

**MUSIC IN THE LIFE OF EISENHOWER**  
**VIRGINIA CHAMBER ORCHESTRA**  
**EDUCATIONAL VIDEO SERIES**

**GLENN MILLER AND DWIGHT D. EISENHOWER**  
**A RELATIONSHIP THROUGH MUSIC**

This series of four lessons is designed for grades 6-8 with extension to grade 9. Each can be used as a stand-alone lesson. National Standards of Learning in Music are documented along with Virginia Standards of Learning in Music, and in History/Social Science.

**LESSON ONE** (50 minutes)  
**GLENN MILLER, THE MAN**

**OBJECTIVES:** Students will be able to

- Respond to music, compare, classify and explain
- Connect to culture and historical period in music through reading and listening
- Investigate people in the U.S. to develop understanding of historical, cultural, and political relationships

**2014 NATIONAL STANDARDS OF LEARNING in MUSIC**

- MU:Re7.1.6a,7a,8a **Responding: Select** – music appropriate for a specific purpose or context
- MU:Re7.2.6a,7a,8a **Responding: Analyze** - music is informed by analyzing context (social, cultural, and historical) and how elements are manipulated
- MU:Re8.1.6a,7a,8a **Responding: Interpret** – elements and structure of music provide clues to expressive intent
- MU:Re7.1.6a,7a,8a **Connecting #10** - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, and performing
- MU:Pr4.2.6c,7c,8c **Connecting #11** – relate musical works and contexts to deepen understanding

**2013 VIRGINIA STATE STANDARDS of LEARNING in MUSIC**

- **Cultural Context:** investigate musical genres through listening, discussing; investigate the role of music in society; identify the influence of daily music experience  
MS.5, MS.6.2
- **Judgment and Criticism:** describe performances using music terminology; identify music including representative composers; identify instruments and performing ensembles; demonstrate appropriate audience behavior for context and style of music  
MS.7.2, 7.3, MS.8.2
- **Aesthetics:** identify and compare the relationships between music and other disciplines  
MS.9
- **Performance and Production:** participate in a variety of music experiences including skills individually and in groups; listen and respond to music  
HS.1.1, HS.1.2

- **Cultural Context and Music Theory:** use music terminology; explore function of music, uses of music by investigating characteristics  
HS.3.4, HS.4.1, HS.4.3
- **Aesthetics:** explore music styles and genres through listening, performing, discussing  
HS.7

## 2015 HISTORY and SOCIAL SCIENCE STANDARDS of LEARNING for VIRGINIA

- USII.1d – examination and evaluation of historical evidence to understand the past
- USII.1j – research using variety of materials and sources to investigate people and events to understand historical and cultural relationships

### I. Research (30 minutes)

Select one assignment below. Be prepared to share your findings at the end of this class.

#### A Glenn Miller Bio

SUPPLIES NEEDED: computer, paper, pencil

Write a paragraph regarding this American musician. Search for information regarding his birth place/date, family life, education, instruments learned, occupation, other hobbies, what he is known for, what brought him exposure to the public, other interesting facts.

*Teacher Notes:* American big band musician, arranger, composer, bandleader of 1930-1940's, top dance band. Swing music, Big Band, Jazz styles. Birth-Clarinda, Iowa 1904, first instrument-mandolin, later a trombone; family moved several times; enlisted in US Army, later Army Air Force; entertained troops on European front during WWII; died: Europe 1944 in a transport plane crash; radio and live performance exposure, NYC

#### B Jazz Band Knowledge

SUPPLIES NEEDED: computer, free streaming video, paper, colored pencils

1. With a partner, brainstorm instruments you may recall hearing or seeing in a typical jazz band.
2. Now, listen to the streaming video. (free-streaming video chapter VII. *Glenn Miller*) The Air Force *Airmen of Note* are playing. Are you able to hear each instrument variety?
3. Revise your previous list. Add how many players are on each kind of instrument.
4. Draw a "SIMPLE DIAGRAM" of the players as they are positioned. What are some reasons they are positioned in this way? Color-code the instrument groupings. Be prepared to turn in your paper.

