

## CHAPTER 1B: WEBSITE EXERCISES

### *Musical Time: Pulse, Rhythm, and Meter*

Exercise 1: Ties Versus Phrasing Slurs. Label ties and phrase slurs in the opening of Brahms Intermezzo in F minor, Op. 118, no. 4.

Exercise 2: For each equation, fill in the missing information.

Sample Solutions:  $\text{♩} = \_2\_ \text{♪}$ ;  $\text{♩} = \_6\_ \text{♪}$

A. \_\_\_\_\_ = 6 ♩s

B. ○ = 16 \_\_\_\_\_

C. ♩ = 3 \_\_\_\_\_

D. ♩ = \_\_\_\_\_  $\overset{\frown}{3}$  ♩s

E. ♩. = \_\_\_\_\_ ♩s

F. ♩. = 6 \_\_\_\_\_

G. \_\_\_\_\_ = 12 ♩s  
 $\overset{\frown}{3}$                        $\overset{\frown}{3}$

H. ♩ = \_\_\_\_\_ ♩s

Exercise 3: Correcting Rhythmic Notation to Clarify Meter. The examples shown employ the improper use of ties and beams. There are no examples of hemiola.

- For Parts A-E: Determine the key, and on a separate sheet of paper, correct the rhythmic notation to align with the meter.
- For Parts F-G: Determine and add the meter signature, then correct beams, ties, and dots in each example and add bar lines. Exercises begin on downbeats.

Given:

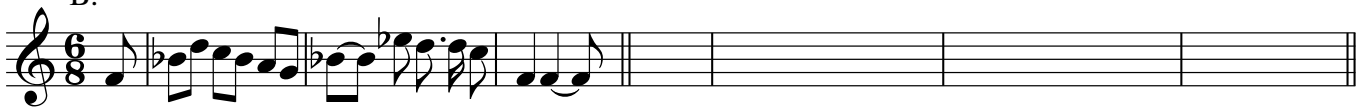
Solution:



A.



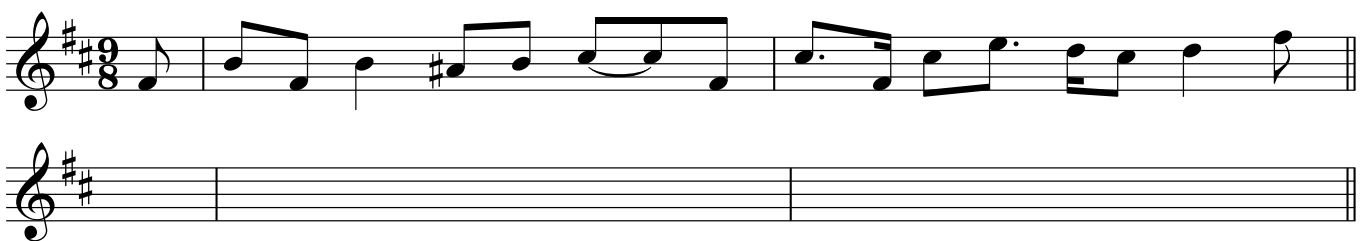
B.



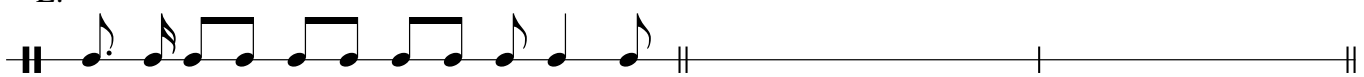
C.



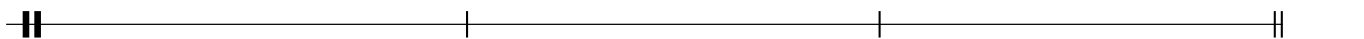
D.



E.



F.



Exercise 4: Match each rhythm from column X with one in column Y that has the same total duration. Ties and rests are included. There may be more than one correct answer.

1. 	=	a. 
2. 	=	b. 
3. 	=	c. 
4. 	=	d. 
5. 	=	e. 
6. 	=	f. 
7. 	=	g. 
		h. 
		i. 
		j. 

Exercise 5: Rhythmic completion. Add one rhythmic element (note value and/or dot) to each incomplete measure in order to fill out each measure's full value.

||  $\frac{2}{4}$   ||

||  $\frac{3}{4}$   ||

||  $\frac{4}{4}$   ||

||  $\frac{6}{8}$   ||

||  $\frac{9}{8}$   ||

Exercise 6: Meter identification and beaming. For each example:

1. Determine the most logical meter.
  2. Provide a meter signature and bar lines.
  3. Add beams to clarify the meter. Remember that notes within one beat should be beamed together.
- There are no examples of hemiola.



Exercise 7: Based on the given meter, correct/add beams, dots, et cetera.

A.



B.

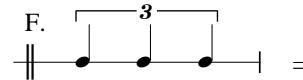


C.

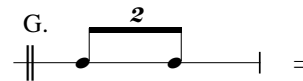


Exercise 8: Borrowed divisions. Write a *single duration* that is equivalent to the combined durations of the given patterns.

A.  =

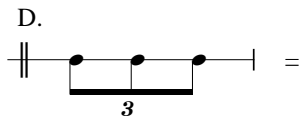
F.  =

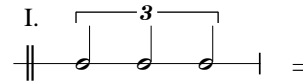
B.  =

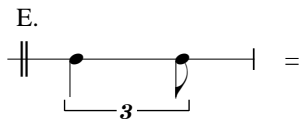
G.  =

C.  =

H.  =

D.  =

I.  =

E.  =

J.  =

Exercise 9: Syncopation and hemiola. Identify instances of syncopation and hemiola in the following ex-

A. **Poco andante**



Wenn du nur zu-wel - len lä - chelst, nur zu-wei - len Küh - le fä - chelst

**Poco andante**

B. 18

*p* *cresc. sf* *p* *p* *f*

26

*p* *cresc.* *f* *p*

C.

*p* Ped. \*

D. L'istesso tempo

*p* *mf*

8

*f* *dim.* *p*

Exercise 10: Analysis of musical accent. The examples shown, all taken from Chopin's waltzes, contain various types of accents. Find and label at least one example of each type of accent. Your choices are: durational, harmonic, registral, articulative, textural, contour, and pitch. Are these accents coordinated with the metrical accents?

A.

Moderato ♩=152

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

B.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

C.

*p*

Ped. \*

D.

Moderato