FANFARE

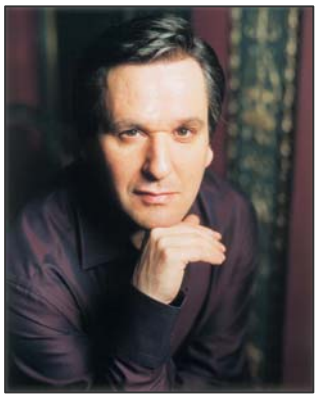
KS3 Curriculum Unit Resource

A Royal Opera House Education Resource

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FOREWARD

Antonio Pappano



The aim of the fanfare competition is to create an opportunity for young people to compose. As the Music Director of the Royal Opera House I have far too few opportunities to work with young people, and I rarely come across young composers.

The idea of this competition fascinates me. The Royal Opera House is a beautiful building and we have a very musical public. We want to replace the interval bells with some fanfares, short compositions that are written by young people.

I think people should be given the opportunity to experience classical music when they are young and my involvement with this competition has to do with getting young people to compose and seeing what happens. Culture really should be gobbled up, and my involvement with this competition has to do with getting young people to compose and seeing what happens. I think it is a terrific idea. We might discover some incredible talent, but the important thing is that young people create music.

When somebody thinks about a Fanfare they think about brass, and that's what young composers can write if they want, but they can also write something different, there are no rules. It could be a blast on brass, it could be choral, or it could be reminiscent of famous opera tunes. It could be electronic, synthesized or treated in some way, but it obviously can't be too mellow. It's got to have a lift and the energy to get people moving. I'm really curious to hear what people create.

The winning fanfares will be played by the Orchestra of the Royal Opera House. We may not have the whole symphony orchestra playing, but certainly a nice strong group of whatever instruments are needed.

Let your imagination run wild. Go for it!

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INTRODUCTION

Fanfare is a Royal Opera House Education project. The project aims to encourage young people to compose and engage in creative music making.

The competition allows us to make the musicians of the Orchestra of the Royal Opera House accessible to students through a series of short films, and, for the winners, offer a unique experience of arranging a fanfare for the Orchestra to play and record.

The fanfare project provides music teachers with this KS3 Curriculum Unit Resource, as well as video and audio assets that will support their work on composition in the classroom. All the resources centre on the fanfare as a staring point for exploring composition techniques, and in developing an understanding of the different contexts in which music is used and performed.

This KS3 Curriculum Unit Resource demonstrates ways that the fanfare project can be integrated into a curriculum based scheme of work at KS3. It provides example schemes of work for years seven, eight, nine and year nine gifted and talented students, detailing suggested classroom activities and how they relate to the curriculum. All suggested activities lead towards the students composing their own fanfare.

ONLINE

www.roh.orh.uk/fanfare

All competition information and links to multimedia resources are available on the fanfare page of the Royal Opera House website.

www.numu.org.uk/fanfare

Royal Opera House Education is running the fanfare competition in partnership with NUMU, an education website that is home to an online community of young music students who connect, publish and share their original music in a safe and supported environment. Students entering the competition will need to create a profile in NUMU under the supervision of their teacher. Entries for the competition are uploaded to the NUMU website. More information is available on the fanfare page of the NUMU website.

www.teachingmusic.com/royaloperahouse

All supporting resources for teachers are available as downloads. You can find the multimedia assets on the Teaching Music website in the Royal Opera House profile. All films will also be made available in YouTube.

For a full list of the available video and audio assets go to the multimedia appendix at the back of this document.

EXPLORING FANFARES

How do we integrate the learning with NC KS3 key concepts?

FANFARE

HOW DO WE INTEGRATE THE LEARNING WITH NC KS3 KEY CONCEPTS?

1.1 INTEGRATION OF PRACTICE

How will we develop knowledge and understanding through performing, composing and listening?

e.g. Listen and compare 3 royal fanfares from different cultures: *Fanfare for a Dignified Occasion* by Arthur Bliss, *Rwakanembe* from the royal court of Uganda and Royal court music of the Sultan of Damagaram. Compose a fanfare for the beginning of an outdoor school production Improvise a posthorn melody from notes of the harmonic series over accompaniment from Mozart's minuet from 'Posthorn Serenade' Listen and appraise three pieces which use fanfares to create a particular effect e.g. Triumphal march from the opera *Aida*, *William Tell* overture and the arrangement of *Fanfare for the Common Man* by Emerson Lake and Palmer.

Use Royal Opera House online resources or visiting peripatetic brass teacher / parent brass player to demonstrate capabilities and characteristics of the trumpet.

Is there one key skill that is required to access the music practically?

Composing: composing a fanfare that grabs people's attention.

1.2 CULTURAL UNDERSTANDING

What is this music you want to explore with the pupils? Where is it from, when was it written, who is it important to?

Fanfares: across ages and cultures, royal courts, glorification of individuals, military uses, as a musical symbol of strength, heroism etc.

What is this music for? What is its purpose, its context, what does it try to achieve?

Call to attention.

Often used in royal courts. Used to greet / glorify / announce the arrival of someone.

Often played at ceremonial or special occasions. Heard in large spaces indoors or outdoors.

Used to send outdoor messages. To honour those killed in action.

To describe by association a particular occasion or image As a dramatic cliché in a film, music theatre etc.

To symbolise a particular quality.

1.3 CRITICAL UNDERSTANDING

What do you want pupils to learn about this music (and develop personal views about as they work through the unit) ?

What are the musical conventions, processes, devices and aspects of musical elements that make it unique? What sort of learning do you want the pupils to engage in: closed, guided, open or informal? How will you bring in references to or chances to explore other, related music?

Short, loud pieces aimed at calling people to attention.

Performed by brass and percussion instruments,

Fanfare melodies are based on the harmonic series

Strong rhythmic character often using repeated rhythms (semi-quavers, dotted rhythms and triplets) and repeated notes at the same pitch.

Imitation features within fanfare textures along with chordal passages.

Closed learning – working within a framework of fixed fanfare conventions in which composition and performance outcomes are predictable.

Comparing royal court music from different cultures across the world. Music for computer games.

Musical introductions. Musical clichés.

1.4 CREATIVITY

Are there places where we can focus within the unit on creativity?

Composers note book stimulus for composing a fanfare for the start of performances at the Royal Opera House.

Odd one out: Listen to 3 fanfares (2 contained within longer pieces and 1 as a discrete fanfare)

Jigsaw listening activity e.g. based on Mozart's Posthorn Serenade

Are there requirements / opportunities to make the key learning come alive, be in the 'real' world and be 'holistic' by working with other subjects?

