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

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

Bars

<table>
<thead>
<tr>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong</td>
<td>weak</td>
<td>(downbeat—upbeat)</td>
<td></td>
<td></td>
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</tbody>
</table>

Hypermeter

1

(= end-accented phrases)

b) Carl Schachter’s reading (after “Rhythm and Linear Analysis: A Preliminary Study”)

Bars

<table>
<thead>
<tr>
<th>1</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong</td>
<td>weak</td>
<td>(downbeat—upbeat)</td>
</tr>
</tbody>
</table>

Hypermeter

1

(= beginning-accented phrases)
Example 2: Suppressed downbeats and hyperdownbeats

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

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

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

suppressed downbeat

afterbeat displacement

b) Handel, “The Harmonious Blacksmith,” early version

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)

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

Handel, Concerto in F (Ex. 2c)

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

suppressed
downbeat

<table>
<thead>
<tr>
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</table>
| afterbeat displacement

Andante.

Violino I. concertino.
Violino II.
Violino I. ripieno.
Violino II.
Viola.
Violoncello.
Bassi.

pedal call

displacement accentuates closing downbeat

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

Bars

suppressed
downbeat

<table>
<thead>
<tr>
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</table>
| afterbeat displacement (= thematic meter)

Andante.

Simulated upbeat

suppressed downbeat

afterbeat displacement

suppressed downbeat of afterbeat displacement

Solo.

Tutti.

Implicit pedal call

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)

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

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

*Abbreviation of figure suggests the subliminal presence of the displaced thematic meter.
Example 5: Suppressed hyperdownbeat and afterbeat displacement  (continued)

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

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

Hypermetrical rendition, with suppressed downbeat (after Edward Aldwell)

Hyperbeats (1)

Basic pace:

Figural pace:

/etc.

etc.

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

Shadow 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

```

```
Oboe e Viol. I. for 12
Bassons tutti.
(Violonc. e Contrab.)

```

```
Oboe e Viol. II. for 12

```

```
Viola colli Bassi

```

```
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 .

```

```
Basic pace: \( \)

```

```
Figural pace: \( \)

```

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

```

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

```

```
Basic pace: \( \)

```

```
Figural pace: \( \)

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

Bars 0 and the Suppressed Hyperdownbeat, p.9

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

Handel, *La resurrezione*, Overture

Handel, *Water Music*, Bourée

as well as:

which sheds new light on:

3 times: First all the Violins, 2. all the Hautboys; 3. all together.
Example 9: Komar’s “bar 0” revisited


Bars 1 2 3

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)

C) Without bar 0

Bar 0 and the Suppressed Downbeat, p.10
Example 10: Idiomatic origins of bar 0

a) Allemande, rhythmic source for Komar’s idiom
\begin{align*}
\text{\textbf{Bars}} & \quad \text{1} & \quad \text{2} \\
\text{\textbf{Bars}} & \quad \text{1} & \quad \text{2} \\
\end{align*}

\begin{align*}
& \text{\textbf{Bars} 1} & \quad \text{Bars 2} & \quad \text{Bars a} \\
& \text{\textbf{Bars} 20} & \quad \text{Bars 21} & \quad \text{Bars 22} \\
\end{align*}

b) Allemande, \textbf{\textit{d}} \textbf{\textit{d}} \textbf{\textit{d}} motive, displaced

\begin{align*}
& \text{\textbf{Bars} 1} & \quad \text{Bars 2} & \quad \text{Bars 1} & \quad \text{Bars 2} \\
& \text{\textbf{Bars} 20} & \quad \text{Bars 21} & \quad \text{Bars 22} & \quad \text{Bars 20} \\
\end{align*}
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

Thematic meter and hypermeter begin; simulated upbeat

(etc., II coll’8° bassa)

Vln I

P

Vln II

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

Hyperbar 0

Thematic meter and hypermeter begin

Pedal call; notated meter and hypermeter begin

continued
Example 11: The Classical style (continued)

c) Beethoven, Symphony No. 3, “Eroica,” I

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in Es.

Corno 3° in Es.

Trombe in Es.

Timpani in Es.B.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Allegro con brio. \( \frac{d}{d} \) – 60.

Notated meter and hypermeter begin

Composed-out pedal call and hyperbar 0

Thematic meter and hypermeter begin

Bar 0 and the Suppressed Hyperdownbeat, p.13
Example 12: Pedal call, bar 0, and hyperbar 0 during the Romantic era

a) Mendelssohn, “Italian” Symphony, IV: Saltarello (Presto)
Example 12: The Romantic era (continued)

a) Mendelssohn, “Italian” Symphony (cont.)

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

Notated meter and hypermeter begin
Thematic meter and hypermeter begin

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