

HIGH SCHOOL

GRADES 9-12



NATIONAL CORE ARTS STANDARDS: General Music

- ▶ **Anchor Standard 4:** Performing: Select, analyze, and interpret artistic work for presentation.
MU: Pr4.2.H.1a Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns
MU: Pr4.3.H.1a Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.
- ▶ **Anchor Standard 10:** Connecting: Synthesize and relate knowledge and personal experiences to make art.
MU: Cn10.0.H.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
- ▶ **Anchor Standard 11:** Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
MU: Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

COMMON CORE STATE STANDARDS: English Language Arts History/Social Studies

- ▶ **CCSS.ELA-LITERACY.RH.11-12.9**
Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources
- ▶ **CCSS.ELA-LITERACY.RH.9-10.3**
Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.



UNIT OVERVIEW/PURPOSE: The purpose of this unit of study is to engage learners in the high school grades in exploring the historical and musical context of the 369th Regimental Band through studying Lieutenant James Reese Europe during the era of the First World War and beyond. The men of the 369th Regiment, also known as the Harlem Rattlers or the Harlem Hellfighters utilized their many musical performances to impact the cultural, social, and political landscape of the United States. They were an all-Black band in the segregated army led by African American Bandmaster Lt. James Reese Europe, whom many credit with helping to initiate the Harlem Renaissance.

The band, which recruited up to a third of their members from Puerto Rico, introduced European audiences, particularly in France, to live jazz music and influenced the careers of notable musicians including Latin music's greatest composer Rafael Hernandez as well as jazz greats Noble Sissle, Charles "Lucky" Roberts, and Frances Eugene Mikall. The importance of the Harlem Hellfighters Marching Band collection goes far beyond the relevance to the Latino community. James Reese Europe and the success of the 369th Regimental band were a precursor not only to the Harlem Renaissance, but of jazz greats Duke Ellington and Juan Tizol - the valve trombonist and composer in Ellington's band who wrote such jazz standards as, "Caravan" and "Perdido."

OBJECTIVES:

Students will be able to:

- ▼ The students will describe distinguishing characteristics of musical forms and styles from a variety of cultures
- ▼ The students will analyze music by defining and classifying various musical styles that represent different historical periods and cultures.
- ▼ The students will explain how the context of a musical work's creation may influence its meaning and value.
- ▼ The students will employ elements of music including melody, rhythm, harmony, form, and texture, to investigate characteristics of musical sounds.
- ▼ The students will create a composition to document and memorialize their learnings about the 369th Regimental Band.

SUGGESTED LESSON SEQUENCE:

Essential Questions:

- ▼ How does understanding the structure and context of musical works inform performance?
- ▼ How do performers interpret musical works?
- ▼ How do musicians make meaningful connections through creating, performing, and responding?
- ▼ How do the other art forms, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

ENDURING UNDERSTANDINGS:

- ▼ Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- ▼ Performers make interpretive decisions based on their understanding of context and expressive intent
- ▼ Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- ▼ Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

SUGGESTED LESSON SEQUENCE:

