

MUSIC FOR CELEBRATION

A discussion of the way in which Brass music
powerfully evoked emotions of pride and
excitement in the Renaissance and in 'Music of
the Last 25 Years.'

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Music for Celebration

A discussion of the way in which Brass music powerfully evoked emotions of pride and excitement in the Renaissance and in 'Music of the Last 25 Years.'

Introduction

Throughout the ages, people of every culture and society have used music as a means of celebration. A celebration involves marking an occasion with festivities¹ and impacts people by evoking emotions of pride and excitement. The Music used for Celebration in the last 25 years shows similarities and differences to Ceremonial Works of the Renaissance. During the Renaissance, Instrumental music emerged as a distinct form, particularly through the works of Giovanni Gabrieli, who *"thrived in a musical environment that called for grand works which reflected the glory of Venice."*² Gabrieli was employed in St Mark's Cathedral in Venice. At this time, patriotic pride was instilled in the people through celebrations and festivals. Gabrieli's brass works played an integral part in such occasions, as *"Instrumental works... accompanied the processions of the doge and other celebrations."*³

The purpose of this essay is to show how emotions of pride and excitement can be evoked in people through music for celebration, in the Renaissance and in "Music of the Last 25 Years." The aim is to contrast and compare aspects of the concepts of pitch, duration and tone colour. Particular reference will be made to Gabrieli's works for Brass Consort, 'Sonata Pian'e Forte' and 'Canzon a 4', 'Anzaas Fanfare,' written by Colin Brumby in 1980 and 'Olympic Fanfare,' written by James Morrison for the Opening Ceremony of the Olympic Games in Sydney in 2000.

¹ Godfrey-Smith, A. et al. (1991) Oxford Australian Reference Dictionary Oxford University Press: South Melbourne, Australia p.134

² Klotz, J. "MUSL242: The Venetian School" Last updated: 11/10/98
<http://www.vanderbilt.edu/Blair/Courses/MUSL242/f98/venice.htm> (16/5/01)

³ Ibid.

Body

Perhaps one of the most common memories one may gain from a celebratory occasion is a musical theme heard repeatedly. Melodies in Renaissance and Contemporary Music for Celebration must be simple, rather than complex, in order that all people may be uplifted by the experience.

In bar 1 of 'Canzon a 4' by Giovanni Gabrieli, the melody begins firmly on a repeating F and then ascends from an F to a B^{\flat} . Ascending melodic motifs and the repetition of key notes creates a positive and celebratory mood.

FIGURE 1/ Audio 1

Allegro ($\text{♩} = \text{ca. } 88$)

repetition of 'F' in opening motif creates a simple melody

ascending melodic motifs enhance the positive, joyous and celebratory nature of the work

Trumpet

Trumpet

Horn or Trombone

Trombone or Euphonium

This is similar to Colin Brumby's 'Anzaas Fanfare,' which includes just two different notes in the opening melodic motif, a E flat and C, in the Trumpet 1. The Trombone Trio in bar 2 imitates this simple motif. Repetition is a useful tool in evoking nostalgia, hence allowing specific themes to remain in people's minds. Perhaps when it is heard again they will be reminded of the emotions and memories of the first playing.

FIGURE 2/ Audio 2

use of only 2 different notes in the simple melodic theme

this device is also employed in the harmony instruments to emphasise the simplicity of pitch

Repetition is an important melodic technique in James Morrison's "Olympic Fanfare". In bar 9, in the Piccolo Trumpet 1 and 3, the ascending broken chord has a repeated 'D.' In bar 11, in all the Piccolo Trumpet Parts there is repetition of the same notes.

FIGURE 3/ Audio 3

repetition of 'D' is a vital feature of this melody

this repetition device creates a simple melodic theme

ascending broken chord effectively creates a positive overall mood

Key

- = ascending broken chord
- = repetition of 'D'
- = repetition of a single note

This was effective in drawing attention and creating interest to the diversity of people at the Olympic Games Opening Ceremony in 2000. The simplicity of the piece reflects the themes of the Opening Ceremony, which were:

FIGURE 4

"'Inclusiveness,' 'reconciliation,' 'harmony' and hope.'"⁴

The ascending chordal progression involving the dominant to tonic makes a marked statement of tonality, through the perfect cadence. For centuries, composers have written powerful works to instil pride, with melodies based on the perfect 4th interval, such as 'Amazing Grace,' and 'Auld Lang Syne.' 'Advance Australia Fair' opens on this interval and was written purposefully to instil emotions of pride and patriotism in Australians. Like 'Olympic Fanfare,' it featured in the Opening Ceremony.

