

THE GLENN MILLER STORY



Legendary bandleader Glenn Miller (March 1, 1904-December 15, 1944) composed some of the most memorable compositions of the big band era, including “Tuxedo Junction,” “String of Pearls,” “Moonlight Serenade,” and “In the Mood.” Miller began his career as a trombonist, and formed his first band in 1937. Although the band didn’t last, it inspired Miller to press onward and form his second band, the Glenn Miller Orchestra, in 1938. The group incorporated the distinctive sound of his first, with an emphasis on clarinet and saxophone melodies. Their recordings topped the popular music charts from 1939 to 1941, with “Chattanooga Choo Choo” earning their first gold record.

In 1942, Glenn Miller joined the US Army Air Corps as a Captain and was given command of the Army Air Force Band. He brought a number of his civilian bandmembers into the service with him. Their concerts entertained thousands of troops stationed overseas until late 1944, when Miller’s plane crashed during a flight from England to Paris. His remains were never recovered, but his legacy lives on in several bands formed by members of the original.

Questions for discussion:

1. Why would a successful civilian musician set aside his recording career to join an Army band? *Sense of patriotic duty, wish to lift spirits of troops, willingness to place national pride above money, etc.*
2. When listening to “In the Mood,” what other songs are you reminded of? Does anything sound familiar? Why or why not?
3. Listen to a recording of “Rock Around the Clock” by Bill Haley and the Comets. How does it compare to “In the Mood”? *simple chord structures, easily recognizable melody, “danceable”, etc.*

THE BIOGRAPHY OF PAUL WHITE



Paul White (b. 1973) is a baritone saxophonist with the Jazz Ambassadors of The U.S. Army Field Band. His musical career truly began as a student at Appalachian State University, where he became exposed to the music of John Coltrane and other jazz greats. Inspired by what he learned, he moved on to study composition at The University of Texas at Austin, where he earned the degrees Master of Music and Doctor of Musical Arts.

White founded The Paul White Quintet (originally a Coltrane tribute band) and The Acoustic Mayhem (a 9-piece big band), both based in Austin. Between the completion of his doctorate in 2003, and his joining the Jazz Ambassadors, White traveled to Mantova, Italy, where he recorded with the Mantuz Jazz Trio.

As a performer, he has worked with and written for musicians such as Phil Woods, Butch Miles, Frank Mantooth, and Wayne Newton. As a composer, his works have been performed by a variety of groups, including jazz ensembles at Riverside Community College, New England Conservatory, and Temple University. You can hear more of his original pieces at www.paulwhitequintet.com.

Questions for discussion:

1. How does Paul White's career compare to that of Glenn Miller? What are some similarities and differences? ***Both started as instrumentalists, created their own bands, and joined the Army. Miller topped the charts, White has had many works performed by college groups.***
2. What should be most important to a musician: financial success, artistic integrity, or diversity of experience? Can the three concepts co-exist? Why or why not?
3. Listen to "Resolution." What does it remind you of? Are there any jazz, classical, or rock pieces that have something in common with it?

TEACHER'S VERSION

COMPARE AND CONTRAST

*The following lists highlight some of the differences between Glenn Miller's
IN THE MOOD and Paul White's RESOLUTION.*

IN THE MOOD

- *Repetitive structure
- *Standard phrase lengths
- *Primarily intended for dancing
- *Driven by rhythm section
- *Uses standard harmonies

RESOLUTION

- *Through-composed structure
- *Variety of phrase lengths
- *Primarily intended for concerts
- *Showcases instrumental colors
- *Uses complex array of harmonies

*When listening to the pieces yourself, what are some differences you notice?
Please match each musical concept to the correct piece after you listen.*

RESOLUTION

Mixed meter (uses 3/4 and 4/4 measures)
Includes bass clarinet, flute, and flugelhorn

IN THE MOOD

Steady meter (stays in 4/4)
Focuses on saxophones, trumpets, and trombones
Stays in a major key

COMPARE AND CONTRAST MUSICAL STRUCTURES

“In the Mood” by Glenn Miller and “Resolution” by Paul White differ not just in sound but also in sight. When reading the scores, it is easy to see the differences in structure of these pieces. Use the information below to help your students discover these forms as they listen to the pieces. In addition, both pieces have solo sections that may allow you to discuss the concept of improvisation. Have students compare the style of improvisation in the big band chart to that of the more contemporary chart.

IN THE MOOD

Intro	8 bars
A section	12 bars (repeated once)
B section	8 bars (repeated once)
Sax solo	8 bars (repeated once)
Interlude	4 bars
Trumpet solo	12 bars (repeated once)
Interlude	2 bars
A section	12 + 4 new measures (repeated four times)

**Final repetition of A section includes 8 bar coda*

RESOLUTION

3/4 Intro	8 bars
4/4 Intro cont'd	4 bars
4/4 Melody	20 bars
Improv interlude	8 bars
Slow improv	22 bars
Double-time improv	16 bars
Double-time ensemble	8 bars
Quad-time ensemble	4 bars
Original tempo ensemble	8 bars
3/4 Coda (part 1)	7 bars
4/4 Coda (part 2)	2 bars

Concepts to discuss:

How do the structures compare?

How do the styles of improvisation compare?

What is a coda? Why would a composer use one? What is an example of a coda in a song your students know?

Mood and Resolution Crossword

