FANFARE

Teachers Resource
(For those teaching ages 11 – 16)
INTRODUCTION TO THE FANFARE PROJECT

We would like to invite students to compose a 30 second fanfare. 10 fanfares will be chosen, from those submitted, to be used instead of bells to signal the end of intervals at the Royal Opera House.

As well as the four projects in this resource, there are video interviews with living composers and listening suggestions for inspiration. Students do not have to follow the projects in this resource to submit a fanfare for the competition. They can compose music in whatever style you like or no style at all. As well as this resource there will also be an online, more general, composing resource to support students writing a fanfare independently.

We ask students to submit their fanfare as an audio recording. They shouldn’t worry too much about the quality of the audio recording, as it is their ideas and imagination that matter. The audio could be created by students, an instrumental or class music teacher(s) or could be generated by Sibelius or other software. Students can submit individual pieces or collaborative fanfares.

Ten chosen Fanfares will eventually be orchestrated by composer Duncan Chapman who will work with the winning students to realise their ideas with the Orchestra of the Royal Opera House. Students don’t have to compose for full orchestra but it would be good to encourage them to imagine how their fanfare might sound if it was.

Listen to some of last year’s winning entries [here](#)

Find out more about the competition [here](#)

**What makes a good fanfare?**

A successful fanfare is one that grabs attention, has good pace, and shows development of musical ideas, has a clear and coherent structure, uses the available instruments effectively and idiomatically, and fulfils the student intentions as well as those of the brief.
‘Composing is like driving down a foggy road toward a house. Slowly you see more details of the house—the colour of the slates and bricks, the shape of the windows. The notes are the bricks and the mortar of the house.’

Benjamin Britten

The overall aim of each of these four projects is to support students to compose an effective 30 second fanfare. A fanfare is a short musical flourish that grabs the attention of the audience. The first project makes an excellent warm up project for the other three. Many of the suggestions for developing ideas found within the individual projects are interchangeable. For general background on fanfares take a look at the Royal Opera House’s Fanfare resource online.

1. One Note Fanfare – rhythm, timbre, dynamics (P.4)
2. Steal a melody - Agamemnon’s Leitmotif from Elektra – variations (P.13)
3. Fanfare for a New Theatre - Stravinsky – serialism (P.16)

The four composing projects are of differing lengths and levels of difficulty. The first strips the fanfare down to bare essentials – one note – and asks students to focus on creating expression and drama through dynamics, durations and timbre. The second uses Agamemnon’s Leitmotif from the Opera Elektra and asks students to re-imagine it as a fanfare through variation and extension. The third takes students away from melodies to thinking in musical gestures and sequences, using ballet movements as the stimulus. How could a whole orchestra leap and spin? The fourth uses Stravinsky’s Fanfare for a New Theatre as a starting point: a short and beautiful exposition of his use of 12 tone technique.
GENERAL ADVICE FOR SUPPORTING STUDENTS TO COMPOSE

Encourage the students to:

- See potential in every idea
- Try and stick with their ideas even if they don’t seem initially perfect
- Generate lots of different possibilities as part of the process
- Try different ways of working and take themselves down unexpected paths
- Listen to lots of different music to stimulate ideas and notice similarities and differences
- Allow for surprises and unexpected directions to emerge

Help them understand that:

- Small ideas can develop into entire pieces
- Fewer ideas can sometimes result in a better and more coherent piece
- When composing such a short piece contrast may not be necessary
- Composing is not about starting at the top of the page and finishing at the bottom
- Rules can be/are designed to be broken
- Composing is all about choosing and making decisions through using their ears and imagination

Giving feedback and questioning:

Giving feedback and questioning are key parts of supporting students to compose. Both will help the students to reflect on what they have done, clarify and achieve their intentions and support their progress. Try to give specific feedback that:

- relates to and describes the musical features you hear
- points out compositional devices used
- notices the processes you observe them carrying out.

Encourage them to intensify and distil their ideas to make them ‘more characterful’ or more of what they are. If the students are stuck, suggest possible ways forward. The following question stems are adapted from Lesson Planning for Effective Learning by Martin Fautley and Jonathan Savage.

- Describe/show me what you are doing...
- What is the idea behind this...
- What is going on at this point...
- Can you demonstrate...
- How will you go about...
- How might it be different if...
- What happens in the bit when you...
- Compare that with...
- What would happen if you were to put your ideas together with ...
- What would happen if you changed that bit...
- What would that sound like if...
- How could you do this differently ...
- What was successful...
- What changes might you make...
- How do you feel/think about ...
- Can you produce another...

