

# VAN REYK

## Fanfare for Solidarity



# ***Fanfare for Solidarity* by Bree van Reyk**

Stage 5 & 6 Teaching Resource  
Sydney Symphony Orchestra

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*“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.*

*Through intensive listening students become involved in one of the highest orders of thinking.*

*As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”*

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

# Syllabus Link

## NSW Curriculum

*Fanfare for Solidarity* by Bree van Reyk covers a range of topics from the NSW syllabuses:

## Years 7-10 Elective

Australian Music

Art Music of the 20th and 21st Centuries

Music for Small Ensembles

## Music 1 Preliminary and HSC

An Instrument and Its Repertoire

Australian Music

Music of the 20th and 21st Centuries

Music for Small Ensembles

## Music 2 Preliminary

Australian Music

## Music 2 HSC

Mandatory Topic: Music of the Last 25 Years (Australian Focus)

# Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

## Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance	4 Per 1 5 Per 1 and 2	Discussion Performance
Activity 2: Aural and Musicology	4 Lis 1 5 Lis 1 and 2	Notation response Short written responses
Activity 3: Listening and Musicology	4 Lis 1 5 Lis 1 and 2	Short written responses Extended written responses
Activity 4: Performance	4 Per 1 5 Per 1 and 2	Discussion Group Performance
Activity 5: Composition and Performance	4 Per 1 5 Per 1 + 2; 5 Com 1+ 2	Composition exercise

## Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P1, P2, P7 H1, H2, H7	Short written response Extended written responses
Activity 2: Aural and Musicology	P4, P5, P6 H4, H5, H6	Short notated and written responses
Activity 3: Listening and Musicology	P3, P4, P6 H3, H4, H6	Short written response
Activity 4: Performance	P1, P2, P6 H1, H2, H6	Discussion Oral or written report
Activity 5: Composition and Performance	P1, P2, P3, P7, P8, P9 H1, H2, H3, H7, H8, H9	Composition Portfolio Performance Evaluation

## Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance	P2, P7, P8 H2, H7, H8	Short written response Extended written responses
Activity 2: Aural and Musicology	P2, P5, P6 H2, H5, H6	Short notated and written responses
Activity 3: Listening and Musicology	P3, P5, P6 H3, H5, H6	Short written response Discussion Extended written response
Activity 4: Performance	P1, P2 H1, H2	Discussion Extended written response
Activity 5: Composition and Performance	P1, P3, P7, P9 H1, H3, H7, H9	Composition Portfolio Performance Evaluation

# Work: *Fanfare for Solidarity* by Bree van Reyk

## Composer Background

### Bree van Reyk (born 1978)

Bree van Reyk is a drummer, percussionist, composer and sound artist who makes unconventional and tradition-challenging performance works. Her music resides in the intersection between contemporary classical, indie-rock and performance art and is equally warm-hearted, celebratory, and focused on issues of equality.

Bree has been commissioned by Sydney Festival, Sydney Chamber Opera, Ensemble Offspring, Canberra International Music Festival, Marrugeku, Urban Theatre Projects, Performance Space, Sydney Dance Company, The Letter String Quartet, Shaun Parker Company, fashion designer Bianca Spender, AGNSW, GOMA and the MCA.

Her performance career includes tours and recordings with artists such as Gurrumul, Paul Kelly, the Australian Chamber Orchestra, Synergy Percussion, Ensemble Offspring, Holly Throsby, Sarah Blasko, Marcus Whale, Laura Jean, Sally Seltmann, Toby Martin, Darren Hanlon, Grand Salvo, Katie Noonan, Oren Ambarchi + Martin Ng, and Anthony Pateras.

## Work Background

### *Fanfare for Solidarity* (2021)

This work was composed as part of the Sydney Symphony Orchestra's 50 Fanfares commission and is dedicated to the players of the Sydney Symphony Orchestra.

