



LESSON PLAN

ANALYZING MUSICAL FORM

High School (9-12)

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 in order to analyze its form. 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: 60 minutes

STANDARDS:

National Association for Music Education Composition/Theory Standards

- MU:Re7.2.C.IIa: Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

LEARNING OBJECTIVES:

- Students will identify musical form by listening.
- Students will identify musical form by sight.


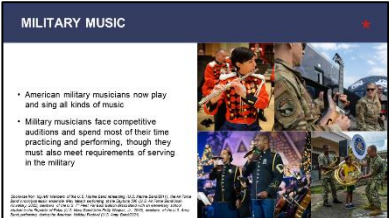
RESOURCES NEEDED:

1. Introduction to Military Music PowerPoint
2. Castle House Rag PowerPoint
3. In the Mood PowerPoint
4. Optional: Castle House Rag sheet music (1 per student)
5. Optional: In the Mood lead sheet (1 per student)



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. His music combined elements of ragtime, popular songs, blues, and marches to create a unique sound and style. 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. While Europe had had some success with bringing "Black music" to white audiences in the United States, his popularity exploded overseas. The band traveled around France, playing 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><i>Use these notes to introduce the background of Castle House Rag or define unfamiliar terms.</i></p> <p>The Castles Vernon and Irene Castle were a popular ballroom dance team. James Reese Europe worked as their musical director and composed music for their performances. Their partnership was revolutionary at the time, as the Castles were white and Europe and his orchestra were Black. Their performances helped popularize Black musical and dance styles among white audiences.</p> <p>March music Marches were traditionally written for military bands to play in parades, but they have become popular concert pieces as well. They are usually written in duple meter and have a strong beat. The typical form of a march is AABBCDD, with an introduction and sometimes coda. During the C section, the key usually moves to the subdominant key (up a 4th).</p> <p>Rag or Ragtime</p>



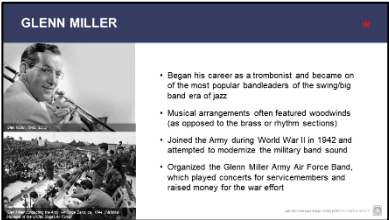
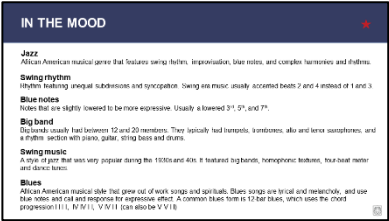
	<p>Ragtime was an African American musical style that originated as a genre for solo piano. The form generally followed march form, with duple meter, a line of contrasting sections or strains, and a move to the subdominant key. What set rags apart was the syncopated right hand melody played against straight “oom-pah” patterns in the left hand.</p>
<p>Slide 4: Castle House Rag</p>	<p><i>Castle House Rag</i> is a good example of Europe’s genre-bending music. You’ll hear a mix of syncopated and straight rhythms and highly contrasting sections.</p> <p>Listen to the United States Marine Band play <i>Castle House Rag</i>: https://youtu.be/9eiam_uT_gM</p> <p>Listen to the recording once through, encouraging students to try to keep track of how many sections they heard.</p> <p>After listening, ask students to sing back any melodic material they can remember. How many sections could they identify?</p>
<p>Slide 5: Castle House Rag Sheet Music</p>	<p>Project or hand out sheet music available here: https://www.loc.gov/item/ihas.100010641/</p> <p>Review the sheet music, pointing out the different sections.</p> <p>Ask: Does the piece follow conventional march or rag form? <i>Not quite – the A section returns before the C section, the D section is very short, and instead of being repeated is followed by a repeat of the C section.</i></p> <p>Ask: Where and what is the key change? <i>The key moves to the subdominant at the beginning of the C section, as expected for a march or rag.</i></p> <p>Listen to the recording again, while following along with the sheet music.</p> <p>United States Marine Band <i>Castle House Rag</i> Form:</p> <ul style="list-style-type: none"> 00:00-00:04 Introduction (4 bars) 00:04-00:21 A (16 bars) 00:21-00:37 A (16 bars) 00:37-00:55 B (16 bars) 00:55-01:12 B’ (16 bars) 01:12-01:28 A (16 bars) 01:28-01:33 C intro (4 bars) 01:33-01:50 C (16 bars)



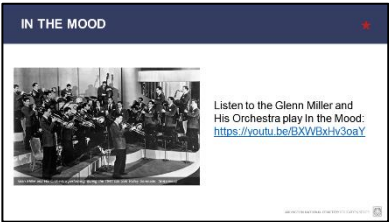
	<p>01:50-02:06 C' (16 bars)</p> <p>02:06-02:15 D (8 bars)</p> <p>02:15-02:32 C' (16 bars)</p>
<p>Slide 6: Castle House Rag</p> 	<p>While this ensemble followed the published sheet music, Europe's own 1914 recording of the piece did not. It is performed by strings, two piano players on one piano, percussion, and a brass contingent, and has two wild sections not included in the sheet music. Listen and compare.</p> <p>Listen to Europe's Society Orchestra play <i>Castle House Rag</i>: https://www.loc.gov/item/jukebox-134538/</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> <p>02:50-03:05 E (16 bars)</p> <p>03:05-03:21 E (16 bars)</p> <p>03:21-03:40 F Stop chorus/drum solo (16 bars)</p>



