



LESSON PLAN

ANALYZING MUSICAL FORM

Elementary School (3-6)

OVERVIEW:

Arlington National Cemetery is the resting place of two highly influential American composers/bandleaders – James Reese Europe and Glenn Miller. In this lesson, students will be introduced to these musicians and listen to a piece of their music. Both pieces have distinct sections, and students will create different dance moves for each section. You may choose to cover just one piece or both. There is also an optional introduction to military music you may include to start the lesson.

Piece 1: *Castle House Rag*, James Reese Europe, modified march form

Piece 2: *In the Mood*, Glenn Miller, 12-bar blues jazz standard

Estimated time: 30 minutes

STANDARDS:

National Association for Music Education Composition/Theory Standards

- MU:Cr2.1.4a: Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection o purpose and context.
- MU:Pr4.2.4a: Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

LEARNING OBJECTIVES:

- Students will identify different sections in a piece of music by listening.
- Students will create and demonstrate dance moves to match different sections of music.


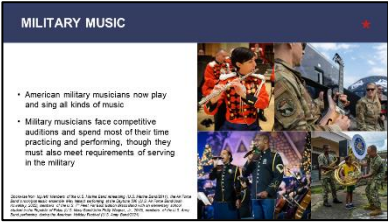
RESOURCES NEEDED:

1. Introduction to Military Music PowerPoint
2. Castle House Rag PowerPoint
3. In the Mood PowerPoint




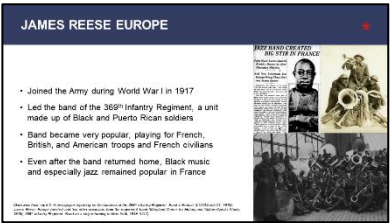

LESSON ACTIVITIES:

Introduction to Military Music

| Slide: | Notes for Presentation |
|---|--|
| <p>Slide 2: Military Music</p>  | <p>The American military has a long history of using music and musicians. Drums and fifes (a small, high-pitched flute similar to the piccolo) were used during the colonial era to coordinate military actions. During the War of 1812, the Army began using bugles to signal troops. In addition to this “field music” – music for the battlefield – some regiments also employed bands of brass and woodwind instruments to play for ceremonies and special occasions.</p> |
| <p>Slide 3: Military Music</p>  | <p>When most people think of a “military band,” they probably think of a brass band playing a rousing march or a fife and drum corps. While those may be military band specialties, American military musicians now play and sing all kinds of music. In fact, the Department of Defense is actually the largest employer of musicians in the United States.</p> <p>Like any other professional ensemble musician, military musicians must face competitive auditions and spend the majority of their time practicing and performing. However, military musicians are also required to attend basic training and maintain military physical fitness standards.</p> |



Castle House Rag, by James Reese Europe

| Slide: | Notes for Presentation |
|--|---|
| <p>Slide 1: James Reese Europe</p>  | <p>James Reese Europe was a groundbreaking musician, composer, and bandleader. He created a unique sound and style by combining lots of different types of music. At a time of heavy racial segregation, Europe helped popularize African American music among white audiences, leading the first concert of Black music and Black musicians at New York's famous Carnegie Hall in 1912.</p> |
| <p>Slides 2: James Reese Europe</p>  | <p>When the United States entered World War I in 1917, Europe chose to join the Army. He was assigned to lead the band of the 369th Infantry Regiment, a segregated unit made up of Black and Puerto Rican soldiers. His band became very popular and traveled around France to play for French, British, and American troops as well as French civilians. Even after Europe and the band returned home, the French maintained an appreciation for African American music, and jazz flourished there over the next few decades.</p> |
| <p>Slide 3: Castle House Rag</p>  | <p>Castle House Rag is a good example of Europe's genre-bending music. Listen to Europe's Society Orchestra play <i>Castle House Rag</i>: https://www.loc.gov/item/jukebox-134538/</p> <p>Ask students to raise their hand each time they think they hear a new section.</p> <p>Europe's Society Orchestra <i>Castle House Rag</i> Form:</p> <p>00:00-00:04: Introduction (4 bars)</p> <p>00:04-00:20 A (16 bars)</p> <p>00:20-00:36 A (16 bars)</p> <p>00:36-00:52 B (16 bars)</p> <p>00:52-01:09 B' (16 bars)</p> <p>01:09-01:25 A (16 bars)</p> <p>01:25-01:29 C intro (4 bars)</p> <p>01:29-01:46 C (16 bars)</p> <p>01:46-02:02 C' (16 bars)</p> <p>02:02-02:18 C (16 bars)</p> <p>02:18-02:33 C' (16 bars)</p> <p>02:33-02:50 D (16 bars)</p> |

