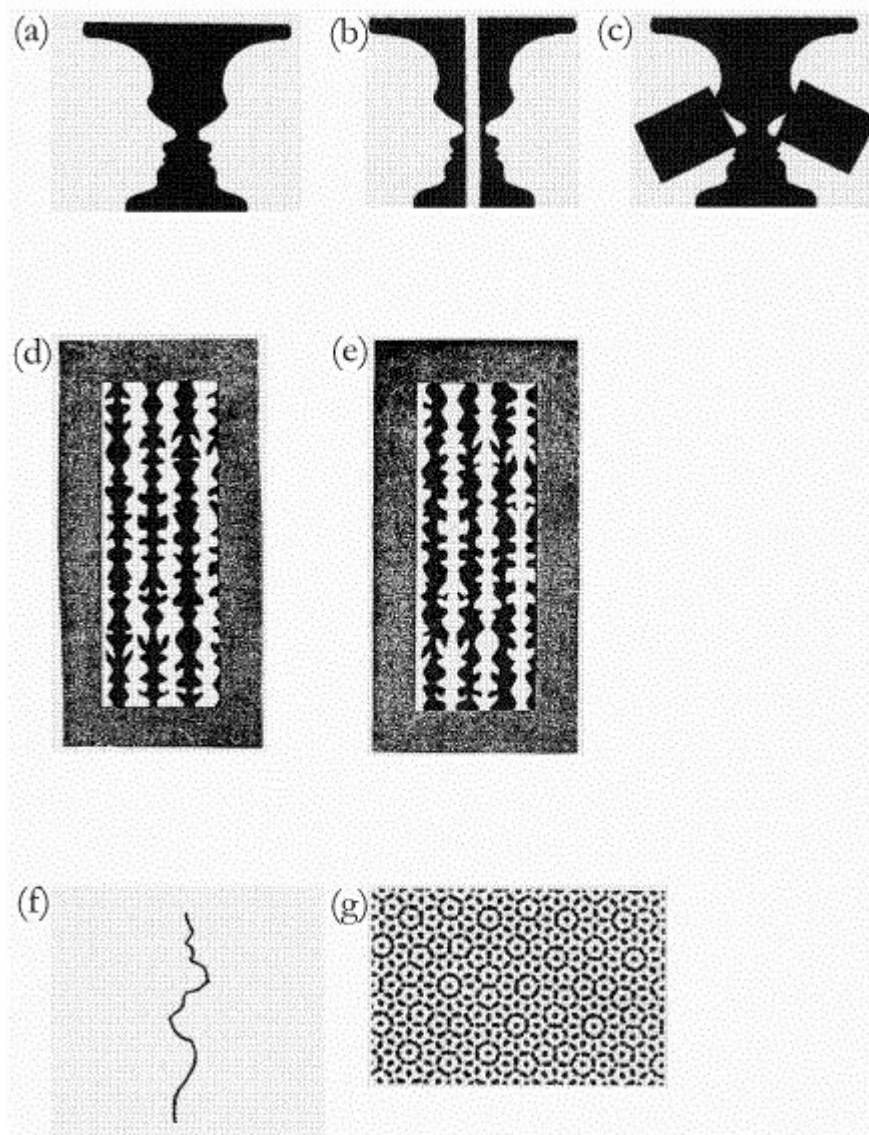


**MTO 8.1 Examples: Dodson, Performance and Hypermetric Transformation**

(Note: audio, video, and other interactive examples are only available online)

