FANFARE

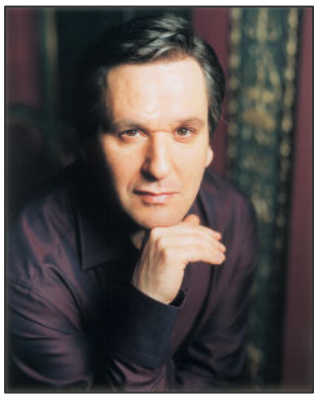
KS4 Curriculum Unit Resource

A Royal Opera House Education Resource

Written by Chris Hiscock

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 wanted 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. 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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1. Introduction

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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 KS4 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 starting point for exploring composition techniques, and in developing an understanding of the different contexts in which music is used and performed.

This KS4 Curriculum Unit Resource demonstrates ways that the fanfare project can be integrated into a curriculum based scheme of work at KS4. 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. Entries for the competition are uploaded to the NUMU website. More information is available on the fanfare page of the NUMU website.

www.teachingmusic.org.uk/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 the Royal Opera House Education YouTube channel (www.youtube.com/roheducation).

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

CONTEXT

Call to attention.

Often used in Royal Courts.

Used to greet / glorify / announce the arrival of someone special.

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 *e.g. heroism*

UNITS

AQA
Unit 1 - Listening and appraising
Unit 2 - Composing and appraising Music
Unit 3 – Performing
Unit 4 – Composing

Edexcel
Unit 1 - Performing
Unit 2 - Composing
Unit 3 - Listening and appraising

OCR
Unit 1 - Integrated tasks
Unit 2 – Practical portfolio
Unit 3 – Creative task
Unit 4 – Listening test

AREAS OF STUDY

AQA
AoS1 – Rhythm & Metre
AoS2 - Harmony & Tonality
AoS3 - Texture & Melody
AoS4 – Timbre & Dynamics
AoS5 – Structure & Form
(The Western Classical Tradition and World music)

Edexcel
AoS 1 – Western classical music 1600 – 1899
AoS 2 – Music of the 20th Century
AoS 4 – World music

OCR
AoS 1 – My music
AoS 2 – Shared music
AoS 4 – Descriptive music

EXPLORING

Fanfare

THROUGH

CONTRIBUTING TO

REPERTOIRE

Fanfare for the Household Cavalry
Fanfare: *Return to swords*
Aida – Verdi – Act 1 Scene 1 '*Entrance of the King*'
William Tell Overture - Rossini – Finale
The Rakes Progress – Stravinsky – Overture
Siegfried – Wagner – Act 1 Horn Chorale
Gloriana – Britten – entrance of the Queen
Fanfare for St Edmundsbury – Britten
La Rejouissance – Handel –Royal Fireworks Music
Fanfare for a Common Man – Copland
Royal Court musicians of the Sultan of Damagaram
Rwakanembe - Ugandan royal court music
Electric Counterpoint –Reich
Konè carnival music – Haiti
Car Horn Prelude – Ligetti – Grande Macabre
Tekyah - Osualdo Golijov
Sinfonietta - Janacek

EXPLORING

MUSICAL INGREDIENTS

Rhythm & Metre: dotted rhythms, triplets, simple time signatures, diminution, augmentation, cyclic patterns and polyrhythm.

Harmony & Tonality: diatonic, consonant, dissonant, harmonic series,
major scale, pentatonic scale and polytonality.

Texture & melody: single melody line, unison, imitative, drone, parallel motion, homophonic, chords and clusters: intervals within an octave, steps, leaps, repeated notes, triadic, broken chords, motif, interlocking, ostinato, diminution, augmentation, sequence, diatonic and pentatonic.

Timbre & Dynamics: Brass and percussion, dynamic extremes, accents, silence and crescendo and sfz.

Structure & Form: phrase, answering phrase, question and answer, beginning - middle – end and ternary.

THROUGH

PERFORMING
COMPOSING
LISTENING AND APPRAISING

KS4 Curriculum Unit Resource

How and why have fanfares composed in the Western Classical tradition changed from 1700 to the present day?

OVERARCHING KEY QUESTION:

How, and why, have fanfares composed in the Western Classical tradition changed from 1700 to the present day?

