



Rhythm Stand by Jennifer Higdon

TABLE OF CONTENTS

TEACHER'S GUIDE (CONTINUES ON THE FOLLOWING PAGES)

Introduction & Overview	pg 3
Strategies for Teaching <i>Rhythm Stand</i>	pg 4
Background Information	pg 13
• Composer Biographies	
• Biography for teachers	
• Biography for students	
• Mini-Lesson Plan: Meet Composer Jennifer Higdon	
• Program Notes	
• Anatomy of a Music Stand	
• Listening Maps	
• Map for teachers	
• Map for students	
Glossary	pg 22
Summative Assessment	

FOLDER 1: LESSON PLAN FOR REHEARSING

1. Warm-Ups
 - Rhythmic Warm-Up
 - Melodic Warm-Up

FOLDER 2: LESSON PLANS FOR LISTENING & RESPONDING

1. Lesson: Listen with a Map
2. Lesson: Writing Musical Impressions
3. Teacher Resource: Examples of Figurative Language used by Writers
4. Student Organizer: "In Your Own Words"

FOLDER 3: LESSON PLAN FOR CREATING MUSIC

1. The Disco Fingers© Project
2. The Found Sound Recordings Project
3. The Found Sounds Imitation Project

FOLDER 4: LESSON PLANS WITH INTERDISCIPLINARY CONNECTIONS

1. Science of Sound & Musical Instruments
 - Probing Prior Knowledge and Summarizing Sound Concepts
 - Student Organizer: Big Ideas about Science & Sound
 - An Informal Inquiry into the Science of Band Instruments
 - Student Organizer: Examining Instruments Through a Scientific Lens
 - Connect with *Rhythm Stand*
 - Reading: The Science of Sound & Musical Instruments
2. Write your Own Program Notes

STUDENT MATERIALS

Featured readings and worksheets designed to be printed and shared with students can be found throughout this curriculum. They are easily identifiable - each page has a border and contains an image of Rondo, the BandQuest® mascot!



Teacher's Guide

INTRODUCTION & OVERVIEW

BandQuest™ was conceived and launched by the American Composers Forum to create new music for middle level bands. In addition to recent commissions by some of today's leading composers, BandQuest® also provides a rich curriculum with multiple resources for ensembles and music classrooms. The main goals of the BandQuest® curriculum are to provide music educators with:



- Tools to create ensemble lessons that teach students how to perform the piece
- Resources to support interdisciplinary connections to other learning areas

We believe that when band students make connections between the music they play and other disciplines, and approach the piece through multiple entry points, they develop multi-layered critical thinking skills.

The materials were developed using a curriculum framework called the Facets Model (Barrett, McCoy, & Veblen, 1997). The Facets Model is a comprehensive approach for studying musical works in depth, one that helps students relate music to other disciplines in meaningful ways. The model has been used to create curricula in many settings, but especially in designing the content of the *BandQuest* curricula.

Eight essential questions make up the basic facets model. The questions are grouped into categories which encourage teachers and students to address fundamental ideas about the origins of the work, its elements and form, and the range of expressive meanings it conveys. For in-depth information on the facets model, go the BandQuest web site at

<http://composersforum.org/sites/composersforum.org/files/FacetsModel.pdf>.

The materials for each BandQuest™ curriculum can be downloaded. The curriculum includes:

- A Teacher's Guide
- Audio recording of the piece available for free download [here](#).
- Composer Biography and Program Notes
- Lesson plans for Rehearsing the Music
- Lesson Plans for Guided Listening and Responding
- Lesson Plans for Creating Music
- Lesson Plans with an Interdisciplinary Focus
- Readings for Students
- Assessment Strategies
- Links to other web based resources

RHYTHM STAND, by Jennifer Higdon, pays tribute to the constant presence of rhythm in our lives, from the pulse of a heart beating to the rhythmic sounds of the world around us. Celebrating the “regular order” we all experience, Higdon incorporates traditional and non-traditional sounds within a 4/4 meter American style swing. Written for young band students, the composer worked with Philadelphia's Baldi Middle School Band, led by Sandra Dylan as she created the piece.

Strategies for Teaching Rhythm Stand

MUSICAL ELEMENTS AND CONCEPTS

Lesson: Recognizing, defining, and locating the musical elements and concepts that are contained in *Rhythm Stand*

OVERVIEW: The purpose of this lesson is for students to be able to visually and aurally identify the critical musical elements that are contained within the piece. Each element is defined and a guide identifies an example measure where each element is located in instrumental parts.

LEARNING GOALS:

Students will:

1. Define, visually/aurally identify, and locate musical elements contained in *Rhythm Stand*.
2. Visually and aurally identify and locate those same elements in other pieces of music they are rehearsing and in audio examples of recordings of other music.

RESOURCES AND MATERIALS:

1. A table with a list of the musical elements, a definition for each, and the measures where examples of each element are located in each instrumental part to be used by the teacher to plan instruction.
2. The individual parts and/or a recording of other repertoire the students are rehearsing.
3. Print and audio examples.

