

## Example 1: Beethoven, Piano Sonata in C minor, Op. 13, II: Adagio cantabile

a) Arthur Komar's bar 0 (after *Theory of Suspensions*)

Bars 0 1 2 3 4 5

Strong — weak  
(downbeat — upbeat)

(= end-accented phrases)

Hypermeter 1 2 3

b) Carl Schachter's reading (after "Rhythm and Linear Analysis: A Preliminary Study")

Bars 1 3 5

Strong — weak  
(downbeat — upbeat)

(= beginning-accented phrases)

Hypermeter 1 2 3

## Example 2: Suppressed downbeats and hyperdownbeats

### a) Suppressed subbeat: Handel, F major Concerto Grosso, Op. 6, No. 2, II: Allegro (in D minor)

Bars 1 2 3

Violino I  
Violino II  
Violoncello

suppressed downbeat

afterbeat displacement

Solo

[Ripieni tacet]

Bass maintains the notated meter

### b) Suppressed downbeat in fugal circumstances: Bach, G minor English Suite, Prélude

Bars 1 3 5 7

afterbeat displacements

notated meter emerges

pedal call in upper voice

suppressed downbeats

### c) Suppressed hyperdownbeat: Handel, Concerto a due cori in F, Allegro

Bars 1 2 3 4 5

suppressed hyperdownbeat

hypermetrical afterbeat displacement (= thematic meter and hypermeter)

Corno I, II

[Tutti tacet]

upbeat

notated meter and hypermeter

Example 3: Downbeat suppression in the compound 4/4 with one-beat afterbeat displacement to the right

a) Handel, "The Harmonious Blacksmith," final version

Bars 1 2 3

suppressed downbeat

afterbeat displacement

pedal call

b) Handel, "The Harmonious Blacksmith," early version

Chaconne

displaced thematic meter (= afterbeat displacement)

no pedal call

notated meter

c) Purpose of subbeat, beat, and hyperbeat suppression: emphasis on closing downbeat

Handel, Op. 6, No. 2, Allegro (cf. Ex. 2a)

Violino I

Solo

Bach, G minor English Suite (Ex. 2b)

Handel, Concerto in F (Ex. 2c)

Corno I, II

Handel, "The Harmonious Blacksmith" (Ex. 3a)

# Example 4: Suppressed beat and afterbeat displacement in the triple meters

## a) One-beat suppression and displacement: Handel, Op.6, No. 3, IV: Polonaise

Bars 1 2 3

suppressed downbeat

afterbeat displacement

simulated upbeat

Andante.

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

pedal call

6 4 5 3

## b) One-beat suppression with nested afterbeat: Handel, Op.6, No. 10, IV: Allegro

Bars 1 3 5

suppressed downbeat (♩)

afterbeat displacement (= thematic meter)

simulated upbeat

Solo. *tr*

suppressed downbeat of afterbeat displacement (♩)

Tutti.

6 6 6

implicit pedal call

displacement accentuates closing downbeat

accents on closing downbeats

Example 5: Suppressed hyperdownbeat and afterbeat displacement in the simple 4/4: Handel, Organ Concerto in F, Op. 4, No. 4, I: Allegro

a) Bars 1–7 (orchestral ritornello)

Bars 1 3 5 7

displaced thematic meter and hypermeter (half-note afterbeat displacement)

accents on closing downbeats

etc.

suppressed hyperdownbeat

Organo.

Ob. I, II

Vln. I, II, Vla.

Solo

pedal call

Bassi

notated meter and hypermeter


b) Temporary assumption of notated meter in developmental B section (bars 42ff.)

Bars 42 44 46

Organo.

c) Attempted maintenance of notated meter at beginning of recapitulatory A' section (bars 70ff.)\*

Bars 70 72 74

\*Abbreviation of  figure suggests the subliminal presence of the displaced thematic meter.

d) Restoration of displaced thematic meter at reentry of solo organ  
(Handel, Organ Concerto, bars 77ff.)

Bars **77** **79**

displaced thematic meter

Example 6: The gavotte, without pedal call or opening rest: Bach, G minor English Suite, Gavotte 1, first reprise

a) Displaced thematic meter and notated meter

Bars **1** **3** **5** **7** **9**

displaced thematic meter and hypermeter

simulated upbeat

no pedal call or rest

dancers begin at notated downbeat

notated meter and hypermeter

continued

b) Hypermetrical rendition, with suppressed downbeat (after Edward Aldwell)

Bars	0	2	4
Hypermeasures	1	2	3

etc.