Science of Sound: harmonic series/pitch relationships.

Citizenship & Community Cohesion: community celebrations / occasions

History: world wars – victory and defeat.

1.5 COMMUNICATION

Are there places where we can focus within the unit on how thoughts, feelings, ideas and emotions can be express through the music?

How messages are conveyed by fanfares in military settings. How fanfares can glorify or portray a strong monarch. How fanfares can lead to expectation in music.

ASPECT	EXAMPLE ACTIVITIES / OPPORTUNITIES
A range of interrelated activities – **Integration of practice 1.1a**	**Listen** and compare 3 royal fanfares from different cultures: *Fanfare for a Dignified Occasion* by Arthur Bliss, *Rwakanembe* from the royal court of Uganda and Royal court music of the Sultan of Damagaram **Compose** a fanfare for the opening of the new school outdoor shaded seating area. **Improvise** a posthorn melody from notes of the harmonic series over accompaniment from Mozart's minuet from *Posthorn Serenade* **Listen** and appraise three pieces which use fanfares to create a particular effect e.g. Triumphal march from Verdi's opera *Aida*, Rossini's *William Tell* overture and *Fanfare for the Common Man* by Emerson, Lake and Palmer
Work with other musicians – **Integration of Practice 1.1b**	Use Royal Opera House online resources, a visiting peripatetic brass teacher / parent brass player to demonstrate capabilities and characteristics of the trumpet
Work with other subjects – **Creativity 1.4b**	Introduce the harmonic series, explaining how intervals are sequenced in a particular order ***(linking with science of sound)***, according to a scientific sequence.
Perform in different contexts – **Range and content 3a**	Commission pupils to compose a fanfare for the beginning of an outdoor school production. ***Perform completed fanfares on location.***
Use music technology, sometimes as a performing tool – **Curriculum opportunities 4.a**	Listen to Mozart's *Posthorn Serenade*. What effect does the posthorn create? Using a networked midi file of the piece, model how to improvise a posthorn melody over Mozart's accompaniment. ***Ask pupils to prepare their own improvised posthorn melody and perform it over Mozart's midi accompaniment.***
Develop leadership skills – **Curriculum opportunities 4.f**	Analyse the types of rhythms that characterise fanfares. Introduce rhythms that include dotted rhythms, triples and semi-quavers. Echo clap rhythms and then improvise question and answer rhythms. ***When secure, invite pupils from the class to lead the activity.***
Consider music and musicians in society, music industry & property rights – **Range and content 3g**	Listen to *Fanfare for the Common Man* by Emerson Lake and Palmer. ***Discuss whether composers should use the music of others in their own compositions? Is it legal?***
Develop creative thinking – **Creativity 1.4**	Listen and appraise three pieces which use fanfares to create a particular effect e.g. Triumphal march from Verdi's opera *Aida*, Rossini's *William Tell* overture and the arrangement of *Fanfare for the Common Man* by Emerson, Lake and Palmer. What is the effect of the fanfare in each piece? ***Which is the odd one out? Jigsaw group listening activity*** *based on Minuet* from Mozart's *Posthorn Serenade.*
Explore how thoughts, feelings, ideas and emotions can be expressed through music – **Communication 1.5a**	Ask pupils to march and respond to aural messages in the form of fanfares. Identify musical characteristics in fanfares that glorify or portray a strong monarch / leader.

Yr7

EXAMPLE SCHEME OF WORK

Understanding the broad conventions of the Fanfare tradition

NATIONAL CURRICULUM KEY CONCEPTS: Related areas of Learning and Assessment	IDEAS FOR FANFARE RELATED LEARNING: Exploring and demonstrating achievement in related Key Concepts (Yr7)
CULTURAL UNDERSTANDING 1.2A The music explored with the pupils & where it comes from (its place in society and culture).	Exploring fanfares across time and place, learning how they have developed as calls to attention suitable for a variety of different occasions.
STAGE AND OBJECTIVE OF UNDERSTANDING Taken from Secondary National Strategy KS3 Music Programme Key learning (assessment focus 1)	Identify and Integrate: Learn how musical sounds can be manipulated into effective, predictable patterns and structures to reflect simple contexts; by Learning how to use patterns of sound to create a specific mood for a defined but basic expressive purpose.
CULTURAL UNDERSTANDING 1.2B What is the music for – what is its purpose, its context, what does it try to achieve?	Learning how fanfares are used: • as a call to attention at large indoor or outdoor occasions in large open spaces. • as a musical means of sending messages across large open spaces. • to announce the arrival of a monarch, special person, competitor or hero. • to set the scene at ceremonial or special occasion. • to honour service men and women killed in action.
CREATIVITY 1.4B *Cross curricular links if appropriate*	Examples might include: Communication, conflict, ceremonies, royal courts, memorials etc.

CRITICAL UNDERSTANDING 1.3A

What pupils will learn about this music (and develop personal views about as they work through the unit)

The range of musical conventions, processes and devices that make fanfares unique:

Learning that some key ingredients of the Fanfare tradition are:

- Short, loud pieces aimed at calling people to attention.
- Performed on brass and percussion instruments.
- Fanfare melodies are based on the harmonic series.
- Strong rhythmic character often using repeated rhythms (semi-quavers, dotted rhythms and triplets) and repeated notes at the same pitch.
- Imitation features within fanfare textures.

Key learning (Assessment focus 2)

A feature of one musical element, providing key knowledge about the distinctive character of the music:

- **Pitch**: Knowledge and understanding of the harmonic series

Integration of practice 1.1a

Key learning (Assessment focus 3)

How to develop one skill that is required to access the music practically:

- **Composing**: composing a fanfare that grabs people's attention.

CRITICAL UNDERSTANDING 1.3B

Type of learning that pupils will be engage in (closed, guided or open)

Type of learning:

- closed learning – working within a framework of fixed fanfare conventions in which composition and performance outcomes are predictable.

Links with other related music?

Other musical contexts and styles that inform / deepen learning:

- Make connections with royal fanfares from different times and places and other music written for special occasions e.g. weddings.