POSSIBLE STRATEGIES FOR INTRODUCING AND ASSESSING THE ELEMENTS:

The following activities can be used to present the musical elements contained in *Rhythm Stand*:

1. Students identify the measure that contains a particular element in their parts after you have defined and described it.
2. Pick a measure and ask the students identify all the elements and characteristics discussed in class that are contained in that one measure. (Different parts may require different responses.)
3. Pick two contrasting measures where only one contains a particular element. Ask the students to identify which measure contains the element.
4. Students identify selected elements in measures from other pieces they are rehearsing.
5. Play an example of recorded music as an example illustrating several musical elements and characteristics. Ask students to describe what they hear.



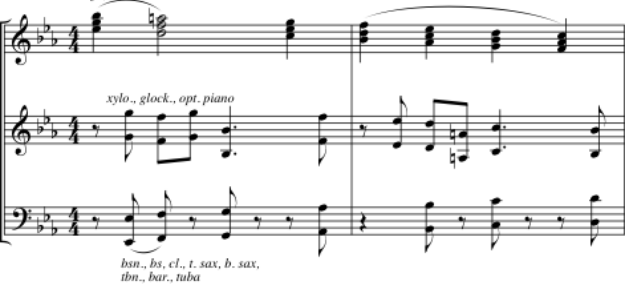

6. Students play a measure(s) that provides an example of a particular element. Have members of other sections identify what element or characteristic is being illustrated. If necessary, provide a list of choices from which to choose an answer.
7. Pick a section of the piece and play the recording of that section. Students identify the musical function (melody, accompaniment, etc.) being fulfilled by specific instruments that either you are they choose (e.g. "What is the function of the clarinets starting in measure 29?" or "What do you notice about the functions of a particular instrument in measure 44?").
8. Students mark with a pencil the function their instruments fulfill in their parts. They may also note the names of the other instruments that share that function.

RHYTHM STAND MUSICAL ELEMENTS ANALYSIS

An analysis of the musical elements contained in *Rhythm Stand* is provided on the following pages, along with a definition and an indication of measures that contain each element. If measure numbers are not cited for an instrument, then the element does not occur in that instrument's part.

MOTIVE/TEXTURE/ORCHESTRATION


Main motives:	
<p>m. 9</p> <p>cl., b. cl., alto sax</p> <p>bsn., b. cl., bari sax, tuba + saxophones, low brass</p>	<p>m. 9: Bass line introduced in bsn., b. cl., bari sax, and tuba. At m. 11 joined by saxophones and low brass. At m. 13 the bass motive is passed to the cl. alto sax and continues in the b. cl. while the bsn., t. & b. sax, and low brass play a part that is rhythmically interwoven in between. Motives at m. 13 return again at m. 60.</p>
<p>m. 17 fl., oboe, alto sax</p> <p>+ F Hn Sva basso</p> <p>cl., t. sax, tpt., tbn., bar.</p> <p>bsn., b. cl., bari sax, tuba</p>	<p>m. 17: Altered version of bass line from m. 9 in cl. t. sax, tbn., and bar. is juxtaposed with repeated ostinato in fl., oboe, and alto sax over a pedal point low Eb in the bsn., b. cl, bari sax, and tuba. Motives return again at m. 74 with a rhythmically altered version of the Eb bass pedal point.</p>
<p>xylo & opt. piano</p> <p>glock.</p>	<p>m. 25: main motive in keyboard percussion instruments (xylo., glock., opt. piano). Keyboard percussion motives return again at m. 62.</p>

<p>m. 33 <i>fl., cl.</i></p>  <p><i>alto sax</i></p>	<p>m. 33: Contrasting lyrical melodies. Sustained harmonic planning in fl. and cl. part against more active movement in the alto sax melody. The sustained fl. And cl. motive returns again at m. 66.</p>
<p>m. 60</p>  <p><i>fl., ob., cl., tpt.</i></p> <p><i>xylo., glock., opt. piano</i></p> <p><i>bsn., bs., cl., t. sax, b. sax, tbn., bar., tuba</i></p>	<p>m. 60: A reoccurrence of motives introduced at m. 13. Keyboard percussion parts from m. 25 are added at m. 62.</p>
<p>m. 66 <i>fl., cl.</i></p>  <p><i>xylo., glock., opt. piano</i></p> <p><i>bsn., bs., cl., t. sax, b. sax, tbn., bar., tuba</i></p>	<p>At m. 66 the lyrical fl. And cl. parts introduced at m. 33 are layered in with the low brass and woodwind parts and the keyboard percussion parts from m. 60.</p>
<p>m. 68 <i>oboe, alto sax</i></p>  <p><i>b. cl., tenor sax</i></p>	<p>m. 68: Counter melody introduced at ends of phrases.</p>

HARMONY

Harmonic Planing:

Entire chords moving in parallel motion; also known as harmonic parallelism


<p>m. 33 <i>fl., cl.</i></p> 	<p>m. 33: Parallel root position chords in the flute and clarinet parts</p>
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E♭ Major Scale