Hyperbeats (1) 2 3 4 , 1 2 3 4 , 1

Basic pace:	
Figural pace:	

c) Shadow meter and hypermeter (= notated meter and hypermeter)

Bars	0	2
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Traditional parsing begins

Gavotte begins

shadow meter and hypermeter

etc.

displaced thematic meter and hypermeter

Example 7: The almost empty bar 0: Handel, *Music for the Royal Fireworks*, Bourrée

a) Notated (i.e., shadow) meter and hypermeter

Bars **1** **3** **5** **7** **9**

notated (= shadow) thematic meter and hypermeter

displaced thematic meter and hypermeter (foreground)

Oboe e Viol. I. for 12

Oboe e Viol. II. for 12

Viola colli Bassi

Bassons tutti. (Violonc. e Contrab.)

Notated shadow hyperbeats: 1 2 3 4 , 1 2 3 4 , 1 2 3 4 , 1 2 3 4 , 1 2 3 4 .

b) Real and displaced meters and hypermeters

Bars **0** **2** **4** **6** **8** **10**

suppressed hyperdownbeat

displaced thematic meter and hypermeter (middleground)

cadential acceleration

Real hypermeter: 1 2 3 4 , 1 2 3 4 , 1 2 3 4 , 1 2 3 4 , 1 2 3 4 , 1 2 3 4 , 1 2

Basic pace:	
Figural pace:	



# Example 8: Implicit pedal call (Handel, Bourrée)

Bars 0 2 4

Bourée begins

Traditional parsing begins

Oboe e Viol. I. for 12

Oboe e Viol. II. for 12

Viola colli Bassi

Bassons tutti. (Violonc. e Contrab.)

pedal call

Cf. Handel, *Israel in Egypt*, No. 11, Chorus: "He led them through the deep," bars 1-2

A tempo giusto

Basso I, II

Cont.

He led them through the deep

pedal call =  $\downarrow$ .

as well as:

## Handel, *La resurrezione*, Overture

Oboe I.

displaced pedal call

displaced thematic meter

which sheds new light on:

## Handel, *Water Music*, Bourée

3 times: First all the Violins,  $\varnothing$ . all the Hautboys,<sup>d</sup>3. all together.

Tutti.

Viola.

Bassi.

6 6 7 6 6 5 4 3

Example 9: Komar's "bar 0" revisited

a) Renotated in 4/4 time: Beethoven, Op. 13, II: Adagio cantabile

Bars 1 2 3

Basic pace:

Hyperbeats: (1) 2 3 4 1 , 2

Visually similar to Gavotte reading (Ex. 6b) but unconvincing because of (1) quarter-note basic pace and (2) misinterpreted rhythm, which is characteristic of developmental rather than expository areas of allemandes.

b) Rhythmic reduction with bar 0  
(= suppressed hyperdownbeat)

3 4 1 2, 3 4 1 2 ;

3 4 1 2, 3 4 1 2 ;

c) Without bar 0

1 2 3 4, 1 2 3 4,

# Example 10: Idiomatic origins of bar 0

a) Allemande, rhythmic source for Komar's idiom

♪ ♪ ♫ motive, undisplaced (Handel, D minor Suite, 1720)

Bars 1 2

1 2 1 2

b) Allemande, ♪ ♪ ♫ motive, displaced

Bars 20<sup>b</sup> 21 22<sup>a</sup>

20<sup>b</sup> 21 22<sup>a</sup> 20<sup>b</sup> 21 22<sup>a</sup>

## Example 11: Pedal call, bar 0, and hyperbar 0 in the Classical style

## a) Mozart, Symphony No. 40 in G minor, I: Allegro molto

Bars **1** **3** **5**

“Bar 0”

Thematic meter and hypermeter begin; simulated upbeat

Vln I

Vln II (etc., II coll' 8<sup>va</sup> bassa)

*p* Vla

Vcl, Cb

Pedal call, composed out; notated meter and hypermeter begin

(cf. Mendelssohn, “Italian” Symphony, I)

## b) Haydn, Symphony No. 104 in D, IV: Allegro spiritoso

Bars **1** **3** **5**

Hyperbar 0

Thematic meter and hypermeter begin

Vln I

*p*

Hns

Vcl

Pedal call; notated meter and hypermeter begin

*continued*

c) Beethoven, Symphony No. 3, "Eroica," I

Notated meter and hypermeter begin

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Allegro con brio.  $\text{♩} = 60$ .

