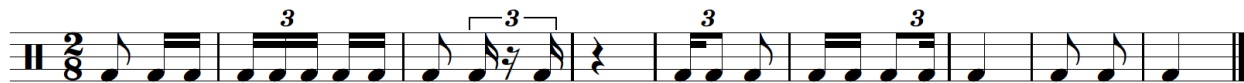


Name: _____

Borrowed Divisions, Hypermeter, Syncopation

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.



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 image shows the first 8 measures of Chopin's 'Waltz in D-flat Minor'. The score is written for piano in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is 'Molto vivace'. The first four measures are marked 'p leggiero'. The right hand has a melodic line with fingerings: 3, 1, 2, 4, 3 in the first measure; 1, 3, 4 in the second; and 3, 1, 1 in the eighth. The left hand has a simple accompaniment of chords and single notes.

This block shows the continuation of the musical score for the first 8 measures. The right hand continues the melodic line with a slur over the last four measures and fingerings 3, 1, 1. The left hand accompaniment consists of chords and single notes, with some measures marked with a 'ped.' (pedal) and an asterisk (*).

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

Allegretto

p

The image shows the first 4 measures of Clara Schumann's 'Prelude 2'. The score is written for piano in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is 'Allegretto'. The dynamic is 'p'. The right hand has a melodic line with a slur over the first four measures. The left hand has a rhythmic accompaniment of chords and single notes.