<p>m. 21</p>


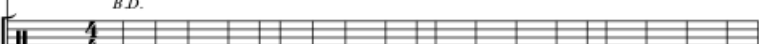




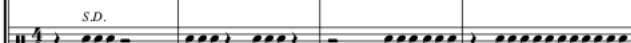

NON-TRADITIONAL SOUNDS

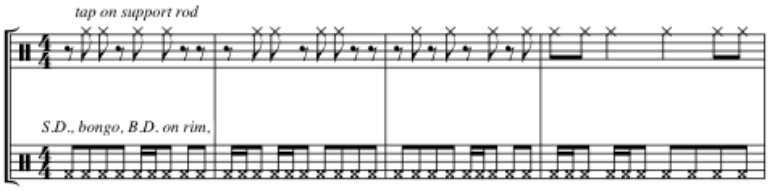
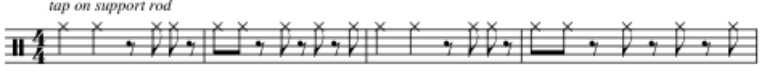


Music Stands and Pencils:

<p>m. 1 <i>tap pencils on stands</i> <i>(against flat part)</i></p> 	<p>m. 1: Performers are directed to play rhythms by tapping pencils on various parts of the music stands. Occurs again at m. 43.</p>
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<p>m. 9 tap on support rod</p> 	<p>m. 9; performers are directed to play rhythms by tapping a pencil on the support rods of music stands. Occurs again at mm. 25 and 45.</p>
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RHYTHM/METER

<p style="text-align: center;">Rhythmic Ostinato: A repeated rhythmic pattern in an accompaniment</p>	
<p>Timpani</p>  <p>B.D.</p>  <p>tap pencils on stands</p> 	<p>m. 1: A pulse is established in the timpani and bass drum parts with a rhythm tapped on music stands layered over the top. By m. 4 the music stand rhythm becomes a one- and a- half beat repeated rhythm against the steady pulse of the percussion quarter note.</p>
<p>Maracas</p>  <p>B.D.</p>  <p>Claves</p>  <p>S.D.</p>  <p>Bongo</p> 	<p>m. 5: An ostinato rhythm in the maracas, bass drum, claves and bongo part is added to the music stand ostinato, while the snare drum has an independent part that changes pattern. Occurs again at m. 74.</p>

	<p>m. 9: A repeated 2-measure rhythmic pattern in the S.D., B.D. and bongo played on the rim accompanies a changing rhythm played on the support rod of the music stand.</p>
	<p>m. 25: pencil tap on support rod.</p>
	<p>m. 51: Continues through m. 58.</p>
	<p>m. 66: Pulse in timpani and tambourine are joined by eighth note pattern in maracas in m. 68</p>

FORM

For an overview of the form, please refer to the [Listening Map](#).

EXPRESSIVE MARKINGS

Marcato accents:

Accents performed with extra emphasis and intensity; usually extremely detached.

Flute

Alto Sax.

Horn in F

Measures 17-20 show Marcato accents (marked with a triangle) on various notes in 4/4 time.



sforzando: Applying a forceful accent applied to a single note or chord

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Measures 80-81 show sforzando (sf) markings on various percussion parts.

m. 80: percussion parts

Contrasting Style: Separated vs. Legato

Various melodic patterns throughout the piece are performed either s more separated or legato (smooth and connected.) Some sections have both occurring at the same time within different sections of the band.

<p>m. 11</p>  <p><i>cl., b. cl., alto sax</i></p> <p><i>bsn., b. cl., saxophones, low brass</i></p>	<p>m. 11: detached eighth notes with occasional pairs of slurred eighth notes in interwoven parts between low brass/woodwinds and upper woodwinds.</p>
<p>m. 33 <i>fl., cl.</i></p>  <p><i>alto sax</i></p>	<p>m. 33: Lyrical, legato style in the upper woodwinds</p>
<p>m. 66 <i>fl., cl.</i></p>  <p><i>ob., b. cl., alto & tenor sax</i></p> <p><i>keyboard percussion</i></p> <p><i>bsn., b. cl., 1 & 2 sax, low brass</i></p>	<p>m. 66: Contrasting legato style with detached accompaniment</p>

Background Information

MEET COMPOSER JENNIFER HIGDON



Photo by JD Scott

"There's something very American in the sound of her music, and something I'm tempted to call joyful--not in terms of what is expressed...but in how it is expressed. She is a composer in love with composing." - The Baltimore Sun

Pulitzer-prize winner Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) started late in music, teaching herself to play flute at the age of 15 and then beginning formal musical studies at 18. And her interest in composing did not emerge until she was 21 years old.

Despite this late start, Higdon has become a major figure in contemporary classical music, making her living from numerous commissions representing a range of genres from orchestral to chamber music, and from opera to choral works, to wind ensembles. Hailed by the Washington Post as "a savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure esprit," the League of American Orchestras reports that she is one of America's most frequently performed composers.

Higdon's list of commissioners and performing organizations is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Baltimore Symphony, The Boston Symphony Orchestra, The Cleveland Orchestra, The Cincinnati Symphony Orchestra, The London Philharmonic Orchestra, The Luzern Sinfonieorchester, The Hague Philharmonic, The Melbourne Symphony, The New Zealand Symphony, The Pittsburgh Symphony, The Indianapolis Symphony, The Dallas Symphony, as well as such groups as the Tokyo String Quartet and the President's Own Marine Band.

Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing Higdon's work as a "deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Serge Koussevitzky Foundation, the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP.

Higdon was the University of Wyoming's Eminent Artist-in-Residence during the 2010-11 season. In 2012, she was honored by the Delaware Symphony with the A.I. DuPont Award for her contributions to the symphonic literature. She has been a Featured Composer at festivals including Tanglewood, Vail,

On Higdon's *Piano Concerto* with the National Symphony Orchestra:

"She [Higdon] writes in an extraordinarily communicative manner, but without the slightest hint of pandering. There's something very American in the sound of her music, and something I'm tempted to call joyful--not in terms of what is expressed...but in how it is expressed. She is a composer in love with composing."
—The Baltimore Sun

Cabrillo, Grand Teton, Norfolk, and Winnipeg. She has served as Composer-in-Residence with the Pittsburgh Symphony Orchestra, the Green Bay Symphony Orchestra, the Philadelphia Orchestra and the Fort Worth Symphony.

Higdon enjoys several hundred performances a year of her works. Her orchestral work *blue cathedral* is one of the most performed contemporary orchestral works and has received more than 500 performances worldwide since its premiere in 2000.



Photo by Candace DiCarlo

Her works have been recorded on over four dozen CDs. Her *Percussion Concerto* won the Grammy for Best Contemporary Classical Composition in January, 2010. Other CDs including her music that have won Grammys: *Higdon: Concerto for Orchestra/City Scape*, *Strange Imaginary Animals*, and *Transmigration*.

A recent, complex work by Higdon is an opera based on Charles Frazier's book *Cold Mountain*, which was premiered in August, 2015, by Santa Fe Opera. *Cold Mountain* was co-commissioned by Opera Philadelphia and the Minnesota Opera. To some people in the world of music,

she is Professor Higdon. She currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music in Philadelphia.

Her music is published exclusively by Lawdon Press.*

More about Jennifer Higdon:

- Wikipedia http://en.wikipedia.org/wiki/Jennifer_Higdon
- Higdon's Artist's Page at National Public Radio for interview with and about the composer, <http://www.npr.org/artists/15806134/jennifer-higdon>

* Biography and images from Composer's Website. http://jenniferhigdon.com/images/photos-hires/HigdonCasualwMusic_download.jpg



MEET COMPOSER JENNIFER HIGDON

Jennifer Higdon was born in Brooklyn, NY on the last day of 1962. Today she is one of the busiest composers in the United States. Higdon heard

music as a child, but didn't start making music until high school. Her dad was an artist who worked from home. He liked to listen to rock 'n roll, the Beatles, the folk music of Bob Dylan and Peter, Paul and Mary, and lots of reggae. The sound of her Dad's music was Higdon's musical world for fifteen years.

Higdon picked up an instrument for the first time when she was fifteen. She found a flute in her home, and taught herself to play from a beginner's band book. She joined the high school band and fell in love with classical music.

Three years later, in what she called "a real crazy" thing to do, Jennifer Higdon entered college as a flute major at Bowling Green University in Ohio. Judith Bentley, her flute teacher at Bowling Green, was the first person to encourage Higdon to start composing as well as performing. Higdon said "it was just so fascinating, creating sound and manipulating it that it took over. It's pure joy for me. It really is."

She went on to receive an artist diploma from Curtis Institute of Music in Philadelphia, where she now teaches composition. She also studied composition at the University of Pennsylvania.

Though Higdon was a late bloomer, her career as a musician, music educator, and composer has flourished. She receives five to ten commissions each year. Her music is performed all over the world by orchestras, chamber ensembles, choirs and solo singers, wind bands, and other ensembles. Today, Higdon is one of America's most frequently performed composers. Her most popular piece is blue cathedral, composed in 2000. Orchestras world-wide have performed it on over 500 concerts.

In 2010 Higdon received the Pulitzer Prize in Music for her Violin Concerto. The selection committee said it is a "deeply engaging piece that combines flowing lyricism with dazzling virtuosity."

For Higdon, composing "is a very serious need. I have to express things." She added that writing blue cathedral in 1999 after her brother, Andrew Blue Higdon, died from melanoma, "was the most cathartic thing I could have done."

What does her music sound like?

Marin Alsop, music director of the Baltimore Symphony Orchestra, has conducted and recorded many Higdon's works. She describes the music as "alive with vitality and a sense of optimism." It echoes with the sound of American music, strong rhythm, and unique architecture. Alsop believes that Higdon "knows how to bring out the best of the various instrumental colors in the orchestra."

Advice for Young Composers

When asked that question in an interview for Classical Archives, Higdon said "...write as much as you can, and...write from your heart – not what you think you should write, but what you *feel* you should write. That's a real key; it's not an easy thing to do, but I think you have to give yourself permission to do that. Also, try to get your pieces played – even if it's just by friends, or if you can play them yourself... And finally, don't give up; that's one of the saddest things: people I knew and admired just gave up. But I hung in there because I loved it!"