In the Mood, by Glenn Miller

Slide:	Notes for Presentation
<p>Slide 1: Glenn Miller</p>  <ul style="list-style-type: none"> • Began his career as a trombonist and became one of the most popular bandleaders of the swing/big band era of jazz • Musical arrangements often featured woodwinds (as opposed to the brass or rhythm sections) • Joined the Army during World War II in 1942 and attempted to modernize the military band sound • Organized the Glenn Miller Army Air Force Band, which played concerts for servicemembers and raised money for the war effort 	<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. Despite his background as a brass instrumentalist, Miller's band's arrangements often had a distinctive woodwind-heavy sound.</p> <p>In 1942, Miller joined the Army and attempted to modernize the military band sound. Though he faced some resistance, he was eventually allowed to organize the Glenn Miller Army Air Force Band. The band played morale-boosting 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>Jazz African American musical genre that features swing rhythms, improvisation, blue notes, and complex harmonies and rhythms.</p> <p>Swing rhythm Rhythm featuring unequal subdivisions and syncopation. Swing era music usually accented beats 2 and 4 instead of 1 and 3.</p> <p>Blue notes Notes that are slightly lowered to be more expressive. Usually a lowered 3rd, 5th, and 7th.</p> <p>Big band Orchestra usually had between 12 and 20 members. They typically had horns, saxophones, alto and tenor saxophones, and a rhythm section with piano, guitar, string bass and drums.</p> <p>Swing music A style of jazz that was very popular during the 1930s and 40s. It featured big bands, homophonic textures, four-beat meter and dance focus.</p> <p>Blues African American musical style that grew out of work songs and spirituals. Blues songs are lyrical and melancholy, and use blue notes and call and response for expressive effect. A common blues form is 12-bar blues, which uses the chord progression I-IV-V, IV-V-I, V-V-I (can also be V-V-I).</p>	<p><i>Use these notes to introduce the background of In the Mood or define unfamiliar terms.</i></p> <p>Jazz</p> <p>Jazz music grew out of African American musical styles. There are many different styles, but the main features are swing rhythm, improvisation, use of blue notes, and complex harmonies and rhythms.</p> <p>Swing rhythm</p> <p>There are two components of swing rhythm, and both make you want to tap your foot and dance. The first is unequal subdivisions. When playing straight rhythms, two eighth notes would take the same amount of time, but in swing the first would be slightly longer and the second slightly shorter. The second component is syncopation, or accenting rhythms that are usually unaccented. In the swing era, this was especially accomplished by accenting beats 2 and 4, instead of the usual 1 and 3.</p> <p>Blue notes</p> <p>In jazz and blues, musicians can play notes slightly lowered to be more expressive. These blue notes are usually a lowered 3rd, 5th,</p>



	<p>and 7th in the scale. Sometimes musicians emphasize these notes by bending or smearing into them.</p> <p>Big band Big bands usually had between 12 and 20 members. They typically had a trumpet section, trombone section, saxophone section (usually altos and tenors), and a rhythm section with piano, guitar, string bass, and drums.</p> <p>Swing music Swing was a style of jazz that was very popular during the 1930s and 40s. It was characterized by big bands, homophonic textures, four-beat meter, and dance tunes.</p> <p>Blues Blues was an African American musical style that grew out of work songs and spirituals. It is highly lyrical and melancholy, and uses blue notes and call and response for expressive effect. A common blues form is 12-bar blues, which uses the chord progression I-I-I-I, IV-IV-I-I, V-IV-I-I (can also be V-V-I-I).</p>
<p>Slide 3: 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>Note: This piece is still protected by copyright, so we cannot include the sheet music in the lesson. However, you can purchase a lead sheet for classroom use.</i></p> <p><i>If you'd like to see the band in action, you can also search YouTube for clips of Glenn Miller and His Orchestra playing In the Mood in the 1941 movie, Sun Valley Serenade.</i></p> <p>Listen to the recording once through, encouraging students to try to keep track of how many sections they heard.</p> <p>After listening, ask students to sing back any melodic material they can remember. How many sections could they identify?</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)</p>



	<p>01:39-02:03: C/Trumpet solo (16 bars) – <i>Note, this is different than what is notated on the Joe Garland lead sheet. Instead of returning to the 12-bar A changes, in Miller's arrangement the solo is played over 16 measures of mostly I chords, with a few shifts to V.</i></p> <p>02:03-02:06: Break (2 bars)</p> <p>02:06-02:26: A+2 bar chromatic break with trombone long note</p> <p>02:27-02:47: A+</p> <p>02:47-03:05: A+</p> <p>03:05-03:35: A+8 bar coda</p> <p>Listen again, but pause after each section and ask students whether the section is new or repeated material.</p> <p>Explain that the A section is a 12-bar blues following the chord progression I-I-I-I, IV-IV-I-I, V-V-I-I. Listen to just the A section and ask students to raise their hand when they hear each chord change.</p> <p>During the tenor saxophone solo, help students identify that though the solo material is new, the chords are the same as the B section.</p>
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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 in either march form or 12-bar blues form.

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

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<https://www.classical-music.com/features/articles/what-is-ragtime/>

Chaudhuri, Lucy. "What is blues music?" BBC Music Magazine. Last updated October 10, 2021.

<https://www.classical-music.com/features/articles/blues-music/>

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

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"What is Jazz?" National Museum of American History. Accessed October 3, 2022.

<https://americanhistory.si.edu/smithsonian-jazz/education/what-jazz>

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: Vernon and Irene Castle, July 19, 1914, Library of Congress, <https://www.loc.gov/resource/cph.3b02579/>

Slide 3: Inaugural Parade 2013, January 21, 2013, U.S. Marine Band, <https://flic.kr/p/dPuS56>

Slide 3: The Ragtime Dance, 1906, Library of Congress, <https://www.loc.gov/resource/ihas.200033246.0/?sp=1>

Slide 6: 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 3: 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>