ELEMENTS FOCUS: PITCH	Harmonic series Texture: unison, imitation, drone, parallel motion, homophonic Structure: beginning - middle – end, call & response, antiphony
SKILLS FOCUS: COMPOSING	Composing a thirty second fanfare for the Royal Opera House Covent Garden that grabs the audience's attention.
UNIT SUMMARY	This unit considers how fanfares in the Western Classical tradition have developed over time and place. It addresses the following key questions: •What are the key features associated with the fanfare? •In which contexts are fanfares heard? •What are the musical ingredients of a fanfare? •How have fanfares changed over time and place? •How do composers develop ideas within a fanfare? •Can you compose a thirty second fanfare for the Royal Opera House Covent Garden that grabs the audience's attention?
ASSESSMENT:	Assesment should related to the criteria set out in each individual GSCE specification.

Notes:

This resource is not specification specific. However, it provides materials and links to resources that can be taught either in sequence as a discrete unit, or dipped into and taught alongside an existing scheme of work as and when appropriate. Importantly the unit plan provides links to each specification to support teachers in their coverage of the specification requirements.

The materials of the unit build on aspects introduced in the four Royal Opera House KS3 units:

- Exploring the use of fanfares as dramatic clichés.
- Understanding how fanfares can be explored in different styles.
- Exploring the conventions of fanfares as music for special occasions.
- Exploring the broad conventions of the fanfare tradition.

All of these units contain aspects that could supplement, replace, differentiate, broaden and take into different directions the learning outlined in the unit plan below.

Visit www.roh.org.uk/fanfare to download the KS3 Curriculum Unit Resource.

SPECIFIC LINKS WITH AREAS OF STUDY AND UNITS	KEY QUESTIONS AND LEARNING OUTCOMES	EXEMPLAR ACTIVITIES & LINKS TO RESOURCES
AQA Unit 2 - Composing and appraising Music Unit 4 - Composing **Edexcel** Unit 2 - Composing **OCR** AoS 1 – My music (e.g. Brass & percussion instrumentalists) AoS 2 – Shared music (e.g. Brass & percussion instrumentalists) Unit 3 – Creative task	**WHAT ARE THE KEY FEATURES ASSOCIATED WITH A FANFARE?** **Students:** Compose a short fanfare for given resources which display some of the key characteristics of the genre.	Listen to Orlando Gough (www.youtube.com/watch?v=29dRZ9xuhyA), composer in residence at the Royal Opera House and Antonio Pappano (www.youtube.com/watch?v=4iK1PbNHKY8), Musical Director of the Royal Opera House and list any key characteristics that are identified by both (i.e.: • Short & introductory • Something that makes you want to hear more • Something loud • Something that builds or starts in a big way, goes down and builds towards the end • Huge contrasts of dynamics • Very energetic • Grabs peoples attention • Interests the listener in a short time • Forthright and extrovert • Powerful and attention grabbing) Without any further explanation or modelling, ask pupils to work in groups and set them the challenge of creating a 30 second piece that fulfils this criteria using their own or a set of given instruments / sound makers (e.g. items of junk, body sounds etc.) in just fifteen minutes. Peer-asses each others pieces, evaluating their success using the key characteristics above as criteria.
AQA Unit 2 – Composing and appraising Music **Edexcel** Unit 3 - Listening and appraising **OCR** AoS 1 – My music (e.g. Brass & percussion instrumentalists) AoS 2 – Shared music (e.g. Brass & percussion instrumentalists) AoS 4 – Descriptive music Unit 4 – Listening test	**IN WHICH CONTEXTS ARE FANFARES HEARD?** **Students:** Understand that fanfares are composed for different purposes. They match fanfares to different contexts, explaining how specific musical effects and characteristics of each make them fit for purpose.	FANFARE CONTEXTS: 1. For sending aural messages outdoors or in large open spaces (e.g. military or a hunt). 2. To announce the arrival of an important person(s) . 3. To mark the opening of a special event or occasion . 4. To celebrate success (e.g. a medal winner, completing a stage of a computer game). 5. To glorify monarchs in royal courts across time and place. 6. As a call to attention at the beginning of or change of section within of a longer piece music. 7. As a dramatic cliché in operas, musicals and descriptive music. 8. To represent a particular character or event in a film or piece of music theatre. 9. To symbolize / convey a feeling of strength, heroism or power within a piece of music. Reproduce each of the above contexts on individual cards and ask students to match six of them to each of the following fanfares, stating their reasons for each choice (note: each piece may well be interpreted in different ways. The discussion that follows is therefore perhaps more important than the activity) : • Fanfare for the Household Cavalry (1) (www.youtube.com/watch?v=g14-

