

1.6 Complex Rhythm and Meter

For each example write in the correct time signature. There may be more than one possible answer.

1. 2. 3. 4. 5.

Define the following terms:

6. Irregular Meter: _____

7. Polyrhythm: _____

8. Hemiola: _____

Circle the correct answer:

9. Which of the following is an asymmetrical meter?

- a. 5/4
- b. 9/4
- c. 6/4
- d. 16/4

11. Which example best describes a hemiola?

- a. In 4/4 you see a triplet
- b. In 3/4 you see a duplet
- c. In 4/4 rhythms are grouped in beats of two
- d. In 3/4 rhythms are grouped in beats of two

10. In swing, this rhythm is played:

- a.
- b.
- c.
- d.

12. What is wrong with this measure?

- a. There are not enough beats
- b. The notes are grouped for compound meter
- c. The stems are in the wrong direction
- d. There are too many beats

Complete the following chart based on the given meter:

METER	METER TYPE	BEAT UNIT	BEAT DIVISION	BEAT SUBDIVISION
$\frac{9}{8}$	Compound triple			
$\frac{6}{4}$				
$\frac{12}{16}$				
$\frac{6}{8}$				
$\frac{9}{4}$				

Circle the correct answer:

Gib dich zufrieden und sei stille (Soprano and Bass parts)

Johann Sebastian Bach
(1685-1750)
BWV 315

Lento

1 2

3 4 5

17. This excerpt contains all of the following except:
- a. an anacrusis
 - b. a tempo marking
 - c. hemiola
 - d. simple meter
18. Measure three begins with:
- a. an agogic accent
 - b. a dynamic accent
 - c. an anacrusis
 - d. a cross rhythm
19. The last measure has only three beats because:
- a. The ending is designed to be abrupt
 - b. It is really not the end because it repeats
 - c. Syncopation displaces the rhythm
 - d. It combines with the anacrusis to be complete
20. Syncopation can be found in:
- a. Beats 1-2 of the Soprano in measure 3
 - b. Beats 1-2 of the Bass in measure 4
 - c. Beats 1-2 of the Bass in measure 2
 - d. Beats 1-2 of the Soprano in measure 4