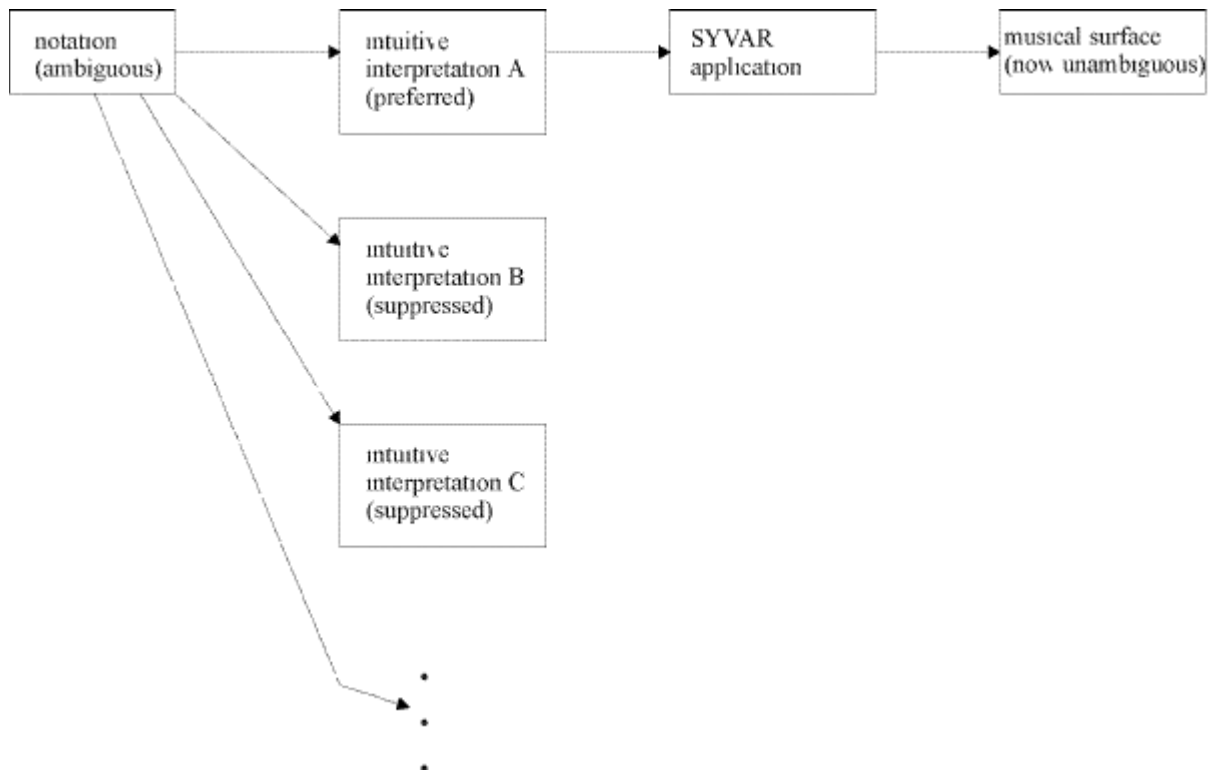
<http://www.mtosmt.org/issues/mto.02.8.1/mto.02.8.1.dodson.php>

**Example 1.** Ambiguity and stabilization: (a) the “faces/vase” illusion, (b) faces, (c) vase, (d–e) symmetry effect, (f) tristability, (g) multistability



**Example 2.** Metrical Structure in the opening measures of the Scherzo from Beethoven's Symphony No.

2



**Example 3.** Two interpretations of hypermeter in Mozart, Symphony No. 40 in G Minor, K. 550, I, mm. 1–20. Reproduced with the kind permission of MIT Press, Cambridge, Mass.

The image displays two systems of musical notation for Mozart's Symphony No. 40 in G Minor, K. 550, I, mm. 1–20. Each system consists of two staves (treble and bass clef) and includes measure numbers, bar lines, and dynamic markings like 'p'. The first system (mm. 1-20) is labeled 'Interp. A.' and 'Interp. B.' with a dashed line. The second system (mm. 171-232) is labeled '(A)' and '(B)' with a dashed line. The score includes measure numbers, bar lines, and dynamic markings like 'p'.