ASSESSMENT CRITERIA	Understanding
1 Understanding (of key concepts)	Pupils understand how fanfares fit together, and can identify how the music is constructed to enable it to work as a call to attention or simple aural message. They produce effective, patterned fanfares using appropriate rhythms and melodies that match the basic intentions of a particular purpose or occasion, but do not readily reflect the full breadth of the wider musical contexts of the fanfare tradition. *(assessed as developing, secure or strong).*
2 Knowledge of elements	**Element(s)** • All students will know how the harmonic series is created. • Some pupils will be able to discriminate between the harmonic series and other scales. • A few pupils will understand how the notes of the harmonic series can be combined to create chordal textures.
3 Practical skills	**Skill(s)** • All pupils will create a simple fanfare that grabs the listeners attention. • Some pupils will create a fanfare with more interesting musical ideas or a more satisfying shape that grabs the listeners attention. • A few pupils will create a varied, quirky or stylish fanfare that is fit for purpose and grabs and holds the listeners attention throughout.

EXAMPLE SEQUENCE OF LEARNING

LEARNING OBJECTIVE:	CORE PROCESSES AND ACTIVITIES	LEARNING OUTCOME
PUPILS DEVELOP THEIR:	BY:	AS AN OUTCOME PUPILS:
Knowledge and	Listen to three fanfares used e.g. to announce the arrival of a	Identify musical

understanding by learning how fanfares are a call to attention	stagecoach (posthorn), to direct hounds in a hunt (hunting horn) convey simple messages on a battlefield (bugle). (There are examples of each on Youtube). Discuss with pupils what they think is the purpose of each (essentially a call to attention and means of communication). Point out the social context of each, showing how fanfares have been used throughout the ages as a means of aural communication.	characteristics of fanfares and explain why they think the sounds are appropriate for different occasions
Knowledge by learning about the characteristics and capabilities of the trumpet and other brass instruments	Point out that one key feature of fanfares is the use of brass instruments. Use the **Royal Opera House Fanfare support materials** (or a visiting peripatetic brass teacher / parent brass player) to introduce and demonstrate the capabilities and characteristics of the trumpet and other brass instruments. www.roh.org.uk/fanfare	Describe how sounds are made and changed on the trumpet and other brass instruments
Knowledge and understanding by learning how the construction of the harmonic series determines a fanfares characteristic sound	Point out that the characteristic sound of fanfares results from the sequence of notes available on the natural trumpet. Introduce the **harmonic series** explaining how intervals are sequenced in a particular order according to a scientifically determined sequence (making links with the science of sound). Point out that melodies played in the lower register will be widely spaced with many leaps. Melodies played in the higher register are smoother and can include some step movement.	Describe and explain the sequence of pitches making up the harmonic series Identify aurally the characteristic sound of the harmonic series
Skills by learning how to perform a fanfare melody	Perform a short fanfare melody on keyboards, asking pupils to select an appropriate 'voice' for their performance.	Perform a fanfare melody on keyboards choosing an appropriate 'voice'
Skills by learning how to create fanfare rhythms and melodies	Analyse the types of rhythms that characterise this fanfare e.g. dotted rhythms, triples and semi-quavers. Echo clap rhythms using these and then improvise question and answer rhythms. When secure, invite pupils from the class to lead the activity.	Echo and create idiomatic fanfare rhythms
	Repeat the echo activity with short characteristic melodies made up from the harmonic series. Ask pupils to work in pairs to a) echo short fanfare melodies, b) improvise Question & Answer phrases.	Echo and create idiomatic fanfare melodies using the harmonic series Create short two part

	Demonstrate how pitches from the harmonic series can be combined to create chordal textures. Ask pupils to c) create a short 2 part fanfare phrase.	phrases using the harmonic series
Creativity and Understanding by learning how composers create particular effects	Listen / watch and compare three fanfares that were composed for different purposes e.g.: • A military fanfare that conveys a message (e.g. call to arms or retreat) http://www.youtube.com/watch?v=SGnZxcS7VKA&feature=PlayList&p=77C28B68E2D74856&playnext=1&playnext_from=PL&index=58 • A fanfare that announces the arrival of a royal person (e.g. *Fanfare for a dignified occasion* by Arthur Bliss) http://www.banquetmusic.co.uk/fanfare_trumpeters.html • A fanfare to honour the dead (e.g. the last post – available on Youtube): http://www.youtube.com/watch?v=MIlOGka3LKI&feature=related Discuss with pupils what they think is the purpose of each. Listen to each for a second time and using a venn diagram, elicit the key musical ingredients and effects of each.	Appraise fanfares identifying features which make them fit for purpose
Skills by composing a fanfare that grabs peoples attention	Tell pupils the story of the discovery of King Tutankhamun's silver battle trumpet that shattered on it's first playing after it's discovery. Click on: http://www.angelfire.com/realm2/livinghorus/articlesmultimedia.html (scroll down to bottom of the page to 'Multimedia … Tutankhamun's trumpet sound and download *Trumpet.zip* file) Commission pupils to compose a fanfare for a newly made replica (or 2 replicas performing in two parts) of Tutenkhamun's silver battle trumpet as a call to attention at the start of a new children's Ancient Egyptians exhibition at the British Museum.	Compose a fanfare appropriate for the beginning of a performance that successfully calls everyone to attention

Commission pupils to compose a fanfare for the Front of House areas of the Royal Opera House to call the audience to attend before performances begin. www.roh.org.uk/fanfare

Perform completed fanfares in a large open space such as the school hall. Select one or two fanfares from the whole year group to be performed at the opening of a year group assembly. Alternatively, perform them at the opening of an art exhibition / opening of a new (Ancient Egyptian art/ Royal Opera House inspired) corridor display.

Yr8

EXAMPLE SCHEME OF WORK

Understanding the broad conventions of Fanfares as music for special occasions

NATIONAL CURRICULUM KEY CONCEPTS: Related areas of Learning and Assessment	IDEAS FOR FANFARE RELATED LEARNING: Exploring and demonstrating achievement in related Key Concepts (Yr8)
CULTURAL UNDERSTANDING 1.2A The music explored with the pupils & where it comes from (its place in society and culture).	Exploring fanfares across time and place learning how they have been used to enhance the effect of key moments at a variety of special occasions.
STAGE AND OBJECTIVE OF UNDERSTANDING Taken from Secondary National Strategy KS3 Music Programme Key learning (assessment focus 1)	Identify and Integrate: Learn how musical styles, genres or traditions and the conventions they use can be compared and related to their origins; through experimenting with combinations of conventions to meet a range of expressive styles.
CULTURAL UNDERSTANDING 1.2B What is the music for – what is its purpose, its context, what does it try to achieve?	Learning how fanfares are used: • To set the scene and create expectation at the beginning / ending of a special occasion. • To announce the arrival of an important person(s). • To glorify monarchs in royal courts across time and place. • To celebrate individual success at an awards ceremony. • To announce the beginning of an opening ceremony.
CREATIVITY 1.4B *Cross curricular links if appropriate*	Examples might include: monarchy royal courts, heraldry, special community occasions, social cohesion etc.
CRITICAL UNDERSTANDING 1.3A What pupils will learn about this	*The range of musical conventions, processes and devices that make it unique:* • Short, loud pieces aimed at calling people to attention.

music (and develop personal views about as they work through the unit)

- Performed on brass and percussion instruments.
- Fanfares contrast passages that leap using the harmonic series (usually in the lower register) with stepwise movement (usually in the higher register) using the major or other scales.
- Strong rhythmic character often using repeated rhythms (semi-quavers, dotted rhythms and triplets) and repeated notes at the same pitch.
- Contrast imitatative, contrapuntal textures with rhythmic chordal passages.
- Exploit acoustical properties of buildings or spaces.

