

Borrowed Divisions, Hypermeter, and Syncopation

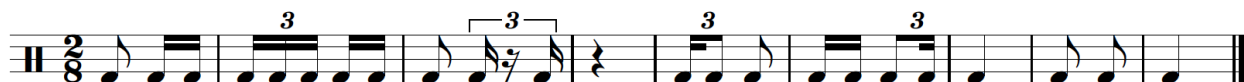
Name: _____



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.

[Playlist](#)



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 image shows the first 8 measures of Chopin's 'Waltz in D-flat Minor'. The music is in 3/4 time and D-flat minor. The right hand has a melodic line with slurs and fingerings (3, 1, 2, 4, 3, 1, 3, 4, 3, 4). The left hand has a simple accompaniment of chords and single notes, marked with 'ped.' and asterisks. The tempo is 'Molto vivace' and the dynamics are 'piano' and 'p leggiero'.

This block continues the musical score from the previous one, showing measures 5 through 8. The right hand continues its melodic line with slurs and fingerings (1, 4, 3, 2, 1, 3, 1, 1, b). The left hand accompaniment continues with 'ped.' and asterisks.

- 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 music is in 3/4 time and D-flat minor. The right hand has a melodic line with slurs and dynamics. The left hand has a rhythmic accompaniment of chords and single notes. The tempo is 'Allegretto' and the dynamics are 'piano'.

PART 3: Syncopated Bar Lines and Counts

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