Encourage peer-to-peer evaluation and nurture an environment where constructive criticism is welcome.
1. FANFARE ON ONE NOTE

‘Whatever you do, don’t bore me.’ Murray Schafer

This activity is an excellent warm up for the other projects but could also be used as a project in itself. It strips composing a fanfare down to the bare minimum – one note – and asks students to focus on creating expression and drama through dynamics, durations and timbre.

Aim:

To create a 30 second fanfare on one note.

Learning objectives:

- To understand the expressive potential and effect of using the musical elements of durations (sounds and silence), dynamics and timbre
- To be able to use long and short notes, dynamics and articulation with expressive effect in order to create a fanfare
- To understand the extended techniques of various instruments and be able to use them to add colour
- To develop vocabulary to discuss and evaluate own and peer’s compositions/musical ideas
- To evolve criteria for evaluating and analysing effective fanfare music

AQA Areas of Study
- Rhythm & Metre
- Timbre & Dynamics
- Structure & Form

OCR
- Composition for the candidate’s instrument
- Composition for 2 or more instruments

Edexcel
- Music in the 20th Century

1. Long and short notes round the circle

1. Sit in a circle with your class. Each person should have an instrument that is capable of making both a long sound and a short sound.
2. Go round the circle one at a time playing your short sound. (It doesn’t matter what note it is). Encourage the students to play their sound as short as possible.
3. Go round again, this time with long sounds. Apply the rule that the next sound should not start until the one before it has completely finished. Those students using percussion instruments could do rolls for long sounds.
4. Go round again, this time the students choosing whether to play a very short sound or a long one. Keep the rule that the next sound should not start until the previous has finished. All the time, get the students to listen and choose based on what they have heard before and the patterns that are being created. Listen to the patterns produced and notice any changes of pace that take place. Are there clear endings and/or different sections?
5. Play the game a few times noticing different kinds of patterns that emerge. Go round again, this time students waiting and leaving silence before they come in. How does this change the patterns?
Take a section of a pattern created and, using lines and dots, model creating a simple score on the board. Try playing it as a group. How can you ensure everyone plays together?

2. Create a simple piece from long and short notes and silences

How expressive can the students be with just one tone divided by silence?

1. Ask the students to work in small groups and create a simple 15 second fanfare that uses long notes, short notes and silences.
2. Listen back to the group’s music. Ask the class what they notice about each one. Pick up on: patterns; dramatic and expressive use of silence or series of fast repeated notes; ideas that develop or repeat and structural ideas (sections, ideas returning, beginnings and endings). If these features do not appear you may need to create and model some examples yourself.
3. Ask the group to develop their piece further using some of the ideas discussed above. If you have a small group, the students could work as individuals and try out their ideas with the whole class.

Below are examples of how you can use lines and dots to notate the pieces:

- _______ • • • • • • • • • • • • • • •
  a) Dramatic use of silence

- • • • • • • • • • • • • • • • • • • • • •
  b) Development of a pattern
4. Ask the students what else they could add to create expression but continuing to only use one note. Hopefully they will suggest dynamics, changes in timbre and articulation and possibly giving the note to different instruments. All of which will be explored below.

3. **Loud and Quiet conducting game**

1. Sit with the class in a circle. Each student should have an instrument that can play loudly and quietly. Explain to the class that when your hands are far apart that they should play loudly and when they are close together they should play quietly. Fully out stretched means as loud as possible. Closed hands means no sound at all. The students should stick to one note. It doesn’t matter if it is the same note or not.

2. Demonstrate how you could make a piece this way out of loud and quiet, long and short sounds. Make use of silence as you do it and try to explore the range of possibilities, for example: very loud then very quiet; getting louder and louder and then suddenly going quiet.

3. Let the students take it in turns to lead a short loud and quiet piece. Ask the students to reflect on which are effective and why. Is it the use of silence? Is it an element of surprise or is it a carefully though out shape?

4. **Adding loud and quiet**

1. Ask the small groups to revisit their long and short note fanfares and add dynamics using the ideas you have explored in the game above.

2. Listen and comment as before. This doesn’t need to be with the whole class listening. Use simple music symbols (pp, p, mp, mf, f, ff), or graphic symbols e.g. the thicker the line or dot the louder the sound.
Here are two different ways of indicating dynamics for the same idea:

Example 1

Example 2

5. Instrumental and extended techniques

1. Give the students time to think about the different instrumental or extended techniques they could create on their instrument that can be achieved on just one note (this might be an excellent homework task).
2. Organise the students so that they are in small groups of mixed instruments. E.g. trumpet, guitar, flute and violin. Ask them to demonstrate the different techniques they have discovered. Ask the other students to take notes. With fewer instrumentalists in the class you could have one per larger group demonstrating or you could ask for the task to be done as Internet research. Maybe each group takes a different instrument to find out about and then share with the rest of the class.