#### C Glenn Miller Tunes

SUPPLIES NEEDED: computer, sticky notes, pencil

1. Using the Internet, find "Glenn Miller Discography." Choose one song composed from each of the years: 1938, 1939, 1940, 1941, 1942, 1943 and 1944. List these 7 popular Glenn Miller songs, one each on sticky notes. Go to YouTube and listen to several; be ready to note the jazz band instruments used in your examples.

*TEACHER NOTES:* MOONLIGHT SERENADE, IN THE MOOD, CHATTANOOGA CHOO CHOO, TUXEDO JUNCTION, SUNRISE SERENADE, STAIRWAY TO THE STARS, YOU AND I (others)

2. Research how music was recorded in Glenn Miller days. *TEACHER NOTES:* VINYL RECORD W/DIAMOND STYLUS; SOUND RECORDING PATENT WENT TO THOMAS EDISON IN 1877; Between 1938 and 1944, Glenn Miller and His Orchestra released 266 [singles](#) in the [monaural](#) ten-inch [shellac 78 rpm](#) format.

3. How is Miller's musical "GENRE" referred? *TEACHER NOTES:* SWING, JAZZ, BIG BAND, (other?)

### II. Presentations (10 minutes)

SUPPLIES NEEDED: large poster board titled: Glenn Miller (1904-1944)

1. Present your information from assignments above. Place stickie note tunes on poster board.
2. Teacher may place notes from student observations on poster board.

**ASSESSMENT:** observation of student engagement in research; quality of student information gathered and presented

### **III. Quotations** (5 minutes)

SUPPLIES NEEDED: quotes below

Glenn Miller's music was extremely important in the fabric of American music between 1935 and 1944. Here are a few comments and remembrances from those who grew up listening and dancing to these tunes. The quotes come from YouTube.

*75 years ago I danced to this kind of music. ....I lived in England - experienced the horrors of war but dancing to the wonderful music was a way of facing another day after a sleepless night.....Jean*

*My father was in the Big Red One, 18th infantry, Omaha Beach. Raised 4 of us beautifully along with my wonderful momma. We grew up watching my parents dancing in the living room to Master Glenn's music... greatest memories of my life.  
Love you Dad and Momma.....Don*

*I am now 91, but in 1943-44 I danced to this wonderful music with lovely American soldier boys; what fun that was!.....Grace*

*I am 83 yrs young. I have danced to Glenn and some of the others. This music will still bring out the best in anyone. All you have to do is relax AND LISTEN. YOU DO NOT HAVE TO DO ANYTHING ELSE. IT WILL DO ALL FOR YOU. You never hear of anyone going off the deep end after listening to this. I served my time in Korea and this music kept us all going. This is part of what we were fighting for and wanting to come home to. As long as YOUTUBE IS AROUND, I WILL BE ON BOARD.....Gregg*

Our second lesson will look at the musical rise of Glenn Miller.

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## LESSON TWO (50 minutes)

### GLENN MILLER, MUSICAL RISE

OBJECTIVES: Students will be able to

- Respond to music, compare, classify and explain
- Practice selected piece of jazz music in dance ensemble
- Investigate people in the U.S. to develop understanding of historical, cultural, and political relationships

#### 2014 NATIONAL STANDARDS of LEARNING in MUSIC

- MU:Re7.1.6a,7a,8a **Responding: Select** – music appropriate for a specific purpose or context
- MU:Re7.2.6a,7a,8a **Responding: Analyze** - music is informed by analyzing context (social, cultural, and historical) and how elements are manipulated
- MU:Re8.1.6a,7a,8a **Responding: Interpret** – elements and structure of music provide clues to expressive intent
- MU:Re7.1.6a,7a,8a **Connecting #10** - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, and performing
- MU:Pr4.2.6c,7c,8c **Connecting #11** – relate musical works and contexts to deepen understanding
- MU:Pr4.3.6a,7a,8a **Performing: Interpret** – performers make interpretive decisions based on context and expressive intent
- MU:Pr5.a.6a,7a,8a **Performing: Rehearse/Evaluate** – evaluate and refine performance in collaboration with others