FQ6bF68&feature=related)

• *Aida* – Verdi – Act 1 Scene 1 'Entrance of the King' (2) (www.youtube.com/watch?v=BRqaJD7LOR0)

• *William Tell* overture - Rossini – Finale (7) (http://www.youtube.com/watch?v=83H8sXt_p_s - from 1'52" – 3' 25")

• *The Rakes Progress* – Stravinsky – Overture (6) (www.youtube.com/watch?v=R1x3nq-vxbs)

• Siegfried – Wagner – Act 1 Horn Chorale (8) www.youtube.com/watch?v=dKKrWNWlo0k)

• *Peer Gynt* – Grieg – Suite no. 2 – Peer Gynt's return home (Stormy evening on the sea) (www.youtube.com/watch?v=5eu-AnP4OLc&NR=1)

Consolidate this learning by watching two video clips taken from a) Britten's opera *Gloriana* (http://www.youtube.com/watch?v=S9yBoECDRbA) and b) The film Superman – The Helicopter Rescue scene (www.youtube.co,m/watch?v=yejwYSZQPsg&feature=related) . What is the context and effect of horn calls and fanfare melodies in each of these particular scenes?

Finally refer back to the characteristics identified by Orlando Gough and Antonio Pappano and explain how of these fanfares have been shaped by the context in which each of has been composed and performed.

AQA
AoS2 Harmony and Tonality
AoS3 Texture and Melody
The Western Classical Tradition

Unit 1 - Listening and appraising
Unit 2 - Composing and appraising Music
Unit 3 - Performing

Edexcel
AoS 2 – Music in the 20th Century

Unit 1 - performing
Unit 3 - Listening and appraising

OCR
AoS 1 – My music (e.g. Brass & percussion instrumentalists)
AoS 2 – Shared music (e.g. Brass & percussion instrumentalists)
Unit 4 – Listening test

WHAT ARE THE MUSICAL INGREDIENTS OF A FANFARE?

Students:

Display their understanding of the harmonic series, characteristic fanfare rhythms, and homophonic texture through performing a part in the four part fanfare *Return to Swords*

Evaluate and describe the features of two specific elements in Britten's *Fanfare for St Edmundsbury* and describe the effect of polytonality

KEY INGREDIENTS INCLUDE:

- Rhythmic energy.
- Melodies that exploit 'strong' wide intervals drawn from or relating to the harmonic series.
- Generally loud with dynamic extremes used for effect.
- Solo lines contrasting with homophonic or imitative textures .
- Echo effects.
- Repetition and variation of distinct rhythmic and melodic motifs.
- Predominant use of brass and percussion.

Perform as an ensemble the four part military Fanfare *Return to Swords* (http://www.youtube.com/watch?v=UjUQaVikR_w), explaining its context and purpose. Analyze a) the rhythmic motifs that make up this fanfare, b) melodies derived from the harmonic series, c) the building up of a homophonic texture and d) the simple shape of the fanfare.

Next deepen the students understanding by listening to Britten's *Fanfare for St Edmundsbury* (http://www.teachingmusic.org.uk/story.aspx?lngStoryID=15749 scroll to bottom of page and start at 4'55") explaining that this fanfare was composed in 1959 for a special occasion i.e. a 'Pageant of Magna Carta', performed in the grounds of St Edmundsbury Cathedral in Bury St Edmunds. Point out that originally Britten instructed 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. For this activity use a listening rainbow strategy i.e. pupils work in groups of five. Each member of the group becomes an expert in one of the following aspects:

- Rhythm & metre
- Harmony and tonality
- Texture and melody
- Timbre and dynamics
- Structure and form

(note: less able students might be allocated Timbre and dynamics whilst the most able tackle Harmony and tonality).

They re-form into specialist groups and together, supported by their peers discuss the aspects that they have been allocated. Finally, they return to their original groups and report back the specific features that they have identified, contributing to a bigger picture of the key ingredients of fanfares.

