A DIY TOOLKIT FOR STUDENTS
Imagine hearing your music performed by some of Australia’s most talented young performers of the Australian Youth Orchestra ringing out at venues across Australia! If you’re a budding composer or musician or just have an interest in creating new music, the Fanfare Competition is an exciting opportunity for you.

The competition is open to young artists aged 12-21 years. To enter write a 30 second attention grabbing piece of music. The composition is to be written in short score form indicating the instrumentation, and students are to submit their favourite four (4) bars in full orchestration.

Eight selected participants will work with professional composers, as well as the Australian Youth Orchestra and a leading conductor to refine their compositions. Fanfare is looking for works that have ‘something to say’.

You don’t need to have a strong musical background - your work just needs to draw attention for the intended use of cueing audiences to take their seats at venues across Australia.
Before you enter, make sure you have read through the competition instructions, and selected your instruments from the Australian Youth Orchestra’s instrumentation list below (as this is what you have to work with). Your composition doesn’t have to use the full orchestra - you can choose a selection of instruments from the list. Call (02) 8007 7322 or contact us if you have any questions about Fanfare.

**Australian Youth Orchestra Instrumentation List**

1 flute, 1 oboe, 1 clarinet or saxophone, 1 bassoon, 2 trumpets (Bb or C), 2 french horns, 1 trombone, strings (8 violin 1, 6 violin 2, 4 viola, 3 cello, 2 bass), timpani (sizes 32, 29, 26 & 23), percussion (no more than 2 players), electronics or recorded sound. We encourage you to call us if you have any queries regarding instrumentation in particular percussion and electronics (electronics would be accommodated in the final recording process).

Percussion List: 2 bongos, bell tree, bass drum, castanets, snare drum, suspended cymbals (China, standard), glockenspiel, marimba, tambourine, tenor drum, triangle, tom-toms (Please note: 2 players only)

Remember, everyone can write a fanfare and we’d like you to give it a try even if it feels daunting at first. It can be as simple as putting your ideas down on paper, creating an MP3 and entering the competition in your own time. Get ready to let your imagination run wild!

If you have any questions on composing or the competition process call us or talk to your teacher. Competition closes 5pm, Friday 15 June 2018 (applications open in Feb 2018).

Email: info@artology.org.au
Phone: (02) 8007 7322
This resource will provide you with all the information you need to create an attention-grabbing 30 second piece of music for the Fanfare Competition.

It will support you to be creative and imaginative when developing, organising and refining your ideas. It will also build your understanding of orchestral score conventions and short score composing by checking out past examples of winning fanfare entries.

As well as short written activities that will help you build skills, there are reflection questions that will help shape your ideas. There are also lots of links to YouTube clips of music and composers that you can listen to for further inspiration and skill building.

You do not need to complete all the activities, as it is not meant as a step-by-step guide but as a toolkit for you to build ideas and practice turning some of these ideas into musical elements.

Pick and choose the tool you need to help inspire you to create a piece of music that draws attention and tells your story.

This DIY Student Toolkit is divided into the following sections:

- Part 1 - Background Information
- Part 2 - Gathering Ideas
- Part 3 - Creating and Developing your Fanfare
- Part 4 - Orchestration
- Part 5 - Glossary of Terms

Note: Your teacher may also be using the Fanfare Competition curriculum resource in your music classes.
Fanfare 101

A fanfare is normally a relatively short piece of music that is typically played by trumpets, cornets, French horns or other brass instruments, often accompanied by percussion. It is usually intended for important social purposes, such as ceremonial events involving important people; exclamations of significant activities during an event; or to precede announcements with the purpose of gaining the attention of the audience. Similarly, musical works themselves often begin, transition, or end with fanfares or fanfare-like themes.

Listen to these fanfares for some inspiration:

• Copland: Fanfare for a common man
• Bill Conti: Fanfare for Rocky
• Nigel Westlake: Cudmirrah Fanfare
• Stubbs: Valiant and Brave (from the Royal Wedding of Prince William and Kate Middleton)
• The finalists from past Fanfare competitions

Reflection questions:

• What do all the fanfares have in common?
• How do you feel when listening to the fanfares?
• How are silence and rhythm used to grab your attention?
• What musical gestures grabbed your attention?
• Which instruments are most noticeable?
What makes a good fanfare?

