

# Composing worksheet 1: RHYTHM

## Anitra's Dance from Peer Gynt Suite by Edvard Greig

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**FACT:** The time signature in this piece is 3/4 i.e. three crotchet beats per bar (SIMPLE TRIPLE).

There are a number of rhythmic patterns in this piece which last for one bar. Tick the boxes and give a bar number when you have found the following five patterns:

	Bar		Bar	
Bar		Bar		Bar

Now find another 8, writing the one-bar patterns in the boxes below. No repeats allowed!

Can you think of any other one-bar rhythm patterns? Write your ideas below:

Lots of the rhythmic patterns are quite simple in 'Anitra's Dance'. Obviously by joining patterns together, you can achieve a longer rhythmic idea. Consider the first two bars of the main theme.

By adding an anacrusis at the start of this pattern and repeating the rhythm of bar two, the composer comes to rest on a longer minim note value to complete the rhythmic phrase, i.e.

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Now create your own two bar rhythmic pattern. Perhaps you could include a few more adventurous patterns!

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Copy your idea out below in all 4 boxes. Tap out the full 8 bars.

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Now delete one of the 2-bar ideas from the 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> boxes and substitute with a contrasting 2-bar rhythmic idea.

Follow the plan below for your first attempt:

Original 2 bar idea	Original 2 bar idea	NEW PATTERN!	Original 2 bar idea

Play around with different ideas, substituting different sections so that you have multiple patterns to use in your composing.

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Refer to the score of 'Anitra's Dance' when answering the questions below. Some musical features and ideas may be useful ideas in your own composing work.

Questions	Answers
Are there occasions when two instrumental parts play the same rhythm? Where?	
Are there occasions when a pattern lasts for longer than a bar? Where?	
Are there times when the rhythm seems to have been imitated? When?	
Draw the note which has the longest note value in this piece. How many of these are there?	
Draw the note which is the shortest note value in this piece. How many of these are there?	
What 'new' rhythmic patterns are introduced in Section B of this piece? Where are they? Make a note of them.	
Which one bar patterns do you think are the most successful in this piece? Give bar numbers or note them in your composing sketchbook.	

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Suggested tasks.

1. Create a rhythmic ostinato of 4 bars in 3/4 time. You could use some rhythmic cells from the piece 'Anitra's Dance' but also include your own ideas.
2. Work out some chords in your chosen key and use either one or two chords per bar. Keep your notes as a handy reference.
3. Support your 4-bar idea with suitable chordal support. Keep the rhythms simple!
4. **Record** your ideas using appropriate technology.
5. Add a simple crotchet bass line, fitting in ideas with your selected chords.
6. Finally, add a melody using some new rhythmic ideas which fit in with this time signature.

### 4 bars - Rhythmic Ostinato:

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### Chords from a key of your choice:

		
		

How can you add further interest?

What worked well?

Did the patterns fit together?

What didn't work so well?

### MORE TASKS

- a. Write a grid of one-bar cells in 2/4 time.


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b. Write a grid of two-bar cells in 4/4 time.


c. Choose some simple rhythmic patterns from above, and think how they may be developed through SYNCOPATION (i.e. 'off the beat' ideas). Write your ideas below:


d. **RHYTHMIC TRANSFORMATION**

Write a rhythmic pattern lasting for two bars, then change **one idea** at every step to produce a completely different pattern.

2/4		3/4		4/4	
Original idea		Original idea		Original idea	
Change 1		Change 1		Change 1	
Change 2		Change 2		Change 2	
Change 3		Change 3		Change 3	
Change 4		Change 4		Change 4	

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## Extension work

Compose some rhythmic cells / patterns in 6/8 time.