Day 1 Building Background Knowledge - James Reese Europe

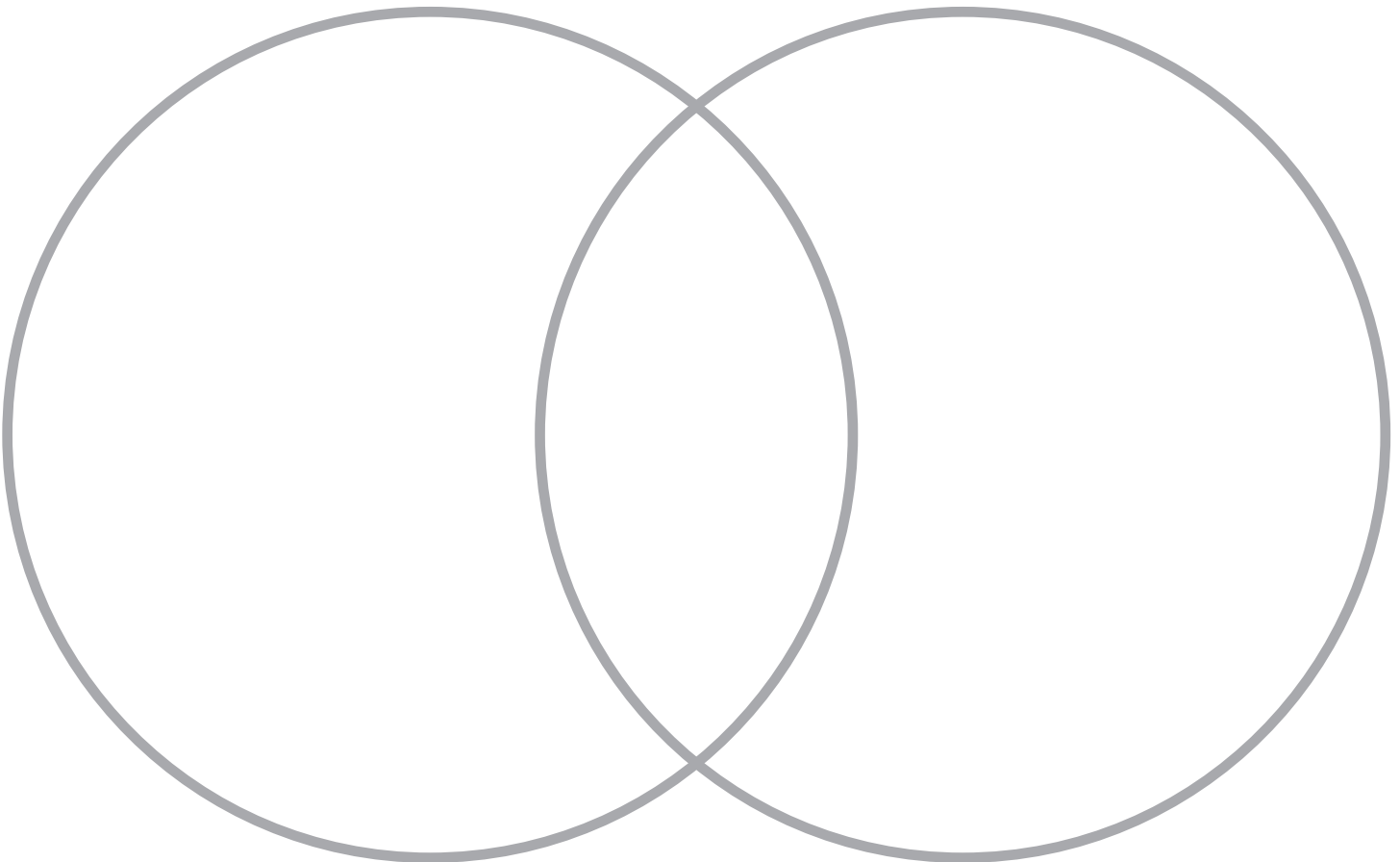
Engage students in viewing two videos that describe the life of Lt. James Reese Europe. Encourage students to note how each video tells his story. Ask: What information was the same in each video? What was different? What can you infer about the perspectives of the creators of each?

[Fallen & Forgotten: James Reese Europe](#)

[James Reese Europe: The Hellfighters](#)

Task students with documenting their observations on a Venn diagram to compare and contrast the differences and similarities of the information. Engage the class in a discussion of their findings.

VENN DIAGRAM ORGANIZER



DAY 2 THE HISTORY OF THE 369TH AND WORLD WAR I

Jigsaw: Divide students into four groups. Assign each group to read an article about the Harlem Hellfighters' involvement in the War. As they read, give them the opportunity to complete the visible reading chart below.