#### 2013 VIRGINIA STATE STANDARDS of LEARNING in MUSIC

- **Cultural Context:** investigate musical genres through listening, discussing; investigate the role of music in society; identify the influence of daily music experience  
MS.5, MS.6.2
- **Judgment and Criticism:** describe performances using music terminology; identify music including representative composers; identify instruments and performing ensembles; demonstrate appropriate audience behavior for context and style of music  
MS.7.2, 7.3, MS.8.2
- **Aesthetics:** identify and compare the relationships between music and other disciplines  
MS.9
- **Performance and Production:** read and perform rhythmic patterns; participate in structured movement activities  
MS.1, MS.3
- **Performance and Production:** participate in variety of music experiences including skills individually and in groups; listen and respond to music  
HS.1.1, HS.1.2
- **Cultural Context and Music Theory:** use music terminology; explore function of music, uses of music by investigating characteristics  
HS.3.4, HS.4.1, HS.4.3
- **Aesthetics:** explore music styles and genres through listening, performing, discussing  
HS.7

2015 HISTORY and SOCIAL SCIENCE STANDARDS of LEARNING for VIRGINIA

- USII.1j – research using variety of materials and sources to investigate people and events to understand historical and cultural relationships

**I. Enjoy streaming video** (20 minutes)

SUPPLIES NEEDED: free streaming video: *Music in the Life of Eisenhower* at [www.vco.events](http://www.vco.events)

*Airmen of Note* songs – “St. Louis Blues,” “Moonlight Serenade,” “In the Mood” (free-streaming video chapter VII. *Glenn Miller*)

- a) Students turn to a neighbor and quickly list instruments seen/heard.
- b) What sorts of “feeling” words can you use to describe pieces heard?
- c) How do you think most Americans felt when listening or dancing to these tunes? Why do you say so?
- d) How did the War years influence people’s thoughts? Does music have an emotional impact on people at other times? Discuss your ideas.

**II. Miller’s rise in the music industry** (15 minutes)

SUPPLIES NEEDED: strips of paper with facts, tape, poster board from Lesson One

1. Students draw a slip of paper to read. (Use the side symbols to read facts in like groupings.) These facts help us to understand Miller’s climb in the music business.
2. As each fact is read, student may tape it to poster board for display.

FACTS

- 31 Top Ten hits in 1940
- 11 Top Ten hits in 1941
- 11 Top Ten hits in 1942

- recorded with Columbia Records
- recorded with RCA Victor
- recorded on the HMV label (“His Master’s Voice”); this is a famous trademark using the terrier dog, Nipper, and the gramophone; *HMV was an unofficial name of a major British record label, later to become EMI Records; EMI broke up in 2012*
- recorded under his own name, Glenn Miller, beginning in 1937

- dominated the music charts beginning in 1939
- very first music artist to win a Golden Record when his band's recording of "Chattanooga Choo Choo" sold 1.2 million copies in 1942 with RCA Victor
- charter inductee into the *Big Band and Jazz Hall of Fame* -1978

**III. Swing Dance and Brushes** (15 minutes)

SUPPLIES NEEDED: diagram of feet for basic swing dance steps (see attachments); recording of “In the Mood”; percussion brushes; table top, 5 gallon buckets and/or snare drum!