For van Reyk, the success of the Australian Federal Government's marriage equality bill in 2017 which amended the previous act that did not recognise unions in the LGBTQIA+ community, was a significant reason to celebrate. She writes: *This piece using my voice in the gayest, most joyful way I could imagine, is written to celebrate love and solidarity shown by the orchestral members who used their collective voice to contribute to positive change at a crucial moment in time.*

The music reflects her percussion background and her ability to combine the visual with the aural to create performance art. In this work the three percussionists do not stand in their usual positions behind the orchestra, but enter onto the stage with tambourines decorated with ribbons of all colours (rainbow, white, light blue, light pink, black and brown), which are as long as possible, reaching the ground when the tambourine is held at maximum height above the player's head. Thus, the performance is a visual as well as aural one, where choreographed movement an integral part of the score and delivery of the piece.

## Instrumentation of Work

Woodwind	Brass	Percussion	Strings
		3 Tambourines	

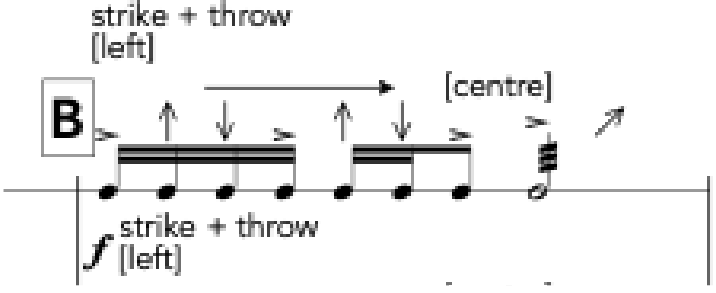


# Listening Guide

## Overview

The timings refer to the following recording included in the [Dropbox](#).

This four-minute work requires the percussionists to not only to create a range of tone colours from their tambourines, but they must also follow detailed choreography. For this reason, it can be difficult to follow the score as some of the notated events do not have sound.

Bar	Audio Excerpts	Features
1	0:00	<b>Introduction</b> Solo tambourine starts the piece standing centre stage marked <i>senza misura</i> (without measure). The ribbons are released soundlessly. The performer moves the instrument soundlessly
3	0:03	A vertical shake from <i>ppp</i> to a loud strike sound followed by the pushing in and out of the instrument in different directions at chest height ending in a series of struck triplet figures.
6	0:21	The finger roll motif is introduced leading into tiny soundless figure 8 swirls.
14	0:47	The solo part starts to play more regularly occurring strikes shaped by dynamics that decrease as the instrument moves away from the central position in front of the player.  Bar 28 the other two percussions enter and walk to their position on stage.
29	1:23	<b>Section A</b> A tempo and pulse are established marked <i>Allegretto</i> .  The sustained shake of Player 1 is joined by Player 2 and Player 3 in the following bar. Again, dynamics are used to shape the sound from very loud to nothing. This section ends with short bursts of quick sounds, notated as semiquavers.
41	1:51	 <p><b>Section B.</b></p> <p>The players have their first unison statement (above) which lasts four bars ending in quiet staggered finger rolls from across the ensemble.</p>

Bar	Audio Excerpts	Features
50	2.12	<p><b>Section C <i>Senza Misura</i></b></p> <p>This section is based entirely on rolls, starting quietly with finger rolls and building to loud shakes executed with backward arm loops. Each entrance has an accent which becomes an accent on the part of the shake where the player has the tambourine held at its highest point, creating a visually interesting effect, especially with the movement of the ribbons attached to the tambourines. From bar 54 the score is marked as fast as possible. At bar 64 the first player has a semiquaver figure acting as a signal leading into the next section.</p>
65	2.35	<p><b>Section D <i>Epic Unison Tambourine Dance</i></b></p> <p>The three players have nine bars in unison performing the rhythmic pattern upon which the rest of the piece is based which further develops rhythmically the figure introduced at Section B. The pulse becomes regular, and a time signature is used for the first time. The gestures of the percussionists include striking on knee, with fist and lots of direction for placement of the tambourines: in front of heart, up and down, left and right and away and close to body. This is how the music has become a dance.</p>
73	2.53	<p><b>Section E <i>Canon of Epic Tambourine Dance</i></b></p> <p>This 8-bar canon starts Player 2, Player 1 and Player 3 entering one beat apart. The Section D rhythm starts still in 4/4 time, with shakes, different types of strokes and movement directions added to the quick overlapping of entries creating a complex polyrhythm which exudes energy and joy.</p>
82	3.13	<p>Following a brief moment of silence, a Free Canon begins which starts <b>Section F.</b></p> <p>There is no regular pulse, and each player is to “rubato in their own time”. As this is the climax of the work it suggests spontaneous joy and the players are told that “ad lib soundless gestures are welcome”. So theatrically the performers can really rev it up.</p> <p>The material of this canon is the same as that in <b>Section E</b> however it is without measure, so the textural effect is heterophonic as the pulse is varied between each layer of sound.</p>
90	3.47	<p>As each player comes to the end of the 8-bar pattern they are instructed to freeze silently in their final position. The piece ends in silence.</p>

## Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation:

Van Reyk *Duet with Blindfolds* another example of performance art with non-tuned percussion: <https://www.youtube.com/watch?v=a0CqxbhtxdA>

Tambourine 1 Characteristics and Strikes <https://www.youtube.com/watch?v=a0CqxbhtxdA>

Tambourine 2 Rolls <https://www.youtube.com/watch?v=FifeW-xtJy0>

Tambourine Choreography: <https://www.youtube.com/watch?v=EVpU2NlehZY&t=105s>

## Audio Excerpts

Access the Spotify playlist by visiting the following link:

[Meet the Music 2025](#)

Listen to the Fanfare for Solidarity here

[\*Fanfare for Solidarity\* by Bree van Reyk](#)

## Score Excerpts

Score excerpts are from Public Domain, IMSLP: [\*Tchaikovsky Nutcracker Suite Trepak\*](#).

# Learning Activities

## Activity 1: Performance

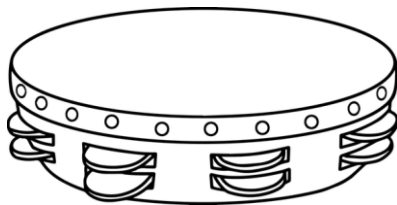
A tambourine is not as easy to play well as one might think, and this activity will introduce students to the range of tone colours and playing techniques required of the performers from their performing media.

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### Task 1

In many cases the tambourine is used in celebratory music and perhaps this is why van Reyk chose this performing media. Despite being called different names by different cultures around the world, a tambourine is essentially a single headed hand drum. It is one of the world's oldest and most versatile instruments, featuring in the folk music of Western, Eastern, African and American folk music traditions; classical music since the time of Mozart; and many popular and jazz forms. So, whilst music may be a universal language – the tambourine is a universal instrument.

A tambourine is found in music classrooms and cupboards in schools everywhere. It is however an enigmatic instrument, in that a small child can play it to keep a beat, but only a skilled performer can elicit the range of sounds required to perform a work like this. The



orchestral tambourine has three parts: the frame which is usually circular; the zills which is the name of the row or rows of metal discs that create its characteristic jangle; and the skin which stretches across the frame.

Use a tambourine to complete the following tasks:

### Warm Up

Hold your tambourine correctly:

- Hold the frame with one hand (preferably the non-dominant hand).
- Wrap your four fingers around the frame so the fingertips are inside and not visible.
- Keep the grip loose so you can shake but not drop the instrument.
- Rest the thumb against the skin head or on the side to hold steady.
- Keep your fingers away from the zills so you don't hamper the sound.
- Your dominant hand is free to hit or roll.

Try striking different parts of the skin or frame. Discuss the different tone colours can you make.

*Tip:* Hold the tambourine horizontal to the floor when not playing to silence the jingling.

Practice these rhythms holding the tambourine horizontal and using the hand that holds the frame to create the rhythm (not striking the instrument) until you have no jingles sounding in the rests.

Discuss: How difficult is it to sound these rhythms cleanly? Why?



## Task 2

- How do you control the volume on a tambourine?
- Experiment with the intensity of your shake or strike to create a variety of tone colours.
  - Try performing these rhythms:
  - Using the free hand to strike the instrument.
  - Using the wrist movement of the hand holding the instrument.



