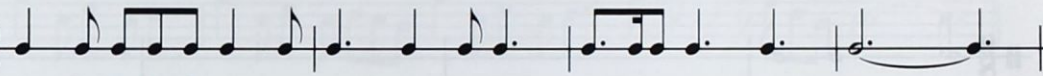# Workbook   ASSIGNMENT 6.1

A. Simple and compound meters

For each meter in the following chart, provide the meter type (e.g., simple triple), the beat unit, and the number of beats per measure.

Meter	Meter type	Beat unit	Beats per measure
9/8	**compound triple**	♩.	**3**
¢	_____	___	___
12/8	_____	___	___
3/4	_____	___	___
2/4	_____	___	___
6/8	_____	___	___

B. Understanding beats and divisions

For each rhythm or melody provided, write the counts below the staff.
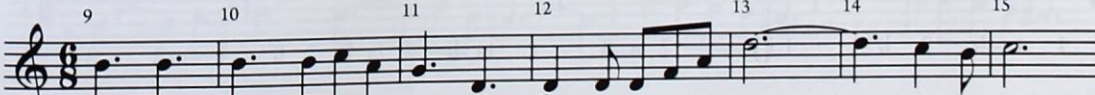
(1) [rhythm in 9/8]

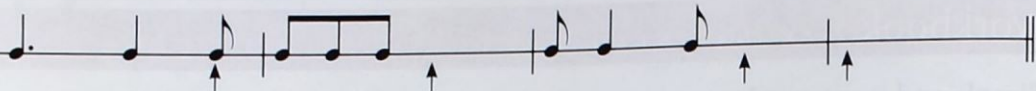   **1 li 2 la li**

(2) [rhythm in 6/8]

(3) [rhythm in 12/8]

(4) Leigh Harline and Ned Washington, "Hi-Diddle-Dee-Dee," from *Pinocchio*, mm. 17–20

[music, 6/8]

  Hi - did - dle - dee - dee ___ An act - or's life for me ___

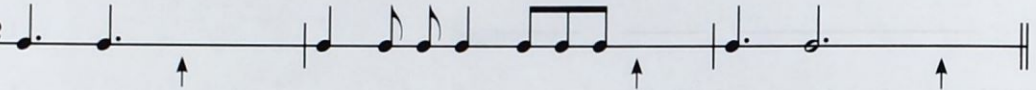(5) Jerry Herman, "Before the Parade Passes By," from *Hello, Dolly!*, mm. 9–15

[music, 6/8]

  Go and taste Sat-ur-day's high life; ___ Be-fore the pa - rade ___ pas - ses by,

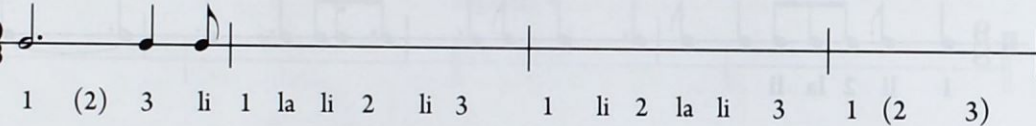At each position marked by an arrow, add one note value to complete the measure in the meter indicated.
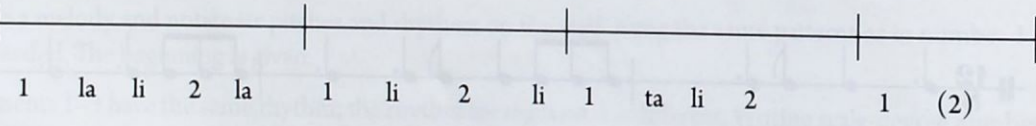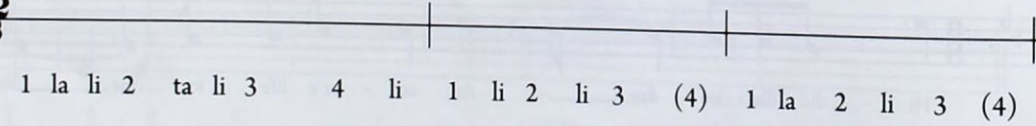
(6)

(7)

(8)

(9)
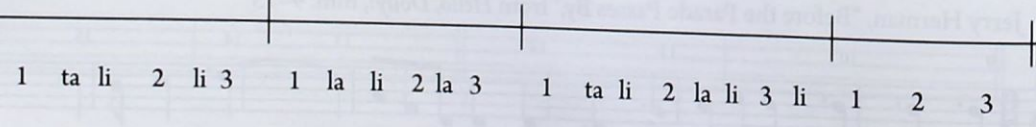
Notate the rhythm for each set of counts. Perform each rhythm after you've notated it.