Higdon and a friend at home
Candace DiCarlo, photographer

Based on the following sources:

PBS Newshour 2010 Interview with Jeffrey Brown
<http://www.pbs.org/newshour/art/blog/2010/04/conversation-pulitzer-prize-winner-in-music-jennifer-higdon.html>

New York Times interview

http://www.nytimes.com/2010/04/22/arts/music/22higdon.html?_r=0

Composer's website <http://jenniferhigdon.com/>

Interview with Nolan Glasser at Classical Archives,
http://www.classicalarchives.com/feature/jennifer_higdon_2012_interview.html



Mini-Lesson: Meet Composer Jennifer Higdon

OVERVIEW

“Who created the work?” is the first essential question in the Facets Model. Students musicians working on a new piece can learn important clues to the music by knowing about the composer. In this lesson, students will read the “Meet Jennifer Higdon” biography and note interesting facts about the composer and her musical life, accomplishments, memorable events, and inspirations for creating new music. Students, either as individuals or in small groups, will then construct a *Composer Kaleidoscope* from these facts and details.

LEARNING GOAL

Students will select and organize key information and ideas Jennifer Higdon into a *Composer Kaleidoscope* to support their understanding and performance of the piece.

RESOURCES & MATERIALS

- “Meet Composer Jennifer Higdon” biographical reading
- Copies of the *Composer Kaleidoscope* graphic organizer
- Optional: copies of the teacher biography and websites for additional biographical information

PROCESS

Decide if students will work on this assignment in partners or as individuals and as homework or in class.

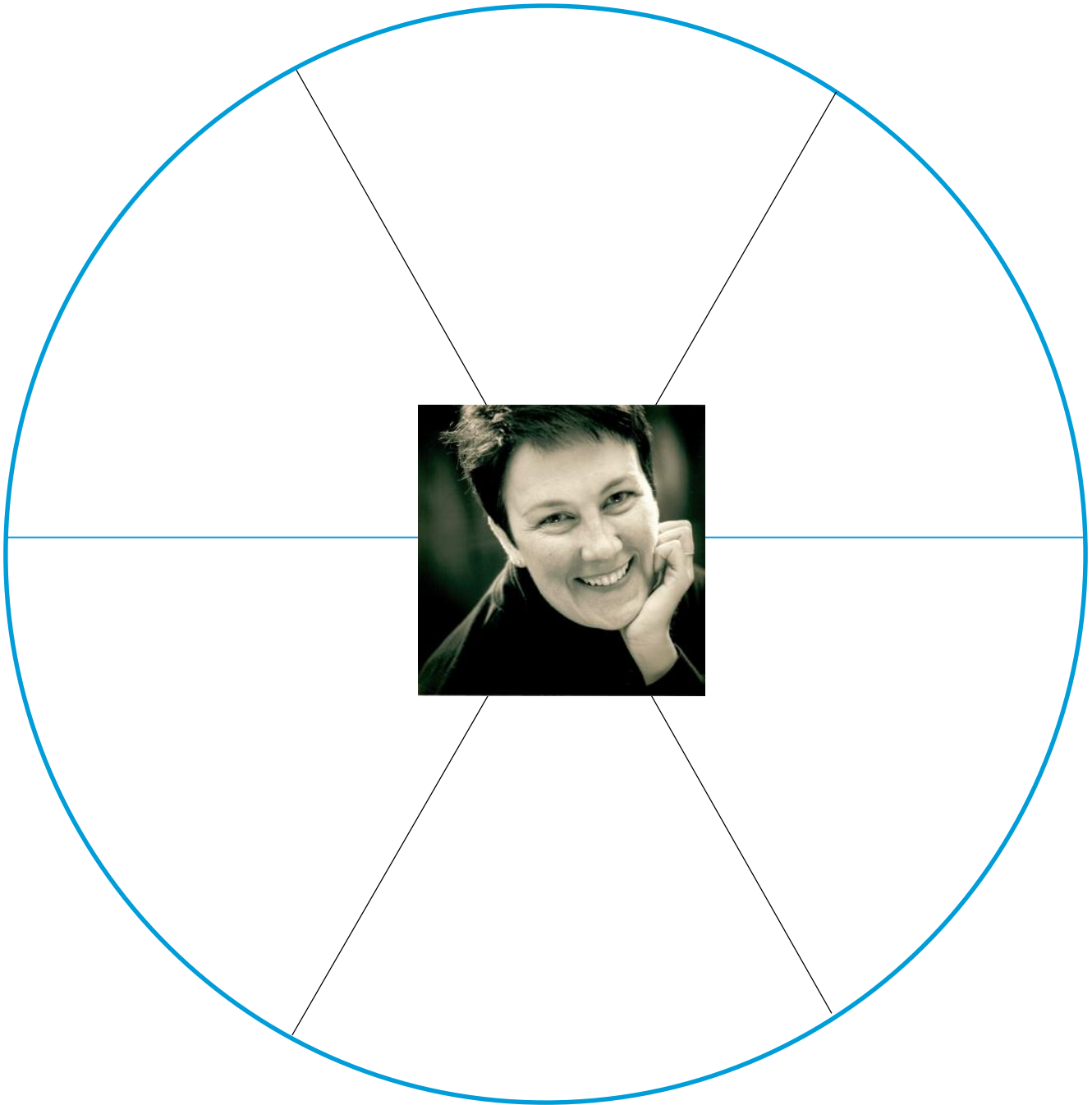
1. Ask students to read “Meet Composer Jennifer Higdon.” Provide copies or post on the band website.
 - Encourage students to take notes on information and facts they find interesting while reading. They will use this information to complete summary of the composer’s life as a *Composer Kaleidoscope*.
 - And optional, additional step is to ask students to read the teacher biography and visit the suggested websites for more about Higdon.
2. Distribute the graphic organizer after deciding if students will work alone, with a partner, or in small groups.
3. After completing the assignment, ask for student volunteers to read some of their *Composer Kaleidoscopes* out loud in class. Post all of them on the walls of the band room and at the concert when you perform *Rhythm Stand*.
4. Listen to Higdon’s most frequently performed works, blue cathedral, create and named for her brother, Andrew Blue Higdon. You can hear the piece at <https://www.youtube.com/watch?v=O9JiGCKyN-0>. Encourage students to listen to other works by the composer.

