.” (1942). Music by Harry Warren. Lyric by Mack Gordon. Composer and lyricist of this song were also noted for writing songs for stage and film. Composed in 1942 for the movie *Orchestra Wives*. Notable performer: Glenn Miller and His Orchestra.

“Pennsylvania 6-5000.” (1940). Music by Jerry Gray, Lyric by Carl Sigman. Notable performer: Glenn Miller and His Orchestra.

“Sing, Sing, Sing.” (1936). Music and Lyric by Louis Prima. Notable performers: Louis Prima (first recording) and Benny Goodman (most famous recording).

#### **Link to hear**

<https://www.youtube.com/watch?v=tcXRmeCD5yA>

Symphony of Southeast Texas

**Student Activity**

Texas Essential Knowledge and Skills for Fine Arts

Music, Grade 5

*Strand:* Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

*Expectation:* Evaluate a variety of compositions and formal or informal musical performances using specific criteria

Brainstorm a list of popular styles of music familiar to you and your classmates. Choose one of the songs in the salute to the big bands. Find on YouTube several other performances of the song. Try to figure out if each performance is in the big band swing style, or in some other style of popular music.

To the Teacher: Guide students in creating their list of popular styles and in evaluating the styles of the songs.

**My Concert Journal**

Texas Essential Knowledge and Skills for Fine Arts  
Music, Grade 5

*Strand:* Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

*Expectation:* Justify personal preferences for specific music works and styles using music vocabulary

What was your favorite piece?

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What did you like about this piece? Explain.

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Which instrument is your favorite? Why is it your favorite?

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Which instrument would you like to learn how to play? Why?

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Do you play an instrument? If so, which one? How old were you when you started to play it?

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### Musical Terms

**Arrange:** To make changes in a piece of music written for a particular person or group to perform so a different person or group can perform it.

**Cadenza:** A place in a concerto where the soloist plays without the orchestra. A cadenza usually happens toward the end of one of the movements. It takes ideas from the movement and makes very elaborate changes in them.

**Concerto (kuhn-cher-toh):** A **concerto** is a piece of music for an instrumental soloist performed with orchestra. Traditionally, it has three movements in fast-slow-fast order.

**Compose:** To write music.

**Dance:** Movement that typically follows a set sequence of steps to music.

**Folk Song:** A song derived from a specific cultural and geographic background passed down through generations.

**Jazz:** American-based music developed in the South and influenced by ragtime and many other informal styles. Jazz can be written down, but it frequently includes a section that is improvised based upon the theme and harmonic elements of the main melody.

**Movement:** A section of a large work of music such as a symphony, concerto, sonata, or string quartet. It is rather like a chapter of a novel.

**Ragtime** (sometimes referred to as Rag): Music characterized by its “ragged rhythms.” Ragtime music frequently resembles music from African-American cities, especially in the USA from St. Louis, Missouri and New Orleans, Louisiana. Scott Joplin was perhaps the most popular composer with his “Maple Leaf Rag” and “The Entertainer.”

**Swing:** Jazz style found commonly in big bands. It includes a fast rhythm pattern commonly used in the 1920s and 1930s.

Note: These definitions are very simple. For more detailed definitions, please use a music dictionary.

### **About the Teacher's Guide**

Members of Dr. Charlotte Mizener's and Dr. Jeannette Fresne's elementary music methods classes at Lamar University created the Teacher's Guide Booklet for the 2020 What Is Jazz? Concert by the Symphony of Southeast Texas. If you have any questions or comments (especially regarding the activities), please contact Dr. Fresne at [jfresne@lamar.edu](mailto:jfresne@lamar.edu).

We acknowledge the efforts of Zoey Henderson, Hannah Meyer, Elizabeth Nimmons, David Rodriguez, and Lauren Wynn and Dr. Fresne and Dr. Mizener for the 2020 Teacher's Guide. In addition, previous versions of this booklet created in past years by Dr. Mizener's students served as a foundation for the current booklet.