**A SWING DANCE**

1. We will be learning a dance step that started in the period from the 1920’s to the 1940’s. It comes from the swing style of jazz music and has many different names. Today we call it Triple Swing or East Coast Swing.
2. Stand to face a partner. One can be the LEAD and the other can be the FOLLOWER. Without holding hands try the following:

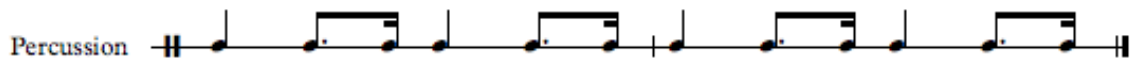
LEAD begin with L foot (move slightly L to start) 1&2, 3&4, back rock (LRL-RLR-LR)  
Or say “triple step, triple step, back rock” (refer to attachment-Gentlemen steps we call the LEAD)

FOLLOWER begin with R foot (move slightly R to start) 1&2, 3&4, back rock (RLR-LRL-RL) Or say “triple step, triple step, back rock” (refer to attachment-Ladies steps we call the FOLLOWER)

3. Practice steps to Glenn Miller’s music, *In the Mood*.
4. Now, LEAD extends L hand and takes FOLLOWER’S R hand at hip level; practice again feeling slight resistance in the connecting arms as you back-rock.
5. Try a FOLLOWER’S under arm turn: LEAD lift L hand on first triple step while FOLLOWER goes under his/her R arm; practice under arm turns both directions!

### **B BRUSHES to “IN THE MOOD”**

1. Ask for a couple of volunteers to accompany the recording of “In the Mood” on brushes while the dancers are practicing. The rhythmic figure needed is:



2. Listen for changes in the music’s character; try to imitate the rhythmic patterns.

**ASSESSMENT:** student participation in classroom discussion; participation in dance lesson and rhythm practice using brushes

Our third lesson in the series will explore the relationship between Glenn Miller, enlisted soldier, and Dwight Eisenhower, general.

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## LESSON THREE (50 minutes) CAPTAIN MILLER and GENERAL EISENHOWER

OBJECTIVES: Students will be able to

- Connect to culture and historical period in music through reading and variety of activities
- Investigate people in the U.S. to develop understanding of historical, cultural, and political relationships

### 2014 NATIONAL STANDARDS OF LEARNING in MUSIC

- MU:Re7.1.6a,7a,8a **Connecting #10** - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, and performing
- MU:Pr4.2.6c,7c,8c **Connecting #11** – relate musical works and contexts to deepen understanding

### 2013 VIRGINIA STATE STANDARDS of LEARNING in MUSIC

- **Cultural Context:** investigate musical genres through listening, discussing; investigate the role of music in society; identify the influence of daily music experience MS.5, MS.6.2
- **Judgment and Criticism:** describe performances using music terminology; identify music including representative composers; identify instruments and performing ensembles; demonstrate appropriate audience behavior for context and style of music MS.7.2, 7.3, MS.8.2
- **Aesthetics:** identify and compare the relationships between music and other disciplines MS.9
- **Aesthetics:** explore music styles and genres through listening, performing, discussing HS.7

### 2015 HISTORY and SOCIAL SCIENCE STANDARDS of LEARNING for VIRGINIA

- USII.1e – examining historical, cultural, political perspectives reveals ideals and beliefs

## I. Dwight D. Eisenhower, Personal Characteristics (20 minutes)

SUPPLIES NEEDED: individual access to computers, enough sticky notes for whole group, poster board titled: Dwight D. Eisenhower (1890-1969)

1. Work individually for 15 minutes. Discover from Internet sources the kind of person Dwight D. Eisenhower was. What personality characteristics describe him? What are your sources/references? (Wikipedia, biographers, friends, military associates) What does Eisenhower say about *leadership*? On 3 or 4 of your sticky notes, jot down **character descriptions and references**.
2. Share your findings about the kind of individual who ultimately became our 34<sup>th</sup> President.
3. Students place sticky-note-observations on Eisenhower poster board.

TEACHER NOTES: Ike had a “common touch” in dealing with people, no self-importance. As he once observed, “I’m just folks. I come from the people, the ordinary people.” This man of action was known for his hard work, good judgment, preparation, and ability to negotiate; “...a loyal, capable and efficient officer,” as stated by General Fox Conner.