- Repeat the activity gradually crescendo-ing from *p* to *f* in each pattern.
- Repeat starting loud and decrescendo-ing to as soft as you can play through each pattern.

## Task 3

- Below is the tambourine part from Tchaikovsky's *Russian Dance* from the Nutcracker Suite. It is one of the most well-known orchestral percussion parts in the repertoire. Follow the score while listening to Audio Track 1 (0:12 – 1:09).
- a) Play this part, noting that all notes are struck by the free hand except the seven bars of shakes from bar 77.
- Once you have mastered this part, try karaoke percussion and play along with the recording.

## Tamburino c) Danse russe Trepak

**Tempo di trepak, molto vivace**

Viol. I

10

Viol. I

17

A

1

1

mf

f

27

1

B

11

Tromb. basso

C.B.

47

C

5

59

D

67

stringendo

sempre **ff**

75

Prestissimo

1 2 3 4 5 6 7

## Suggested Extension Task

Learn how to do a finger roll. YouTube search tambourine finger and thumb rolls:

<https://www.youtube.com/watch?v=tUv2-y6oZmc>

## Activity 2: Aural and Musicology

At the end of this activity, you will recognise the key rhythmic framework of the piece and understand the limitations which choosing this performing media creates for the composer.

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### Task 1

Listen to bars 1-8 (Audio Excerpt 2 0:0 - 0:30)

1. Follow the outline below and indicate where shakes or rolls have been added to the basic rhythm.



- Add articulation – accents, staccato and dynamics instructions to reflect the performance you hear.

### Task 2

Study the opening excerpt below while listening to Audio Excerpt 2 (0:0 - 0:30) then answer these questions:

- What does *senza misura* mean?
- What does the X at the start of the staff indicate?
- How is this part contrasting to that of the Russian Dance tambourine part that was just played?
- Why do you think the composer has had to write so much text on this part?
- What staging directions are included in the excerpt?
- There is no time signature, so how might a performer know how to perform the rhythm?
- What words best describe the texture here?
- For a truly theatrical performance of this the performers would have to play from memory. Do you agree or disagree? Why?



## Senza Misura

Solo - Freely. (ad lib.  
soundless gestures welcome)

fling upwards to the right,  
release ribbons with minimal sound

Player 1  
Tambourine  
[centre stage]

Player 2  
Tambourine  
[stage left]

Player 3  
Tambourine  
[stage right]

backwards circles  
(minimal sound)  
[right]

high vertical  
shake  
[centre]

drop into both hands  
[low position]

slow push shake out/in  
[centre] [right side]  
out in out in

[left side]  
out + turn tamb.

fingers on head  
[move arm from left side to centre]

rit.

finger roll

tiny soundless  
horizontal  
figure 8 swirls

(repeat ad lib.)

tiny soundless horizontal  
figure 8 swirls gesture becomes bigger...

loose up/down shake/throw  
[left] [right]

*ppp* *f* *poco dim* *pp* *p*

## Task 3

## Short Written Response

Given the performing media this work is scored for, which musical concepts will the composer be unable to explore and why? Which concepts will be used to create unity and contrast in this work? Predict how the composer might do this.

## Activity 3: Listening and Musicology

At the end of this activity, you will be familiar with the canon theme that is central to the structure of this piece.

### Task 1

Listen to Section D to E (bars 65 - 72) Audio Excerpt 3 (2.35 - 2.53) whilst following the rhythm pattern below:



This is the main “theme” of the second part of the work.

1. The tambourines play this theme in this excerpt in unison / as a round (cross out the wrong answer).
2. How has van Reyk ensured the beat is clear in this section?
3. Describe the texture of this section.
4. Discuss how dynamics and expressive techniques help to shape the sound.
5. Use body percussion to perform this rhythm making sure the accents are heard.

### Task 2

Study the Performance Notes which outline how the percussionists interpret the symbols on the stave:

Vertical position on stave = vertical height of tambourine playing position.

‘Heart position’ = holding tambourine vertically with both hands in front of heart.

[left, right, centre] = playing positions of tambourine relative to player’s body (arms extended to full range).

