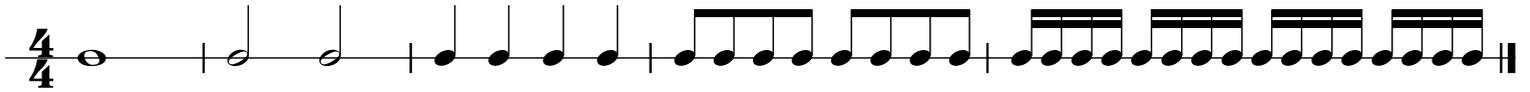


# Clap and Compose



Clap this rhythm. You'll notice that each bar seems 'faster' than the bar before. Why do you think this is? \_\_\_\_\_



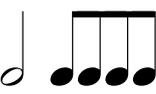
What does the time signature  $\frac{4}{4}$  mean? \_\_\_\_\_

Bar 1 consists of a semibreve only. Bar 3 consists of crotchets only. Which rhythm values fill up bar 2? \_\_\_\_\_ What about bar 4? \_\_\_\_\_

Write a different version of the rhythm here, by mixing up the order of the bars above. Then clap it!



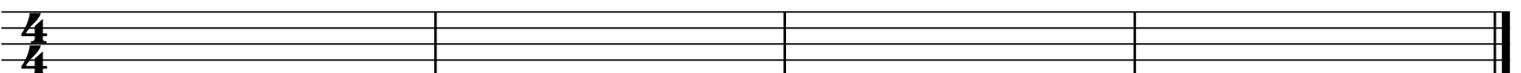
Now for some more complicated composing! Make up your own combinations of beats.

For example, in one bar you could have  or 

Mix and match as much as you like - just make sure each bar has a total of 4 beats. Then clap it to your teacher, or to a friend... anyone!



Now make up a 4-bar rhythm, this time on a 5-line staff (this is what you have to do in an exam). Simply choose any line or space in the stave, and write your whole rhythm using the same 'note'.



Now for an extra challenge... add some ties, and see how it sounds!

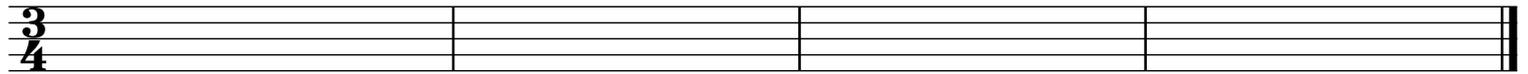
# More Composing



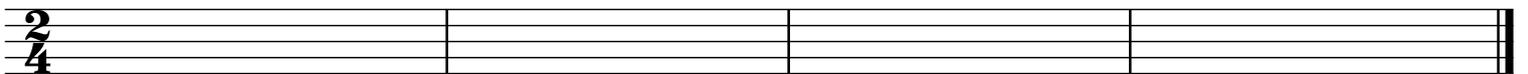
**DID YOU KNOW...** in the exam you only have to write a 2-bar rhythm, as an 'answer' to a given rhythm. We'll be doing that later on. But for now, it's important to have a go at being really free and creative writing your own 4-bar rhythm!

Now that you're an expert in writing rhythms in  $\frac{4}{4}$ , it's time to explore other time signatures!

Make up a 4-bar rhythm in  $\frac{3}{4}$ . You must have a total of 3 crotchet beats in each bar:

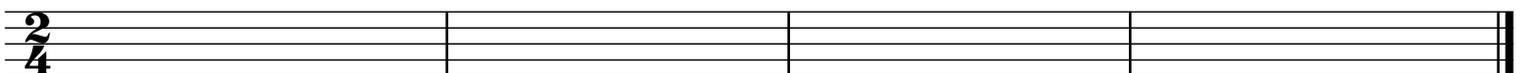
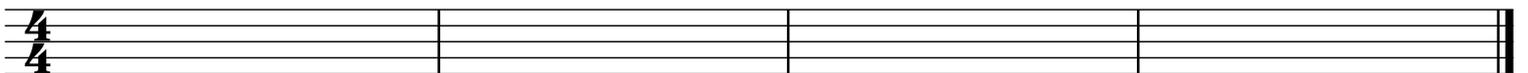


And now try one in  $\frac{2}{4}$ :



Clap the two rhythms you've just composed to your teacher or to a friend. (This is the most important part of the activity – seriously!)