Key learning (Assessment focus 2)

A feature of one musical element, providing key knowledge about the distinctive character of the music:

- **Texture**: imitation, contrapuntal and chordal textures

Integration of practice 1.1a

Key learning (Assessment focus 3)

How to develop one skill that is required to access the music practically:

- **Composing**: composing a two or three part fanfare suitable for a particular special occasion.

CRITICAL UNDERSTANDING 1.3B

Type of learning that pupils will be engage in (closed, guided or open)

Type of learning:

- guided learning – working with a framework of fixed fanfare conventions and learning how they can be adapted to serve a particular style or occasion.

Links with other related music?

Other musical contexts and styles that inform / deepen learning:

- Royal court music from across the world, music composed as a memorial ('in memorium'), TV theme tunes & music used at great sporting events, carnival music etc.

ASSESSMENT CRITERIA

1 Understanding (of key concepts)

Understanding

Pupils understand how a fanfare can be related to its origins as music for special occasions. They begin to identify how changes to, or breaking of, the conventions (especially the use of different scales, rhythms and styles) can be used to create different expressive character. Pupils try this out in their

practical work, showing a growing awareness of how the context of a particular special occasion shapes the music, influencing the choice of musical ideas and expressive gestures with the support of teachers or peers *(assessed as developing, secure or strong).*

2 Knowledge of elements

Element(s)

- All pupils will understand that imitation results in simple echo effects which could be developed to create a round.
- Some pupils will in addition understand how the notes of the harmonic series can be combined to create a chord.
- Some pupils will in addition understand that contrapuntal textures occur when two or more independent melodies are combined together.

3 Practical skills

Skill(s)

- All pupils will create a simple fanfare that grabs but does not necessarily hold the listeners attention.
- Some pupils will create a fanfare with more memorable musical ideas e.g. a satisfying shape or varied texture that grabs the listeners attention.
- A few pupils will create a varied (e.g. texture), quirky or stylish fanfare that is fit for purpose and grabs and holds the listeners attention throughout.

EXAMPLE SEQUENCE OF LEARNING

LEARNING OBJECTIVE:	CORE PROCESSES AND ACTIVITIES	LEARNING OUTCOME
PUPILS DEVELOP THEIR:		AS AN OUTCOME PUPILS:
Knowledge and understanding by learning how fanfares are used to set the scene at different	Look at images of a) of the queen's arrival at her coronation, b) Remembrance day parade at the cenotaph and c) the opening of the 2000 Australian Olympic games. Match the images to three fanfares i.e. imperial fanfare by Zelenka, the last post and James	Identify musical characteristics of fanfares and explain why they think the sounds are appropriate for different occasions

types of special occasions	Morrison's jazz fanfare for the opening of the 2000 Sydney Olympics (all available on Youtube). Discuss: a) Why pupils made their choices, b) what each fanfare has in common and c) what each fanfare communicates about the specific event and how this is achieved.	
Knowledge by learning about the characteristics and capabilities of the trumpet and other brass instruments	Point out that one key feature of fanfares for special occasions is the use of brass instruments and percussion. Use the **Royal Opera House Fanfare support materials** (or a visiting peripatetic brass teacher / parent brass player) to introduce and demonstrate the capabilities and characteristics of the trumpet and other brass instruments. www.roh.org.uk/fanfare	Describe how sounds are made and changed on the trumpet and other brass instruments
Knowledge and understanding by learning how the construction of the harmonic series determines a fanfares characteristic sound	Point out that the characteristic sound of fanfares results from the sequence of notes available on the natural trumpet. Introduce the **harmonic series**, explaining how intervals are sequenced in a particular order according to a scientifically determined sequence (making links with the science of sound). Point out that melodies played in the lower register will be widely spaced with many leaps. Melodies played in the higher register are smoother and can include some step movement.	Describe and explain the sequence of pitches making up the harmonic series Identify aurally the characteristic sound of the harmonic series
Skills by learning how to create fanfare rhythms and melodies	Analyse the types of rhythms that characterise this fanfare e.g. dotted rhythms, triples and semi-quavers. Echo clap rhythms using these and then improvise question and answer rhythms. When secure, invite pupils from the class to lead the activity. Repeat the echo activity with short characteristic melodies made up from the harmonic series	Echo and create idiomatic fanfare rhythms melodies using the harmonic series
Knowledge and understanding by learning how royal fanfares glorify monarchs	Listen to one of Zelenka's imperial fanfares and ask pupils to complete a card sort. Cards should include 2 –3 statements about a) the type of group playing, b) the mood of the piece, c) instruments, d) features of musical elements, e) time and f) place. Pupils should place the cards on a continuum from those that they strongly agree with to those they strongly disagree with. Cards should also include red herrings! Discuss the responses. Focusing on the instruments and mood and feeling of the piece ask pupils what they think that the fanfare tell us about the monarch? How is this achieved? Point out that fanfares are not only used to announce the arrival of a royal person, but are also	Identify key features of a royal fanfare and explain how fanfares glorify a monarch