ASSESSMENT SUGGESTION

Consider doing this activity again after learning and performing *Rhythm Stand*. Compare the two versions to know what else student learned about the composer and her music.

A Composer Kaleidoscope

Create a Composer Kaleidoscope from what you've learned about Jennifer Higdon, composer of *Rhythm Stand*. Write one thing you've learned about her in each section of the circle.



Name(s) _____

Date _____



PROGRAM NOTES FOR *RHYTHM STAND*

Rhythm Stand, by Jennifer Higdon, pays tribute to the constant presence of rhythm in our lives, from the pulse of a heart beating to the rhythmic sounds of the world around us. Celebrating the “regular order” we all experience, Higdon incorporates traditional and non-traditional sounds within a 4/4 meter American style swing to heighten student awareness and enhance their creativity. Organized in unique compositional and rhythmic patterns, this work invites students to explore multiple ways of organizing sounds and making music.

In the composer's own words: *“Since rhythm is everywhere, not just in music (ever listened to the tires of a car running across pavement, or a train on railroad tracks?), I've incorporated sounds that come not from the instruments that you might find in a band, but from ‘objects that sit nearby...music stands and pencils! Music stands are played with pencils, which are both ‘objects’ at hand. Not only that, but some of the performers in this piece get even more basic...they snap their fingers. Because music can be any kind of sound arranged into an interesting pattern, I decided to add sounds that you wouldn't normally hear coming from band instruments, sounds which are created out of ordinary things that might be sitting nearby. Composing is merely the job of combining interesting sounds into interesting patterns. And interesting patterns create cool rhythms, so I'm making a STAND FOR RHYTHM!”*

Rhythm Stand was written for young band students. The composer worked with Philadelphia's Baldi Middle School Band, led by Sandra Dylan. The piece was commissioned by the American Composers Forum for their BandQuest© series of new scores, all written by leading composers, and all intended for young musicians.

Recording

Jennifer Higdon (b. 1962) *Rhythm Stand*. University of Minnesota Symphonic Band; Craig Kirchhoff, conductor. Hal Leonard (full score, parts and CD) HL-04002285.



Higdon talking with students at
Baldi Middle School

ANATOMY OF A MUSIC STAND

In *Rhythm Stand*, composer Jennifer Higdon asks band members to make music not only on the instrument in their hands, but also to find musical sounds in their music stands.

Music stands are standard equipment in a band room. They are designed to hold the printed music for players so that their hands are free to play their instruments. The music stand consists of a support for the music (**desk**) attached to a free-standing column (**support rod**) with a **tripod base** to hold it steady. The height of the desk is adjustable – moving up and down in order to display music at eye level. The flat desk also tilts to change the angle of the music.

Music stands are made from a variety of materials. The well-known Manhasset stand often used in orchestras is heavier because it is made from steel. Heavy duty aluminum is another frequently used material for manufacturing music stands. And polycarbonate, a

tough plastic used for a many other products such as bulletproof windows and compact discs (CDs), is used to build a strong but lightweight stand. The polycarbonate has proved useful for use in schools and for touring ensembles who travel and often move their equipment.

The Manhasset Specialty Company began in 1935, when inventor and musician, Otto Lagervall, dissatisfied with the quality of the existing music stands and their inherent problems and shortcomings, set out to develop a better music stand. He succeeded in developing the initial Manhasset® music stands.



The Iconic
Music Stand







Otto Lagervall, inventor of the Manhasset
music stand.