Write a new 4-bar rhythm on the staves below, and now try to be a bit more adventurous. Use dotted notes, ties and maybe even some rests. Look ahead to the more advanced grouping rules on pages 42-43 to make sure you've grouped everything correctly!



# Answering a Two-Bar Rhythm



You may remember that we did some composing of 4-bar rhythms way back on pages 22-23.

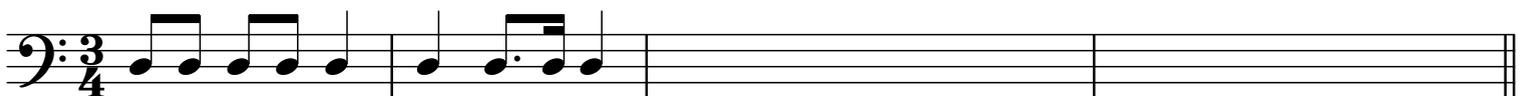
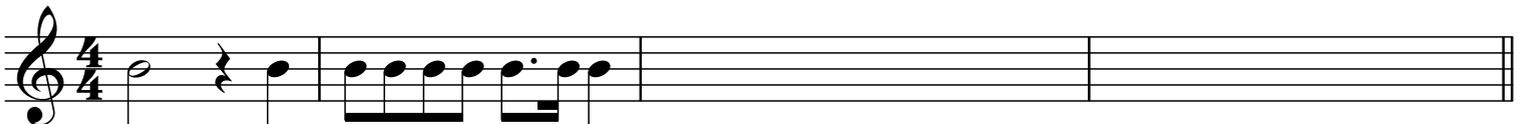
In the exam, you only have to compose 2 bars, but it's an 'answer' to two bars that are given to you (think of the given bars as the 'question').

