

**TEACHING RESOURCES &
INSTRUCTIONS FROM THE COMPOSER**
STEPHEN DEAZLEY
FLANFAYRE

TEACHING RESOURCES KINDLY
SUPPORTED BY THE MUSICIANS' UNION
AND NATIONAL UNION OF TEACHERS.



FLANFAYRE WAS COMMISSIONED
BY MUSIC FOR YOUTH.
SPONSORED BY EIS AND SUPPORTED
BY THE PRS FOUNDATION FOR MUSIC.



FIRST PERFORMANCE

Flanfayre was composed for Music for Youth by Stephen Deazley. It was first performed by The Gordon Duncan Experience and Midlothian Big Band at the Music for Youth National Festival Scotland in June 2012.

ABOUT FLANFAYRE

In the words of the composer, *Flanfayre* is “not really a fanfare... more like a large cheesy flan full of different flavours”. It is a through-composed piece in twelve sections. Within each of the sections there are opportunities to experiment with the structural arrangement and expression, and to make the final performance personal to the ensemble.

The instrumentation is flexible. There are four melodic lines that can be played at any octave and on any instrument. There are also two rhythm parts. A drum-kit is recommended but not essential.

Flanfayre would be an exciting piece for any ensemble to play, provided that the players can move around their instrument with some confidence.

Stephen Deazley is a composer, educationalist and music animateur who has been heralded as a “visionary music maker” and a “champion of music for children”. He creates projects and composes music for whole communities – working particularly to bring young people into contact with professional musicians.

Stephen Deazley is founder and artistic director of the experimental performance group Music at the Brewhouse, and the director of Love Music – a live festival that brings culturally diverse musical experiences to school children throughout Scotland.

INSTRUCTIONS FROM THE COMPOSER

SCORING & WHAT YOU CAN DO

Flanfayre has been composed in six flexible groups:

1. High Melody
2. Low Melody
3. High Harmony
4. Low Harmony
5. Groove / Keys / Guitar / Bass
6. Kit and Percussion

Any lines (or any part of a line) can be played in a different octave. I have marked 8va and 8vb in places – you can use this if it suits the range of your instrument. You can take liberties with articulation and phrasing to suit the needs of different instruments. You can also build your own arrangements from scratch, so if any of the lines need to be altered or put into different octaves, just do it!

You have complete freedom to choose how each section is played, by repeating it, dropping parts in and out, building it up, developing the percussion and dynamics etc.

Letters **D** & **G** might be a good place to try out some solos.

USEFUL THINGS FOR YOU TO KNOW

The High and Low Melody may be more suitable for musicians who are very confident delivering the melodic line.

The High and Low Harmony lines are generally speaking a bit simpler to play.

The Groove / Keys / Guitar / Bass parts have been written as a simple single hand keyboard part, a chord chart, and bass line. It could easily be split up further. I can hear a brass section for example – or slower strings playing this.

Kit and Percussion are optional but I think it adds a certain something!

There are two simple rhythmic patterns at letters **D** & **F** that can be played or clapped by anyone, including the audience. It's OK if you don't have a kit player or percussion, but someone should take responsibility for encouraging the audience to join in at letters **D** & **F**.