If you are interested in how things are made, watch a video about the production of a Manhasset music stand at <http://www.manhasset-specialty.com/index.cfm>



RHYTHM STAND MAP FOR TEACHERS

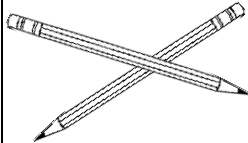



Opening mm. 1-4 m. 5	Percussion opening conveys the character and mood of the piece. <ul style="list-style-type: none"> Bass drum & timpani establish the quarter note beat as others use pencils on the flat desk of their music stand to play a syncopated rhythm. The pencils make a muted, fluttering sound. More percussion spice up the sound with a variety of rhythmic motives: maracas (even eights notes), claves (off beats), & the side drum with this idea. 
Section One mm. 9-11 m.11 m. 13 mm. 17-25 m. 25 m. 32	Introducing the core motive/ theme of <i>Rhythm Stand</i>. <ul style="list-style-type: none"> Motive/theme is introduced by bass instruments. Bassoon, bass clarinet, baritone sax, and tuba play this syncopated detached melody with its interesting twists & turns. At the same time upper winds & brass switch to a new pattern playing with pencils on the support rod of their music stands.  Percussion plays unison pattern on drum rims.  → Saxophones and low brass add a new layer, playing the first motive in unison. The motive moves to clarinets, alto saxophones, and bass clarinets. Tenor & baritone saxophones plus the brass weave through the main theme, commenting with perky rhythms borrowed from the bass line in m. 9. Flutes, oboes, and alto sax now play an ostinato, and bassoon, bass clarinet, baritone sax and tuba carry on a low Eb pedal point. The whole band cheerfully rolls along. A hint of the next section appears at m. 23 when articulation shifts to legato over a single triangle. A new motive/theme, a light-footed, syncopated tune, is played by keyboard percussion (xylophones, glockenspiel, & optional piano). Low bassoon, bass clarinet, & tuba continue the pulse, playing strong downbeats and dancing with the new tune. Pencil percussion returns when other band members play a syncopated ostinato on the support rod of their music stands. Suspended cymbal signals a change.
Section Two m.33 m.39 m. 43	<ul style="list-style-type: none"> A new, contrasting descending melody is played by flutes in harmony with the clarinets. Music is lyrical & legato. An active ascending alto sax melody weaves into the musical texture. Soft xylophone & glockenspiel play subtle rhythm patterns to accompany. Percussion in this section are all tonal instruments. Alto sax drops out; flute & clarinet melody now longer half & whole notes. Music grows calm & quiet... ...but a rhythm is again stirring underneath as percussionists click their drum sticks & brass players' pencils start a pattern on the flat desk of their stands.
Section Three m. 45 m. 51-52	A Percussion Passage <ul style="list-style-type: none"> Using only 'found sounds' and body percussion, the band shows off its rhythmic accuracy! Music begins softly & builds a slow crescendo. <ul style="list-style-type: none"> ♪ upper winds snap their fingers in even quarter notes & rests ♪ lower woodwinds & brass play syncopated pencil taps on the support rods ♪ upper brass play a different syncopated pattern of pencil taps on the flat desk of the stand ♪ drummers play a pattern of quarter, eighth, & sixteenth notes on the rims of their instruments ♪ one group of percussionist continue the stick clicking pattern Pencils and body percussion drop out & percussionists take over. 
Section Four m. 53 m. 59	<ul style="list-style-type: none"> Percussion continue as the whip marks time for 8 measures of clicking drumsticks & run-a-way rim shots. BUT - other instruments impatiently punctuate with fragments of the 1st theme, ready to return to the opening motive. The band finally gets it together, moving into to the main motive with a one measure legato romp.
Section Five m. 60 m. 62 m. 66 m. 68 m. 74 m. 80	The 1st motive re-organizes & musical ideas from the other sections return in layers. <ul style="list-style-type: none"> Layer 1: flutes, clarinets, oboe & trumpet return to 1st motive/theme of Part One Layer 2: Two measures later the themes first played by the keyboard percussion in m. 25 return Layer 3: Four measures later, the legato, lyrical flute and clarinet theme introduced at m. 33 joins the other two low brass, woodwind, & keyboard percussion part The themes and motives from m. 17 return at m. 74 with a rhythmically altered version of the Eb bass pedal point. Music has sharp accents & fortissimo dynamics as it drives to a close. A single sfz chord is the exclamation point at the end of the piece.



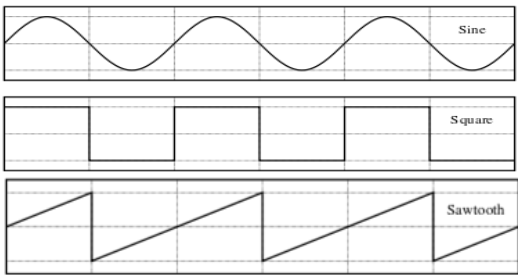
RHYTHM STAND by JENNIFER HIGDON

Band instruments + music stands & pencils = the interesting sounds in *Rhythm Stand*.