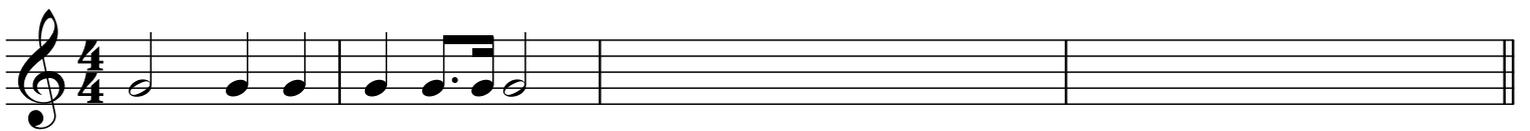
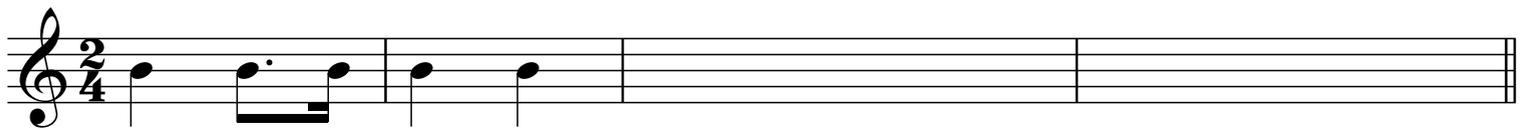
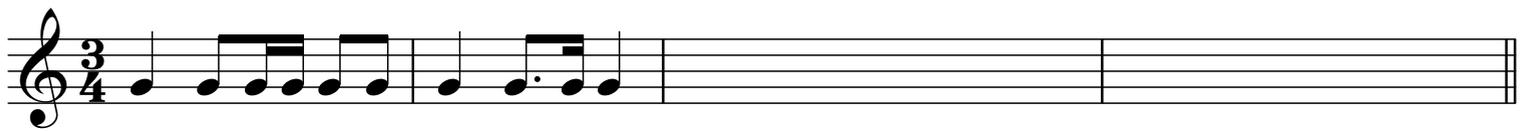
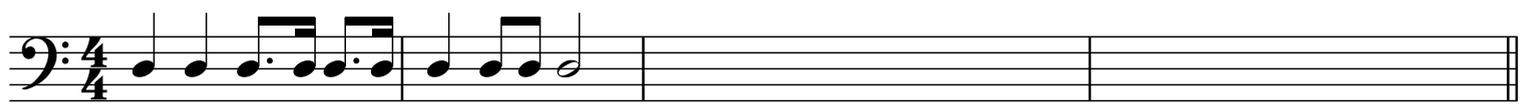
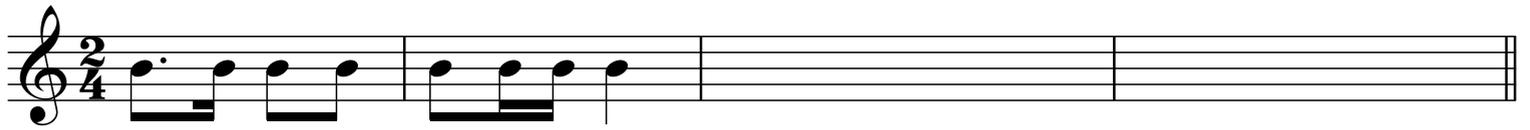
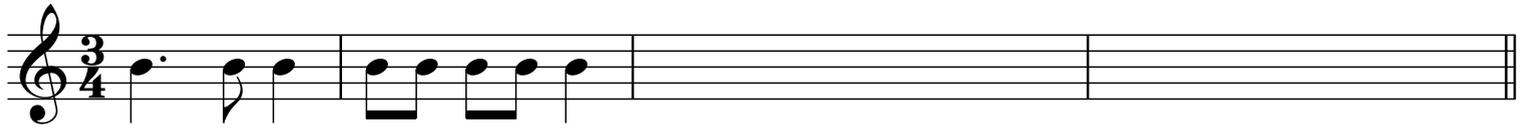
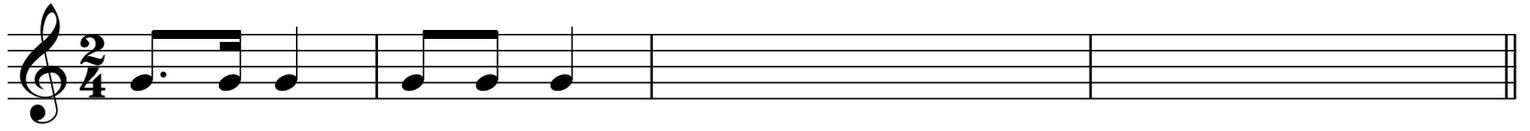
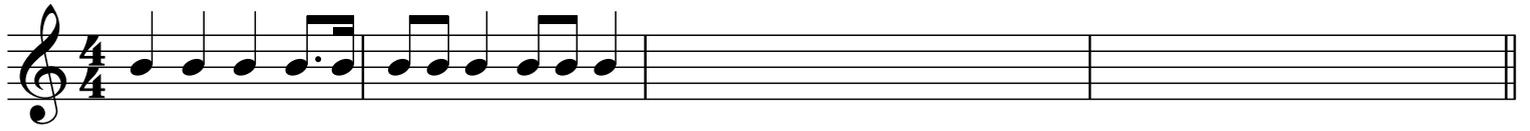
The idea is to compose something interesting in response, but keeping the same style. Here are three really great tips:

- ★ Re-use at least one of the note values or groups of notes. For instance, if you get  as part of your 'question', it's a great idea to include that rhythmic idea somewhere in your answer.
- ★ Don't compose anything too busy in the final bar. It's best to end with one or two long notes, as it's nice to feel like the rhythm has come to an end.
- ★ There is no need to use rests in these rhythms. Just be creative with notes.

Here are loads of practice examples, in all different time signatures. There are no 'right' or 'wrong' answers to these - just make sure you have the right amount of beats in each bar!