## II. Eisenhower's Wartime Leadership and After (10 minutes)

SUPPLIES NEEDED: "Positions of Leadership" strips posted randomly in the classroom, Eisenhower poster board

1. Assign 2-3 students to gather the strips of paper and place them in the order events happened. Have them add the strips to the poster board, while another classmate reads each strip aloud.

"Positions of Leadership"

1939 - Lieutenant Colonel in Army (beginning of WWII)

1941 - Chief of War Plans, Division of the Army

1941 - Brigadier General

December 1943 - Supreme Commander Allied Forces in Europe

December 1944 - General of the Army (5 Star)

1945-1948 - Army Chief of Staff

1948-1953 - President of Columbia University

1950 - Commander of North Atlantic Treaty Organization (NATO)

1953-1961 - 34<sup>th</sup> President of the United States (two terms)

## III. Radio Hits, Glenn Miller, and Wartime (20 minutes)

SUPPLIES NEEDED: colored pencils, multiple copies of Glenn Miller, Military Man on an Entertainment Mission!

1. Ask students to get in groups of 2-3 to read the below information and underline 6-8 important facts about Miller's life and war experience. Take notes in the margins if needed. Be prepared to share aloud. (Each team of readers should assign one to read aloud/one to underline/one to share)

### Glenn Miller, Military Man on an Entertainment Mission!

Although he was well beyond draft age (he was 38 when he enlisted), Miller still strongly wanted to use his talents to help the war effort. In his words, he was "sincerely grateful" to the United States for the freedom and democratic way of life that enabled his success. After being turned down for a Navy commission, he applied to the Army and was accepted with the rank of Captain. The Army assigned him to the Army Air Forces at Yale University in New Haven, Connecticut. He first organized a marching band there, then built a large dance band with over two dozen jazz players and 21 string musicians. From January 1943 to June 1944 the Glenn Miller Army Air Force Band (AAF Band) played hundreds of live performances. "I Sustain the Wings" was a 1943 big band and jazz instrumental piece co-written by Glenn Miller. This piece became the theme for a radio program broadcast on CBS and NBC from 1943 to 1945. The song also contained lyrics. *"For the land that I love, I sustain the wings. In the sky above where they fight to victory/ There's a plane in the sky, and the song it sings/ Is the freedom cry and a pray'r for you and me."* General Eisenhower declared that the Miller Band would be "a potent instrument for maintenance of troop morale," and he eagerly had them all transported overseas, even giving the Miller band "a listing of **urgent** on the priority list." Miller took his band to Britain in June 1944. There he performed for the Allied troops and hosted BBC radio shows. General James H. Doolittle, Commanding General of the US 8th Army Air Force, told Miller, "Captain Miller, next to a letter from home, your organization is the greatest morale-builder in the European Theater of Operations." His last recording of twenty new songs was made just before he died tragically.



After the liberation of France, now *Major* Glenn Miller wanted to bring his music closer to the troops serving on the Continent and arranged to have the band transferred to Paris. He planned to travel ahead of time to prepare for the full orchestra's arrival but bad weather delayed his flight. On December 15, 1944 he accepted an invitation from another officer who was going to Paris on what turned out to be an unauthorized flight. There are many possibilities that relate to Miller's death, but we know the plane never arrived in Paris, and on December 24, 1944 the AAF officially reported it and its crew as MIA (Missing in Action) [www.imbd.com/name/](http://www.imbd.com/name/)

The exact truth of Miller's death will only be known in 2044 when legal documents concerning this mystery are released by the US Government. Currently, details remain classified.

Miller's band gave 800 performances in England the summer of 1944.

2. Share aloud two of your "most important Glenn Miller facts" as related to his military enlistment. Turn your paper in with group's names placed at the top.

