

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)

Hyper-meter **1** **2** **3**

(= end-accented phrases)

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

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

Strong — weak
(downbeat—upbeat)

Hyper-meter **1** **2** **3**

(= beginning-accented phrases)

Example 2: Suppressed downbeats and hyperdownbeats

Bar 0 and the Suppressed Hyperdownbeat, p.2

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

Bars 1 2 3

Violino I
Concertino
Violino II
Violoncello

Solo
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

3 8
3 8

afterbeat displacements
notated meter emerges
pedal call in upper voice
suppressed downbeats
afterbeat displacements

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

Bars 1 2 3 4 5

42 8

suppressed hyperdownbeat
hypermetrical afterbeat displacement (= thematic meter and hypermeter)
upbeat
notated meter and hypermeter

Corno I, II

[Tutti tacet]

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

Bar 0 and the Suppressed Hyperdownbeat, p.3

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

Bars 1 2 3

suppressed downbeat

pedal call

afterbeat displacement

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

Bar 0 and the Suppressed Hyperdownbeat, p.4

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

Bars 1 2 3

suppressed downbeat simulated upbeat afterbeat displacement

Andante.

Violino I.
concertino.

Violino II.

Violino I.
ripieno.

Violino II.

Viola.

Violoncello.

Bassi.

pedal call

4 5

displacement accentuates closing downbeat

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

Bars 1 3 5

suppressed downbeat (♩) simulated upbeat afterbeat displacement (= thematic meter)

Solo. *tr*

suppressed downbeat of afterbeat displacement (♩)

Tutti.

implicit pedal call

6 6 6

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

Bar 0 and the Suppressed Hyperdownbeat, p.5

a) Bars 1–7 (orchestral ritornello)

Bars 1 3 5 7

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

Organo. Bassi

Ob. I, II
Vln. I, II, Vla.

Solo

pedal call

notated meter and hypermeter

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

Bars 42 44 46

Organo. Bassi

2 4 2 #

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

Bars 70 72 74

f

6

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

continued

Example 5: Suppressed hyperdownbeat and afterbeat displacement (*continued*)

Bar 0 and the Suppressed Hyperdownbeat, p.6

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

Bars **77**

79

displaced thematic meter

p

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

simulated upbeat

displaced thematic meter and hypermeter

no pedal call or rest

dancers begin at notated downbeat

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
 Gavotte begins Traditional parsing begins
 displaced thematic meter and hypermeter

shadow meter and hypermeter

etc.

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)

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

cadential acceleration

Basic pace:	
Figural pace:	

Example 8: Implicit pedal call (Handel, Bourrée)

Bar 0 and the Suppressed Hyperdownbeat, p.9

Bars 0 Traditional parsing begins 2 4

Bourrée 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. $\text{P} \cdot$

He led them through the deep
pedal call = $\text{d}.$

as well as:

Handel, *La resurrezione*, Overture

Oboe I.

displaced pedal call

displaced thematic meter

which sheds new light on:

Handel, *Water Music*, Bourrée

3 times : First all the Violins, $\text{D}.$ all the Hautboys, $\text{D}^3.$ all together.

Tutti.

Viola.

Bassi.

6 6 6 6 5 3

Example 9: Komar's "bar 0" revisited

a) Rennotated 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 $\downarrow \downarrow | \downarrow$ rhythm, which is characteristic of developmental rather than expository areas of allemandes.

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

c) Without bar 0

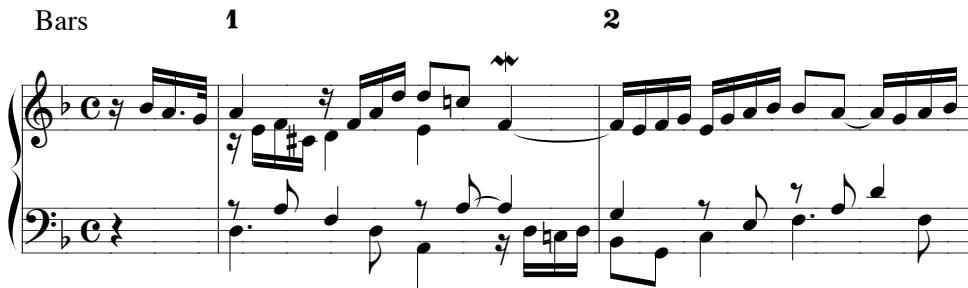
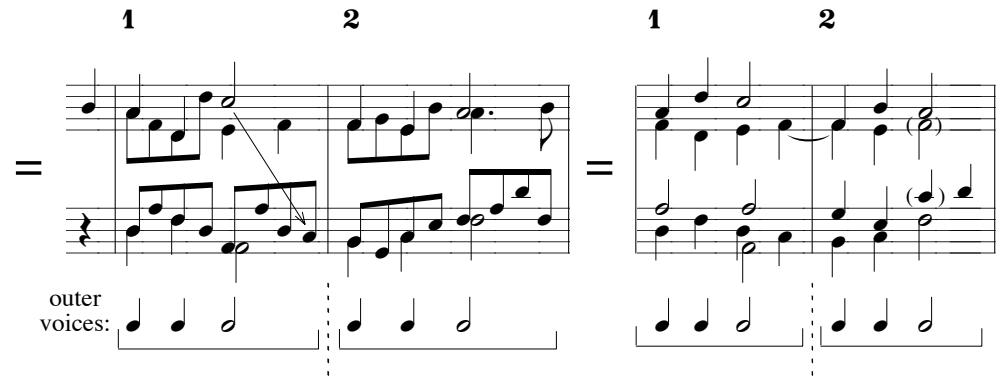
Example 10: Idiomatic origins of bar 0