	used to glorify e.g. a monarch. Reinforce this by displaying the music for the coronation of George II (www.answers.com/topic/the-coronation-of-king-george-ii). Point out a) that 7 fanfares are performed during the ceremony and b) where they are located within the ceremony. One way that Zelenka glorifies a monarch in his imperial fanfares is by the use of texture.	
Knowledge by learning how different effects can be achieved through different textures	Listen and analyse e.g. one of Zelenka's imperial fanfares and Arthur Bliss's *Fanfare for a Dignified Occasion*. Analyse the textures of each royal fanfare pointing out examples of trumpets playing a) in unison, b) in harmony – using notes from the harmonic series, c) imitation through call and response (question and answer) and any canonic passages). Discuss how different techniques produce different effects e.g. the use of harmony to create a powerful sound, the use of question and answer to create a sense of space, unison as a call to attention etc.	Identify textural features, describe their expressive effect and explain how they are fit for purpose
Skills by learning how to create simple imitative and chordal textures	Demonstrate how pitches from the harmonic series can be combined to create chordal textures. Ask pupils to a) echo short fanfare melodies, b) improvise Question & Answer phrases and c) create a short 2 part fanfare phrases that moves in harmony.	Improvise / compose short phrases featuring question and answer, harmony and echo effects
Skills by learning how to compose a fanfare for a special occasion	Present pupils with a written commission from the Royal Opera House to compose a fanfare to herald the beginning of a first night performance. Use the **Royal Opera House Fanfare** support materials as a stimulus for composing.	Compose a fanfare appropriate for the opening of a new performance at the Royal Opera House
Skills by learning how to produce a written appraisal of a fanfare	Listen and appraise Copland's *Fanfare for The Common Man*. Provide pupils with a writing frame along with writing prompts for each of the following aspects: *Background information* What you can hear in general *Some detail about the fanfare* *What you think about the piece* Discuss their responses and ask what they think this fanfare says about the common man? Should fanfares be composed for the common man?	Write a structured piece of extended writing that appraises Copland's *Fanfare for the Common Man*

Yr9

EXAMPLE SCHEME OF WORK

Understanding how Fanfares can be explored in different styles

NATIONAL CURRICULUM KEY CONCEPTS: Related areas of Learning and Assessment	IDEAS FOR FANFARE RELATED LEARNING: Exploring and demonstrating achievement in related Key Concepts (Yr9)
CULTURAL UNDERSTANDING 1.2A The music explored with the pupils & where it comes from (its place in society and culture).	Exploring 20th Century fanfares learning how composers have maintained key conventions within the context of the key features of a particular style.
STAGE AND OBJECTIVE OF UNDERSTANDING Taken from Secondary National Strategy KS3 Music Programme Key learning (assessment focus 1)	Identify and Integrate: Learn how details of musical conventions can be developed to express individual ideas, while staying integrated within a given style, genre or tradition. Pupils will explore a range of musical forms, styles, and traditions. Through this they will learn to express their ideas in a formal musical structure.
CULTURAL UNDERSTANDING 1.2B What is the music for – what is its purpose, its context, what does it try to achieve?	Learning how fanfares are used: • To set the scene and create expectation at the beginning / ending of a special occasion. • To celebrate an important historical person. • To announce the beginning of an opening ceremony. • To describe by association a particular occasion or image within a song.
CREATIVITY 1.4B *Cross curricular links if appropriate*	Examples might include: monarchy royal courts, heraldry, special community occasions, social cohesion etc.
CRITICAL UNDERSTANDING 1.3A What pupils will learn about this music (and develop personal views about as they work through the unit)	*The range of musical conventions, processes and devices that make it unique:* Learning that some key ingredients of the Fanfare tradition are: • Short, loud pieces aimed at calling people to attention.

- Performed on and associated with brass instruments.
- Fanfares contrast passages that leap using the harmonic series (usually in the lower register) with stepwise movement (usually in the higher register) using the major or other scales.
- Strong rhythmic character often using repeated rhythms (semi-quavers, dotted rhythms and triplets) and repeated notes at the same pitch.
- Contrast imitatative, contrapuntal textures with rhythmic chordal passages.
- The use of a selected modality to create particular effect .
- Exploit acoustical properties of buildings or spaces.

Key learning (Assessment focus 2)

A feature of one musical element, providing key knowledge about the distinctive character of the music:

- **Pitch**: Blues scale, polytonality and serialism.

Integration of practice 1.1a

Key learning (Assessment focus 3)

How to develop one skill that is required to access the music practically:

- **Composing**: composing a two or three part fanfare suitable for a particular special occasion.

CRITICAL UNDERSTANDING 1.3B

Type of learning that pupils will be engage in (closed, guided or open)

Type of learning:

- guided learning – working with a framework of fixed fanfare conventions and learning how they can be adapted to serve a particular style and occasion.

Links with other related music?

Other musical contexts and styles that inform / deepen learning

- Operas of Britten, Trad. Jazz, serialism

ASSESSMENT CRITERIA

1 Understanding (of key concepts)

Understanding

Pupils understand the detailed processes of the fanfare tradition being studied. They can use this understanding to create fanfares convincingly within a style. They are also able to deliberately and successfully explore the details of stylistic idioms, bringing some individuality to their work, and are able

to work at this expectation with confidence *(assessed as developing, secure or strong)*

2 Knowledge of elements

Element(s)

- All pupils will be able to explain the essential differences in structure of the blues (minor pentatonic) and 12 tone scales.
- Some pupils will in addition be able to explain how polytonality can be demonstrated in relation to the harmonic series.
- Few pupils will in addition be able to explain why they chose a particular scale and how its characteristics matched their particular intentions.

Skill(s)

3 Practical skills

- All pupils will create a simple fanfare that grabs but does not necessarily hold the listeners attention.
- Some pupils will create a fanfare with a sense of the chosen composers style and some memorable musical ideas e.g. a satisfying shape or varied texture that grabs the listeners attention.
- A few pupils will create a varied (e.g. texture), quirky and stylish fanfare that is fit for purpose and grabs and holds the listeners attention throughout.

EXAMPLE SEQUENCE OF LEARNING

LEARNING OBJECTIVE: PUPILS DEVELOP THEIR:	CORE PROCESSES AND ACTIVITIES	LEARNING OUTCOME AS AN OUTCOME PUPILS:
Knowledge learning how fanfares are used to set the scene at different types of special occasions	Look at images of a) of the queen's arrival at at her coronation, b) the trooping of the colour and c) the opening of the 2000 Australian Olympic games. Match the images to three fanfares i.e. an imperial fanfare by Zelenka, a military fanfare and James Morrison's jazz fanfare for the opening of the 2000 Sydney Olympics	Identify musical characteristics of fanfares and explain why they think that different fanfares are

