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

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

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

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

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

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

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

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] 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

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**

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

b) Real and displaced meters and hypermeters

Example 8: Implicit pedal call (Handel, Bourrée)

Bars 0   2   4

Traditional parsing begins

Bourée 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   ♪ = ♩.

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, 2. all the Hautboys, 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

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)
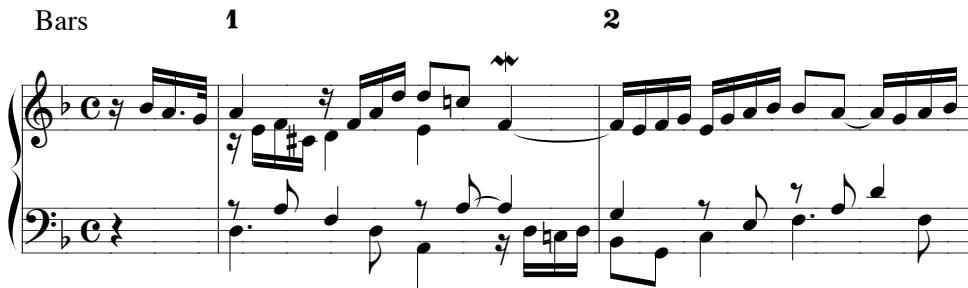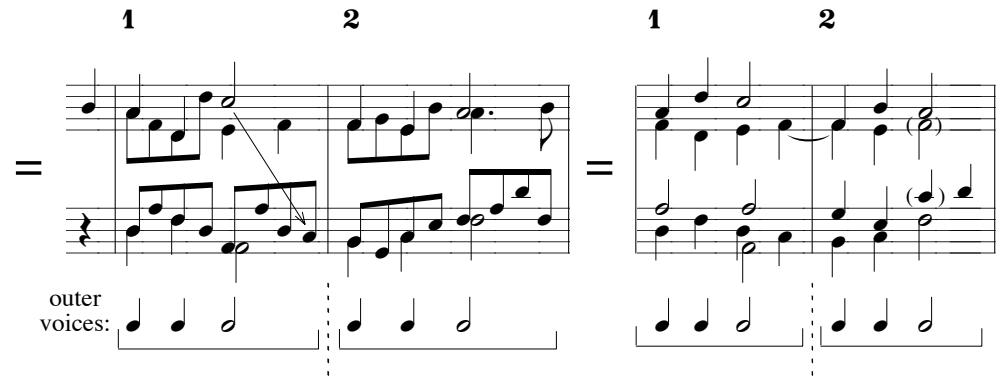
b) Allemande, ♩ ♩ 𝅗𝅥 motive, displaced
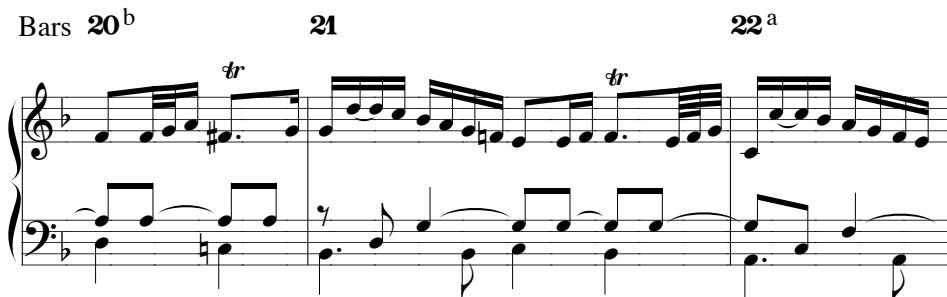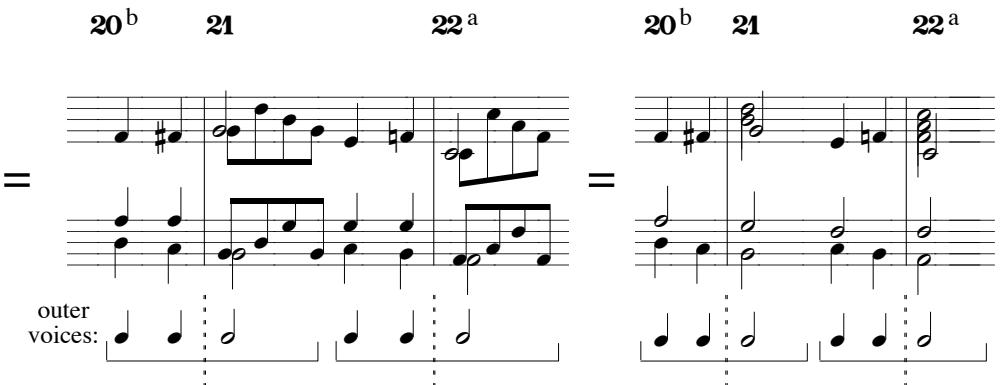
Example 11: Pedal call, bar 0, and hyperbar 0 in the Classical style

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'8va 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
p

Vcl

Pedal call; notated meter and hypermeter begin

continued

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

Notated meter and hypermeter begin

Allegro con brio. ♩. — 60.

Allegro con brio. ♩. — 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

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

extended bar 0

Durchaus phantastisch und leidenschaftlich vorzutragen. M.M. ♩ = 80.

Pedal.

composed-out pedal call