Bar 0 and the Suppressed Hyperdownbeat, p.11

a) Allemande, rhythmic source for Komar's idiom

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

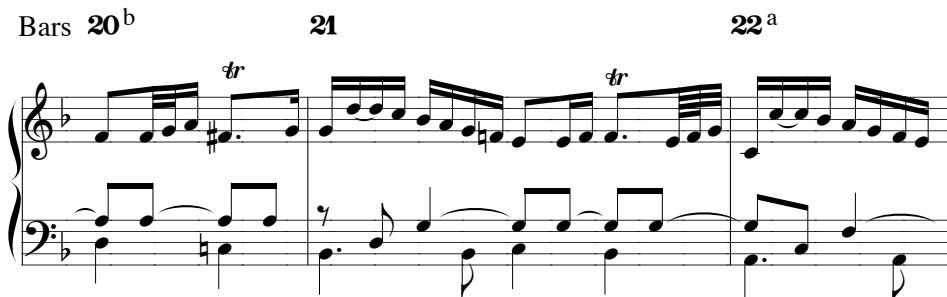
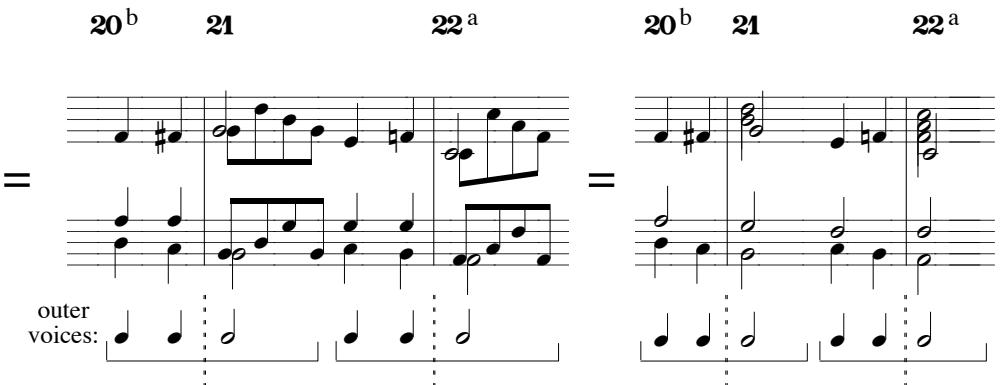
Bars 1 2

outer voices:

b) Allemande,  motive, displaced

Bars 20^b 21 22^a

outer voices:

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

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

Hns

Vcl

Pedal call;
notated meter and
hypermeter begin

continued

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

Notated meter and hypermeter begin

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in Es.

Corno 3rd in Es.

Trombe in Es.

Timpani in Es.B.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

5

Allegro con brio. $\text{d}.$ — 60.

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

Bar 0 and the Suppressed Hyperdownbeat, p.14

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

Notated meter and hypermeter begin

Thematic meter and hypermeter begin

3 3

p *leggiero*

2 Flauti
2 Oboi
2 Clarinetti (A)
2 Fagotti
2 Corni (E)
2 Trombe (E)
Timpani (E. A.)
Violino I
Violino II
Viola
Violoncello
Contrabasso

part 1 ff part 2 / \ part 2, repeated

Pedal call, composed out and prolonged, to bar 6

continued

Example 12: The Romantic era (*continued*)

Bar 0 and the Suppressed Hyperdownbeat, p.15

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

Musical score for Mendelssohn's "Italian" Symphony, showing staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Violin I (Vi. I). The score illustrates the suppressed hyperdownbeat in bar 0. The Flute and Clarinet play eighth-note patterns, while the Bassoon and Violin I provide harmonic support. Dynamic markings include *pp* and *tr*.

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

Notated meter and hypermeter begin

Thematic meter and hypermeter begin

extended bar 0

Durchaus phantastisch und leidenschaftlich vorzutragen. M.M. $\text{J} = 80$.

Musical score for Schumann's Fantasy in C, Op. 17, I, showing two staves for Bassoon (C) and Cello (C). The score illustrates the 'composed-out pedal call' in bar 0. The bassoon and cello play eighth-note patterns. Dynamic markings include *sfp*, *ff*, and *Pedal.*