Ask the students to revisit their one note fanfares. Are there particular effects that they have learnt about that they would like to add? Are there certain instruments or groups of instruments that can create similar effects?
**Extended techniques** *(Classroom instruments)*

String instruments
- Harmonics
- Slap Pizzicato
- Col Legno
- Tremolo
- Glissandi

Wind instruments
- Multiphonics
- Tapping the body of the instrument
- Key rattles
- Trills

Brass
- Growl
- Mute
- 1/2 Valve
- Tap (hand on mouthpiece)
- Sing and Play

Percussion
- Unusual beaters (Uncooked spaghetti, bamboo skewers, rubber balls)
- Bowing metal instruments
- Dropping conkers or balls onto instrument
6. Structure and organising ideas

Finally ask the class to think about how they might structure and organise the musical ideas in their fanfare. Though this is a simple fanfare on one note there are still many possibilities for organising the musical material in different ways. Model some possibilities using one of the groups’ pieces. Ask the class how their fanfare might be divided up. For example:

Antiphonal: Two instruments or groups of instruments play alternate musical phrases of the fanfare (sometimes with the same dynamic sometimes a contrasting one). Also known as call and response.

Punctuation: One instrument or group of instruments plays the main melody with another instrument or group coming in at certain points to punctuate particular moments.

Hocket: A single melody of the fanfare is divided up among two (or occasionally more) instruments or groups of instruments such that when one voice sounds the other rests.

At some point the students also need to decide whether they would like all the musicians to play the same or different notes (a cluster).

Extension Activity: Tromba Lontana

The project could be extended through adding more pitches and an accompaniment.

In John Adams Tromba Lontana two trumpets call to each other, playing gently insistent calls, each marked by a sustained note followed by a soft staccato tattoo. Initially the calls are simple two note melodies that develop to include more notes. Underneath the solo trumpets are simple melodic ticking ostinatos in the pianos, harps and percussion with a ‘long, almost disembodied melody for strings that passes by almost unnoticed like nocturnal clouds in the background’. John Adams described Tromba Lontana (literally ‘distant trumpet’) as taking ‘a subversive point of view on the idea of the generic loud, extrovert archetype of the fanfare’. Quiet City by Aaron Copland would be another great piece to listen to. Go to the Royal Opera House Fanfare Resource page to listen.

Create a mode

A mode is simply a type of scale with a particular sequence of intervals that gives it its melodic character. The most common modes are major, minor and pentatonic scales. Restricting the number of pitches can be helpful if students have only just begun to play a musical instrument as they can choose the notes that they can play well. It is also a technique that many composers use to close down limitless possibilities or to create a particular colour or sound world.

In pairs ask the students to create a 5 or 6 note mode. Encourage them to experiment with notes, including different accidentals, and to avoid sounding too much as though they are in a major or minor key. Get them to become familiar with their mode by playing it as a scale up and down, starting on different notes of the scale. Ask them to think about what kind of quality, colour, emotion and character they want their mode to have. Get them to improvise some short melodic ideas using the notes of their mode.
LISTENING 1 – Tromba Lontana

Listen to *Tromba Lontana* by John Adams and ask the students to focus on the trumpet duet. Ask them in what ways is it a typical fanfare and in what ways not?

What do they notice about the melody?

- It’s for two trumpets that call to each other sometimes with the same material and sometimes developing it

![Trumpet 1 and 2](image)

- It starts with just two notes. New notes are gradually added to the melody

- It’s made up from long sustained notes and staccato short ones

![Melody Example](image)

- The melodies of the calls are additive

![Melody Example](image)

**Musical conversations with long and short notes**

1. Using the ideas from above (long sustained notes and short staccato ones; melodies that gradually add in more notes; melodies that are additive) ask the students to improvise simple duets/musical conversations in pairs. Ask them to start by using one note, then two etc. They can copy their partner’s ideas, develop the idea of their partner or create a new idea. Encourage excellent listening and communication.

2. Share these back as a class. Tell the students that it doesn’t need to be a replica of what they practiced. Record if possible for later reference. Ask students to listen and note:

   - Where there any bits they thought were particularly effective, and why?
   - How did the musical ideas develop between the pair?