**ASSESSMENT:** student participation; student Internet research observations; group paragraph note-taking

Our final lesson will continue the time period of Eisenhower's leadership in war times, and his commitment to his beliefs and causes. We will also hear Major Glenn Miller's **TRIBUTE CONCERT** a year after his death.

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**LESSON FOUR (50 minutes)**  
**EISENHOWER, MAN OF STRONG COMMITMENTS**  
**MILLER, PATRIOT and BAND LEADER**

OBJECTIVES: Students will be able to

- Respond to music, compare, classify and explain
- Connect to culture and historical period in music
- Deepen understanding of how arts enhance and influence daily life
- Apply social science skills to understand American involvement in WWII

2014 NATIONAL STANDARDS of LEARNING in MUSIC

- MU:Re7.1.6a,7a,8a **Responding: Select** – music appropriate for a specific purpose or context
- MU:Re7.2.6a,7a,8a **Responding: Analyze** - music is informed by analyzing context (social, cultural, and historical) and how elements are manipulated
- MU:Re8.1.6a,7a,8a **Responding: Interpret** – elements and structure of music provide clues to expressive intent
- MU:Re7.1.6a,7a,8a **Connecting #10** - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, and performing
- MU:Pr4.2.6c,7c,8c **Connecting #11** – relate musical works and contexts to deepen understanding
- MU:Pr6.1.6b,7b,8b **Connecting #11** – demonstrate audience etiquette

2013 VIRGINIA STATE STANDARDS of LEARNING in MUSIC

- **Cultural Context:** investigate musical genres through listening, discussing; investigate the role of music in society; identify the influence of daily music experience MS.5, MS.6.2
- **Judgment and Criticism:** describe performances using music terminology; identify music including representative composers; identify instruments and performing ensembles; demonstrate appropriate audience behavior for context and style of music MS.7.2, 7.3, MS.8.2
- **Aesthetics:** identify and compare the relationships between music and other disciplines MS.9

2015 HISTORY and SOCIAL SCIENCE STANDARDS of LEARNING for VIRGINIA

- USII.1f – Understanding certain relationships, events and conflicts in US history have multiple causes and effects; people respond to and resolve conflicts in a variety of ways
- USII.7a, 7b – Understand conditions for war following WWI; causes and effects of American involvement in WWII

## I. Eisenhower's Leadership in War Times (15 minutes)

SUPPLIES NEEDED: Eisenhower poster board, whiteboard and WWII timeline

1. Students read the timeline notes on the screen as they enter classroom. (read silently, then aloud; discuss) (5 minutes)

Although World War II began with Nazi Germany's attack on Poland in **September 1939**, the United States did not officially enter the war until after the Japanese bombed the American fleet in Pearl Harbor, Hawaii, on **December 7, 1941**.

The United States arrived on the European front in **January 1942**.

Eisenhower first had successful command against Axis powers in North Africa and Italy, **winter of 1942-1943**. He then moved to the European front in **December 1943**.

The full term of this world war was **1939-1945**.

Glenn Miller was inspired to enlist in **1942**. He was given the rank of Captain.

2. Ask students, using background knowledge: (10 minutes)

Who were the Nazi's?

Do you know why they invaded their neighboring country of Poland?

What was the United States doing fighting on the European front?

Who were the Axis forces?

Was the Pacific front an important base for war? What do you know about that?

(Allow for discussion but leave answers to be researched).

TEACHER NOTES: Nazis were German supporters of the German dictator, Hitler. It was a political party 1933-1934, based on racism and Aryan superiority. Invaded Poland in 1939; goes back to WWI with Germany being stripped of valuable resources, losing land and access to the sea. See TREATY OF VERSAILLES. US finally fought Europe Front when Japan attacked Pearl Harbor and US became allied with Europe against Axis Powers. Axis countries: Germany, Italy, Japan (interested in expansion)

Discuss and encourage finding out these answers through overnight reading and assignment to flesh out some of the answers. Students jot down 3-5 sentences regarding the United States participation in WWII. (See attached information sheet regarding Eisenhower's organizational skills, reasons for joining, aggressive action and participation in WWII.)