The perfect 4th interval is a vital feature of the melody in Gabrieli's 'Sonata Pian'e Forte,' at bars 10 - 11.

FIGURE 5/ Audio 4

The musical score for Figure 5/ Audio 4 shows four staves: Trumpet, Trumpet, Horn or Trombone, and Trombone or Euphonium. The score is for bars 10 and 11. A green arrow points from bar 10 to bar 11, highlighting a perfect 4th interval in the melody. Handwritten green text says: "perfect 4th interval in melody is a common feature of celebratory music in the Renaissance." The score includes dynamics like "poco cresc." and "mf".

⁴ Tenenbaum, L. "Image and reality in Sydney's Olympic Opening Ceremony" Last updated: 22/9/00
www.wsws.org/articles/2000/sep2000/open-s22s.html (11/7/01)

Similarly, in 'Olympic Fanfare,' the perfect 4th interval is featured in the main 'Waltzing Matilda' melody of the piccolo trumpets at bar 13.

FIGURE 6/ Audio 5



the perfect 4th interval is a vital feature of music for celebration in music of the Last 25 Years.

In contrast, 'Anzaas Fanfare' features an unexpected minor third interval in the melody of Trumpet 1 and Trombone 1, at bars 16 - 18. It effectively creates interest, though has less impact than the perfect 4th interval in establishing a positive mood. The piece is still effective as a celebratory work, without the perfect 4th being prominent.

FIGURE 7/ Audio 6



unexpected minor third interval creates a different feel through the melody, yet still emphasises the celebratory nature of the work

Compositional freedom⁵ emerged in the Renaissance, as composers gradually discarded traditional conventions of composing. In the last 25 years, composers have elaborated upon this aspect of Renaissance Music, to convey their compositional ideas. It is hence appropriate that Brumby's 'Anzaas Fanfare' does not feature the perfect 4th interval.

Anzaas Fanfare employs the antiphonal⁶ Renaissance technique of 'cori spezzatti,' which means 'divided choirs; Singers placed in different parts of a building.'⁷ This is also evident in 'Sonata Pian'e Forte.' Gabrieli's employment in St Mark's Cathedral in Venice was highly influential on his instrumental writing, as the Cathedral was built with two separate choir lofts, in which:

FIGURE 8

*"the spacing of the choirs of players lead to call-and-response and echo effects."*⁸

⁵ Witwer, W. "Literature and Styles in Music: The Renaissance 1450 -1600" Last updated: 9/8/98
<http://www.uwgb.edu/ogradyt/ls1/renaissa.htm> (22/4/01)

⁶ **Antiphonal** - When two parts of a choir (decani and cantoris) sing alternately. One answering the other. The term 'antiphonal' is generally used of the musical effects drawn from groups of singers or instrumentalists stationed apart.

Kennedy, M. (1996) Oxford Concise Dictionary of Music: New Edition p. 22

⁷ Ibid. p.162

⁸ Page, R. "Giovanni Gabrieli: His Life and Music" Last updated: 16/1/00
http://home.dmv.com/~rons/Ron's_Pages/GabMusic.htm (16/5/01)

Gabrieli adapted the concept of divided choirs to his instrumental music and this is evident in the call-and-response featured at bar 60-62. The rhythm remains the same and whilst the intervals are identical in the call and response, there are distinct variations in the pitch.

800

FIGURE 9/ Audio 7

Key
 = call
 = response

the call-and-response feature, in all parts, between choir 1 and 2 the response echoes the call at a different pitch

There is a similar imitation between Trumpet and Trombone Trios in bars 11-12 of 'Anzaas Fanfare.'

FIGURE 10/ Audio 8

Handwritten note: imitation between trumpet trio and trombone trio at identical pitch, though varied in response by different timbre of the trombone. It is also evident in the other parts.