Note: Watch the whole video clip to hear a detailed analysis of the fanfare. It is worth spending time reinforcing the fact that the fanfare is polytonal (a technique used by many 20th century composers) using three differently pitched harmonic series (i.e. F, C & D). What effects are created by combining these three scales (e.g. interesting contrasts of consonance and dissonance – particularly the ending when the fanfares play together in harmony)? Could students use this technique in their own fanfares – using a sequencer perhaps to help realize different ideas?

This leads very well into a consideration of how fanfares have changed over time.

AQA
AoS1 – Rhythm & Metre
AoS2 - Harmony & Tonality
AoS3 - Texture & Melody
AoS4 – Timbre & Dynamics
AoS5 – Structure & Form
The Western Classical Tradition
World Music

Unit 1 - Listening and appraising
Unit 2 - Composing and appraising Music
Unit 4 - Composing

HOW HAVE FANFARES CHANGED OVER TIME AND PLACE?

Students: Compare two fanfares, identifying how brass and percussion instruments and their roles have changed over time

Evaluate and comment on the effect of triadic movement and parallel motion by performing the opening phrases of two contrasting fanfares

KEY CHANGES RELATE TO:

- Changing instrumental technology.
- Social change (who fanfares are composed for).
- Changes of style.
- Stylistic or cultural fusion.

In pairs, watch, listen and compare *La Rejouissance* (www.youtube.com/watch?v=RDlkAGGieBA&feature=related) from Handel's *Royal Fireworks Music* (Baroque – not strictly a fanfare but sounding in every way like one) with Copland's *Fanfare for a Common Man* (20th Century – 1942 - http://www.youtube.com/watch?v=Xzf0rvQa4Mc) using the writing frame provided at the end of this resource. Once completed, pupils discuss and share their thinking with another pair (pair – share), modifying and expanding their observations of each piece. Bring the class together and consolidate their learning by eliciting the key features of each, their similarities and differences. The video clips give pupils the opportunity to observe brass and percussion instruments as they would have been in the Baroque period and as they are now in the 21st century. The contexts of these two pieces are in stark contrast. The first, an entertainment, a royal procession down the River Thames in which courtly dances are orchestrated and transformed with a predominance of outdoor resources i.e. brass and percussion. The second, a fanfare for the common man – immediately more serious and certainly very strong.

Edexcel
AoS 1 – Western classical music 1600 – 1899
AoS 2 – music of the 20th Century
AoS 4 – world music

Unit 2 - Composing
Unit 3 - Listening and appraising

OCR
AoS 1 – My music (e.g. Brass & percussion instrumentalists)
AoS 2 – Shared music (e.g. Brass & percussion instrumentalists)
Unit 3 – Creative task
Unit 4 – Listening test

Identify common conventions in the context of two diverse African fanfares

Identify and describe the effect of cyclic and interlocking patterns in a Ugandan fanfare and the music of Steve Reich

Recognize cyclic and interlocking patterns, rooted in African music and Konè music of Haiti as key conventions of the minimalist style

Demonstrate their understanding of cyclic and interlocking techniques by composing a short fanfare inspired by Ligetti's Car Horn Prelude

Recognise the symbolic use of

Perform the opening bars of each fanfare to demonstrate how *La Rejouissance* builds up triadic textures whilst *Fanfare for a Common Man* uses a great deal of parallel 4th movement. Both textures create a feeling of strength appropriate for its own context. Point out how the melodic shapes differ. *La Rejouissance* is sequential containing many repeated notes whilst *Fanfare for a Common Man* uses wide leaps.

Next make connections with the music of diverse cultures. Listen to excerpts of a) Royal court musicians of the Sultan of Damagaram (Hausa tribe living in the northwest Nigeria and southern Niger, where they form the majority of the population) (http://www.civilization.ca/cmc/exhibitions/arts/resonance/res9_13e.shtml) and b) *Rwakanembe*, Ugandan royal court music played on wooden transverse trumpets called Amakondeere (http://www.sternsmusic.com/disk_info/SWP008 - click on excerpt displayed in playlist)

How are these similar / different from the fanfares taken from the Classical Western Tradition? It is interesting how the music from royal courts in different countries across the world share common musical conventions.

