



ROYAL
OPERA
HOUSE

FANFARE

2017

Welcome to FANFARE 2017

Introduction

Exploring fanfares is a fantastic way to engage with the upcoming repertoire at the Royal Opera House and to involve young musicians in musical discoveries that involve listening, performing and composing.

This pack will:

- investigate the features of fanfares
- provide a range of mixed ability activities
- guide you through some of the great opera fanfares
- inspire you to develop an imaginative response to our challenges

The purpose of the tasks in this resource pack is to provide a journey from discovering and investigating fanfares written by established composers taken from some of the Royal Opera House's regular performance repertoire and to encourage you to write a fanfare. This includes completing a series of challenges based on repertoire by known composers which will equip participants with creative skills and ideas to use when teaching or learning about composition and analysis.

NB: This resource must be used with the Fanfare Motif Bank on the website.

Fanfare task

To compose a fanfare for capturing the attention of an audience about to enter the Royal Opera House for a performance.

The fanfare must:

- be an imaginative work that demonstrates creativity.
- be approximately 20 seconds long.
- include use of at **least TWO motifs** from the **Fanfare Motif Bank** on the Fanfare website.
- have four independent layers of sound.
This means it is for a minimum of 4 instruments and for your submission these 4 instruments do not have to be orchestral instruments.
- should show some awareness of how best to use these instruments by considering range, different colours, dynamics, articulation and expression.

Links with the curriculum

This unit of work aligns with the purpose of study and these specific aims outlined in the National Curriculum:

Purpose of study

“A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to create and compose music on their own and use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.”

Key Stage 3	<ul style="list-style-type: none">• Exploring Fanfares can be a way to not only engage with Western music but also to explore how other cultures grab attention and build excitement in music at important events• Looking at how music can be structured to build excitement• Texture – a variety of textures and how they can be used to fit the nature of the event• Chords and the harmonic series
Key Stage 4	<ul style="list-style-type: none">• 18th – 21st century music characteristics revealed through the study of excerpts from the ROH repertoire• Composing to a brief• Considering audience and occasion when composing (new 2016 specifications)• Developing ideas through the use of compositional techniques• Exploring structure to develop a composition• Writing idiomatically for chosen instruments

Activities

1. Understanding fanfares

A fanfare is a short piece of music designed to call peoples' attention to the start of an event. If you are a teacher, the following exercise is a great warm up classroom activity you can carry out with your students.

1. In a circle ask your students to say "Oi!". Insist it is short and crisply articulated. In turn, after each unison "Oi!" say clearly and calmly "my name is ..."
2. Once you have gone round the circle ask each person to add a number (between 1–99) at the end of their "My name is..." statement.
For example: "Oi! my name is Steven 83"
3. Once you have gone round the circle again, ask your students to clap everything as if they are saying it.
4. Once you have gone round the circle again, ask your students to say "My name is ..." in their heads and only the unison "Oi!" and number out loud.
5. Now reverse the dynamic contrast – the unison "Oi" can be quiet and the "My name is..." statement can be loud.
6. Now move to any available instruments:
 - a) Ask students to imagine they are saying their statements using their instruments.
 - b) Experiment with swapping dynamic contrasts.
 - c) You could experiment with the activity as a canon too.

We've established that:

- gestures that grab attention are short and often loud.
- once the attention has been grabbed we can relay information in a clear and quiet way.
- we often wait before we give this information through the use of rests. We created a rest by asking students to say a phrase in their heads.
- any instrument can be used to grab attention.
- a fanfare does not have to be tied to traditional harmonies or keys.

2. Experimenting with a motif

One thing that binds all music together is the composition technique called motif development – exploring the possibilities of manipulating a musical idea to create a longer piece.

Here is a motif from Verdi's Opera *Otello*



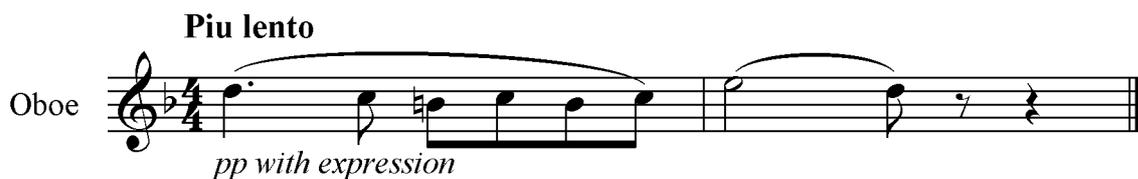
To make a 4 bar musical sentence Verdi has used some simple composition techniques. Look at the whole four bars:



- What do you notice about bar 2?
It is an exact repetition.
- What happens in bar 3?
The idea is shortened and using the staccato quaver rhythm Verdi finishes off his tune.