**MOST IMPORTANT THING OF ALL: Clap every single one of these rhythms!**





# Composing a Rhythm



In Grade 1 you had to compose 2 bars of rhythm in answer to a given 2 bars. In Grade 2, you are given just ONE bar as an opening... and you have to compose the next THREE!

There are just 3 things to remember when doing this:

1. Be creative with notes - don't use too much repetition, and avoid rests
2. Try to re-use at least one of the rhythmic ideas from the opening
3. Don't make the last bar too busy

Check out this rhythm (which you're about to complete!). As you can see, some of the ideas from the opening appear in other bars, and the last bar is very simple. Now add your own ideas to complete bars 2 and 3.



Great work... now clap it!

Some people get a teensy bit nervous when composing rhythms, because they're not really sure what will sound good. As long as you've used correct grouping, and you have tried to be a little bit creative (i.e. not just copying the opening!), you will generally receive good marks.

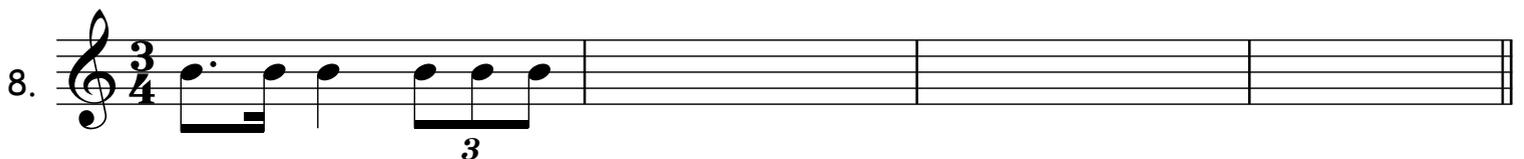
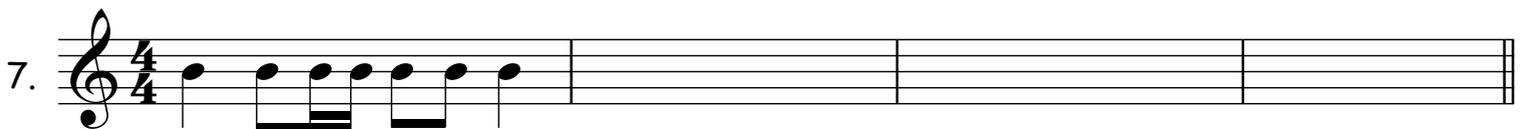
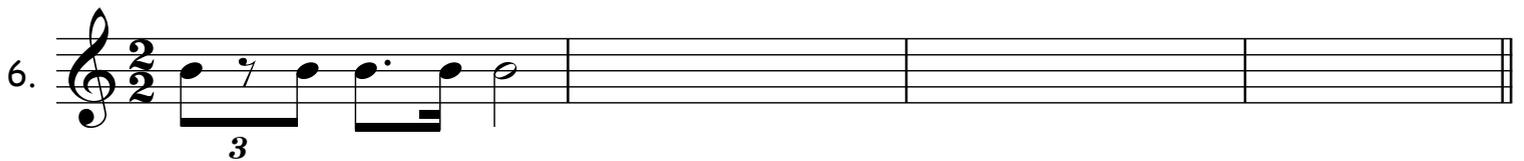
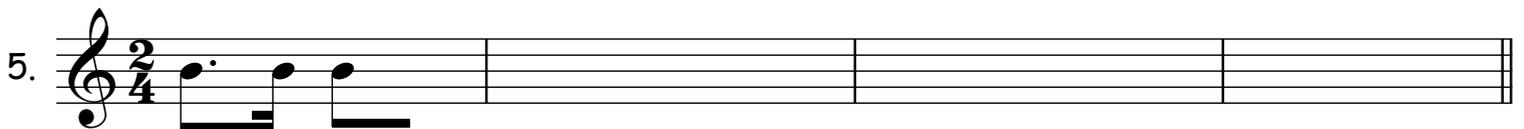
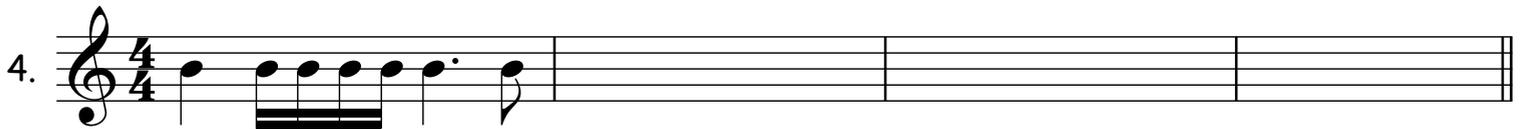
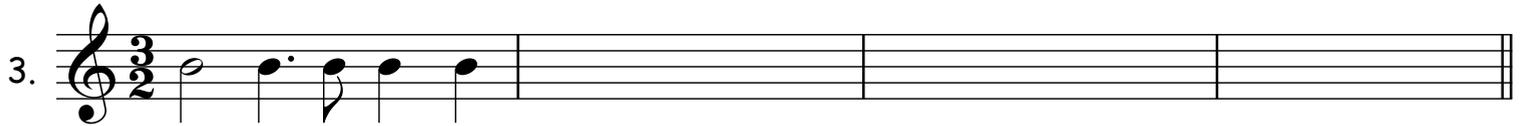
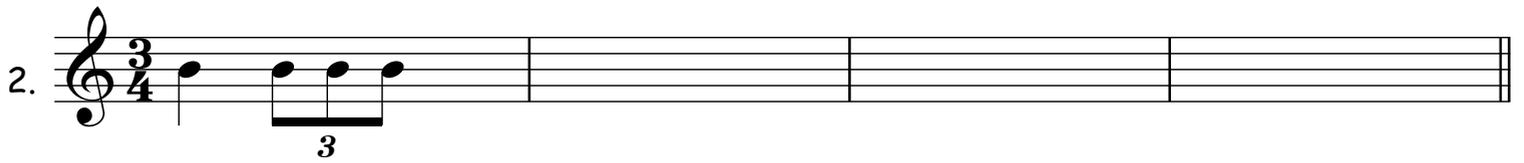
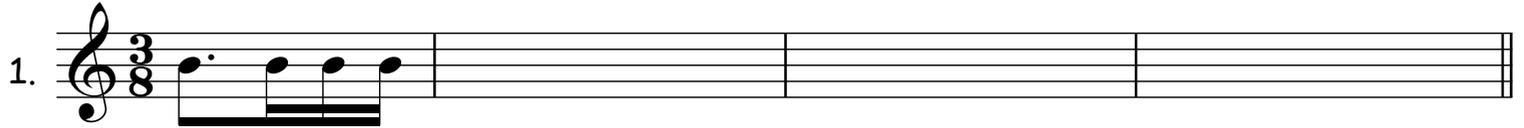
If you want some more concrete ideas, let's imagine that your given opening is represented by the symbol  $\Delta$ . Here are three extremely user-friendly strategies for composing good 4-bar rhythms:

	Bar 1	Bar 2	Bar 3	Bar 4
Option 1	$\Delta$	something super creative	repeat $\Delta$	long note
Option 2	$\Delta$	$\Delta$ with some changes	$\Delta$ with even more changes	long note
Option 3	$\Delta$	contrasting idea	something similar to $\Delta$	long note

Here is a whole page of 1-bar openings, like you'll see in your exam. Choose options 1, 2, or 3 from the previous page to help you compose your four bars.

**P.S.** You may not want to do all of these at once... leave some for later on!

**P.P.S.** Sometimes the given opening may not be quite complete. Always count up the beats to check if you need to finish it off!



# Compose a Rhythm



In Grade 2 you learned to compose a four-bar rhythm based on a given opening. Well, in Grade 3 you have to do exactly the same thing! There are just two important differences:

1. The given opening might be incomplete. You will have to complete it before moving on.
2. The opening may begin on an upbeat. This means you'll have to adjust your final bar.

In fact, it's quite possible that your opening will be incomplete AND have an anacrusis (whoa!)

In Grade 2 we also learned some strategies for composing a four-bar rhythm. Here they are again (keeping in mind that your given opening is represented by the symbol  $\Delta$ ):

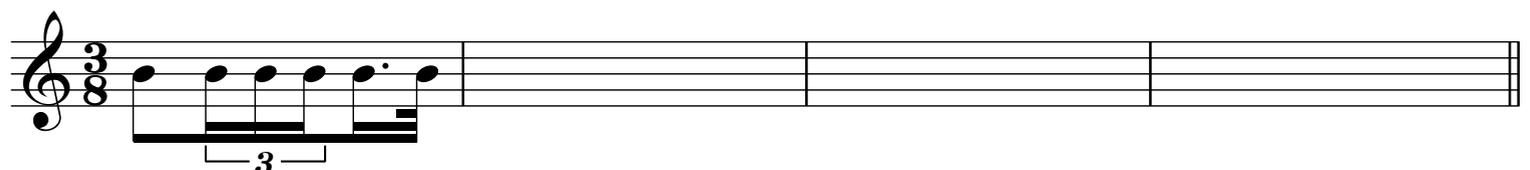
	Bar 1	Bar 2	Bar 3	Bar 4
Option 1	$\Delta$	something super creative	repeat $\Delta$	long note
Option 2	$\Delta$	$\Delta$ with some changes	$\Delta$ with even more changes	long note
Option 3	$\Delta$	contrasting idea	something similar to $\Delta$	long note

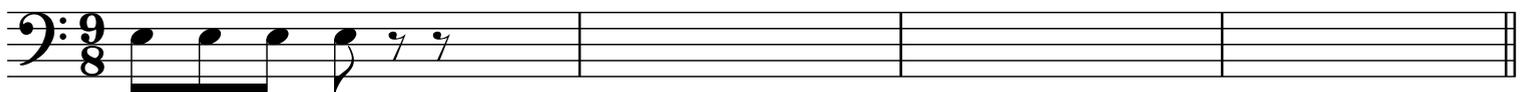
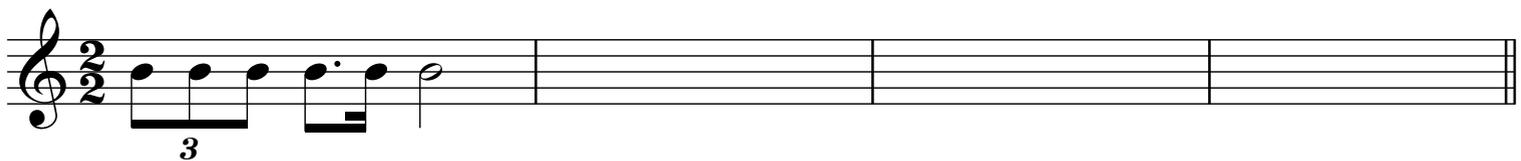
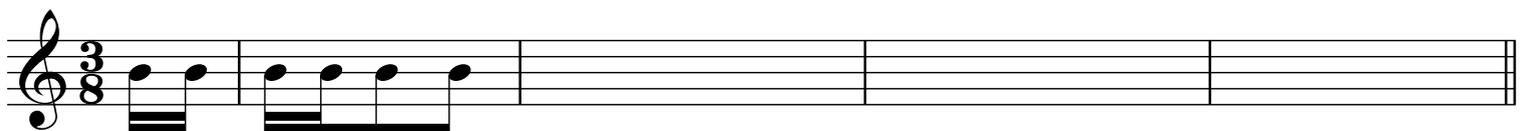
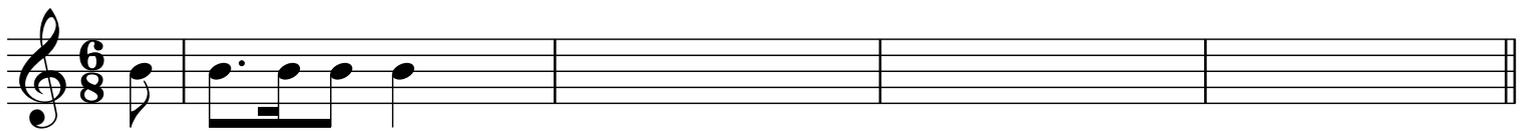
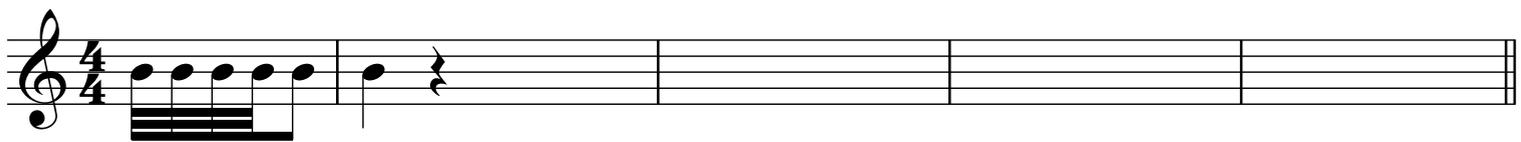
Now that you're in Grade 3, you should probably experiment with a little more interest in your final bar - try doing something creative for the first half of the bar, and then using longer note values in the second half.