Group 1: [One Hundred Years Ago, the Harlem Hellfighters Bravely Led the U.S. Into WWI](#)

Group 2: [A Harlem Hellfighter's Searing Tales from the WWI Trenches](#)

Group 3: [Who Were the Harlem Hellfighters? | The African Americans: Many Rivers to Cross](#)

Group 4: [369th Experience Band ties HBCU musicians to WWI Black history](#)

[The Harlem Hellfighters: Fighting Racism In The Trenches Of WWI](#)

Allow groups to discuss what they have read with each other and compare notes on their visible reading chart.

Next, regroup students so that the new groups have a representative from each initial group, creating groups who have all read different articles. Allow time for the new groups to share the main ideas and important information that they learned from their article. Guide them to discuss the various perspectives using these questions:

GUIDING QUESTIONS FOR ARTICLES

1. Where else could you learn more about the topic of your reading?
2. What is the goal of the author?
3. What does this reading remind you of? Any particular feeling, thought, or event?
4. What is the author's position on any relevant theme or issue?
5. What are the most relevant supporting details?

DAY 3 LISTENING TO AND ANALYZING THE MUSIC OF THE 369TH REGIMENTAL BAND

Engage students in listening to the following original pieces of the Harlem Hellfighters 369th Regimental Band. As they are listening they should be listening to each piece, task them to complete a listening guide (choose from one provided below) that will serve as assessment and the basis for discussion.

Listening 1: [St. Louis Blues](#)

Listening 2: [Memphis Blues \(W.C. Handy\)](#)

Listening 3: [That Moaning Trombone](#)

Listening 4: [Russian Rag](#)

MUSIC LISTENING SHEET

Name _____ Date _____

Title _____

Movement _____

Composer _____

Artist(s) _____

What tempo marking would you give this piece?

Largo

Adagio

Andante

Allegro

Prestissimo

What kind of a key is this piece in?

Major

Minor

Both

Other

What different dynamics did you hear in this piece?

(pp, p, mp, mf, f, ff, crescendo, diminuendo, etc.)

What different articulations did you hear in this piece?

(staccato, legato, accents)

What kind of instruments do you hear in this piece?

How would you describe the form of this piece?

Use two of your own words to describe how this piece sounds to you:

1.

2.

Did you like the piece?

Additional observations:

Name: _____

Listening Guide

Please only write/circle inside the white boxes.

Title and Composer:						
Title:						
Composer:						
Historical Information:						
Year Written:				Time Period:		
Genre:				Performing Group:		
Form:				Texture:	Thin	Thick
Tempo and Dynamics: (Color/Circle)						
Tonality:	Major		Minor		Neither	
Meter:	Groups of 2 (duple)			Groups of 3 (triple)		
Tempo Range:	Largo	Adagio	Andante	Moderato	Allegro	Vivace
Dynamic Range:	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Your Thoughts:						
Something I Noticed:						
Something I Liked <u>OR</u> Disliked:						
My Rating: (Color/Circle)	1	2	3	4	5	

Music Listening Guide



Title of Selection: _____

Composer: _____

From what musical era does this piece come? _____

What instruments can you identify?

- ☐ Brass: _____
- ☐ Woodwind: _____
- ☐ Strings: _____
- ☐ Percussion: _____
- ☐ Other? _____

Is there a solo instrument? If yes, what is it? _____

Are there any vocals? If yes, describe them. _____

Describe how the piece begins: _____

Describe the TEMPO of this piece: _____

Does it change? If yes, how? _____

Describe the MOOD of this piece: _____

What is the FORM of this piece? _____

What do you think the composer wanted the listener to think about or visualize while they were hearing this piece? _____

Identify any interesting story that goes with this piece: _____

Describe what is unique about this piece. What do you hear that will help you identify this piece at a later date? _____

DAY 4 HOW WE REMEMBER THE 369TH

The students have now seen the integration of the 369 Infantry Band and how valuable they were as to how their music inspired many, many musicians still to this day. Here are some ways that the legacy of the 369th Harlem Hellfighters band has been documented.