So what are some techniques you might use to explore a motif in your composition? Here are some examples using the Kiss Motif from Verdi's opera *Otello*. We first hear this motif when Otello kisses Desdemona, hence its name. This motif features throughout the opera signaling their love, and particularly in the last act where he comes to kill her.

Listen to and then learn to play the original motif:



Motif in **sequence** (repeated starting on a higher or lower note)



Changing the rhythm of the motif



Making the notes **longer** (augmentation)

Piu lento

Oboe  *pp with expression*

The notation shows a single staff for Oboe in 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piece concludes with a half note G4.

Making the notes **shorter** (diminution)

Piu lento

Oboe  *pp with expression*

The notation shows a single staff for Oboe in 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piece concludes with a quarter rest followed by a quarter note G4.

Extending the motif

Piu lento

Oboe  *pp with expression*

The notation shows a single staff for Oboe in 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The motif is then extended with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piece concludes with a half note G4.

Inverting the motif

Oboe  *pp with expression*

The notation shows a single staff for Oboe in 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piece concludes with a quarter rest followed by a quarter note G4.

Using the motif in a **canon**

Piu lento

Oboe  *pp with expression*

The notation shows two staves for Oboe in 4/4 time. The first staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The second staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Both staves conclude with a quarter rest followed by a quarter note G4.

Setting it in a **new key**, in this case into B flat major

Oboe  *pp with expression*

The notation shows a single staff for Oboe in 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four notes: a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piece concludes with a quarter rest followed by a quarter note G4.

Experimenting with time signature, tempo, articulation and dynamics, register (making it higher or lower) and the instruments playing it



Changing the **accompaniment** that supports it by using an idea from your motif



There are lots of ways that a composer can play around with their musical ideas!

3. Fanfare 2017 Warm Up Challenge

Study the motif below from Wagner's Lohengrin (Act 1 Fig 4)



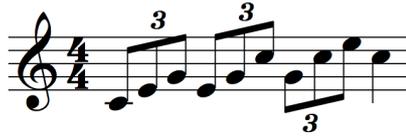
Some composers can make a small motif go a long way, and Wagner is particularly skilled at making the most of his material. Composers can show their prowess by making a small amount of material go a long way, and there are numerous ways a composer can manipulate an idea.

Get to know the motif well. You can hear it played in the motif bank. Notice the direction of the motif (does it go up more than it goes down), notice the rhythmic character (are their interesting rhythmic units), notice the intervals that are used or distinctive group of notes (such as the notes of a particular chord). Once you know the motif well you can understand how to manipulate it further to create a longer fragment of music.

Use the processes below to extend and/or develop the original motif above. Are there any further processes you could apply to manipulate this motif?

1. Stick with the opening, or 'head' of the motif

The triplet rhythm is a key component of this motif. Can you focus on this, repeating and altering the notes to extend this into something new?



What else could you do with the triplet idea?

2. Reverse the direction

A motif often has a distinct direction of travel – the Lohengrin motif rises, then drops a third at the end (encompassing a 10th from the beginning). You could reverse this process, but retain the rhythm:



3. Juggling elements of the motif

There are always parts of a longer fragment that can appear less important. You might consider the dotted rhythm less important as it appears in the middle of the motif above. You could swap the triplet and the dotted rhythm to create a new version of the motif.



Or even juggle these ideas further:



4. Layering up the motif

With different versions of a motif you can start to build up an interesting texture. Canons can work well to create a sense of excitement as your fanfare builds.



Activity

Using at least three of the ideas above, can you create eight bars of a fanfare for at least two instruments? You should only use the Lohengrin motif.

PREOARATORY EXERCISE:

Listen to the three fanfares from the 2016 fanfare competition. Read the notes which explain how the composers used the motifs they selected to shape their own original fanfares.

NOW

Go to the website and listen to it then:

- a) Choose six of the techniques listed above and explore this motif.
- b) Can you think of another way you could experiment with this motif in a composition?
- c) Now write a short melody that includes these.

Creating a fanfare step-by-step planning sheet

Chosen motif 1	Chosen motif 2
1. Starting out	2. Creating suspense
GRAB ATTENTION – how will you do this?	Contrast with the opening – keep the listener wanting to know more. Will you repeat anything?
Instruments?	Dynamics?
3. Build excitement	4. Arrive
Keep the listener engaged by developing ideas through repetition and subtle transformation.	Your fanfare needs to arrive at something. Might this be a climax or something more gentle?
Texture? Developing your ideas?	Rhythm? Melody?