Colin Brumby said that:

FIGURE 11

*"because of the antiphonal nature of the opening and closing sections
...it could be said to reflect Renaissance influences."*⁹

Antiphonal music emerged in the Renaissance and the imitation between the Trumpet Trio and the Trombone Trio in 'Anzaas Fanfare,' reflects this technique in contemporary works.

⁹ Brumby, C. (23/7/01) cbrumby@gil.com.au (In reply to an e-mail sent to the composer.)

The qualities of duration in music designed for celebration show both similarities and differences between Renaissance and Contemporary Works. The placement of the accent shapes the movement of the melody. In 'Sonata Pian'e Forte,' from bars 40-41 in all parts, the main accent of the melody is placed on the last beat of the bar, creating a sense of syncopation and weakening the pulse.⁹⁰⁰

FIGURE 12/ Audio 9

The image displays a musical score for brass instruments across seven staves: Tpt I, Tpt II, Tpt III, Trb. (top), Horn, Trb. (middle), and Bass Trb. The score is for measures 40 and 41. Two vertical pink shaded regions highlight the first and fourth beats of measure 40. A blue arrow points to the fourth beat of measure 40 with the handwritten note: "main accent on last beat of the bar". Another blue arrow points to the first beat of measure 41 with the handwritten note: "the accent does not fall on the first beat of the bar, as expected". The notation includes dynamic markings of *p* (piano) and *f* (forte) on various notes, and a green circle is drawn around a note on the Horn staff in measure 41.

This contrasts to 'Olympic Fanfare,' in which, at bar 42, the overall accents of the melody are produced through scored accents. These occur on the first beat of the bar, as expected and also on the off-beats of the 2nd and 4th crotchet pulses. These effectively reinforce the melody, drawing attention to the most important notes.

FIGURE 13/ Audio 10

The image shows a musical score for a single bar, featuring various instruments. Handwritten blue annotations highlight specific accents:

- Picc 1 and Tpt 1:** A bracket connects the first beat of both staves with the note "notated accent on 1st beat of bar emphasises melodic rhythm".
- Picc 1 and Tpt 1 (off-beat):** A bracket connects the off-beat of the second beat of both staves with the note "notated accent on off-beat of 2nd beat adds interest to the melodic rhythm".
- Dr., Timp., S.D., and Db.:** A bracket connects the first beat of these four staves with the note "accent on first beat of bar is also evident in the percussion and double bass parts."
- Tbn. 3 and B. Tbn.:** A bracket connects the last quaver beat of these two staves with the note "in the bass and percussion instruments there is an accent on the last quaver beat of the bar".

The score includes staves for Picc 1, Picc 2, Picc 3, Tpt 1, Tpt 2, Tpt 3, Tpt 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Dr., Timp., S.D., and Db. Accents are marked with pink squares on the first beat and green squares on the off-beat of the second beat for Picc 1 and Tpt 1. Accents on the first beat are marked with pink squares for Dr., Timp., S.D., and Db. Accents on the last quaver beat are marked with yellow squares for Tbn. 3 and B. Tbn.

In 'Canzon a 4,' a new rhythmic motif is introduced for each new section.¹⁰ This is a common characteristic of Renaissance Works. At bar 20, the rhythmic motif introduced in the Trumpet 2 part is an imitation point. This motif is imitated at changing pitches until bar 30.

FIGURE 14

Handwritten annotations on the score:

- Bar 20: "first playing of the motif" (pointing to the first note of the motif in Trumpet 2).
- Bar 20: "the first repetition of the rhythmic motif begins on a 'Bb' instead of 'F'. This idea continues" (pointing to the second note of the motif in Trumpet 2).
- Bar 20: "mf" (musical dynamic).
- Bar 21: "mf" (musical dynamic).
- Bar 22: "mf" (musical dynamic).
- Bar 23: "mf" (musical dynamic).
- Bar 24: "mf" (musical dynamic).
- Bar 25: "mf" (musical dynamic).
- Bar 26: "mf" (musical dynamic).
- Bar 27: "mf" (musical dynamic).
- Bar 28: "mf" (musical dynamic).
- Bar 29: "mf" (musical dynamic).
- Bar 30: "mf" (musical dynamic).
- Bar 31: "mf" (musical dynamic).
- Bar 32: "mf" (musical dynamic).
- Bar 33: "mf" (musical dynamic).
- Bar 34: "mf" (musical dynamic).
- Bar 35: "mf" (musical dynamic).
- Bar 36: "mf" (musical dynamic).
- Bar 37: "mf" (musical dynamic).
- Bar 38: "mf" (musical dynamic).
- Bar 39: "mf" (musical dynamic).

