

## Composing Fanfares

### Learning Intentions

Pupils are learning to:

- **compose** a fanfare using the C major triad;
- **understand** pitch and texture; and
- respect the views and opinions of others and reach agreements using negotiation and compromise to develop a group fanfare (Working with Others).

### Suggested Success Criteria

Pupils can:

- accurately perform fanfares based on the C major triad;
- compose and evaluate fanfares;
- identify and discuss changes within fanfares, respecting the views and opinions of others; and
- negotiate and agree changes to their group fanfare based on what they have learned from the activity.

### Resources

#### Worksheet 4 Composing Fanfares

### Learning Activities

#### Introduction

Discuss the Learning Intentions and Success Criteria relating to this activity.

- What are fanfares?
- Can you think of any examples?
- Which instruments usually perform fanfares?
- What messages are they used to portray?

#### Activity

Ask your pupils to form pairs to compose their own fanfares using only three notes.

Encourage them to perform, record and appraise their fanfares. Give them opportunities to use music software, if available.

Lead a class discussion about how a fanfare can avoid becoming boring and keep a sense of moving forward.

## Key Stage 3 Music

To illustrate play one or more fanfares for your pupils to listen to, for example:

- *Fanfare from the Overture to William Tell* by Gioachino Rossini; and/or
- *Fanfare for the Common Man* by Aaron Copland.

Discuss the ways in which texture is used to develop the music and add interest, for example:

- *Overture to William Tell* uses imitation; and
- *Fanfare for the Common Man* uses parallel parts.

Encourage your pupils to suggest other ways they could add textural interest to their own fanfares, for example by using:

- a drone;
- an added ostinato on a single note; or
- a fragment of the melody as a repeated motif.

Combine the pairs to make groups of four. Encourage your pupils to extend their original fanfares by incorporating techniques you have discussed together.

Ask the groups to perform, record and appraise their extended fanfares.

### Plenary

Using the following words or phrases, how did you work with others to create a successful composition?

- Drone
- Ostinato
- Fragment
- Motif

What skills did you develop through this activity?

## Pupil Worksheet 4

### Composing Fanfares

#### Activity 1

Here are two fanfares for you to play or listen to:

#### The Trumpet Shall Sound from *Messiah* by Handel



#### Fanfare from the *Overture to William Tell* by Rossini



## Pupil Worksheet 4

### Composing Fanfares

#### Activity 2

You have been asked to compose a fanfare for a trumpeter to perform on a special occasion.

The trumpeter can only play **three notes: C, E and G.**

Compose your fanfare using as many of these notes as you want, but no others. (The notes may be used in different octaves.)

## Pupil Worksheet 4

### Composing Fanfares

#### Activity 3

Several trumpeters are available to play now, and you can make your fanfare more interesting by adding **extra parts**.

Here are some ideas:

#### **Ostinato**

Give one or more players repeated patterns to play all the way through, while the main trumpeter plays the fanfare.

You could use small sections of the fanfare to form the repeated patterns.

#### **Imitation**

All the trumpeters could play the same fanfare, but start at different times, like a round.

#### **Parallel Parts**

The new trumpeters could play a similar melody to the main fanfare, but starting on a different note, so that it moves along parallel to the main melody

Remember that you are only allowed to use **three** different notes.

(The notes may be used in different octaves.)