**Composing a duet**

Using ideas from their improvisation, ask the students individually or in pairs to compose the top line of a fanfare using the same basic three ideas:
• Long and short notes
• Additive melodies
• Melodies that add more notes as they develop

Students can record their ideas in traditional notation, graphic notation, recorded audio or a mixture of these.

The students might also want to think of an overall concept or intention for their fanfare. How will it change over time? For example from:

• Cold to warm
• Distant to close
• Calm to frenetic

LISTENING 2 - Tromba Lontana

Listen again to Tromba Lontana. This time ask the students to concentrate on the accompaniment. What’s going on? What are the different layers? Does it change? If so, how?

• Flutes, piccolos, harp and piano – continuous quaver ticking melodic ostinato
• Glockenspiel – continuous crotchet repeating notes
• Strings, clarinets, vibraphone and oboe – long sustained notes
• The harmony changes but the overall texture and feel stays the same

Creating an accompaniment:

1. Ask the pairs to use the notes of their mode to:
   a) create up to three chords that they like the sound of
   b) create 2 or 3 four-quaver melodic patterns that loop for each chord

2. Ask them to plan:
   a) what instruments (or group of instruments) in the class they would like to play the melody line, the long sustained chords and the melodic patterns
   b) plan the order of the chords.

Before they do this, ask them to think about how they might increase or decrease tension in the music to create an overall structure and direction.

Some ways of building tension in music

• Increasing the tempo
• Faster notes
• Adding in more new notes from the mode to the melody
• Rising in pitch
• Pitch spreading higher and lower
• Increasing the density of events
• Changing the harmony from consonance to dissonance or moving through degrees of dissonance
• Making the texture thicker by adding more voices
• Getting louder
• Increasing the dynamic contrast
• Adding a timbral change such as tremolo in the strings
• Combinations of the above

Now working as a class, support the pairs to try out their ideas with the whole group. You might need to act as a conductor join in as an instrumentalist to help maintain the tempo.

Questions to ask the students:

• Have they chosen the right instruments for the right roles?
• How can they ensure the melody duet fits on top of the accompaniment?
• Is the tempo right?
• Is the pace of change right? The harmony, dynamics etc.

Ask them to revise their fanfares based on their tryouts.
2. STEAL A MELODY (LEITMOTIF)

‘Lesser artists borrow, great artists steal’ Igor Stravinsky

‘It seems to me that I start by sketching in a most vague way and that might just be intervals or odd phrases or trying to write a line or something. Gradually an order emerges, or rather I find that I go back to one bit of material rather than another and then I try and see why it is that this bit of material is better than the other bit.’ Judith Weir

This project uses the character Agamemnon’s leitmotif from the Opera Elektra as the starting point for composing a fanfare. It encourages the students to play around with a small seed of given material and generate as many possibilities from it as they can, rather than taking one idea through a linear sequence of processes. This is a useful process that many composers use. Once the new material is generated, students are asked to filter, select and organise their material in order to create their fanfare.

A leitmotif is a short, recurring musical phrase associated with a particular person, place, or idea. It can appear in different forms throughout a piece of music to show a character’s different moods, their relationship to other characters, or to let the audience know something is about to happen. They can be often found in opera but the most famous example in classical music is probably the Idea Fixe in Berlioz’s Symphonie Fantasique. It is a device used all the time in film music, for example, the shark theme in Jaws and Darth Vader’s theme in Star Wars, both by composer John Williams.

Aim:

To compose a 30 second fanfare that uses Agamemnon’s leitmotif from the opera Elektra as a starting point.

Learning objectives:

• To understand what a leitmotif is
• To understand that composers often recycle musical ideas
• To be able to vary a given musical idea using simple techniques
• To understand that music can be constructed from repetitions and variations
• To be able to recognise, create and use different types of accompaniment
• To be able to organise musical ideas into a larger scale musical structure

AQA Areas of Study
- Texture & Melody
- Timbre & Dynamics
- Structure & Form

OCR
- Composition for 2 or more instruments
- A programmatic piece

Edexcel
- Music in the 20th Century

1. Play the class Agamemnon’s Leitmotif from Elektra. Play the class different instances of it occurring in the opera. How does it change?

2. Teach the class the Agamemnon’s leitmotif by ear or from notation.
Thinking about character:

In small groups ask the students to:

- Think of a character and play the motif with that character’s way of moving or mannerisms
- Play it as if they are creeping into a room
- Play it as if they are falling down the stairs
- Play it as if they are the most important person in the world
- Play it as if they are very stressed and angry
- As if it is a ship in a storm

They can add notes, break it up, repeat it, and add layers and accompaniments.