	(http://www.youtube.com/watch?v=46c4E1qwpsQ&feature=PlayList&p=F8100CCC72EFF6D7&playnext=1&playnext_from=PL&index=77). Ask pupils to explain a) Why pupils made their choices, b) what each fanfare has in common and c) what each fanfare communicates about the specific event and how this is achieved.	appropriate for different occasions
Knowledge by learning how fanfares have been composed in different styles across time and place	Ask pupils which of the three fanfares they think is the odd one out and why? There is no real answer to this but it is most likely that they will choose the Jazz fanfare. Point out the purpose of fanfares and explain that fanfares have been composed across time and place in a variety of different styles. List the key conventions of fanfares and ask pupils which can be identified in the context of the James Morrison Jazz fanfare. Next, list some key conventions of Jazz (e.g. swing rhythms, blues scale, big band instrumentation, improvisation). Which of these can they identify? Point out that James Morrison has composed recognisable fanfare in the Jazz style and that in this unit they will explore fanfares in two other 20th Century styles.	Identify both stylistic features as well as fanfare conventions in different fanfares for occasions
Knowledge by learning about the characteristics and capabilities of the trumpet and other brass and instruments used in fanfares	Begin by establishing the key conventions of fanfares. Point out that one key feature of fanfares for special occasions is the use of brass instruments and percussion. Use the **Royal Opera House Fanfare support materials** (or a visiting peripatetic brass teacher / parent brass player) to introduce and demonstrate the capabilities and characteristics of the trumpet and other brass instruments. www.roh.org.uk/fanfare	Describe how sounds are made and changed on the trumpet and other brass instruments
Knowledge and understanding by learning how the construction of the harmonic series determines a fanfares characteristic sound	Point out that the characteristic sound of fanfares results from the sequence of notes available on the natural trumpet. Introduce the harmonic series, explaining how intervals are sequenced in a particular order according to a scientifically determined sequence (making links with the science of sound). Point out that melodies played in the lower register will be widely spaced with many leaps. Melodies played in the higher register are smoother and can include some step movement.	Describe and explain the sequence of pitches making up the harmonic series
Skills by learning how to create fanfare rhythms and melodies	Analyse the types of rhythms that characterise this fanfare e.g. dotted rhythms, triples and semi-quavers. Echo clap rhythms using these and then improvise question and answer rhythms. When secure, invite pupils from the class to lead the activity. Repeat the echo activity with short characteristic melodies made up from the harmonic series.	Identify aurally the characteristic sound of the harmonic series
Skills by learning how to create fanfare rhythms and melodies in Jazz style	Model how to create a short fanfare phrase using the harmonic series. Demonstrate how to give the fanfare a jazz feel by using swing rhythms. Next model how to compose a fanfare melody using the blues	Echo and create idiomatic fanfare rhythms melodies using the harmonic

	scale (e.g. arpeggio movement mixed with some step movement). Discuss the feel of these stylistic changes. Is the piece still a fanfare?	series
Knowledge and understanding by learning how fanfares can be composed in particular styles using different modalities	Listen and compare two 20th Century fanfares both composed for special occasions i.e. Britten's three part *Fanfare for St Edmundsbury* and Stravinsky's two part *Fanfare for a New Theatre*: (http://www.youtube.com/watch?v=FTV7iFfeFGs) http://www.youtube.com/watch?v=c2wD34PQdb0. Elicit from pupils what are the similarities and differences?	Compose a short fanfare phrase in jazz style using the blues scale and describe how effects were achieved
Knowledge and skills by learning how to compose a polytonal fanfare	Analyse Britten's three part *Fanfare for St Edmundsbury* in more detail. Perform the opening phrase of each fanfare. Discuss the style and effect of each fanfare: one is a bouncy 6/8, one a martial-sounding, bold statement, and one a series of smooth arpeggios. Point out that pitch of each fanfare is different i.e. it is a polytonal fanfare using three differently pitched harmonic series (F, C & D). The piece was originally performed in the grounds of St Edmundsbury Cathedral in Bury St Edmunds and Britten instructs the three fanfare trumpeters to stand as far away from each other as possible so that the acoustics of the open space have an effect on the performance. What effect do the pupils think that this will have on the music and what problems might it create for the performers? In performance each fanfare is first played solo before all three combine together. When combined together the effect is at first chaotic, but as the piece progresses, the three parts begin to blend together and the fanfare ends with triumphant block chords. For further information, click on: http://en.wikipedia.org/wiki/Fanfare_for_St_Edmundsbury Ask pupils to compose a two part polytonal fanfare using two differently pitched harmonic series. Their pieces might include some imitation as well as block chords. More able pupils might be asked to contrast the two parts stylistically. However, this should not necessarily be a requirement.	Compose a short polytonal fanfare using the and describe how effects were achieved
Knowledge and skills by learning how to compose a serial fanfare	Next, analyse Stravinsky's *Fanfare for a New Theatre.* Point out how Stravinsky uses a 12 tone row throughout the piece (i.e. phrases are organised around each sounding of the tone row in it's different versions) and, most importantly how he contrasts the two trumpet parts e.g. the opening phrase consists of a rhythmic drone with a slower moving unfolding of the tone row. Like Britten, parts at times	Compose a short serial fanfare using a 12 note row and describe how effects were achieved

appear independent and chaotic but at phrase endings they come together in rhythmic unison grabbing the listener's attention.

Ask pupils to compose the opening of a 12 tone fanfare for two trumpets in which one trumpet creates a rhythmic ostinato on the first note of a given tone row.

Skills by learning how to compose a fanfare for a special occasion within a chosen 20th Century style

Finally present pupils with a commission. They are to compose a fanfare for the Royal Opera House to announce the imminent start of an act of an opera or ballet :
E.g. Britten's Opera *Gloriana*
Stravinsky's ballet *Agon*

Compose a fanfare appropriate for a) a particular opera or ballet performance and b) a large, open contemporary space within the Royal Opera House

The fanfare will be played in the Front of House areas of the Royal Opera House, exciting contemporary spaces with bars and restaurants on different levels (http://www.flickr.com/photos/costi-londra/456308212/in/pool-royal_opera). The fanfare must be appropriate for both the chosen opera or ballet and this contemporary space. They must use their knowledge and understanding of different modalities to create an appropriate sounding fanfare for their chosen occasion.

Yr9 GIFTED & TALENTED

EXAMPLE SCHEME OF WORK

Exploring the use of Fanfares as dramatic clichés

NATIONAL CURRICULUM KEY CONCEPTS: Related areas of Learning and Assessment

IDEAS FOR FANFARE RELATED LEARNING: Exploring and demonstrating achievement in related Key Concepts (Yr9 Gifted & Talented)

CULTURAL UNDERSTANDING 1.2A

The music explored with the pupils & where it comes from (its place in society and culture)

Exploring fanfares as dramatic clichés integrated within a personal compositional style as used in music theatre, film, TV programmatic music and other aural contexts such as sound tracks to computer games.

STAGE AND OBJECTIVE OF UNDERSTANDING

Taken from Secondary National Strategy KS3 Music Programme

Key learning (assessment focus 1)

Discriminate and Exploit:

Learn how individual musical characteristics can be exploited and extended into new music. Pupils will create music that can express and symbolize personal views.