Diamond noteheads = movement only (as little sound as possible)

Trills = finger rolls

Tremolo markings = shake rolls

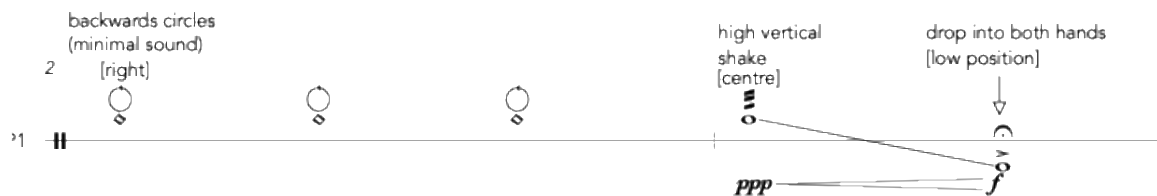
Circle symbol = backwards (anti-clockwise) circles with fully extended arm (back/forward orientation, not side to side).

1. Which of these instructions applies to sound production and which are about delivering the performance with movement?
2. What challenges might a percussionist have when playing this piece?
3. What do you think is meant by the expression ‘performance art?’

### Task 3

This work is a type of performance art because the percussionists have to execute a lot of movement while playing the tambourines. So, they are combining artforms of movement with music.

1. Study the movement directions written on the part and use a tambourine to perform them.



2. Devise two tambourine movements of your own and create a graphic symbol to notate them.
3. Discussion
  - a) *Fanfare for Solidarity* was written to celebrate a particular time in Australian history (see the notes on the background to the work).
  - b) How has the composer captured the sense of celebration and reflect the subject matter that inspired the composition? Is this work a fanfare?

### Task 4

Listen to bars 73 - 81 Section E, Audio Excerpt 4 (2:53 – 3:12) while following the score excerpt below:

**E** CANON OF EPIC TAMBOURINE DANCE

The musical score is divided into three systems, each with three staves for players P1, P2, and P3.

- System 73-76:**
  - Player 1 (P1) starts with a rest, then plays a series of notes with instructions: [right], [centre], push out in out in, [heart position], [right], [left], [right], [left].
  - Player 2 (P2) starts with a rest, then plays a series of notes with instructions: [right], [centre], push out in out in, [heart position], [centre], [right], [left], [right], [left].
  - Player 3 (P3) starts with a rest, then plays a series of notes with instructions: [right], [centre], push out in out in, [heart position], [right], [left], [right], [left].
- System 75-76:**
  - Player 1 (P1) starts with a rest, then plays a series of notes with instructions: [left], tap edge, [heart position], [push to right + back again], [heart position].
  - Player 2 (P2) starts with a rest, then plays a series of notes with instructions: [left], tap edge, [heart position], [push to right + back again], [heart position].
  - Player 3 (P3) starts with a rest, then plays a series of notes with instructions: [right], tap edge, [heart position], [push to right + back again], [heart position].
- System 77-78:**
  - Player 1 (P1) starts with a rest, then plays a series of notes with instructions: [centre], [centre], [left] knee + fist, [left] shake, strike back, strike front, strike back, strike back, [right].
  - Player 2 (P2) starts with a rest, then plays a series of notes with instructions: [centre], [centre], [left] knee + fist, [left] shake, strike back, strike front, strike back, strike back, strike front.
  - Player 3 (P3) starts with a rest, then plays a series of notes with instructions: [heart position], [centre], [centre], [left] knee + fist, [left] shake, strike back, strike front.

- Describe how the theme from Section D has been used in this excerpt.
- What is the effect to the texture in this section as compared to Section D?
- Use the performance instructions to explain how Player 3 is to play bars 75-76.
- How does the composer create unity in this excerpt?