Colored highlights on the score:

- Bar 20: Pink highlight (motif 1) in Trumpet 2.
- Bar 21: Green highlight (motif 2) in Horn or Trombone.
- Bar 22: Yellow highlight (motif 3) in Trumpet 1.
- Bar 23: Pink highlight (motif 4) in Trombone or Euphonium.
- Bar 24: Green highlight (motif 5) in Horn or Trombone.
- Bar 25: Yellow highlight (motif 6) in Trumpet 1.
- Bar 26: Pink highlight (motif 7) in Trombone or Euphonium.
- Bar 27: Green highlight (motif 8) in Horn or Trombone.
- Bar 28: Yellow highlight (motif 9) in Trumpet 1.
- Bar 29: Pink highlight (motif 10) in Trombone or Euphonium.
- Bar 30: Green highlight (motif 11) in Horn or Trombone.
- Bar 31: Yellow highlight (motif 12) in Trumpet 1.
- Bar 32: Pink highlight (motif 13) in Trombone or Euphonium.
- Bar 33: Green highlight (motif 14) in Horn or Trombone.
- Bar 34: Yellow highlight (motif 15) in Trumpet 1.
- Bar 35: Pink highlight (motif 16) in Trombone or Euphonium.
- Bar 36: Green highlight (motif 17) in Horn or Trombone.
- Bar 37: Yellow highlight (motif 18) in Trumpet 1.
- Bar 38: Pink highlight (motif 19) in Trombone or Euphonium.
- Bar 39: Green highlight (motif 20) in Horn or Trombone.

Key

- = rhythmic motif in Trumpet (2)
- = rhythmic motif in Trumpet (1)
- = rhythmic motif in Trombone/Horn
- = rhythmic motif in Trombone / Euphonium
- ① = order of occurrence of the rhythmic motif

¹⁰ Short, P. (1996) *Exploring the Elements of Music and Style* Heinemann: Port Melbourne, Australia p. 16

In contrast, rhythm is a unifying feature in 'Anzaas Fanfare.' The original rhythmic motif heard in bar 1 repeats throughout the Fanfare, for example, at bars 9-11.

FIGURE 15/ Audio 11

Figure 15 shows musical notation for bars 9, 10, and 11. The top section includes Trumpet 1, Trumpet 2, and Trumpet 3. The bottom section includes Trombone 1, Trombone 2, and Trombone 3. The notation for bars 9-11 is highlighted in red for the Trumpets and green for the Trombones. A blue arrow points from the text 'repetition of the original rhythmic motif (in all parts)' to the highlighted sections. The word 'simile' is written below the notation for bars 10 and 11 in each part.

A development of this motif occurs in bars 5-6, in the Trumpet Trio. The hemiola varies the rhythmic pattern. This drives the rhythm forward, building strongly into the following section.

FIGURE 16/ Audio 12

Figure 16 shows musical notation for bars 4, 5, 6, 7, and 8. The top section includes Tpt 1, Tpt 2, and Tpt 3. The bottom section includes Trb 1, Trb 2, and Trb 3. The notation for bars 5-6 is highlighted in pink. A blue arrow points from the text 'hemiola in the rhythm builds tension towards bars 7-8.' to the pink highlight. The notation for bar 8 is highlighted in green. A blue arrow points from the text 'climax of build-up in rhythm.' to the green highlight. The word 'simile' is written below the notation for bars 5-6 in each part. The word 'cresc' is written below the notation for bars 7-8 in each part. The word 'mf' is written below the notation for bar 8 in each part.