A good fanfare will grab people’s attention. It will make an impact as soon as you hear it. The function of the 30 second fanfare you are going to create for this competition is to replace the ‘cue bells’ to assist calling people to their seats at venues across Australia – so it has to be attention grabbing music. A fanfare can be inspired by a range of things, such as nature, people, places, events or even other pieces of music.

“Music and rhythm find their way into the secret places of the soul” - Plato
Part 2. Gathering Ideas

This section is designed to help you brainstorm some ideas for your fanfare. Be creative and let your imagination run wild. Remember you don’t need to do all the activities.

**Activity 1:** Music is interesting when it has something to say and catches our attention. It is also interesting when it tells a story or represents something with personal meaning.

Check out the 2017 finalists and read about their composition inspiration.

Try some of the activities below. One of them might lead you to a great opening for your fanfare or even inspiration for your entire piece.

a) Listen to the world around you - what sounds are designed to alert people?

b) What issues do you care about? What caught your attention in the news this week (eg. water pollution, sports results, body image, cyber bullying, treatment of asylum seekers, contents of fast food)?

c) Music can be inspired by culture and heritage or family stories. Think about the music or stories from your family background (eg. folk music, Irish dancing, Dreaming stories, East-meets-West). Write down their personal meaning to you.
Activity 2: A fanfare is all about grabbing people’s attention in a short amount of time. If you had to get your friend’s attention quickly, would you yell, shout, bark or clap?

You can use different elements of music to grab our attention too. Try yelling some advice using a percussion instrument. This might give you a riff to use in your fanfare.

Write down the rhythm on this line.

Need some help? Here is an example of a way to write words as percussion rhythm:

“Listen to the kids cause they have great ideas...Give me a break!”

Tip: If you’re improvising on percussion, record your ideas on a phone or computer.
**Activity 3:** Watch this YouTube clip of composer Orlando Gough discussing the inspiration for his fanfare. He took the idea of a fanfare quite literally. He gives a few ideas about turning an idea or place into music.

**Reflection question:**

- What insights from this video can you apply to your fanfare?

**Need more inspiration?** Have a look at the 2015 Fanfare Competition finalists here (click here or the image below). Slider_Fanfare_990-2017-composers.pdf
Activity 4: Some fanfares have a national or cultural feel to them. For instance, Copland’s Fanfare for the Common Man has a particularly American feel to it.

Play the video below to see how Cordelia Olivia To (2015 Fanfare Competition finalist) was inspired by multicultural elements in her fanfare. She included some of these elements in the orchestration of her piece. You can listen to Cordelia’s Fanfare here.

Fanfare Competition - Multicultural Elements

Reflection questions:

• What musical elements create a national or cultural feel?
• What instruments could you use to create a national or cultural feel?
• Will you need to include non-Western instruments in your fanfare?

Activity 5: Have a think about your nationality and cultural background. Find the nationalities in your heritage using this website. Alternatively, find a folk song that you like (eg. Jasmine Flower from China, Greensleeves from Ireland or Sakura from Japan).

Find a bar with interesting intervals and/or rhythm and copy it out. Perhaps you can borrow it for your fanfare.
Activity 6: The everyday things around us can also inspire beautiful music. Sally Whitwell wrote Road Trip - a piece for flute and piano that describes her weekly train journey from Sydney to Wollongong. Play the video below:

Sally Whitwell - Road Trip

Case Study: 2017 Fanfare Competition finalist Caitlin Buchan - Cleopatra's Entrance

Caitlin Buchan (Age 15), Bendigo, VIC

I’m very new to composing so I didn’t know how to start with a key signature so accidentals were a lot easier to work with. I ended up using a byzantine scale by accident, I didn’t even know what a byzantine scale was until I had finished writing my piece.