## ASSIGNMENT SHEET (Lesson Four)

Use the below information from *American Battle Monuments Commission* to study and search for answers to some of the following questions. Ducksters.com is an educational website which may help. See if you can also be guided to the other answers through more research. Jot down your answers. Be prepared to share at least one

Who were the Nazi's?

Why did they invade their neighboring country of Poland?

What was the United States doing fighting on the European front?

Who were the Axis forces?

Was the Pacific front also an important base for war? Why?

## American Battle Monuments Commission

<https://abmc.gov/news-events/news/remembering-world-war-ii>

(excerpt)...spring 1942 the Axis powers continued striking heavy blows against the Allies. The Soviet Union was in a desperate fight with the German Army. German submarines sank hundreds of ships off the Atlantic and Gulf coasts, and in the Caribbean. Imperial Japanese forces stalled at Midway and New Guinea, but continued their advanced toward India. The Allies sought means to break the Axis initiative.

Eisenhower, who was called on as a strategist as well as an organizer, believed the Allies should prioritize defeating Germany. He believed that when facing two foes one should defeat the weaker one first. Though Germany was materially stronger, all three Allied countries could attack Germany directly, therefore weakening her overall position.

Eisenhower said at the time - "We've got to go to Europe and fight—and we've got to quit wasting resources all over the world—and still worse—wasting time. If we're to keep Russia in (*as an Ally*), save the Middle East, India and Burma; we've got to begin slugging with air at West Europe; to be followed by a land attack as soon as possible."

To relieve the Soviets and speed defeat of Germany, Marshall and Eisenhower backed the plans for an early Anglo-American invasion of France in 1942, known as Operation Sledgehammer, and considered a smaller alternative plan, known as Operation Roundup. In concert, they planned Operation Bolero, the buildup of almost 1.3 million American troops in England.

## II. Final Program of Major Glenn Miller's AAF Band (35 minutes)

SUPPLIES NEEDED: computer w/internet, large screen, white board for note-taking

### 1. Background Notes (5 minutes)

Popular songs were radio hits in the US and in Europe during the War.

Glenn Miller's efforts through music were exceedingly successful in raising money for war bonds. His "Entertainment Mission" in the military was extensive and exhausting. Miller is quoted as saying, "We didn't come here (to England during the war) to set any fashions in music. We merely came to bring a much needed touch of home to some lads who have been here a couple of years." [www.imdb.com/name/nm0001895/bio](http://www.imdb.com/name/nm0001895/bio)

As far as we know, Miller and General Eisenhower never met face to face. They must have maintained a mutual admiration and respect of each other's abilities to lead. They were fully linked by their mutual caring and respect of military men and colleagues.

### 2. Listen and respond (30 minutes)

Youtube.com: *Final Program of Major Glenn Miller's Band*

a) Read aloud Barry Papiernik's full comments on the November 13, 1945 program broadcast in honor of their leader, nearly one year following his death.

b) Listen and respond to this live program. Teacher can write answers on whiteboard.

1. Identify the advertisement for recruiting into the Army Air Force.
2. Find conducting beat patterns 2, 3 or 4 as you listen to several numbers.
3. Listen for instruments or vocalists who take SOLOS in these numbers.
4. Listen for how percussion and brushes provide styling and rhythmic interest
5. A segment of this program (at 10:30) is dedicated to Gen. Eisenhower.