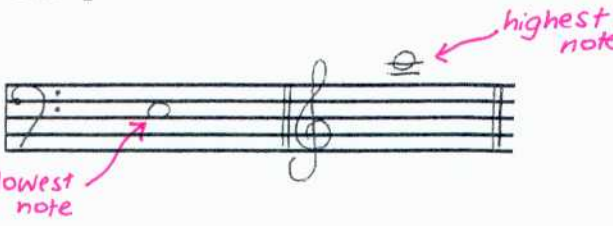
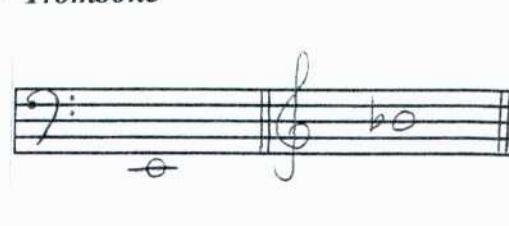


Brass Fanfares have been used throughout history with the purpose of celebration. Trumpets and trombones have a bright, majestic¹¹ tone colour, which creates a vibrant, positive mood. It is interesting to note how the different composers have explored the sound quality of brass instruments in their pieces. The Renaissance saw:

FIGURE 17

*"new methods of metalworking greatly improve sound quality."*¹²

'Canzon a 4,' is written for a consort of two Trumpets, Horn and Trombone. The combination of similar tone colour with different ranges creates a unique blend of sound.

FIGURE 18 - *Ranges of the Brass Instruments*

<p>Trumpet</p> 	<p>Trombone</p> 
<p>Horn</p> 	<p>Bass Trombone</p> 

Gabrieli expands this consort in 'Sonata Pian'e Forte'. The strong effects of the brass tone colour are most evident in the chords used in the piece. At bar 43, in Choir 1, (Figure 19) the minim chord may resound momentarily in the listener's mind. The majestic nature of the work

¹¹ Ardley, N. (1995) *A Young Person's Guide to Music* HarperCollins Publishers: Sydney, Australia p. 34

¹² Kennedy, M. (1996) *Oxford Concise Dictionary of Music* Oxford University Press: New York p.749

is expressed as the chord fades from forte to piano. Composers often explore different timbres to enhance the celebration. For example, Gabrieli adds Bass Trombone to the consort, whilst Morrison includes Piccolo Trumpets, to expand the overall range of the works.

FIGURE 19/ Audio 13

The musical score is divided into two main sections, Choir 1 and Choir 2. Choir 1 consists of four staves: Tpt I, Tpt II, Tpt III, and Trb. Choir 2 consists of four staves: Horn, Trb., Trb., and Bass Trb. The score is written in a key with one flat (B-flat) and a common time signature. The first section of the score is marked with a blue '42' and the second with a blue '43'. At the end of the piece, a decrescendo of a chord is highlighted by a blue arrow and text: "decrescendo of chord highlights the majestic nature of the work." The final notes of the piece are marked with a blue 'p legato'.

In the twentieth Century, trumpet fanfares played an important role in the Olympics, which,

FIGURE 20

"have a history of using 'herald trumpets.'"¹²

¹² Ferin, Roy. *Manager: Swing City* (5/7/01) Fax. (See Appendix.)

In 'Olympic Fanfare,' the 'herald' is in the Piccolo Trumpet Solo, an improvisation over bars 1-8 of the scored work. Morrison adds a contemporary flavour to the work in the swing/jazz section from bars 17-24. The colourful glissando at bar 17 in all Brass Parts, excluding the Piccolo Trumpets, creates interest and variety. The jazz style appeals to the diverse audience of the 21st Century.

FIGURE 21/ Audio 14

the glissando has a strong impact, changing the overall feel of the piece and creating more enjoyable listening

The image displays a musical score for seven brass instruments: Tpt 1, Tpt 2, Tpt 3, Tpt 4, Tbn. 1, Tbn. 2, and B. Tbn. The score is written in 2/4 time and features a key signature of one flat (B-flat). At bar 17, a green highlight and a blue arrow point to a glissando (a slide between notes) in the first four measures of the bar. This glissando is repeated in all brass parts except the Piccolo Trumpets. The rest of the score shows various musical notations, including eighth notes, quarter notes, and triplet markings (indicated by '3' over groups of notes).

'Anzaas Fanfare' and 'Olympic Fanfare' are scored for similar Brass Consorts to Gabrieli's works, but also include percussion instruments. At bar 23 in 'Anzaas Fanfare,' (Figure 23) the timpani roll builds up tension towards the new section. As a piece that evokes a

FIGURE 22

*"call to arms...written in a full-bodied, stirring fanfare style,"*¹³

percussion is important in calling people together for ceremonial purposes.