Listen back as a class to the different ideas and ask the class to analyse how the given effect has been achieved. Note down and make a list of what musical elements have been varied or changed to produce the desired effect.

And/Or they could realise it as:

- Drum and Bass
- A dance
- A tragic song
- A blues

Creating variations:

1. Now ask them in the same small groups to come up with as many variations of the motif as possible using the identified variable musical elements and more. Their variations must still have some connection to the original. Ask them to try and make their variations as different as possible from each other. Ask them to make at least one of them almost unrecognizable from the original.

2. Ask the students to find ways of noting down or recording their different ideas.

3. Listen back to three from each group. Ask the rest of the class to guess what they have done. Are there any possibilities nobody has tried? Try out a few more as a class. Collect all the possibilities and make a list.

Here are some ideas:

Rhythm:
- Keep the pitches, change the rhythm
- Shift the rhythm along
- Augment and diminish the durations
- Change the speed

Pitch:
- Transpose
- Stretch the pitch contour
- Keep the rhythm, change the pitches

Colour:
- Change the dynamics of all or part of it
• Change the articulations
• Change the instrumentation

Other:
• Add spaces in the melody
• Play around with the long note – make it a chord, improvise – go crazy
• Add something contrasting in the middle
• Juxtapose different versions or parts of different versions
• Make it into a canon of the same or different versions
• Combinations of the above

What next?
1. Go back to the original leitmotif; ask the class if this was at the beginning of a fanfare what would happen next?

2. Play a game where everyone plays the original leitmotif, then each individual adds the next bit.
   OR take brainstormed ideas and realize them with the class.

3. Ask the students to work in small groups and choose one of the ideas to realize.

Listen to small groups and ask the rest of the class to listen and feedback how the initial idea was developed.

Assemble a design sheet of possibilities:
Ask the students to collate their ideas into a design sheet of possibilities. They now need to filter and choose what they think are their best ideas. Some might be useful as main ideas and others might be useful as accompaniments.

Creating accompaniments:
Ask the students to look back over the material they have created. Can they extract ideas that might be useful as accompaniments? For example:

• A melodic or rhythmic motif could become an ostinato
• A melodic or rhythmic motif that could act as punctuation of another idea
• A melodic motif that could become a chord by using all the notes of the motif (horizontal to vertical)

It may be that through all the other processes the students do not want to add an accompaniment.

Organising material:
Now ask the students to compose their own fanfare assembling the ideas that have been explored above.

Extension:
Ask the students to arrange/orchestrate their fanfare for the whole class, thinking carefully about the instruments that people in their class play and the different roles of those instruments or groups of instruments.
3. FANFARE FOR A NEW THEATRE

‘The old idea of a composer suddenly having a terrific idea and sitting up all night to write it is nonsense. Night time is for sleeping.’ Benjamin Britten

‘One of the most interesting things is, once the piece is finally written, it often appears that the concept has been fulfilled, but not in the way that you thought it would be.’ Judith Weir

‘A melody, to paraphrase Paul Klee, is like taking a tone for a walk.’ Murray Schafer

This project takes Fanfare for a New Theatre by Igor Stravinsky as the starting point for composing a fanfare. Students will create a 12 tone row and then construct a fanfare using its prime (original), retrograde, inversion and retrograde inversion.

Stravinsky is best known for The Rite of Spring. Not so well known are the pieces he composed using the 12-tone technique (most associated with the composers Schoenberg, Berg and Webern). Fanfare for a New Theatre is one of these. Written for the opening of the New York State Theatre, two trumpets are placed at either side of the balcony. It is 40 seconds long and the melodic line is a 12 tone row. After the first bar, which the trumpets play together, the two trumpets play in canon using all inverted, retrograde, and retrograde-inverted rows. The tone row is symmetrical, with the four first and the four last intervals being the same, but in reversed order.

Twelve-tone technique emerged at the beginning of the 20th Century when conventional tonality based on keys was breaking down. It uses melodies that include every note of the chromatic scale once. 12 tone technique was a new way of creating, ordering and organising melodies.

**Aim:**

To create a 30 second fanfare using twelve tone technique, inspired by Stravinsky’s Fanfare for a New Theatre.