My inspiration for starting composing comes from film scores because I love the way that all of the parts come together and overlap with each other.

One day I hope to be able to compose as well as some of those composers like Danny Elfman and James Newton Howard.

Click here to listen to Caitlin’s Fanfare.
Part 3. Creating and Developing Your Fanfare

This section is all about developing your ideas in order to turn them into music.

Food for thought as you begin composing:

- What instruments could be used to create and build your composition?
- Are there any instruments that produce sounds that reflect your personal story perhaps instruments played by yourself or family members?
- What kind of repetition or musical patterns would you like to use in the music?
- In what order will the instruments appear?
- How will you create tension in the music?
- Which elements of the music will create a sense of unity and cohesion?
- What is the overall mood you hope to paint with your fanfare music?
- How will you ensure it grabs attention?

Remember:

- There is potential in all your ideas
- Use your imagination and get creative
- Draw from history for ideas and inspiration about fanfares

Reflection activity: It’s time to start focusing on your composition ideas. Select one idea for your fanfare; it might be drawn from Part 1 of this Fanfare DIY Toolkit or from something new. Write it in words below.

Tip: You can send your final fanfare in with this typed description of your idea when entering Fanfare.

Now, let’s start thinking about how you can take your ideas and create a composition. There are many different ways to do this and lots of different places to start.

Take a look at the flow chart on the following page for ideas about WHERE to start composing a fanfare.
During this process you will need to think about musical elements to build into your work – melody, harmony, riffs or motifs, tone colour, multiple layers, dynamics, textures, rhythms with a multicultural/jazz influence, etc. How can these elements be incorporated into your 30 second composition to make it attention grabbing?
As you work on your own fanfare, here are some practice activities to help you learn how to turn some ideas into music notation.

**Activity 1: Follow the worm**

a) Think of your favourite song and choose your favourite line. For example, Happy by Pharrell Williams ‘Clap along if you feel like a room without a roof’.

Write the lyrics underneath the line below and then add the rhythm of the words on the line. Match the emphasis you put into the spoken words.

Tip: Refer to the example in Part 2, Activity 2.

b) Draw a wiggly line to give pitch to your rhythm. It might start low and finish high ... or start high and finish low ... or form an arch ... For example:

c) Superimpose the wiggly line onto a manuscript. For example:
d) Use the wiggly line to plan pitch. Add some sharps or flats to make it more interesting. For example:

```
\begin{music}
\newStaff
\newclef treble
\newstaff
\newclef bass
\end{music}
```

```
\begin{music}
\newStaff
\newclef treble
\newstaff
\newclef bass
\end{music}
```

e) Combine your lyrics-rhythm with these pitches to create a melody. Try it on an instrument or type it into www.flat.io/en to hear how it sounds.

Reflection activity: Think about your fanfare and have a go at using the same process to write a melody or motif.
Activity 2: That’s random!

Listen to Ross Edwards’ ‘Tyalgum Mantras’ on iTunes.

In the score for ‘Tyalgum Mantras’, the percussionists are directed to play at planned intervals, but the instrumentalists play a canon - entering one at a time in a more random fashion.

Try writing one melody. Assign it to different instruments, each starting a few seconds apart, then add some planned percussion.

Tip: Label each line to indicate which instrument should play. Remember KISS (Keep It Simple Sam).
Activity 3: Let’s Experiment

In 30 seconds of music, you will only have time to present one melody. If you are keen to present a second melody, try using it as a counter-melody (creating a harmony for your first melody). When writing a counter-melody, keep the underlying chords the same for both melodies.

Once you’ve created one melody, experiment with ways to develop it:

- Chop it into smaller chunks … re-order the chunks,
- Turn it upside down,
- Re-write it backwards,
- Change one or two notes,
- Play it double speed,
- Add some chords,
- Add some layers of percussion,
- Pass the melody around different instruments (one at a time),
- Alter the dynamics/volume
- Use one chunk, then sequence it (repeat it one note higher, then one note higher again …)

Use music notation software to save all your ideas (eg. Finale, Sibelius, GarageBand, www.flat.io/en) or write by hand.

