

# Triplets and Duplets, Hypermeter, and Syncopation

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



[Playlist](#)

## PART 1: Counting Borrowed Rhythms

**Directions:** Below each of the borrowed rhythms, write in counts. Include parentheses around rests and beats that aren't articulated. Note the changing time signatures.



## PART 2: Hypermetrical Numbers

**Directions:** Listen to each of the excerpts with recordings. Next, place hypermetrical numbers above each excerpt.

- A. The first 8 measures of the “Waltz in D-flat Minor” (the “Minute” waltz) (1847), music by Frédéric Chopin:

**Nº 6** **Molto vivace**

*PIANO*

*p leggiero*

The musical score for Chopin's No. 6 Waltz in D-flat Minor, measures 1-8. The piece is in 3/4 time and D-flat minor. The right hand part begins with a triplet of eighth notes (fingering 3, 1, 2, 4, 3) followed by a sequence of eighth notes. The left hand part consists of a steady accompaniment of eighth notes. The tempo is marked 'Molto vivace' and the dynamics are 'piano' and 'leggiero'. The score includes fingering numbers and articulation marks such as 'Led.' and asterisks.

- B. The first 4 measures of “Prelude 2” (c. 1845) by Clara Schumann:

**Allegretto**

*p*

The musical score for Clara Schumann's Prelude 2, measures 1-4. The piece is in 3/4 time and D-flat minor. The right hand part features a sequence of eighth notes with a slur. The left hand part features a sequence of eighth notes with a slur. The tempo is marked 'Allegretto' and the dynamics are 'piano'.

### PART 3: Syncopated Bar Lines and Counts

**Directions:** Insert bar lines to create complete measures in the given meters. Additionally, add counts below each rhythm. Include parentheses around rests and beats that aren't articulated.