SONG LIST INCLUDED IN THIS PROGRAM:

“In the Mood”  
“Star Dust”  
Medley of tunes: “My Buddy” – “In the Middle of May”  
“Moonlight Serenade” – “My Blue Heaven”  
“Symphony”  
“Army Air Corp Song”

**ASSESSMENT:** student participation in classroom discussion; quality of student research assignment; audience etiquette/listening decorum

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**ATTACHMENTS**

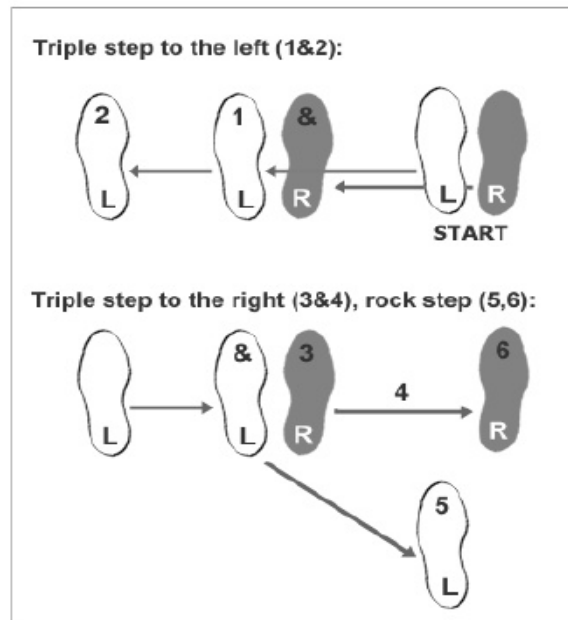
swing-dance-steps-1-728.jpg

swing-dance-steps-2-728.jpg

# Swing Dance Steps For Beginners

## Swing Steps - Gentleman

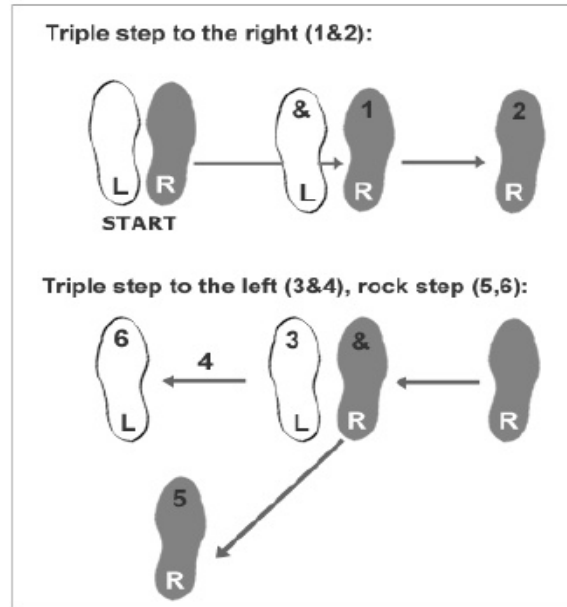
The following are the basic [Swing steps](#) for men:



- 1&2: Triple step to the left
- 3&4: Triple step to the right
- 5: Left foot backward
- 6: Right foot in place, weight shifts to it

## Swing Steps – Lady

And these are the basic steps for the lady:



- 1&2: Triple step to the right
- 3&4: Triple step to the left
- 5: Right foot backward
- 6: Left foot in place, weight shifts to it

For more info visit [how to swing dance](#).

### **LOOKING DEEPER:**

1. History of Recorded Music 1930's-1950's
2. Early Recorded Music and Film -The Gramophone Co. (HMV) and the Columbia Gramophone Co. (combined to form Electrical and Musical Industries (EMI))
3. History of Sound Recording
4. Peruse *Miller Center Foundation* on Internet
5. Eisenhower as military hero
6. What are "war bonds?"
7. Peruse *Eisenhower Archives* on Internet
8. Peruse *Eisenhower Presidential Library* on Internet
9. North Atlantic Treaty Organization (NATO) – Eisenhower's role in the development of NATO
10. Eisenhower's many military tours of duty
11. Investigate new development of Eisenhower monument in Washington, D.C. [eisenhowermemorial.gov](http://eisenhowermemorial.gov); set to open April 7, 2020

### **LESSON MEDIA**

Free streaming video: *Music in the Life of Eisenhower*

[www.vco.events](http://www.vco.events)

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