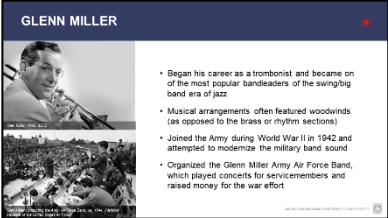
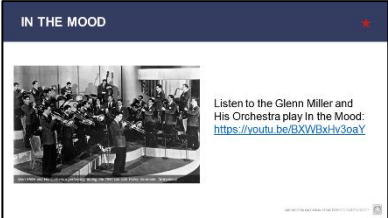


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|--|---|
| | 02:50-03:05 E (16 bars) 03:05-03:21 E (16 bars) 03:21-03:40 F Stop chorus/drum solo (16 bars) |
|--|---|

- On the board, write the form in big enough letters that you can write a dance move description beneath each. Form: Intro A A B B A C C C C D E E F
- Start the recording again and only listen to the A section. Ask a student volunteer to create a dance move the class could do during that section. Write the dance move on the board under the letter A.
- Repeat for each section until all sections have a dance move assigned.
- Play the recording all the way through while doing the dance moves. Call out each section as it begins.
- Repeat, but without calling out each section. You can keep doing the original dance moves or make up new ones. Students may also enjoy “freestyling” during the E or F sections.



In the Mood, by Glenn Miller

| Slide: | Notes for Presentation |
|---|--|
| <p>Slide 1: Glenn Miller</p>  | <p>Glenn Miller began his musical career as a trombonist and eventually became one of the most popular bandleaders of the swing/big band era of jazz. Though he played a brass instrument, Miller’s band’s arrangements often featured woodwind instruments.</p> <p>In 1942, Miller joined the Army and tried to modernize the military band sound. He organized the Glenn Miller Army Air Force Band, which played concerts for servicemembers and raised money for the war effort. While in England, they played more than 800 performances. On December 15, 1944, Miller boarded a plane to Paris to prepare for the band’s upcoming tour there. Tragically, the plane disappeared somewhere over the English Channel and was never recovered.</p> |
| <p>Slide 2: In the Mood</p>  | <p>Listen to a 1939 recording of Glenn Miller and His Orchestra playing <i>In the Mood</i>: https://youtu.be/BXWBxHv3oaY</p> <p><i>If you’d like to see the band in action, you can also YouTube for clips of Glenn Miller and His Orchestra playing In the Mood in the 1941 movie, Sun Valley Serenade.</i></p> <p>Ask students to raise their hand each time they think they hear a new section.</p> <p>Glenn Miller and His Orchestra <i>In the Mood</i> Form:</p> <p>00:00-00:12: Intro (8 bars) 00:12-00:29: A (12-bar blues) 00:29-00:46: A (12-bar blues) 00:46-01:10: B (16 bars) 01:10-01:33: Tenor saxophone solo “battle” over B chords (16 bars) 01:33-01:39: Break (4 bars) 01:39-02:03: C/Trumpet solo (16 bars) 02:03-02:06: Break (2 bars) 02:06-02:26: A+2 bar chromatic break with trombone long note 02:27-02:47: A+ 02:47-03:05: A+ 03:05-03:35: A+8 bar coda</p> |



- On the board, write the form in big enough letters that you can write a dance move description beneath each. Form: Intro A A B B' Break C Break A+ A+ A+ A+ Coda
- Start the recording again and only listen to the A section. Ask a student volunteer to create a dance move the class could do during that section. Write the dance move on the board under the letter A.
- Repeat for each section until all sections have a dance move assigned.
 - The B' section melody sounds very different from the B section, but the chords played by the orchestra are the same. Make a dance move that is similar to B but a little different.
 - During the C section, the trumpet plays an improvised solo (meaning it was made up on the spot). Allow students to improvise their own dance moves in that section.
 - The A+ sections are similar to the A section, but have an extended ending. Add a move to accompany that extra ending.
 - Encourage students to represent the piano sections by making smaller movements.
- Play the recording all the way through while doing the dance moves. Call out each section as it begins.
- Repeat, but without calling out each section. You can keep doing the original dance moves or make up new ones.



EXTENSION ACTIVITIES:

- Search on YouTube for additional recordings of *Castle House Rag* and *In the Mood* and compare to the recordings shared during the lesson.
- Have students compose their own piece with contrasting A and B sections.

