

# Composing worksheet 5: STRUCTURE

Anitra's Dance from Peer Gynt Suite by Edvard Greig

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

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

'Anitra's Dance' by Grieg adopts the following overall structure (please refer to your score):

**Overall Form: Introduction - ||: A :||: B A1 A :||**

**Introduction:** Held chord, followed by the forthcoming accompaniment idea (bars 1-6).

**Section A:** Main theme (bars 7-22). Ends with a modulation to the dominant key of E minor.

Section A (bars 7-23) is repeated.

**Section B:** New idea in double 3<sup>rd</sup>s (violins) over a dominant pedal in tonic key, followed by a short imitative section (bars 24-39).

**Section A1:** Section which develops Section A - the main theme (bars 40-68).

**Section A:** The first A Section is repeated, but not exactly. Ends with a perfect cadence in the tonic key of A minor.

Section B A1 A (bars 24-89) are repeated.

**Some noteworthy structural ideas you could use in your composition:**

- regular phrase lengths
- irregular phrase lengths
- extension of ideas through sequences
- reorganising ideas within the phrase structure
- ending each section with a cadence
- including a modulation at the end of a section
- concluding the final section with a perfect cadence in the tonic key
- extending the main theme through imitation and modulation.

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## Tasks

1. Choose a major or a minor key and write out the chords of that key.

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Write a 2-bar melodic idea (question), answered by a 2-bar melodic idea which presents contrasting material.

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2. Copy out the first 2-bar idea. Add a new 'answering phrase' and then repeat the answering phrase.

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3. Pick a 2-beat idea from part of your melody and construct an ascending sequence.

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Now use it as a descending sequence.

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4. Reorganise your ideas by putting the 2-bar phrases and sequence ideas into an order.

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5. Compose a 'concluding' idea (maybe using pedal notes/scales/arpeggio figures) to end with a melodic pattern that works above a perfect cadence in the **dominant** key.

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6. Write the 'concluding' idea out again, this time re-arranging to end with a melodic pattern that works above a perfect cadence in the **tonic** key.

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