

Rhythm in twentieth-century music includes these aspects: asymmetrical meter, metric layering, metric modulation, and rhythmic patterns. Which aspects are most prominently demonstrated in each of the following excerpts? (More than one term may apply.)

Demo: Stravinsky, Octet for Wind Instruments, 2nd movement, variation E

$\text{♩} = 84$
p
asymmetrical meter

1. Olivier Messiaen, *Vingt regards sur l'Enfant-Jésus* [piano], XVIII. "Regard de l'Ontion terrible"

Modéré ($\text{♩} = 80$)
p
8vb

2. Sergei Prokofiev, Piano Sonata No. 7, 3rd movement

Precipitato ($\text{♩} \text{♩} \text{♩}$)
mp

3. Elliott Carter, "Canaries" from Eight Pieces for Four Timpani

$\text{♩} = 162$
ff > mf
5 *ff* *f*
 $\text{♩} = 135$

4. Béla Bartók, "In Mixolydian Mode," *Mikrokosmos* 48 (vol. 2)

Allegro non troppo, ♩ = 184

legato *f*

mf

5. Charles Ives, "In Re Con Moto Et Al," measure 1

As fast as it may be played

mf *mf* *mf*

6. Igor Stravinsky, "Petit concert" from *L'histoire du soldat*

M. M. ♩ = 120

p grazioso *p* *staccatissimo* *p*