¹³ Strahan, D. "Press Comment on Derek Strahan" Last updated: 1/2/01
www.revolve.com.au/press.html (11/7/01)

FIGURE 23

the timpani roll effectively builds up to a climax leading into the next section

timpani roll is enhanced by the crescendo, to a dynamic of fortissimo

Figure 23 displays a musical score for a brass and percussion ensemble. The score includes parts for Tpt 1, Tpt 2, Tpt 3, Trb 1, Trb 2, Trb 3, Timpani, Snare Drum, Glock, and Cymbals. The brass parts (Tpt and Trb) feature a crescendo leading into a fortissimo (ff) section. The Timpani part has a roll highlighted with a pink box and a green 'cresc' label, followed by a green 'ff' label. The Snare Drum, Glock, and Cymbals parts also show a crescendo and fortissimo section. The score concludes with a 'Fine' marking and a 'ff (Lv.)' dynamic.

A drum roll can have a high impact on the listener at the beginning or conclusion of a piece.

'Olympic Fanfare' concludes with a powerful drum roll, at bar 51.

FIGURE 24/ Audio 15

the drum roll adds to the effects of the majestic brass, leaving a lasting impact of pride and excitement

Figure 24/ Audio 15 shows a musical score for a brass and percussion ensemble. The score includes parts for Tpt 1, Tpt 2, Tpt 3, Trb 1, Trb 2, Trb 3, Timpani, Snare Drum, Glock, and Cymbals. The score is divided into measures 49, 50, and 51. The brass parts (Tpt and Trb) feature a crescendo leading into a fortissimo (ff) section. The Timpani part has a roll highlighted with a pink box and a green 'cresc' label, followed by a green 'ff' label. The Snare Drum, Glock, and Cymbals parts also show a crescendo and fortissimo section. The score concludes with a 'Fine' marking and a 'ff (Lv.)' dynamic.

Conclusion

The use of brass music within celebrations during the Renaissance and in the Last 25 Years has powerfully evoked emotions of excitement and pride. This is achieved through the manipulation of pitch, duration and tone colour. All three composers - Gabrieli, Morrison and Brumby - stimulate positive emotions through their works. The important features of celebratory music include simple melodies, call-and-response and the perfect 4th to emphasise the tonality. Rhythmic devices including the placement of the accent, motifs and hemiola also enhance the celebratory nature of the work. The majestic tone colour of brass instruments in the Renaissance and in Music of the Last 25 Years is important in achieving a strong sense of proclamation and joyous emotion.

Appendix 1

These definitions explain the meanings of the keywords used in the Essay.

Celebration - The marking of an occasion with festivities.

Excitement – A thing that rouses the feelings or emotions of a person or an excited state of mind.

Pride – A feeling of elation or satisfaction at a group's achievements or one's own achievements or qualities.

(In this essay referring to the people of Venice in the Renaissance and the events marked by the modern fanfares.)

Definitions from The Oxford Australian Reference Dictionary

Appendix 2

Questions faxed to Roy Ferin, the Manager of Swing City, the band which accompanied James Morrison in the performance of 'Olympic Fanfare' at the Opening Ceremony. His reply follows.

- How is the piece typical of a Contemporary fanfare? Ie. What particular musical features make it a fanfare?
- How was the piece performed at the Opening Ceremony?
- How were the instrumentalists arranged in formation on the stage? Why? Is there any photos or video footage I may have access to?
- Was the formation of the band associated with producing the best sound or the best visual image for the audience?
- What were the major influences on the overall performance of the piece?
- In what ways has modern ceremonial music been used to reflect its use in previous eras, particularly in the Renaissance?
- Does *Olympic Fanfare* employ the technique of call and response?
- What are the main harmonies and melodies in the piece?
- Aside from the solo Piccolo Trumpet, which parts are more dominant than others?
- What is the role of the theme from *Waltzing Matilda*, in the piece? Do you feel that it was effective in helping to evoke pride and patriotism in Australians and particularly Australian athletes, at the Opening Ceremony?
- How important are Brass instruments in ceremonial fanfares? Particularly the role of the solo Trumpet in this piece.
- What is exciting in the piece? Why?
- What is patriotic and what makes it this way?
- Do you have any other personal reflections or relevant information on the piece / its performance? Links between celebration music in the Renaissance and in Music of the Last 25 Years?