## Task 5

Bree van Reyk is described as:

*“A composer and sound artist who makes unconventional and tradition-challenging performance works. Her music resides in the intersection between contemporary classical, indie-rock and performance art”*

- Research Bree van Reyk and make a list of the different types of music she has performed or composed.
- Listen to some of her works which can be found on YouTube. Start with *Duet with Blindfolds* for 2 percussionists.
- Listen to Bree talk about her musical influences at the Peggy Glanville Hicks address in 2021:
  - a. <https://www.youtube.com/watch?app=desktop&v=G8NN-LZUIbU> from 15.57 to the end.
- Read the interview with Bree about *Fanfare for Solidarity* (**Appendix 1** - pg. 28)
- What does this tell you about her attitude towards composition?
- Now listen to the entire work. What musical influences can you hear in *Fanfare for Solidarity*?

## Extended Response or Viva Voce Presentation.

*Composers forge their musical identities out of variety of influences.*

How does the information you have discovered about Bree van Reyk support this statement?

Make reference to the music you have heard in your research and this work to support your argument.

## Activity 4: Performance

At the end of this activity, you will be able to perform the main musical material demonstrating your understanding of performance art.

### Task 1

Learn to play the 8-bar rhythmic theme from Section D (Audio Excerpt 3 2.35 – 2.53).

- Listen to Section D while following the Player 1 part.
- Start by tapping the rhythm at a slow tempo.
- Perform the rhythm on your tambourine.
  1. Try to add the movement directions while performing the rhythm.
  2. Once you can play accurately in unison divide into three groups and try it as a canon, with each new entry occurring one bar apart.
  3. Once the rhythm is correct, add the movement directions on the score. Refer to the performance direction in Activity 2 if required.
  4. Learn to perform the pattern with each person entering one beat apart.
  5. Perform your three-part canon for the class.

**D** EPIC UNISON TAMBOURINE DANCE

65 [right] (centre) push out in out in 7 [right] [left] [right]

67 [left] tap edge [heart position] [push out to right + back again] [heart position] [rush out to

69 [centre] [left] knee + fist ff strike back (ff) shake strike front strike back strike back strike front [right]

71 [right] [right] → [left] [left] → big figure 8 [right] [left] big figure 8 [left to right]

## Activity 5: Composition and Performance

At the end of this activity, you will have explored some of the composition techniques used by van Reyk to create *Fanfare for Solidarity*.

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### Task 1

Create an interesting 8-bar rhythm in common time for a percussion instrument that has no pitch.

1. Consider the range of sounds your instrument can make.
2. Decide which types of rhythm will best suit the different sounds, for example:
  - Where could short note values be best played?
  - Can you make a sustained sound?
  - Can you rapidly alternate between two different sounds?
3. Devise your rhythm using a range of subdivisions of the beat which will keep the rhythm interesting and allow it to stand out in the next task.
4. Using a range of rhythmic groupings and adding syncopation between the voices helps maintain melodic independence for each voice and is an important aspect of effective counterpoint.

### Task 2

Use your rhythm to create a 32-bar rhythmic canon for three non-tuned instruments or body percussion. As this canon has no pitch, it will be important to consider how to space the parts so that you can tell one part is following another.

Once you have notated the canon either on manuscript or by using available technology, add articulations and dynamics to add shape to the rhythm.

Then consider how you might use movement in the performance and devise a way of notating this on your score. (NB It may be easier to do this by hand).

### Task 3

In groups of three, rehearse and then perform your canon after explaining how the players are to play the instrument and use their bodies.

If possible, film the performance AND make an audio recording, so that you can see the difference in making it a type of performance art.

# Suggested Answers and Teaching Notes

## Activity 2

### Task 1



There is no specific volume marking by the composer at this point, so it could be *mp* - *mf* but it is mostly consistent with an *ff* entry the bar after. What some students may notice is that some of the actions change the volume of the sound produced.