CULTURAL UNDERSTANDING 1.2B

What is the music for – what is its purpose, its context, what does it try to achieve?

Learning how fanfares as dramatic clichés are used:

- As a 'wake up' call at the start or new section of a piece of music.
- To create tension in a piece of music theatre by (often off stage) signalling that help or danger is at hand.
- At the completion of a particular level or aspect of a electronic game.
- To announce the arrival or deeds of a special person in the context of music theatre or film.
- To symbolise / convey a feeling of strength, heroism or power within a piece of music.
- To describe by association a particular occasion or image within a piece of descriptive music e.g. a hunt, chase or military march.
- To represent a specific character or event in a piece of music theatre or film (e.g. gold, Siegfried the hero, sword etc. in Wagner's *Der Ring des Nibelungen*).

CREATIVITY 1.4B *Cross curricular links if appropriate*	Examples might include: heroes and villains, dramatic clichés, imagery or symbolism etc.
CRITICAL UNDERSTANDING 1.3A What pupils will learn about this music (and develop personal views about as they work through the unit)	*The range of musical conventions, processes and devices that make it unique:* Learning that some key ingredients of the Fanfare tradition are: • Short, loud pieces, sections or transitions that grab the listener's attention. • Performed on brass, percussion instruments and other dramatic electronic timbres but can be played on any other instruments to conjure up a particular image. • Fanfares contrast passages that leap using the harmonic series (usually in the lower register) with stepwise movement (usually in the higher register) using the major or other scales. • Strong rhythmic character often using repeated rhythms (semi-quavers, dotted rhythms and triplets) and repeated notes at the same pitch. • Contrast imitatative, contrapuntal textures with rhythmic chordal passages. • Major themes or melodies that contain fanfare shapes or rhythmic characteristics. • Fanfare like leit motifs to represent a character or symbolise a particular quality.
Key learning (Assessment focus 2)	*A feature of one musical element, providing key knowledge about the distinctive character of the music:* • **Texture**: imitation, contrapuntal and chordal textures.
Integration of practice 1.1a Key learning (Assessment focus 3)	*How to develop one skill that is required to access the music practically:* • **Composing**: composing a programme piece, film track or music theatre piece which features fanfares to enhance the dramatic effect.

CRITICAL UNDERSTANDING 1.3B

Type of learning that pupils will be engage in (closed, guided or open)

Type of learning:

- Open learning – exploring how fanfare conventions have been exploited and developed by composers in a range of different musical contexts over time and place.

Links with other related music?

Other musical contexts and styles that inform / deepen learning

- Royal court music from across the world, music composed as a memorial ('in memorium'), TV theme tunes & music used at great sporting events, carnival music etc. Other musical clichés e.g. devices used to create specific effects.

ASSESSMENT CRITERIA

1 Understanding (of key concepts)

Understanding

Pupils understand how fanfares can be exploited to go beyond a means of communication, purpose or style, and become integrated within a distinctive musical 'voice'. They have the capacity to talk about the processes involved and to explore a fanfare's impact on personal meaning and values *(Assessed as developing, secure or strong).*

2 Knowledge of elements

Element(s)

- All pupils will understand that imitation results in simple echo effects which could be developed to create a round.
- Some pupils will in addition understand how the notes of the harmonic series can be combined to create a chord or chords.
- Some pupils will in addition understand that contrapuntal textures occur when two or more independent melodies are combined together.

3 Practical skills

Skill(s)

- All pupils will compose a descriptive piece which is enhanced by the introduction of a fanfare with its intended effect described clearly by the composer.
- Some pupils will compose a descriptive piece in which an appropriately placed fanfare serves a clearly identified and described dramatic purpose well and has a memorable effect on the music.

- A few pupils will compose a descriptive piece in which a fanfare or fanfares play an integral part, enhancing the drama, reinforcing the structure and creating memorable effects within the music matching clearly the composer's described intentions.

EXAMPLE SEQUENCE OF LEARNING

LEARNING OBJECTIVE:	CORE PROCESSES AND ACTIVITIES	LEARNING OUTCOME
PUPILS DEVELOP THEIR:		AS AN OUTCOME PUPILS:
Knowledge and understanding by learning how fanfares are used to suggest by association a particular occasion or image within a piece of descriptive music	Consider how opera composers such as Wagner, Verdi or Britten have used fanfares to bring reality to particular scenes e.g. Wagner: *Der Meistersinger,* Act 3 Scene 3 – to announce the arrival of different guilds and dignitaries in a procession. *Lohengrin*, Act 1 – to summon the hero Lohengrin to defend the heroin Elsa. Verdi: *Othello* – Act 2 - to announce the arrival of the Doge. Or, teach and then perform the Andrews Sisters song *Boogie Woogie Bugle Boy* (http://www.guntheranderson.com/v/data/boogiewo.htm): Do not play the recorded version of the song at this stage. Accompany the song with a 12 bar blues (boogie style) in the key of either C or D major. This song has a jazz fanfare introduction to make an association with the military and set the scene for the song. Ask pupils to discuss in groups, plan and present ideas for a short introduction to the song and explain their thinking. Which ideas are most appropriate? Listen to/watch the video of the Andrews Sisters original song and compare their ideas with the original (a jazz fanfare): http://www.youtube.com/watch?v=-wiVkdVPGoY Point out that across time western composers have often used fanfare melodies and effects to conjure up in the listener's mind a particular scene or occasion. Another example is a traditional hunt. Watch the video of the traditional hunt and the way in which the huntsmen announce their arrival with fanfare horn calls: www.youtube.com/watch?v=sXxfsr-y6NA&feature=related Compare this sound with the trio section from the scherzo in Beethoven's *Eroica* (3rd) Symphony in which Beethoven's horn calls closely resemble the sound of hunting horns, (other examples might	Are able to describe the purpose and effect of fanfares in different pieces of music