Corni in Es.

Corno 3<sup>zo</sup> in Es.

Trombe in Es.

Timpani in Es.B.

Allegro con brio.  $\text{♩} = 60$ .

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Composed-out pedal call and hyperbar 0      Thematic meter and hypermeter begin

Example 12: Pedal call, bar 0, and hyperbar 0 during the Romantic era

a) Mendelssohn, "Italian" Symphony, IV: Saltarello (Presto)

Notated meter and hypermeter begin

Thematic meter and hypermeter begin

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- 2 Flauti:** Play a tremolo in the first measure, then a triplet of eighth notes in the second measure, and a triplet of sixteenth notes in the third measure. Dynamic: *f*.
- 2 Oboi:** Rest in the first measure, then play a triplet of eighth notes in the second measure. Dynamic: *f*.
- 2 Clarinetti (A):** Play a tremolo in the first measure, then a triplet of eighth notes in the second measure, and a triplet of sixteenth notes in the third measure. Dynamic: *f*.
- 2 Fagotti:** Play a tremolo in the first measure, then a triplet of eighth notes in the second measure, and a triplet of sixteenth notes in the third measure. Dynamic: *f*.
- 2 Corni (E):** Play a quarter note in the first measure, then rest in the second measure. Dynamic: *f*.
- 2 Trombe (E):** Play a quarter note in the first measure, then rest in the second measure. Dynamic: *f*.
- Timpani (E. A.):** Play a quarter note in the first measure, then rest in the second measure. Dynamic: *f*.
- Violino I:** Play a quarter note in the first measure, then a triplet of eighth notes in the second measure, and a triplet of sixteenth notes in the third measure. Dynamic: *f*.
- Violino II:** Play a quarter note in the first measure, then a triplet of eighth notes in the second measure, and a triplet of sixteenth notes in the third measure. Dynamic: *f*.
- Viola:** Play a quarter note in the first measure, then a triplet of eighth notes in the second measure, and a triplet of sixteenth notes in the third measure. Dynamic: *f*.
- Violoncello:** Play a quarter note in the first measure, then a triplet of eighth notes in the second measure, and a triplet of sixteenth notes in the third measure. Dynamic: *f*.
- Contrabbasso:** Play a quarter note in the first measure, then a triplet of eighth notes in the second measure, and a triplet of sixteenth notes in the third measure. Dynamic: *f*.

The score is divided into three sections: "part 1" (measures 1-2), "part 2" (measures 3-4), and "part 2, repeated" (measures 5-6). The dynamic markings are *f* (forte) for most instruments, *ff* (fortissimo) for the strings in part 2, and *p* (piano) for the strings in the repeated part 2. The tempo is Presto.

part 1                      part 2                      part 2, repeated

Pedal call, composed out and prolonged, to bar 6

continued

a) Mendelssohn, "Italian" Symphony (cont.)

Musical score for Mendelssohn's "Italian" Symphony, showing the first four measures of a section. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Violin I (VI. I). The Flute part begins with a 7-measure rest, followed by a melodic line with triplets. The Clarinet and Bassoon parts enter in the second measure with a *pp* dynamic. The Violin I part plays a continuous eighth-note accompaniment starting from the first measure, also marked *pp*. The key signature changes from one flat to one sharp between the first and second measures.

b) Schumann, Fantasy in C, Op. 17, I

Musical score for Schumann's Fantasy in C, Op. 17, I, showing the first five measures. The score is for piano and includes annotations for meter and hypermeter. The first measure is marked as "Notated meter and hypermeter begin" and "extended bar 0". The second measure is marked as "Thematic meter and hypermeter begin". The tempo is marked "M.M. ♩ = 80". The dynamic is *sf*. The score includes a "Pedal." marking and a "composed-out pedal call" annotation. The key signature is C major.