Tip: The copy and paste function in software and apps could be handy!
Activity 4: Perfect match

Now that the melody is written, start thinking about chords. This table shows some of the standard chords that harmonise well with each melody note - a bit like finding your perfect match.

<table>
<thead>
<tr>
<th>Melody note</th>
<th>Major chord</th>
<th>Major chord</th>
<th>Major chord</th>
<th>Minor chord</th>
<th>Minor chord</th>
<th>Minor chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C</td>
<td>A flat</td>
<td>F</td>
<td>c</td>
<td>a</td>
<td>f</td>
</tr>
<tr>
<td>C# (D flat)</td>
<td>C#</td>
<td>A</td>
<td>F#</td>
<td>c#</td>
<td>a#</td>
<td>f#</td>
</tr>
<tr>
<td>D</td>
<td>D</td>
<td>B flat</td>
<td>G</td>
<td>d</td>
<td>b</td>
<td>g</td>
</tr>
<tr>
<td>D# (E flat)</td>
<td>D#</td>
<td>B</td>
<td>G#</td>
<td>d#</td>
<td>b# (c)</td>
<td>g#</td>
</tr>
<tr>
<td>E</td>
<td>E</td>
<td>C</td>
<td>A</td>
<td>e</td>
<td>c#</td>
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<tr>
<td>F</td>
<td>F</td>
<td>D flat</td>
<td>B flat</td>
<td>f</td>
<td>d</td>
<td>b flat</td>
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<tr>
<td>F# (G flat)</td>
<td>F#</td>
<td>D</td>
<td>B</td>
<td>f#</td>
<td>d#</td>
<td>b</td>
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<tr>
<td>G</td>
<td>G</td>
<td>E flat</td>
<td>C</td>
<td>g</td>
<td>e</td>
<td>c</td>
</tr>
<tr>
<td>G# (A flat)</td>
<td>G#</td>
<td>E</td>
<td>C#</td>
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<td>A# (B flat)</td>
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<td>B</td>
<td>B</td>
<td>G</td>
<td>E</td>
<td>b</td>
<td>g#</td>
<td>e</td>
</tr>
</tbody>
</table>

Now it’s your turn to develop some of your own ideas for your fanfare entry.

- Test your fanfare melody with some chords and make changes or revisions.
- Enter the notes into notation software (eg. Sibelius, Finale, GarageBand, [www.flat.io/en](http://www.flat.io/en)) or write notation by hand.
- You are now ready to start arranging for specific instruments.
To enter the Fanfare Competition you need to develop your ideas into a 30 second short score (melody, harmony/ostinatos and percussion) and fully orchestrate your favourite four bars.

Here are some steps to follow to help you orchestrate your piece to enter the fanfare:

**Step 1: Pick your favourite**

After writing 30 seconds of fanfare (with a clear start and end), select your favourite four bars. These four bars will be expanded across an orchestral score or across the selection of instruments you have decided to use.

**Step 2: Delegation**

Orchestration means you choose who plays what - delegating which instrument gets the melody, who carries the harmony/ostinatos and which percussion instruments add highlights to your fanfare.

YouTube has some terrific short videos to help explain elements of this process.

- Arranging music for stringed instruments
- Some cool string techniques
- The difference between good and bad orchestration!

**Step 3: Colours and shades**

Percussion is a great resource for adding colour and highlights. Use YouTube to familiarise yourself with some of the following percussion instruments:

Bongos, bell tree, bass drum, castanets, snare drum, suspended cymbals, glockenspiel, marimba, tambourine, tenor drum, triangle, tom-toms.

Consider writing a riff (repeated rhythm) for one percussion instrument, then adding a second layer of percussion.

Look at part of Hindson’s score for ‘Headbanger’ (sheet music here or listen here). Note the way he uses an array of percussion to help change the time signature. He also assigns many different percussion instruments to the two percussionists, labelling each instrument change carefully.
Step 4: Score!