	include Siegfried's horn call (hear this in the Royal Opera House recourses www.roh.org.uk/fanfare) and the 'Journey down the Rhine' music from Act 1 of *Gotterdammerung*, the opening of the second act of Wagner's *Tristan and Isolde*, or the Huntsman's scene from *Die Freichutz*. Point out that Beethoven, like many other 18th and 19th century composers liked to suggest or deliberately portray pastoral scenes in their abstract works, using fanfares and horn calls, which must have been a familiar sound at the time, as a musical cliché. Another piece which achieves a similar effect is the Trio from the Minuet and trio movement of Mozart's *Posthorn Serenade* *http://www.youtube.com/watch?v=204O69GKmTc&feature=related* . Time could be spent asking pupils to compose their own post horn melody using a classical midi file as an accompaniment.	
Knowledge by learning about the characteristics and capabilities of the trumpet and other brass and instruments used in fanfares	Before moving on, ensure that pupils are familiar with the key conventions of fanfares. Point out that one key feature of fanfares is the use of brass instruments and percussion. Use the **ROH support materials** (or a visiting peripatetic brass teacher / parent brass player) to introduce and demonstrate the capabilities and characteristics of the trumpet and other brass instruments. www.roh.org.uk/fanfare	Describe how sounds are made and changed on the trumpet and other brass instruments
Knowledge and understanding by learning how the construction of the harmonic series determines a fanfares characteristic sound	Point out that the characteristic sound of fanfares results from the sequence of notes available on the natural trumpet. Introduce the harmonic series, explaining how intervals are sequenced in a particular order according to a scientifically determined sequence (making links with the science of sound). Point out that melodies played in the lower register will be widely spaced with many leaps. Melodies played in the higher register are smoother and can include some step movement.	Describe and explain the sequence of pitches making up the harmonic series Identify aurally the characteristic sound of the harmonic series
Skills by learning how to create fanfare rhythms and melodies	Analyse the types of rhythms that characterise fanfares e.g. dotted rhythms, triples and semi-quavers. Echo clap rhythms using these and then improvise question and answer rhythms. When secure, invite pupils from the class to lead the activity. Repeat the echo activity with short characteristic melodies made up from the harmonic series.	Echo and create idiomatic fanfare rhythms melodies using the harmonic series
Knowledge and understanding by learning how fanfares are used as dramatic clichés to create	Listen and appraise excerpts of music in which fanfares are used to interrupt the music for a particular dramatic effect e.g.: Rossini - *William Tell Overture* (A battle gallop or charge) Beethoven - *Leonora Overture* (Help at hand - a rescue)	Describe and explain how and why fanfares are used in different pieces and their

tension within pieces of music	Verdi or Britten's *Requiem* - Dies Irae (day of judgement) What event might each by describing? In each case what is the dramatic effect of the fanfare?	effect on the music
Knowledge and understanding by learning how fanfares are used to symbolise strength, power or heroism	Listen and appraise pieces of music where fanfares are used as a symbol of strength or Heroism: e.g. compare Verdi – *Aida*: Act 2 - Triumphal March Theme (March) from Star Wars Strauss – opening from *Also Sprach Zarathustra* Elicit from pupils: What feeling(s) do these pieces convey? How are they achieved? Point out how the melody lines of both marches use fanfare shapes and instrumentation to give a feeling of strength and power. Listen and appraise: Wagner – *Gotterdammerung (Twilight of the Gods)* Act 3 – Siegfried's Funeral March. Explain that the music is a piece of music that follows the brutal murder of one of the characters in an opera called *Twilight of the Gods* from Wagner's *Ring of the Nibelung*. What does the music tell us about the drama and the character (Siegfried the hero. He has been stabbed in the back – his 'Achilles heel'). Explain how Wagner's music uses leit motifs i.e. snippets of melody that represent characters, events or objects in the drama. Play the sword motif and ask them to describe its use at the climax of the opera. What does it symbolise? Listen to: Fritz Spiegel – Radio 4 theme tune (first appearance of Rule Britannia & Men of Harlech): http://www.youtube.com/watch?v=rF7kzj4lCnE What purpose do the short fanfares serve in the arrangements of two of the British songs? Discuss the way in which fanfares are used in the arrangement e.g. at the ends of phrases to create a feeling of strength in the music.	Describe how fanfares symbolise human qualities and characteristics
Skills by learning how to compose a piece that exploits fanfare conventions to create particular dramatic effects	Ask pupils to compose e.g.: A) a piece using material available within the composer's note book (www.roh.org.uk/fanfare) that includes various starting points and a guide to the characteristics to consider in writing a fanfare. B) a piece to announce the new production of C) A piece that describes a triumphant procession	Compose a piece that exploits fanfares or the characteristics of fanfares and describe their intended effect

MULTIMEDIA APPENDIX

Throughout the autumn the following will become available:

I VIDEO

An introduction to fanfares

Deconstructing Britten's *Fanfare for St Edmundsbury*

Fanfare competition trailer

Orchestra of the Royal Opera House play:

- *Aida* – Verdi – Act I Scene I 'Entrance of the King'
- *Aida* – Verdi – Act II excerpt
- *Aida* – Verdi – Act II
- *Die Meistersinger* – Wagner – Overture
- *Fanfare for St Edmundsbury* – Britten
- *Fanfare for the Household Cavalry* – Trad.
- *Fanfare Return to Swords* – Trad.
- *Macbeth* – Verdi – Prelude
- *Siegfried* – Wagner – Act I Horn chorale
- *Sylvia* – Delibes – Act I 'Les chasseresses'
- *The Rakes Progress* – Stravinsky – Overture

Orlando Gough speaks about composing fanfares

Tony Pappano talks about fanfares and the competition

2 AUDIO

Orlando Gough's five fanfares:

Fanfare for the South Downs

Fanfare for Saffron

Fanfare for Talking Heads

Fanfare for David Buckland

Fanfare for Haruki Murakami

Orchestra of the Royal Opera House play:

Aida – Verdi – Act I Scene I 'Entrance of the King'
Aida – Verdi – Act II excerpt
Aida – Verdi – Act II
Die Meistersinger – Wagner – Overture
Fanfare for St Edmundsbury – Britten
Fanfare for the Household Cavalry – Trad.
Fanfare Return to Swords – Trad.
Macbeth – Verdi – Prelude
Siegfried – Wagner – Act I Horn chorale
Sylvia – Delibes – Act I 'Les chasseresses'
The Rakes Progress – Stravinsky – Overture

3 DOCUMENTS

Fanfare – Composers Notebook (PDF)

All Fanfare competition teaching resources will be available at: www.teachingmusic.org.uk/royaloperahouse .

Video content can also be viewed in the ROH Education YouTube channel www.youtube.com/roheducation .

Orlando Gough's audio is available to students via a profile page at www.numu.org.uk/fanfare . A widget in the Royal Opera House website: www.roh.org.uk/fanfare will play the five most recent compositions uploaded to the competition.

For further information please go to www.roh.org.uk/fanfare. If you have any questions please email fanfare@roh.org.uk.

FANFARE FILM CREDITS

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Huw Evans
Richard Kennedy
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Simon Wills
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Tuba
Martin Jarvis