Middle					
Beginning An Introduction	Section 1	Section 1 continues...	Section 2	Section 3	Section 5 - Ending
<p>Percussion & syncopated pencil patterns set the mood – building layers of sound that seem to say...</p> <p>“Here comes the music!”</p> 	<p>The BIG IDEA (AKA main motive) is introduced in the low woodwinds and brass. It’s a peppy syncopated tune with twists and turns.</p> <p>Upper winds & brass play a rhythm pattern on the support rods of their music stands.</p> <p>BIG IDEA traded off to clarinets, alto sax & bass clarinet. At the same time, tenor & bari-sax, and the brass weave through the BIG motive popping in with rhythmic comments.</p> <p>The cheerful music rolls along towards...</p>	<p>...a new motive.</p> <p>It’s a light-footed, syncopated tune played by keyboard percussion – the xylophones & glockenspiels.</p> <p>The low winds & brass keep on with strong downbeats – as though dancing with the new tune.</p> <p>Pencil percussion is played by other band members with a syncopated ostinato.</p> <p>A suspended cymbal signals a transition...</p>	<p>...to a lyrical and legato, descending melody played by upper winds.</p> <p>A busy ascending alto sax melody weaves into the musical texture.</p> <p>Soft mallet percussion accompanies this calm, contrasting section.</p> <p>BUT underneath it all, once again rhythm stirs to life with clicking drum sticks and pencil percussion.</p> <p>The rising rhythm paves the way for a...</p>	<p>...percussive passage.</p> <p>The band shows off their rhythmic chops making the music dance with:</p> <ul style="list-style-type: none"> ♪ Finger snaps ♪ Pencil taps on the rods ♪ More pencil taps on the flat top of the music stand ♪ Rim shots on drums ♪ And clicking drum sticks <div>Section 4</div> <p>Percussion continues as the whip marks time. Brass and winds start popping up with fragments of the main motive. They finally get it together with a one measure legato romp at m. 59. Then.....</p>	<p>...the main motive from Section 1 re-organizes. High woodwinds & trumpet play the BIG IDEA motive.</p> <p>And musical ideas from the other sections are stirred in. The music builds, layer by layer.</p> <p>With sharp accents and fortissimo dynamics, the music rushes towards the close.</p> <p>A single <i>sfz</i> chord ends it all – a musical exclamation point!</p> 

RHYTHM STAND GLOSSARY

accent	Emphasis or stress on certain beats or parts of the beat. Indicated with the symbol >.
amplify	To make (something, such as a musical instrument) louder by increasing the strength of electric signals
amplitude	A measurement that indicates the movement or vibration of something (such as a sound wave or a radio wave); the extent of a back-and-forth movement (as of a pendulum) measured from the midpoint to an extreme point; one half of the up-and-down extent of the vibration of a wave (as of alternating current)
articulation	The various ways that wind instrument players start a sound (using the tongue) and the symbols that represent each way: staccato, legato, accent, slur, etc.
counter melody	A secondary melody that is played or sung simultaneously with the principal one
downbeat	the downward stroke of a conductor's arm or baton indicating the first or accented <i>beat</i> of a measure; the first <i>beat</i> of a measure
fortissimo	Superlative from the Italian meaning very loud; strong
frequency	In science/acoustics, the number of complete oscillations per second of energy (as sound) in the form of waves
harmonics	The partials or overtones of a fundamental tone from a source, for example, a vibrating violin string
harmonic planing	Entire chords moving in parallel motion; also known as harmonic parallelism
hertz	A unit used for measuring the frequency of sound waves equal to one cycle per second —abbreviation <i>Hz</i>
legato	In a smooth, connected style.
marcato accents	Accents performed with extra emphasis and intensity; usually extremely detached; indicated with the symbol \wedge .
motif/motive/motivic	A recurring phrase or figure that is developed through the course of a musical work
oscilloscope	An electronic instrument used to visually record or measure changing electrical wave. It displays the waveforms of electric oscillations on a screen.
ostinato	A rhythm or a short melody that is repeated over and over.

pedal point	A tone sustained in one part while other parts move forward with the music without reference to it
sforzando	Applying a forceful accent applied to a single note or chord and indicated with the symbol <i>sfz</i>
sound wave	<p>A wave that is formed when a sound is made and its vibrations move through the air carrying sound to the ear. Types of sound waves:</p> <ul style="list-style-type: none"> • Sine (sinusoidal) wave - waveform of a single constant frequency and amplitude; a mathematical curve that describes a smooth repetitive oscillation • Square wave - type of waveform where the signal has only two levels. The signal switches between these levels at regular intervals and the switch is instant. These qualities mean a graph of the wave over time will produce shapes with square corners. • Saw tooth wave - a kind of non-sinusoidal waveform whose name is based on its resemblance to the teeth of a saw. A saw tooth wave ramps upward and then sharply drops.  <p>The image shows three waveforms on a grid. The top waveform is a smooth, periodic sine wave labeled 'Sine'. The middle waveform is a square wave that alternates between two constant levels at regular intervals, labeled 'Square'. The bottom waveform is a sawtooth wave that ramps linearly upward and then drops sharply to the starting level, labeled 'Sawtooth'.</p>
staccato	To perform in a detached, crisp manner.
sustain	To prolong a note's resonance
syncopation/syncopated	Placing an accent or additional emphasis on what is normally a weak beat or a weak part of a beat.
tempo	The speed of the beat or pulse.
texture	An element of music related to the level of density (thick/thin) or number of layers of sound created by tones played or sung together
unison	Playing or singing the same pitches at the same time; also unison in octaves
wave forms	A visual graphic representation of the shape of a wave that indicates its characteristics such as frequency and amplitude