Note: if teachers wish to explore these fanfares further, the two fanfares

ancient Hebrew fanfares and describe their effect in Golijov's *Tekyah*

form the basis of a series of an activities plan found on the Oxfam Cool Planet website (http://www.oxfam.org.uk/education/resources/global_music_lesson_plans/11_14/ - click on lesson 4)

Importantly, the interlocking technique and resultant cyclic patterns of the Ugandan Court fanfare *Rwakanembe* are characteristics found in many African styles.

Cyclic techniques and processes of African music have had a profound influence on many late 20th century composers such as Steve Reich, contributing greatly to the development of his minimalist style. Listen to an excerpt from his piece *Electric Counterpoint* (www.youtube.com/watch?v=1ynOtr8X-ks) and notice how like *Rwakanembe* fragments of melody loop to form a repeating, overlapping and gradually evolving in sync-out of sync counterpoint.

How might a minimalist Fanfare in the Western tradition sound? One of the winners of the 2009/10 Royal Opera House Fanfare competition, Ainanshe Ali composed a minimalist fanfare. Listen to this piece and identify which aspects derive from minimalism. **(http://www.roh.org.uk/discover/education/fanfare.aspx - listed as Burgoyne Middle School (b) on the playlist)**

A similar process of interlocking cyclic melodies identified in *Rwakanembe* is found in:

1. The music of Haiti's Konè carnival bands. These are an ensemble of single pitch trumpets (similar to the vuvu sela played to such effect in the 2010 world cup). Watch a video clip of Konè carnival band music and notice how the resultant interlocking fanfare like melodies provide a vibrant, exciting accompaniment for dance and a flambuoyant carnival parade (http://www.civilization.ca/cmc/exhibitions/arts/resonance/res9_15e.shtml)
2. Ligetti's 20th century opera *The Grande Macabre* where the composer uses a similar technique to create a fanfare called the Car Horn Prelude (http://www.youtube.com/watch?v=1Hb4pJdeBfI).

Composing challenge. In groups of four or five, compose a short interlocking fanfare for a group of instruments or sound makers each playing a single (random) pitch. Ask students to begin by inventing a short catchy rhythm on their single pitch. Listen to each other's motifs and sequence them to create a phrase. Cycle the phrase a number of times until it locks together. Develop further by overlapping or combining motifs.

A final example of a piece that exploits fanfares and absorbs cross cultural influences is *Tekyah* by the contemporary Argentinian composer Osualdo Golijov (www.osvaldogolijov.com/wd42m.htm - click on 'video'). *Tekyah* is a piece composed in memory of the victims of Aushwitz. For his piece, Golijov, himself a Jewish composer, uses the Shofar and other instruments from traditional Jewish Klezmer ensembles. The Shofar is a ritual

AQA

AoS1 – Rhythm & Metre
AoS2 - Harmony & Tonality
AoS3 - Texture & Melody
AoS4 – Timbre & Dynamics
AoS5 – Structure & Form
The Western Classical Tradition

Unit 1 - Listening and appraising
Unit 2 - Composing and appraising Music
Unit 4 - Composing

Edexcel

AoS 2 – music in the 20th century

Unit 2 - Composing
Unit 3 - Listening and appraising

OCR

AoS 1 – My music (e.g. Brass & percussion instrumentalists)
AoS 2 – Shared music (e.g. Brass & percussion instrumentalists)
Unit 4 – Listening test

HOW DO COMPOSERS DEVELOP IDEAS WITHIN A FANFARE?

Students:

Identify how devices such as:

- **Motivic development**
- **Ostinato**
- **Drone**
- **Unison**
- **Parallel motion**
- **Homophony**
- **Call and response**
- **Pentatonic and major modalities**
- **Diminution and augmentation**

Are used to extend and develop ideas in the opening movement from Janacek's *Sinfonietta*.

Speculate how the effects created in the piece might reflect its original context as a fanfare for a gymnastics display.

instrument of the ancient and modern Hebrews (www.piney.com/Shofar.html). Shofar calls are similar to fanfares in that they are a call to attention conveying simple messages e.g. the Teruah i.e. the alarm, a rapid series of nine or more very short notes. The Shofar calls are used to great symbolic effect in this intensely moving and haunting piece.

Note: this key question is addressed through the study of one piece. However, teachers may prefer to use previous examples to exemplify different compositional approaches or make a comparison with e.g. *Fanfare for a Common Man* (referenced in brackets below) to deepen students understanding of 20th century styles and techniques.