**Learning Objectives:**

- To understand what 12 tone music is
- To be able to create a simple 12 tone melody
- To be able to apply various serialism techniques
- To be able to create variations and develop musical ideas
- To be able to organise and structure musical ideas

**AQA Areas of Study**
- Harmony & Tonality
- Texture & Melody
- Timbre & Dynamics
- Structure & Form

**OCR**
- Composition for 2 or more instruments
- A programmatic piece

**Edexcel**
- Music in the 20th Century
Thinking about intentions:

Before the students start, ask them to reflect on what kind of character they would like their melody and overall fanfare to have. The students could think about this in an abstract way....

If we imagine the melody as a curved line:

OR in terms of the direction, will the melody:

- Go upwards (fig 1)
- Go downwards (fig 2)
- Undulate up and down (fig 3)
- Have extreme contrast of pitch (fig 4)
OR, more poetically, will it go from:

- cold to warm
- dark to light
- majestic to frenetic
- distant to close

OR will there be a hidden or explicit narrative embedded in the character of the melody? For example, a personal story of overcoming a struggle, a familiar journey that the student takes, an imagined or dream scenario.

**Creating a tone row:**

Play students three very different extracts that use twelve tone technique to demonstrate the very different sounds worlds that can be created using it.

*Stravinsky – Fanfare for a New Theatre*
*Dave Brubeck – piano pieces*

Ask the students to write down the 12 notes of the chromatic scale on separate pieces of paper, shuffle them and then deal them out in a line. Ask them to listen to and play the resultant row. Ask them then to refine it using their ears and thinking about their initial intentions until they are satisfied. They can use the pitches in any octave they choose. The only rule is that they must use all the notes in their row.

Example row

```
\[\text{Example row} \]
```

Now ask them to create the:

Retrograde (backwards)

```
\[\text{Retrograde (backwards)} \]
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Inversion (upside down)

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\[\text{Inversion (upside down)} \]
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Retrograde Inversion (backwards upside down)

**Analysing the score:**

Now ask the students to look at the score of Stravinsky’s Fanfare.

Stravinsky’s row

What do they notice about the first part of the melodies of the two trumpets? (Both trumpets start together and start with the original (prime) version of the tone row). Ask the students to work out, in both parts, where the first tone row finishes. What do they notice about how the first row is played and how it is played differently by each trumpet?

- Sometimes notes are repeated
- Occasionally the previous note is returned to
- Apart from the first note the trumpets never play the same note together
- There’s only one bar line
- One trumpet starts the row first and the other follows in canon
- The rhythm of each part is completely different
- There is different octave displacement in each part
- Some might spot the symmetrical patterns of intervals in Stravinsky’s tone row

You could do much more extensive analysis of the fanfare with the class. A good source of information can be found [here](#).

**Adding rhythm:**

Here is the first row as played by the two trumpets

1.

2.
As the students will have noticed before, the rhythm of each part is completely different. **Rhythm** and **tempo** will be big factors in determining the character of the students’ fanfares. This section suggests two approaches to generating rhythmic ideas: one uses games and abstract ideas and the other uses extra-musical idea such as narrative, emotion and character.

Many composers including Liszt and Shostakovich have been fascinated by codes and used them in their music. Some of the ideas suggested below are like codes – the students could use them to embed a secret in their music. Using ideas from below ask the students to rhythmasize their Prime row.

**Five ways of generating rhythm:**

N.B. Remind the students to keep their fanfare in mind when trying out these ideas.

1. **Improvise**

Play the melody over and over or listen to them using Sibelius and experiment with different ways of rhythmasizing them. Encourage students to audio record or jot down ideas for later use. They could use lines and dots to show how long or short the notes are. Create versions that are:

Majestic  Joyful  Spiky  Rippling  Crazy  etc...

2. **Toss a coin**

Give the students a coin and get them to decide whether heads is a long note or a short note and the same for tails. Ask them to toss the coin the same number of times as the number of notes in their melody. Again encourage them to use a dot for a short note and a line for a long note. Students can decide how long the long note is and how short the short note is. It is a good idea to experiment with this. Very very short notes that sound like grace notes can be very effective.

The students may want to also add rests into their melody and try the melody out at different speeds.

3. **Throw a dice**

Each number on a dice corresponds to the duration of a note or rest.

[i.e. 1 = two quavers, 2 = 4 semiquavers, 3 = crotchet, 4 = crotchet rest, 5 = minim, 6 = semi-breve]

Ask the students to throw the dice and write down the rhythmic pattern they produce.
The students can decide whether to:

(a) have one note of their melody per roll of the dice

(b) have strictly one note of their melody per duration

Encourage them to listen to and/or play their melodies at different speeds and notice how the character changes.

4. Morse Code

Many composers including Bach and Shostakovich have used codes in their music. Using your name or a secret code word translate it into Morse Code. Morse Code uses combinations of dots and dashes to represent letters.

The students can decide whether to:

(a) have one note per letter

(b) have strictly one note per dot or dash

The students can decide how long or short the dots and dashes are could add rests at the end of words.
Another way to do this would be to have vowels as long notes and consonants as short ones.

5. Character

Get the students to look at upcoming ROH productions and discover their stories and characters. Encourage them to pick a character that interests them. They may want to explore how these characters change over time. Here are some suggestions:

Elektra – full of anger, passion and revenge
Prince Calaf – the suitor who must solve three riddles or die
Turandot – the ice princess whose heart melts
Don Quixote – a bumbling knight

Ask the students to think about how a fanfare for this character might sound. Ask them to imagine how the character would move and how they would be feeling in a particular scene. Using their row, ask the students to add rhythm to suit their character.

Continuing:

The students could use the same or different processes for generating rhythms for their retrograde, inversion and retrograde inversion rows. OR they could:

- Reverse the rhythms for the retrograde
- Invert the rhythms for the inversion (long become short and short become long)
- Do both for the retrograde inversion

Encourage the students not to use these ideas too rigidly. The musicality of the line is the most important thing.

Colour (timbre, articulation, technique):

See before in One Note Fanfare.

Structuring and organising:

Stravinsky’s Fanfare for a New Theatre uses the Prime, Retrograde, Inversion and Retrograde Inversion. They are always used complete.

Students don’t have to use all forms of the row in their fanfare.

Below are some ways in which students might organise their musical ideas.

Canon: The melody of the fanfare is imitated by a second voice (and third, fourth…) after a given duration. The second voice plays either an exact imitation or one that keeps the same intervals, rhythms or pitches.
<table>
<thead>
<tr>
<th>Antiphonal:</th>
<th>Two instruments or groups of instruments play alternate musical phrases of the fanfare (sometimes with the same dynamic sometimes a contrasting one). Also known as call and response.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polyphonic:</td>
<td>The simultaneous playing of different versions of the prime and/or playings of the Retrograde, Inversion or Retrograde Inversion.</td>
</tr>
<tr>
<td>Punctuation:</td>
<td>One instrument or group of instruments plays the main melody with another instrument or group coming in at certain points to punctuate particular moments.</td>
</tr>
<tr>
<td>Hocket:</td>
<td>A single melody of the fanfare is divided up among two (or occasionally more) instruments or groups of instruments such that when one voice sounds the other rests.</td>
</tr>
<tr>
<td>Klangfarbenmelodie:</td>
<td>The melody of the fanfare is split between several instruments, rather than assigning it to just one instrument (or set of instruments), thereby adding colour (timbre) and texture to the melodic line.</td>
</tr>
</tbody>
</table>

As the students make decisions about organising their musical material they may need to lengthen durations/notes, add rests and shift the musical lines until they work effectively with each other.