Give students the opportunity to watch/listen to one of the following in order to share with a partner:

- ▼ [Jason Moran: History of James Reese Europe](#) - Millennium Stage (December 8, 2018)
- ▼ [The 369th Experience](#) - Millennium Stage (November 12, 2018)
- ▼ [Jazz Musicians from HBCU Bands Recreate Music of Harlem Hellfighters](#)
- ▼ [Archivists work to save American Legion post in DC](#)

DAY 5 COMPOSE YOUR OWN MEMORY

(Summative Assessment for Band Students)

Have students compose a melody on their instrument in the style of the four songs that they listened to earlier. Additionally, assign them to write an artist's statement that highlights the important musical elements used and why they chose them. They may use a listening guide as a graphic organizer.

COMPOSITION ASSESSMENT RUBRIC:

Student Name: _____

CATEGORY	3	2	1	R - Redo
Overall Performance	The composition was creative, clean/easy to read, and included all required elements.	The composition was somewhat creative and legible. Most of the required elements were included.	The composition was very basic and somewhat legible to read. At least half of the required elements were included.	The composition was not complete, and very difficult to read. Under half of the required elements were included. Project will need to be revised.
Music Score	Music Score is very neat and all required elements are included: Song Title, Composer Name, Instrument, Clef Sign, Time Signature, Key Signature, and Copyright.	Music score is neat. Two or less of the required elements are missing from the musical score.	Music score is legible. Three to four of the required elements are missing from the musical score.	Music Score is illegible and many of the required musical score elements are missing.
Music Notation	All notes are written neatly using proper barline placement.	Most notes are written clearly using the proper barline placement.	Notes are written clearly, but barline placement is often incorrect.	Notes are written in a sloppy and illegible manner. Barline placement is not correct. Needs to be resubmitted.
Meter and Rhythm	All measures have the correct # of beats and a variety of rhythms are used. Including the use of Whole, Half, Quarter, eighth, and sixteenth notes.	85% of measures have the correct # of beats and a variety of rhythms are used. Including the use of Whole, Half, Quarter, and eighth notes.	70% of the measures have the correct # of beats. Rhythms are very basic and do not expand beyond quarter notes.	Under half of the measures have the correct # of beats. Composition needs to be edited and resubmitted.

SUMMATIVE ASSESSMENT FOR GENERAL MUSIC STUDENTS

Students will create a memory of the 369th from what they have learned. This can be in the form of writing a song, producing artwork, creating a slide presentation/ infographic, or any other interactive presentation. Through their creative works, they will be submitted to archival with the 369th experience and published.

Student Name: _____

CATEGORY	4	3	2	1
Presentation	Well-rehearsed with smooth delivery that holds audience attention.	Rehearsed with fairly smooth delivery that holds audience attention most of the time.	Delivery not smooth, but able to maintain interest of the audience most of the time.	Delivery not smooth and audience attention often lost.
Content	Covers topic in-depth with details and examples. Subject knowledge is excellent.	Includes essential knowledge about the topic. Subject knowledge appears to be good.	Includes essential information about the topic but there are 1-2 factual errors.	Content is minimal OR there are several factual errors.
Originality	Product shows a large amount of original thought. Ideas are creative and inventive.	Product shows some original thought. Work shows new ideas and insights.	Uses other people's ideas (giving them credit), but there is little evidence of original thinking.	Uses other people's ideas, but does not give them credit.
Organization	Content is well organized using headings or bulleted lists to group related material.	Uses headings or bulleted lists to organize, but the overall organization of topics appears flawed.	Content is logically organized for the most part.	There was no clear or logical organizational structure, just lots of facts.

FOR ADDITIONAL INFORMATION

For additional historical background of the 369th WWI Regiment for high schoolers, see resources from [**Gilder Lehrman Institute's Teaching Literacy through History™**](#).