Listen and analyze the first movement of Janacek's *Sinfonietta* (http://www.youtube.com/watch?v=o3p2XxjuV0Y) . This piece was completed in 1926. However, the initial stimulus for the work was a commission to write fanfares for a planned 'general exercise' (which Janacek considered an almost theatrically effective art) of a famous gymnastic organization Sokol. Listen to the piece and discuss how the timbre, dynamics, melodies, rhythms, textures, structure and overall feeling of the piece reflect this particular context.

This movement provides some useful pointers as to how pupils might develop ideas in the context of a fanfare composition. These are:

Structure:

- Three sections – Allegretto – Allegro – Maestoso

Texture:

- The opening section is features a) a tenor melody moving in parallel 5ths played by tenor tubas (note: a link could be made here with the *Fanfare for a Common Man* which uses the same technique), answered by b) a forceful rhythmic motif played by bass trombone and timpani and c) trumpet melodies played firstly in unison and then in parts (but moving together rhythmically).

- The middle section features a) a drone sustained by tenor tubas, b) motifs which passed between trumpets in an overlapping imitation (in the same way that motifs are passed from instrument to instrument in *Fanfare for a Common Man*) and c) the same repeating rhythmic motif in Bass trombone and timpani.

- The final section features a) a tenor melody in parallel 5ths which becomes a drone played by tenor tuba, b) a shortened rhythmic motif played by bass trombone and timpani as a series of ostinati and c) trumpet melodies that move i) together in parts, ii) call and response and iii) ostinatos accompanying a repeating melodic motif.

Melody & modality

- Opening section: Motivic, the trumpet melody develops from a short rising and falling pentatonic motif (again a link can be made with the development of the opening motif in Copland's *Fanfare for a Common*

Man), a) into a short pentatonic phrase, b) into an extended phrase in Gb major in which the opening one bar motif moves higher in pitch, c) into a rhythmically developed phrase in Eb major and finally d) an extended phrase the opening bar of which stretches even higher in pitch.

• Middle section: similar repeating melodic motifs played in diminution in the major key.

• Final section: again repeating motifs played slowly creating the effect of augmentation in the major key

In preparation for the final composing commission, students might begin to create a short melodic fanfare motif and experiment with different ways of developing it using ideas taken from Janacek or Copland's fanfares.

AQA
Unit 2 - Composing and appraising Music
Unit 4 - Composing

Edexcel
Unit 2 - Composing

OCR
Unit 3 – Creative task

CAN YOU COMPOSE A THIRTY SECOND FANFARE FOR THE ROYAL OPERA HOUSE COVENT GARDEN THAT GRABS THE AUDIENCE'S ATTENTION?

Students: Compose a fanfare to a given commission

Bring all of the learning about fanfares together and apply it to an extended composition. The commission is simple: In 2010 The Royal Opera House Covent Garden replaced a series of bells previously used to summon the audience to their seats with short 30 second fanfares composed by KS3 pupils. They are commissioning a series of ten new fanfares for 2010/11 from KS3 and 4 pupils. The fanfares must grab the audience's attention, captivate them and send them on their way.

Listen to the winners of the 2009/10 KS3 competition for ideas, possible models upon which to base their work and inspiration (www.teachingmusic.org.uk/resource/16374). Remember, the fanfares can be written in any style that is being studied as part of one of the Areas of Study.

Finally, submit completed fanfares for entry in the Royal Opera House Fanfare competition. For details of how to enter the competition please visit www.roh.org.uk/fanfare. **Good Luck!**

Comparison Frame

LA REJOUISSANCE
G F Handel

FANFARE FOR A COMMON MAN
A Copland

How alike?

How different?

	Rhythm and Metre	
	Harmony and Tonality	
	Texture and Melody	
	Timbre and Dynamics	
	Structure and Form	

MULTIMEDIA APPENDIX

Throughout the autumn the following will become available:

I VIDEO

Arranging a fanfare for the Orchestra
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

Written and presented by
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Composer
Orlando Gough

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John Shaddock
Sebastian Philpott
Paul Mayes

Horns
Roger Montgomery
Huw Evans
Richard Kennedy
Christopher Davies

Trombones
Eric Crees
Lindsay Shilling
Andy Cole
Simon Wills
Keith McNicol (Bass)

Tuba
Martin Jarvis