### Task 2

- *Senza misura* means without measure – not that there is no beat or tempo indication and the solo player is directed to play freely.
- The X at the start of the staff indicates there is no time signature.
- The Russian Dance tambourine part shows the instrument used solely for rhythm in its traditional way in a regular pulse. It adds colour to the overall texture to enhance the key rhythms and help define the sections of the piece. The tambourine is explored far more in *Fanfare for Solidarity*.
- As the method of playing the instrument involves some “extended techniques” beyond traditional orchestral tambourine writing and explores a wide range of tone colours as well as required movement. Much explanation is required so that the performance will be as the composer intends.
- Staging directions include identifying where each player is standing at the start of the piece, saying where the first player is to release the ribbons for dramatic effect. From bar 2 - 8 all movement is included in terms of how and where the player is to hold the tambourine.
- As there is no time signature, a performer has a lot of freedom in deciding how to play the rhythm. However, by showing notes as longer or shorter to each other in the score, the intention of the composer is suggested.
- Texture is sparse due to lots of silence and soundless movement. There is only one player which keeps it thin.
- Players could have difficulty reading from a music stand because of the extensive movement they are required to include in their performance. Also, the extremely long ribbons attached to the instrument could be obstructed or become tangled in the music or with the stand. When the structure of the piece is understood there is a repeating 8-bar pattern that forms a lot of the work, which would make it easier to memorise. I guess we will know at the concert!



### Task 3

As the tambourine is a non-pitched instrument it will be impossible to explore pitch and therefore any type of harmony and tonality. It may be possible to identify different types of non-pitched sounds produced by the performers. There are only a limited number of tone colours that a tambourine can produce, but these can be used to create unity. For example, by shaking and rolling (i.e. very fast notes) and striking the instrument in different places on the head and frame. But these two methods are also contrasting. There are a limited number of articulations and dynamics available, however several rhythmic ideas are possible and having three instruments creates the possibility for complex polyrhythm.

Structure can be used to create unity and contrast, however without pitch it is more difficult to create a number of truly contrasting sections, which may be why the piece lasts only four minutes.

## Activity 3

### Task 1

- The tambourines play in unison.
- The beat becomes clear with the introduction of a 4/4 time signature after the unmeasured bars preceding it. The rhythmic groups are mostly subdivisions of beats – not involving complex syncopations or cross rhythms.
- The texture is dense as all parts are playing in unison and there are numerous rolls and shakes used to sustain the sound which keep the airwaves sounding busy. It could be argued that it is monophonic – which usually refers to a single line of pitch – however there are many different types of unpitched sounds creating a whole.
- Dynamics and expressive techniques help to shape the sound by punctuating cadence points and creating complex rhythm patterns.

### Task 2

Sound Production	Performance Movement
Trills Tremolo or shake rolls	Where to hold the tambourine in relation to the performer's body: Heart position, hold left, right, centre Move clockwise Move anticlockwise

- This would be challenging for a performer for many reasons. Every bar has many instructions written on it requiring a specific movement as well as rhythm. The lack of regular pulse will make it difficult for the ensemble to fit together before Section D. The movements required probably mean the piece would need to be memorised as well as requiring a good sound regardless of where the tambourine is held.
- Performance art refers to artworks that are created through actions performed by the artist or other participants, either live or recorded, spontaneous or scripted. It is a nontraditional way of performing which can enhance the experience for the audience and convey deeper artistic meaning.

### Task 3

Notes: Tambourines or timbrels have long been associated with celebration and dancing, so the choice of instrument and the adornment of the LGBTQIA+ coloured ribbons is a clear nod to the result of the referendum. Many cultures perform traditional dancing with tambourines or tambourine-related instruments. Across the ages from the Celts, Moors, Israelites of the Old Testament, Gypsies, Greeks and Persians through to Chinese, Ukrainian, Spanish and many African cultures. Across the world this instrument has a role in celebratory dance – even to the modern Salvation Army timbrel bands – it is a universal sound of celebration.

A fanfare is a short work that announces something – an occasion, a person, or a performance. It gets the attention of the audience by telling them something special is about to happen. Originally a brief piece it is played on trumpets, horns, or similar “natural” instruments, sometimes accompanied by percussion, or played for signal purposes in battles, hunts, and court ceremony. The word is thought to have originated in the 1400s.