When setting up a traditional score, start with the wind instruments (highest to lowest), then write the brass instruments (highest to lowest), then write percussion, and finally the strings (highest to lowest).

Look at the following score excerpt from Beethoven’s 9th Symphony. Can you guess which instrument is which? Remember that the woodwinds appear first, followed by brass instruments, followed by percussion, and finally strings.

Tip: The rhythm of un-tuned percussion such as bongos, bell tree, bass drum, castanets, snare drum, suspended cymbals, tambourine, tenor drum, triangle and tom-toms can be written on a single line (at the very bottom of your orchestral score). If you need any help, ask your teacher.

You can specify exactly what kind of mallets/sticks to use on percussion. Listen to some different mallet/stick types here. Listen to some examples of what un-tuned percussion using only your hands sounds like here.
Reminder: For the Fanfare Competition, you are allowed to use any or all of the following:

**Australian Youth Orchestra Instrumentation List**

1 flute, 1 oboe, 1 clarinet or saxophone, 1 bassoon, 2 trumpets (Bb or C), 2 french horns, 1 trombone, strings (8 violin 1, 6 violin 2, 4 viola, 3 cello, 2 bass), timpani (sizes 32, 29, 26 & 23), percussion (no more than 2 players), electronics or recorded sound. We encourage you to call us if you have any queries regarding instrumentation in particular percussion and electronics (electronics would be accommodated in the final recording process).

Percussion List: 2 bongos, bell tree, bass drum, castanets, snare drum, suspended cymbals (China, standard), glockenspiel, marimba, tambourine, tenor drum, triangle, tom-toms

(please note: 2 players only)

**Step 5: Enter before 5pm Friday 15 June 2018 (applications open in Feb 2018)**

Before you enter the competition get some feedback from your teacher or a friend. You can also use these questions to do some self-reflection:

- What is the idea behind my piece?
- How do I feel about my piece?
- What would happen if I changed or tweaked a little bit of it?
- What was successful?
- What could be developed further?
- Does my piece have ‘something to say’?

Once you are ready to roll, complete the online application, upload a PDF of your scores and a sound recording to Artology’s Fanfare Competition.

The score can be hand written and scanned to PDF, or entered into software/apps such as Finale, Sibelius, GarageBand or www.flat.io/en and exported as a PDF. The sound recording could be from live instrument/s or an output from notation software.

**Website:** http://artology.org.au/fanfare/
**Email:** info@artology.org.au
**Call us if you have any questions:** (02) 8007 7322

Check out these videos from our 2015 Fanfare Participants for inspiration:

- Multicultural Elements: https://youtu.be/m9k9dZrPnq4
- Layered Composition: https://youtu.be/KTVMP2wOtKQ
- Tone Colour: https://youtu.be/b9tpQP2a9jA
- Rhythm Inspired Composition: https://youtu.be/0Ai4OwPcF5Q
- Attention Grabbing Music: https://youtu.be/h8dPXAYTaSo
- Riff Inspired Music: https://youtu.be/YJJmCxm0mBE
Part 5: Glossary of terms

Chords: a group of (typically three or more) notes sounded together, as a basis of harmony.

Dynamics and expression: the relative volume (loudness) and intensity of sound and the way that sound is articulated and interpreted.

Form and structure: the plan or design of a piece of music described by identifying what is the same and what is different, and the ordering of ideas in the piece.

Rhythm: the organisation of sound and silence using beat, rhythm and tempo (time).

Harmony: chords or notes used to compliment the melody.

Melody: tune; the most interesting layer in a piece of music.

Motifs: a very short melody; part of a melody.

Ostinato: a small fragment of music or rhythm repeated many times in a row.

Pitch: the relative highness or lowness of sound. Pitch occurs horizontally (as in a melody) and vertically (as in harmony).

Riff: the same as ostinato, but found in pop music.

Texture: the layers of sound in a musical work and the relationship between them.

Timbre: the particular tone, colour or quality that distinguishes a sound or combinations of sounds.

Tone colour: the individual sound of an instrument (or combination of instruments).