FACSIMILE TRANSMISSION

From: Roy Ferin

Date: July 5, 2001

Thank you for your fax. I thought I'd type out some answers to your questions and then if you wish you can contact me through our website: www.swingcity.com.au

James's piece is truly a contemporary fanfare. The purpose and history of fanfares and particularly trumpet fanfares are longstanding in the Olympics and civilization itself. The Olympics have a history of using "herald trumpets" and since this was the first Olympics of the 2000s and Australia has one of the world's best trumpet players, they wanted a contemporary fanfare, played and written by an Australian, with a uniquely Australian flavour. They got exactly that.

Fanfares were created to call people together, send messages or instructions and get people's attention before commencing proceedings at a public gathering. The purpose of the fanfare in the opening ceremony was to call people's attention to the entrance of the Olympic Directors Michael Knight and Juan Antonio Samaranch. James was asked to write and "star in" this fanfare and since he is James Morrison with his own unique jazz style, anything he wrote and performed on would sound like "typical James Morrison". Which is exactly what the Olympic Producers wanted. James's first idea was to have an Australian swing/jazz "jungle drums" feel throughout the entire fanfare (which was to be only 1 min 30 sec long). But he soon realized along with producer David Atkins that it might to some people sound like "heralding the entrance of Cab Calloway". It was a terrific piece of music and James later used it to open the APRA Music Awards at Darling Harbour. So, just 45 days before the opening ceremony James wrote the final fanfare. The next day it was recorded at EMI Studios in Alexandria.

The recording session took place as follows:

- 1st track recorded was 4 trombones, piano, bass, drums, percussion (all together)
- 2nd track recorded was 4 saxophones
- 3rd track recorded was 4 trumpets
- 4th track recorded was 3 piccolo trumpets
- 5th track recorded was James's solo tracks (various overdubs)

Most of the high background trumpet parts you hear on the album are actually James. He played most of the high piccolo trumpet parts himself.

At the opening ceremony we were all miming to the track. Everything was prerecorded in the studio. It had to be that way because it was to be the largest worldwide broadcast ever on live television and anything else is too risky with audio miking and mixing considerations on such a grand scale. The band that performed behind James was Swing City plus about 45 high school music students.

We rehearsed everybody to the backing track at many rehearsals before the performance. This way, everybody still had to memorize their parts and mime exactly to what valve or slide position so it matches the music perfectly. The instrumentation behind James was:

- 8 trombones (red jackets)
- 8 trumpets (red jackets)
- 8 saxophones (yellow jackets)
- 8 rhythm section players (blue jackets)
- 30 piccolo herald trumpets (dressed in Driza-Bone)

Waltzing Matilda is an integral part of the fanfare. It was a major theme throughout the opening ceremony and James wrote the beginning and end march sections of the fanfare over this theme. Basically the intricate piccolo trumpet parts in these sections are James's Bach/Handel influenced trumpet lines. It's his interpretation of these great masters. He wrote these melodies over the chord changes for Waltzing Matilda. So when you write music this way and just quote a few phrases from the original melody Waltzing Matilda (which is in the public domain copyright-wise) you get a real flavor of that original tune in your new composition. In the middle swing/jazz section James really put his personality solely into the composition. That's part of his musical personality where the band is swingin', blowing real hard and sounding like they are having a great time.

Does the fanfare employ the technique of call and response? No, not in this case.

Does it evoke pride? Ah yes, yes, amazingly so. I had phone calls afterwards from some of Swing City's associates in the business that practically had tears in their eyes when they talked about it, they were so proud for us. Walking out on stage that night after rehearsing it for all those months was an awesome feeling. Everybody who worked on the opening night, the 1000s of people we encountered were all the most excited and happy people I've ever worked with. I'm still an American after living here for 10 years now and I can tell you I've never felt more Australian than I did on that night.

Look at our website www.swingcity.com.au to see the actual video of Swing City and James on the night.

Regards

Roy Ferin

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