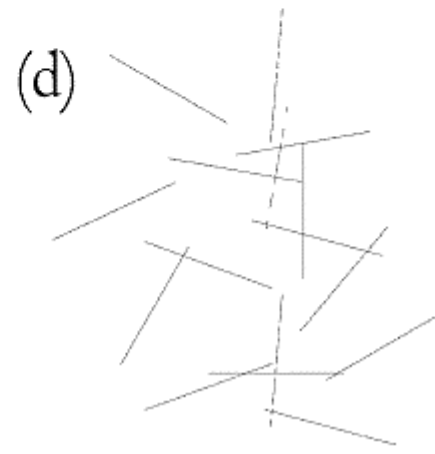
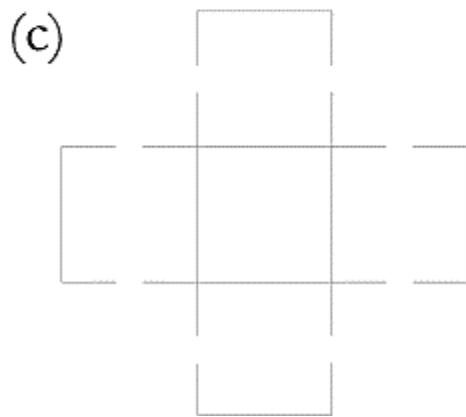
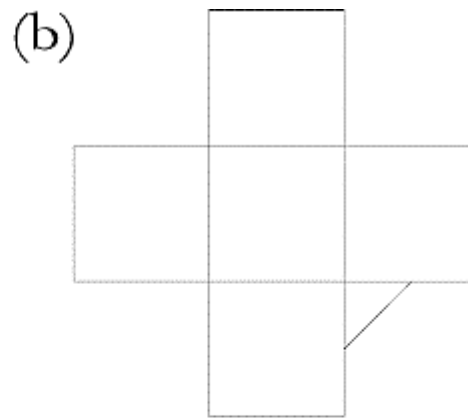
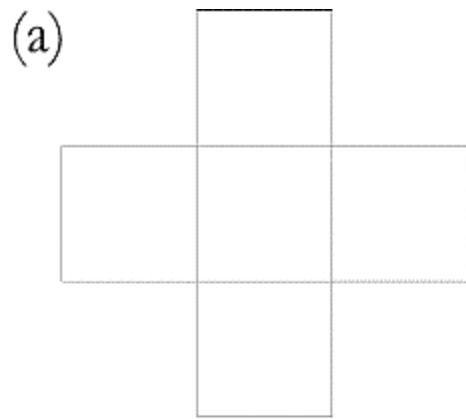
**System 1 (mm. 1–20):**

- Interp. A.: . . . . .
- Interp. B.: . . . . .

**System 2 (mm. 171–232):**

- (A) . . . . .
- (B) . . . . .

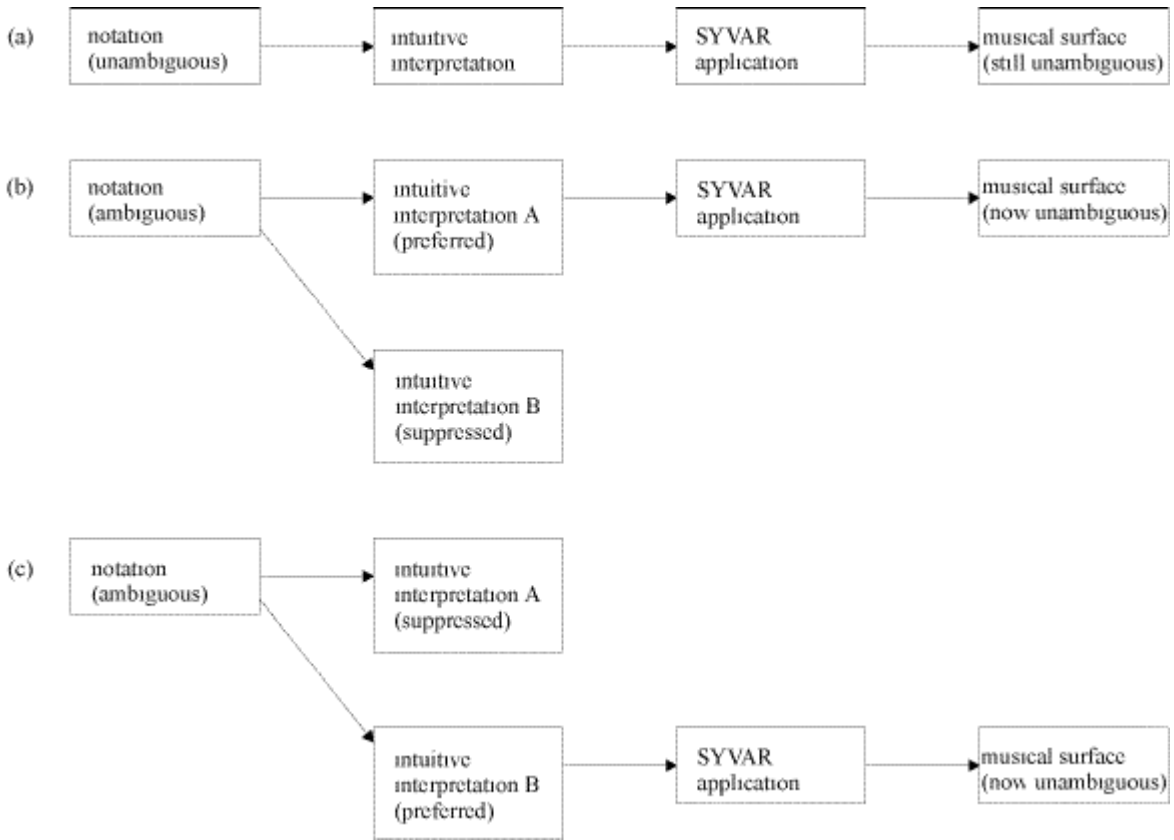
**Example 4.** Coherence or chaos? (a) regular cross, (b–c) modified crosses, (d) random collection of line segments