4. MUSICAL GESTURE: CHROMA AND THE RAVEN GIRL

The Royal Opera House is also the home of The Royal Ballet. When new ballets are created, often the music comes before the choreography. However sometimes this can be the other way round, with movement inspiring music. The Second Movement of Three Pieces for String Quartet by Stravinsky is a portrait of the clown Little Tich who Stravinsky encountered at a London music hall. Stravinsky said:

‘The jerky movement, the ups and downs, the rhythm – even the mood or joke of the music- was suggested by the art of this great clown.’ Igor Stravinsky

The Second Movement provides a useful example of how a limited number of musical gestures and their simple developments can be structured to create an effective short piece. Variation is less important in this project than having very distinct and characterful initial gestures and then organising through sequencing and layering.

**Aim:**
To use ballet gestures and movement sequences as the stimulus for musical gestures and to create a fanfare from them rather than melody.

**Learning Objectives:**
- To create a fanfare using gestural rather than melodic musical material
- To understand how musical gestures can be developed
- To know how to structure musical gestures and their variations into a coherent musical structure

**AQA Areas of Study**
- Rhythm & Metre
- Timbre & Dynamics
- Structure & Form

**OCR**
- Composition for 2 or more instruments

**Edexcel**
- Music in the 20th Century

**Listening 1:**
With your students, listen to the 2nd movement of Three Pieces for String Quartet. Ask the students how they imagine the clown moving.

*Little Tich* [http://www.youtube.com/watch?v=DpoGy_WIcCY](http://www.youtube.com/watch?v=DpoGy_WIcCY)

There are five distinct musical gestures. See if the students can identify each one:

1. Long note to short note slide down which repeats four times
2. High pizzicato and bowed rhythmic cell
3. Rising and falling lyrical short melody
4. Loud dramatic stabs with grace notes
5. Frantic fast movement descending and on alternating notes
Encourage the students to notice how each of Stravinsky’s musical gestures are distinct in character from each other and use different string techniques. Ask them to create a visual image for each gesture.

**Inspiration – getting started:**

Now play the students one or both of these short videos from The Royal Ballet productions of *The Raven Girl* and *Chroma* **without** sound. Ask the students to identify and describe X different gestures.

*The Raven Girl* 8:16 – 10:10  
http://www.youtube.com/watch?v=Xn_XQF2ro78

*Chroma* (first 40 seconds)  
http://www.youtube.com/watch?v=2SMmL6kJxw&list=PLFEuShFvJzBwedP2Rwg9RsQRcVhWxmNbs

Encourage them to notice:

- the direction of travel – up, down, along, spinning, getting closer, moving away
- the speed of travel
• the quality of the movement – sharp, smooth
• whether a gesture is made up of other smaller gestures
• repetitions of the movement
• the sequence of movements

**Composing:**

Now ask them in small groups to think how they might represent 3 of these gestures as simple musical ideas. Encourage them to think carefully about the qualities of each movement/gesture and create distinct musical ideas which are as characterful as possible.

**Thinking fanfare:**

The students will now have three contrasting musical gestures. Each will have a different speed, contour and rhythm. These need to be transformed so that they can become the building blocks for their fanfare. Remind the students that their fanfare should grab and hold attention. This might mean changing a lyrical line into an accented one or a gentle spinning motif into a more frantic one. The idea here is not to change the basic features of the gesture, just to make them more ‘fanfaresque’.

It would also be helpful if they could create simple images to act as symbols for their musical gestures.

**Listening 2:**

Listen again to the Second Movement. Using the visual images they created earlier ask them to map the basic structure of the first minute.

What do they notice about how the musical gestures are:

• Repeated?
• Transformed?
• Structured? (sequenced or layered)
Here’s an example of how the graphics created earlier can be used to demonstrate the order and arrangement of gestures in the piece.
Hopefully the students will identify that:

- Repetitions of a gesture vary in number
- The pitch of some of the gestures is varied
- The gestures are layered and sequenced

Ask the students how Stravinsky keeps the momentum and interest in the music, despite using such simple material.

- Unexpected and varying repetitions of musical gestures
- Juxtaposing contrasting musical gestures
- Clear structure

**Organising:**

Using the ideas the students have identified above, ask them to organise their musical gestures into a longer fanfare. They can use the symbols they created to help plan this. If they want to they can refer back to the original sequence of the movements as seen in the videos.

**Extension:**

Ask the students to arrange/orchestrate their fanfare for the whole class, thinking carefully about the instruments that people in their class play and the different roles of those instruments or groups of instruments.
TEACHERS RESOURCES

Visit roh.org.uk/learning to register as a teacher and keep updated with opportunities that will be well suited to you and your school.

PROGRAMMES FOR SCHOOLS AND COLLEGES:

Fanfare
Fanfare is a creative music competition giving 11-to-16-year-olds from across the UK the chance to have their compositions played to audiences of thousands at the Royal Opera House.

Schools’ Matinees
Every year the Schools’ Matinees programme gives teachers the opportunity to bring their students, aged 8-18, to special matinee performances of six of the season’s Royal Opera House productions, for only £7.50 per ticket. Schools can even apply for travel grants.

Thurrock Schools Tours
School groups can select from a range of bespoke tours around the ROH Production workshop to discover just what goes into creating our world-famous productions.

Design Challenge
In partnership with the National Skills Academy Founder Colleges, this competition gives students the opportunity to test and develop their marketing, production and design skills.

TEACHERS COURSES:

Write an Opera
An intensive residential course which equips teachers with the skills, resources and inspiration to support students’ learning across the curriculum through the arts and creativity.

Creative Connections
A professional development programme for teachers, youth workers and creative practitioners. It helps people from across the arts, education and community sectors to learn from each other by encouraging them to develop the skills to design and lead projects that support young people’s creative learning.

DIGITAL RESOURCES:
We have a huge bank of videos, audio and images free for you to use in your classroom. Our content includes ballet and opera glossaries, insights into our productions, and behind-the-scenes footage.

www.youtube.com/royaloperahouse
https://soundcloud.com/royaloperahouse
http://www.flickr.com/photos/royaloperahouse