## Task 4

- The 8-bar rhythmic theme which was played in unison by the performers in Section D is now played as a canon starting with Player 2 then one beat later Player 1 and a beat after that Player 3.
- This creates contrast to Section D which was in unison, as the canon creates a dense polyrhythm.
- Player 3 is to play bars 75 - 76 in backwards circles while shaking the tambourine moving it from about their head to down low, then up again, ending the shake with an accent. In bar 76, they tap quavers on the edge of the instrument bringing it down to their heart level then shake it again pushing it to the right then, and back to the heart position.
- Unity is created by repeating rhythmic material and through the movements required of the performers. It is also created through some recurring tone colours and similar type of sound production techniques.

## Appendix 1

### Chatting music with Bree Van Reyk about *Fanfare for Solidarity*

#### **Why write for tambourine trio?**

When commissioned by SSO, I wanted to be practical as they were seeking only a 3-minute piece. As a percussionist and member of synergy I chose instruments that I know well. In 2012 I did a collaborative project for the Art Gallery of New South Wales - *Blood and Fire* - with Lauren Brincat, which in turn developed into a live performance collaborative project in 2013 for 50 untrained tambourine players. Lauren was interested in the Olympic opening, ceremonial music, and the salvation army timbrels; I had also written a tambourine dance inspired by the Salvation Army and Asian religious dance practices. I liked their idea of taking the format, which is pretty camp already, and repurpose it for this occasion.

I was so inspired by the SSO and the stand of the musicians in the plebiscite vote as the program notes state. This piece is a recognition of what it means to put your voice forward. The whole orchestra stood together in solidarity and there is a lot of power in that. Use a format which was formal and take up the whole space and be fantastic, logistically it is easy with tambourines.

#### **How did you capture the fanfare element in your concept?**

I went with the broadest hit points of the definition of “fanfare”: a short flashy opening. I wanted to use a format which was formal and would take up the whole space on the stage and just be fantastic. Logistically it is easy with tambourines and practical to write it for them.

Orchestral percussionists spend hours of their life practicing tambourine and there are many challenging excerpts used in orchestral auditions from Britten’s *Peter Grimes* and Rimsky-Korsakov’s *Scheherazade*. The Brazilian tambourine style (pandeiro) where the instrument is thrown is also something that seemed celebratory. So, these influenced the material you can hear in *Fanfare for Solidarity*. And celebrates the expertise of the players.

#### **Is it hard writing for non-pitched instruments?**

Thumb rolls and finger rolls using friction to vibrate the wood and the skin. So, all those skills and handling of the instrument can be put to action. The focus is not on scales and harmony – the 3 individual tambourines all have a distinct sound. The pack of pitch is compensated by all the texture, rhythmic material, colours, and timbre. The choreography of playing percussion is exciting to watch and this piece celebrates that too.

#### **Who is playing on the recording used in this resource?**

The audio of this piece was played by the percussionists of the SSO Becky Lagos, Tim Constable and Mark Robertson. It was supposed to be played in 2021, so it has been a long wait with Covid for this performance to happen. But I am so looking forward to hearing it on the Opera House stage along with the other works on the program.

**What musical influences have inspired this work?**

Interlocking rhythmic canon from Steve Reich percussion works  
Paddy Smith, Sonia Hughes rock and roll experiments -  
Performance artists like Yoko Ono. Marina Abramowic

My first synergy *Dance* used rock and roll drum beat rhythms in a quasi-religious setting. This is a development of that idea. You can hear rock rhythms at different points in the piece. The earlier work I did for the Art Gallery was a precursor to this, so in a way an influence too. Here's a link to images of *Blood and Fire* created with Lauren Brincat and 50 untrained tambourinists:

<https://laurenbrincat.com/blood-and-fire>

**Do you assume the performers will play from memory?**

Yes – the canon at the end is based on the one phrase - which is something I do a lot. E.g. *Blood and Fire* where I had the 50 percussionists do a series of movements together, and then do the series in their own time. It becomes an elaborate deconstruction of the canon. True heterophonic texture.

In writing music for live performance, I wanted it to be alive and made for a visual format. To me the note performance part is just as important as leaning into the choreographic aspects of the work. Just as there is a lot of ensemble co-ordination required in an orchestral setting – such as percussionists co-ordinating which hand to strike the instrument with; strings using specific bowing patterns and playing in the same part of the bow etc – that became an important ingredient in this piece.