Here are a whole bunch of openings, some with an anacrusis, some incomplete, some both!

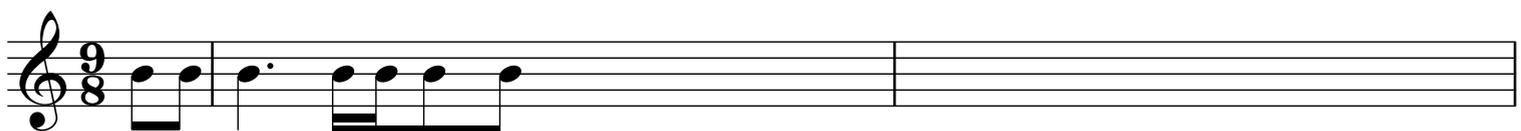
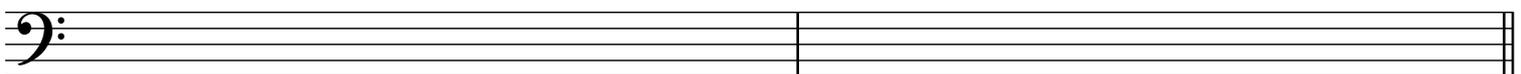
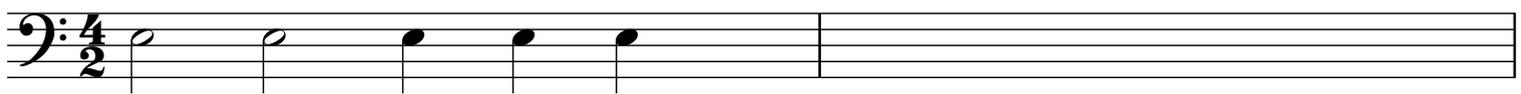
Remember to observe the time signature, count up the beats given and adjust your final bar if necessary.

And the most important thing of all... CLAP your rhythm to yourself and to your teacher!





The next two openings have much wider bars, to give you more room to be creative!



# Composing Rhythms



You've composed so many four-bar rhythms in Grades 1-3 that you're an expert by now! Now it's time to use your fabulous creative skills in the new time signatures for Grade 4.

Remember, a **mixture** of repetition and contrast works best. You don't want your melody to sound too boring and repetitive, but you also don't want it to sound completely random and unbalanced. Revise all the hints in the Grade 3 workbook, and discuss with your teacher.

Compose 4-bar rhythms based on the following openings. Sometimes you need to complete the first bar. Also, remember to adjust your final bar if there is an anacrusis.

You don't have to complete all of these at once. Doing one or two per week works really well! And the most important thing of all... **CLAP** your rhythms to yourself and to your teacher!

12/8

c

6/4

3/2

3

4/2

4

9/16

9

16

C

C

9/4

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4