**Example 5.** Bernstein's recomposition of the opening of Mozart's Symphony No. 40 in G Minor, K. 550;  
Audio: Performance of Bernstein's recomposition

The image displays a musical score for Bernstein's recomposition of the opening of Mozart's Symphony No. 40 in G Minor, K. 550. The score is written for piano and is organized into six systems, each containing two staves (treble and bass clef). The key signature is G minor (two flats) and the time signature is common time (C). The score is marked with a piano (*p*) dynamic. The first system begins with a 4-bar "vamp" in the bass clef, while the treble clef is silent. The second system features a 4-bar vamp in the bass clef and a melodic line in the treble clef. The third system continues the melodic line in the treble clef and the vamp in the bass clef. The fourth system shows the melodic line in the treble clef and a more complex bass line. The fifth system features a 4-bar vamp in the bass clef and a melodic line in the treble clef. The sixth system begins with a 4-bar vamp in the bass clef and a melodic line in the treble clef, followed by a section marked "etc." in both staves. The score includes various musical notations such as slurs, ties, and dynamic markings.

**Example 6.** (a) Conventional realization of a structurally unambiguous notation, (b) One stable realization of an ambiguous notation, (c) Another stable realization



**Example 7.** Two metrical arrangements of the melody used in Sloboda, “The Communication of Musical Metre in Piano Performance.” Reproduced with the kind permission of the Psychology Press Ltd., Hove, East Sussex, U.K.









**Example 14.** The MSE suggested by Ler Dahl and Jackendoff

16 17 18 19 20 21 22

$H_2$  [ : . . .

**Example 15.** (a)  $H_2$  in the first MSE (mm. 1–10) of Mozart/Britten, (b)  $H_3$  in this MSE (fragile); Audio: Mozart/Britten, mm. 1–10

1 2 3 4 5 6 7 8 9 10

(a)  $H_2$  [ .

(b)  $H_3$  [ .

**Example 16.** (a)  $H_2$  in the second MSE (mm. 14–21) of Mozart/Britten, (b)  $H_3$  in this MSE (fragile); Audio: Mozart/Britten, mm. 14–21

14 15 16 17 18 19 20 21

(a)  $H_2$  [ .

(b)  $H_3$  [ .

**Example 17.** (a)  $H_2$  in the first MSE (mm. 1–16) of Mozart/Marriner, (b)  $H_3$  in the first MSE, (c)  $H_2$  at the beginning of the second MSE (mm. 17–23), (d) regularization of  $H_2$  in mm. 1–23; Audio: Mozart/Marriner, mm. 1–23

(a)  $H_2$  [

(b)  $H_3$  [

$H_2$  [

$H_2$  [

(c)  $H_2$  [

(d) 1.1 3.1 5.1 7.1 9.1 11.1 13.1 15.1 x 17.1 20.1 22.1

. . . . .  
 . . . . .

**Example 18.** (a)  $H_2$  in the first MSE (mm. 1–21) of Mozart/Walter, (b)  $H_3$ , (c)  $H_4$  (extremely fragile);  
Audio: Mozart/Walter, mm. 1–21

The image displays three systems of musical notation for a piano piece, likely from Mozart's Piano Concerto No. 23. The notation is in G minor (one flat) and 4/4 time. The first system (measures 1-8) features a treble clef with a melody starting on G4 and a bass clef with a simple accompaniment. A dynamic marking of *p* is present. The second system (measures 9-16) continues the melody with more complex phrasing and includes a *f* dynamic marking. The third system (measures 17-21) shows a more intricate texture with sixteenth-note patterns in the treble and a steady accompaniment in the bass, ending with a *p* dynamic marking.