PLANNING A VISIT TO ARLINGTON NATIONAL CEMETERY?

While at the cemetery, you can use the Arts at ANC walking tour to learn more about musicians and artists buried in the cemetery.

SOURCES

Dobney, Jayson Kerr. "Military Music in American and European Traditions." Metropolitan Museum of Art. Last updated October 2004. https://www.metmuseum.org/toah/hd/ammu/hd_ammu.htm

Gleason, Bruce P. "Military Music in the United States: A Historical Examination of Performance and Training." *Music Educators Journal*, 101 no. 3 (2015), 37–46.

<https://doi.org/10.1177/0027432114563718>

"Highlights and A Short Biography." Glenn Miller Orchestra. Accessed October 3, 2022.

<https://glennmillerorchestra.com/history/>

"James Reese Europe, 1881-1919." Library of Congress. Accessed October 3, 2022.

<https://www.loc.gov/item/ihas.200038842/>

Sager, David. "'The Castles in Europe One-Step (Castle House Rag)' – Europe's Society Orchestra (1914)." Library of Congress. Accessed October 3, 2022. <https://www.loc.gov/static/programs/national-recording-preservation-board/documents/Castle-House-Rag.pdf>

IMAGES

Introduction to Military Music

Slide 1: Adam Grimm, Navy Band visits Charleston, February 27, 2020, U.S. Navy Band,

<https://flic.kr/p/2iyEzs6>

Slide 2: DefendersDay21-31, September 18, 2021, U.S. Army Old Guard Fife and Drum Corps,

<https://flic.kr/p/2msph7c>

Slide 3: 110920-M-ZZ999-72, September 20, 2011, U.S. Marine Band, <https://flic.kr/p/Tz6aW8>

Slide 3: Josh Kowalsky, The Air Force Band's Max Impact lived life in the fast lane this weekend at the #Daytona500 @DAYTONA @NASCAR, February 20, 2022, U.S. Air Force Band,

<https://twitter.com/USAFBand/status/1496244689820913667/photo/3>

Slide 3: DSC_0996, December 4, 2021, U.S. Army Band, <https://flic.kr/p/2mPBMSs>



Slide 3: John Philip Wagner, Jr., 190814-N-TP834-2152, August 14, 2019, U.S. Navy Band,
<https://flic.kr/p/2hNo8mt>

Castle House Rag, by James Reese Europe

Slide 1: Group portrait of James Reese Europe and the Clef Club Orchestra, ca. 1911, Maryland Center for History and Culture, <https://www.mdhistory.org/resources/group-portrait-of-james-reese-europe-and-the-clef-club-orchestra/>

Slide 1: Mirandy: that gal o'mine, 1919, University of South Carolina,
<https://digital.tcl.sc.edu/digital/collection/jbgrtwrsm/id/5656>

Slide 2: Lieutenant Jim Europe, Evening Public Ledger, Philadelphia, PA, March 21, 1919, Library of Congress, <https://chroniclingamerica.loc.gov/lccn/sn83045211/1919-03-21/ed-1/seq-15/>

Slide 2: Apeda Studio, Group portrait of James Reese Europe and 'Hellfighters Band' members, 1919, Maryland Center for History and Culture, <https://www.mdhistory.org/resources/group-portrait-of-james-reese-europe-and-hellfighters-band-members/>

Slide 2: [African American] Jazz Band and Leader Back with [African American] 15th New York, February 12, 1919, National Archives, <https://catalog.archives.gov/id/533506>

Slide 3: Genuine jazz for the yankee wounded In the courtyard of a Paris hospital for the American wounded, an American negro military band, led by Lt. James R. Europe, entertains the patients with real American jazz, 1918, Library of Congress, <https://www.loc.gov/item/2016651602/>

In the Mood, by Glenn Miller

Slide 1: [Glenn Miller, head-and-shoulders portrait, holding his trombone], 1942, Library of Congress, <https://www.loc.gov/item/2006688315/>

Slide 1: Maj. Glenn Miller, ca. 1944, National Museum of the United States Air Force, <https://www.nationalmuseum.af.mil/Visit/Museum-Exhibits/Fact-Sheets/Display/Article/196150/maj-glenn-miller-army-air-force-band/>

Slide 2: Glenn Miller, centre, performs with his orchestra in the movie Sun Valley Serenade, 1941, Britannica, <https://www.britannica.com/biography/Glenn-Miller#/media/1/382756/12990>