(10)

| 1 | (2) | 3 | li | 1 | la | li | 2 | li | 3 | 1 | li | 2 | la | li | 3 | 1 | (2) | 3) |

(11)

| 1 | la | li | 2 | la | 1 | li | 2 | li | 1 | ta | li | 2 | 1 | (2) |

(12)

| 1 | la | li | 2 | ta | li | 3 | 4 | li | 1 | li | 2 | li | 3 | (4) | 1 | la | 2 | li | 3 | (4) |

(13)

| 1 | ta | li | 2 | li | 3 | 1 | la | li | 2 la | 3 | 1 | ta | li | 2 | la | li | 3 | li | 1 | 2 | 3 |

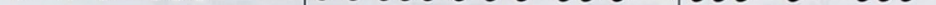# Workbook   ASSIGNMENT 6.2

A. Divisions and subdivisions in compound meter

Write the counts beneath the staff, then perform each rhythm.

(1)

1   2   3 la ta li

(2)

(3)

For each melody, provide the missing bar lines that correspond with the meter signature given.

(4) Traditional, "The Butterfly"

(5) Fanny Mendelssohn Hensel, "Schwanenlied" (adapted)

(6) Ludwig van Beethoven, String Quartet in F Major, Op. 18, No. 1, second movement (cello part, adapted)

B. Understanding rests

Write the counts for the following melodies in the meter given. If the beginning of a beat coincides with a rest, write the count in parentheses.

(1) Wolfang Amadeus Mozart, "Sull'aria," from *The Marriage of Figaro*, mm. 2–6

Translation: On the breeze, what a gentle zephyr [will whisper].

(2) Handel, "Rejoice Greatly," from *Messiah* (alternate version), mm. 9–14

At each position marked with an arrow, add one rest to complete the measure in the meter indicated. Then add counts beneath the rhythms, and practice counting aloud. If a beat begins with a rest, write the count in parentheses.

Workbook ASSIGNMENT 6.3

A. Syncopation in compound meters

Indicate each syncopated rhythm with an arrow.

(1) Marc Shaiman and Scott Wittman, "It Takes Two," from *Hairspray*, mm. 6–7

They say it's a man's world. Well, that can - not ___ be de - nied. ___

(2) Andrew Lloyd Webber, "Memory," from *Cats*, mm. 17–20

Some - one mut - ters ___ and a street lamp gut - ters ___ and soon it will be morn - ing.

(3) Elton John, Bernie Taupin, and Davey Johnstone, "I Guess That's Why They Call It the Blues," mm. 12–15

And while I'm ___ a - way, ___ dust out ___ the de - mons in - side ___

B. Writing syncopations

Compose a syncopated compound-meter rhythmic round for performance with classmates. Begin by performing the following three-part round as an example. Divide into three groups; each new group begins when the previous group reaches (2). In your composition:

- Make the three lines distinctive, including rhythms that emphasize different beats or offbeats for contrast.
- Add a text and contrasting dynamics and accents in each line to create an interesting and musical effect in performance.
- Circle each beat in which syncopation occurs.

(1) *mp*

Com - pound me - ters, 1 la li 2!

(2)

Can 1 read as well as you?

(3) *mf*

Syn - co - pate, spice things up a bit if you dare! *f*

Your composition:

①

②

③

C. Beaming to reflect the meter

Rewrite the following rhythms with correct beaming to reflect the beat. Practice the rhythms on "ta" or counting syllables, and be prepared to perform them in class.

(1) (rhythm in 9/8)

(2) (rhythm in 6/8)

(3) (rhythm in 12/8)

(4) George Frideric Handel, "How Beautiful Are the Feet of Them," from *Messiah*, mm. 5–6

How beau - ti - ful are the feet __ of them that   preach the gos - pel of peace,   How

Workbook   ASSIGNMENT 6.4

A. Reading rhythms with 𝅗𝅥. and ♪. beat units

Each rhythm has a 𝅗𝅥. beat unit. Rewrite the rhythm on the blank staff with a ♩. beat unit (for example, convert $\frac{6}{4}$ to $\frac{6}{8}$).

(1)

(2)

(3)

Jacquet de la Guerre, Gigue, from Suite No. 3 in A Minor, mm. 22–25

(4)

The following rhythm has a ♪. beat unit. Rewrite it with a ♩. beat unit.

(5)

B. Writing a rhythmic duet

Compose a rhythmic duet for two performers, using only these rhythmic patterns.
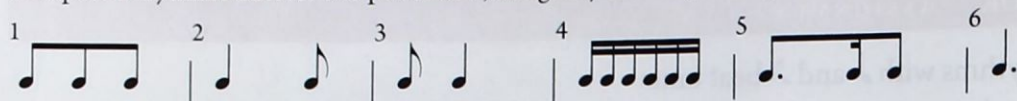
- Write eight measures in ⁶⁄₈ meter.
- Don't include ties. Use eighth, quarter, and dotted-quarter rests only.
- Vary the complexity: Both voices should sound together at times. At other times, when one voice is rhythmically active, the other voice may have rests or longer notes.
- Include dynamic markings to add musical interest.
- If you would like, write a text to be recited with your rhythm, or use "yes" and "no" as in Chapter 3.
- Be prepared to perform your composition with a partner.