Harmonic analysis labels are placed below the score:

- Measure 1: (a)  $H_2$  [ ]
- Measure 2: (b)  $H_3$  [ ]
- Measure 8: (c)  $H_4$  [ ]
- Measure 9:  $H_2$  [ ]
- Measure 13:  $H_3$  [ ]
- Measure 17:  $H_2$  [ ]
- Measure 20:  $H_4$  [ ]
- Measure 21:  $H_3$  [ ]

**Example 19.** (a)  $H_2$  in the first MSE (mm. 1–10) of Mozart/Bernstein, (b)  $H_3$  in the first MSE, (c)  $H_2$  in the second MSE (mm. 11–21), (d)  $H_3$  in the second MSE; Audio: Mozart/Bernstein, mm. 1–21

(a)  $H_2$  [

(b)  $H_3$  [

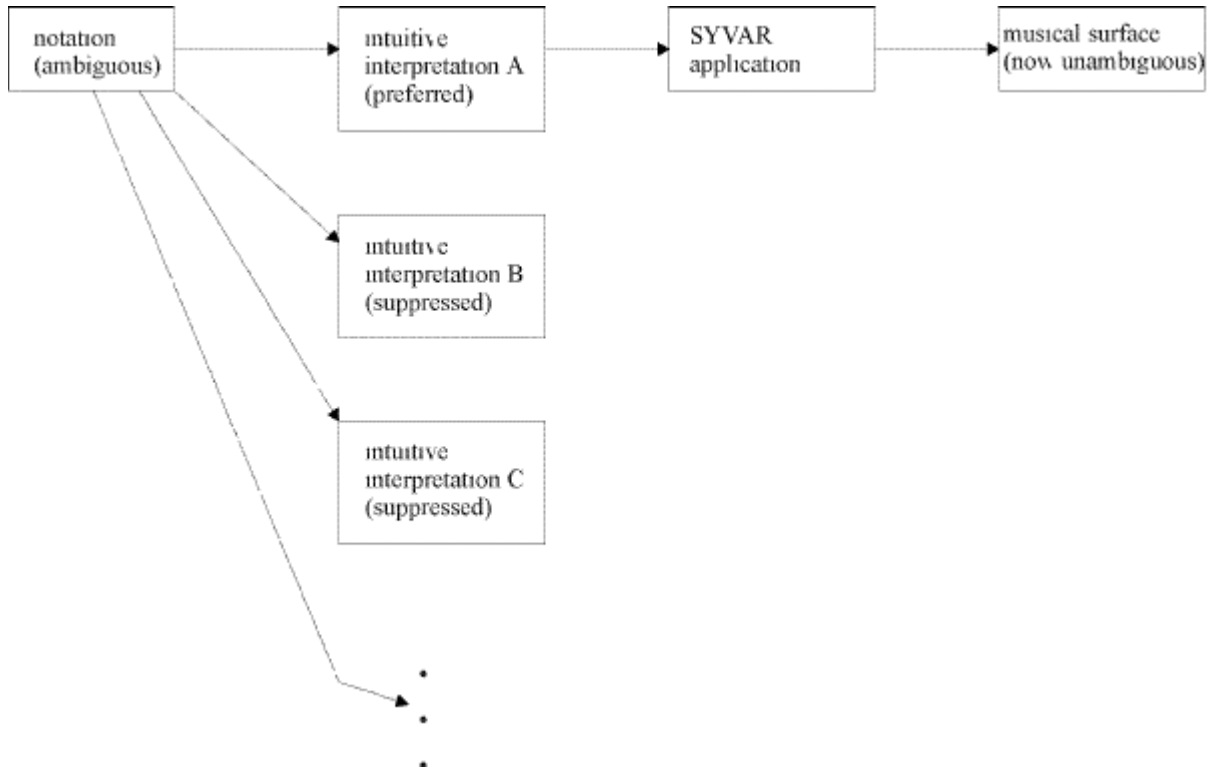
(c)  $H_2$  [

(d)  $H_3$  [

**Example 20.** (a) Composite MSE resulting from the regularization of level  $H_2$  in Mozart/Bernstein, mm. 1–21, (b)  $H_3$  in the composite MSE, (c)  $H_4$  in the composite MSE

a)	1.1	3.1	5.1	7.1	9.1	13.1	15.1	17.1	19.1	20.1
	.	.	.	.	.	.	.	.	.	.
b)		3.1		7.1		13.1		17.1		20.1
		.		.		.		.		.
c)				7.1				17.1		
				.				.		
				.				.		

**Example 21.** Example 6b, extended indefinitely in its range of conceivable intuitive interpretations



**Example 22.** (a) The link between ambiguous notation and performance, after Palmer (1989), (b) Synthesis of Example 21 and Example 22(a)

