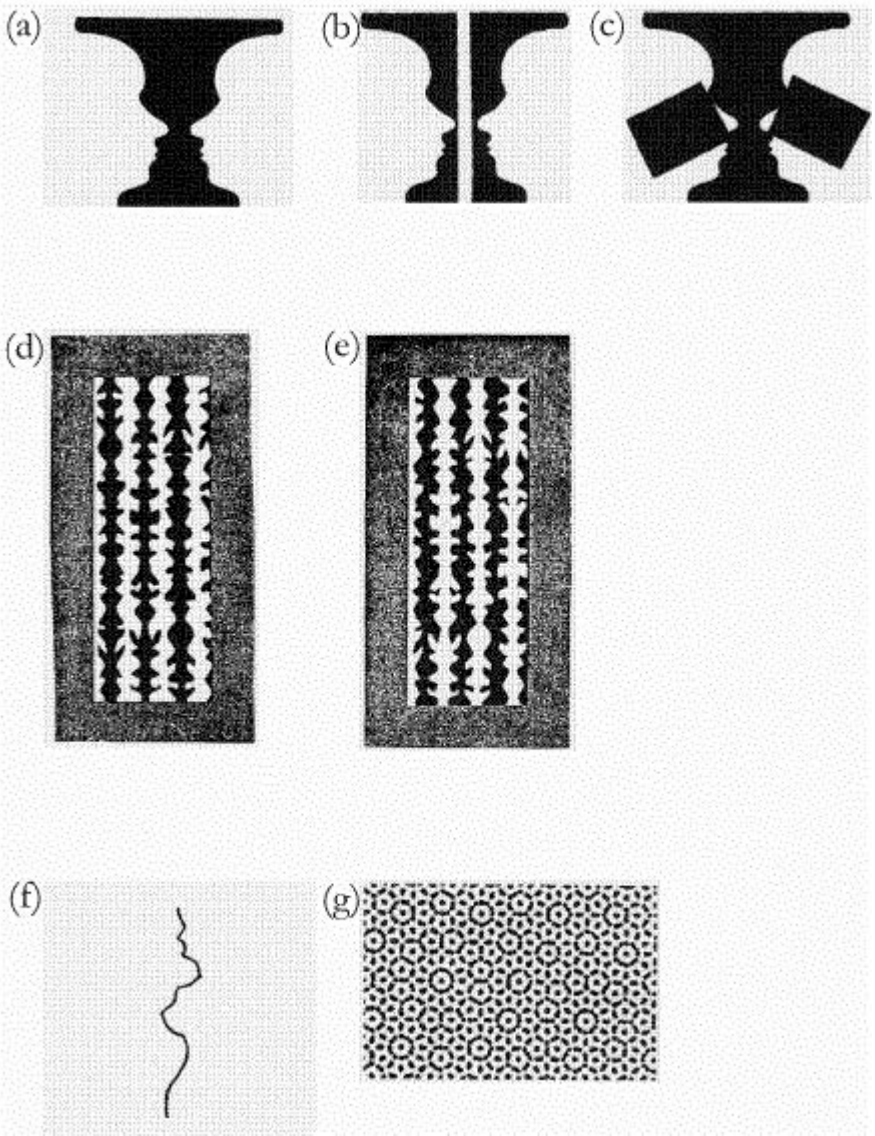
a journal of the Society for Music Theory

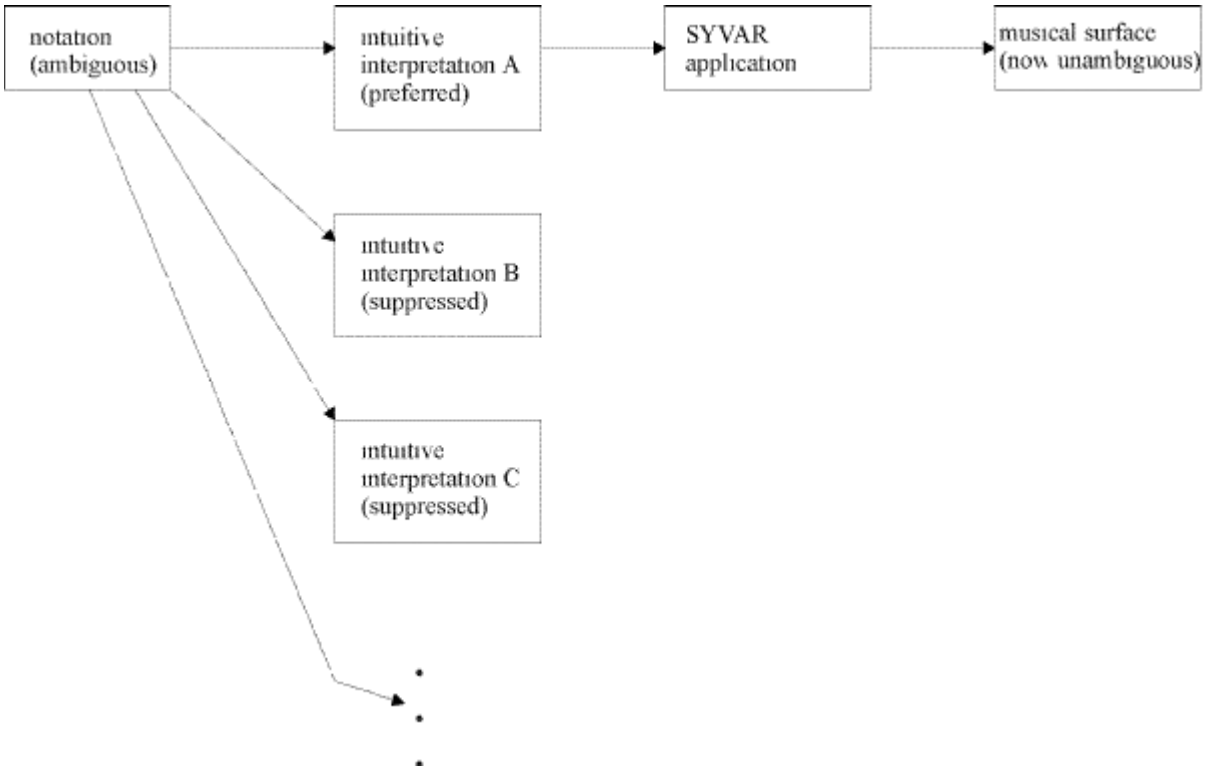
MTO 8.1 Examples: Dodson, Performance and Hypermetric Transformation

(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

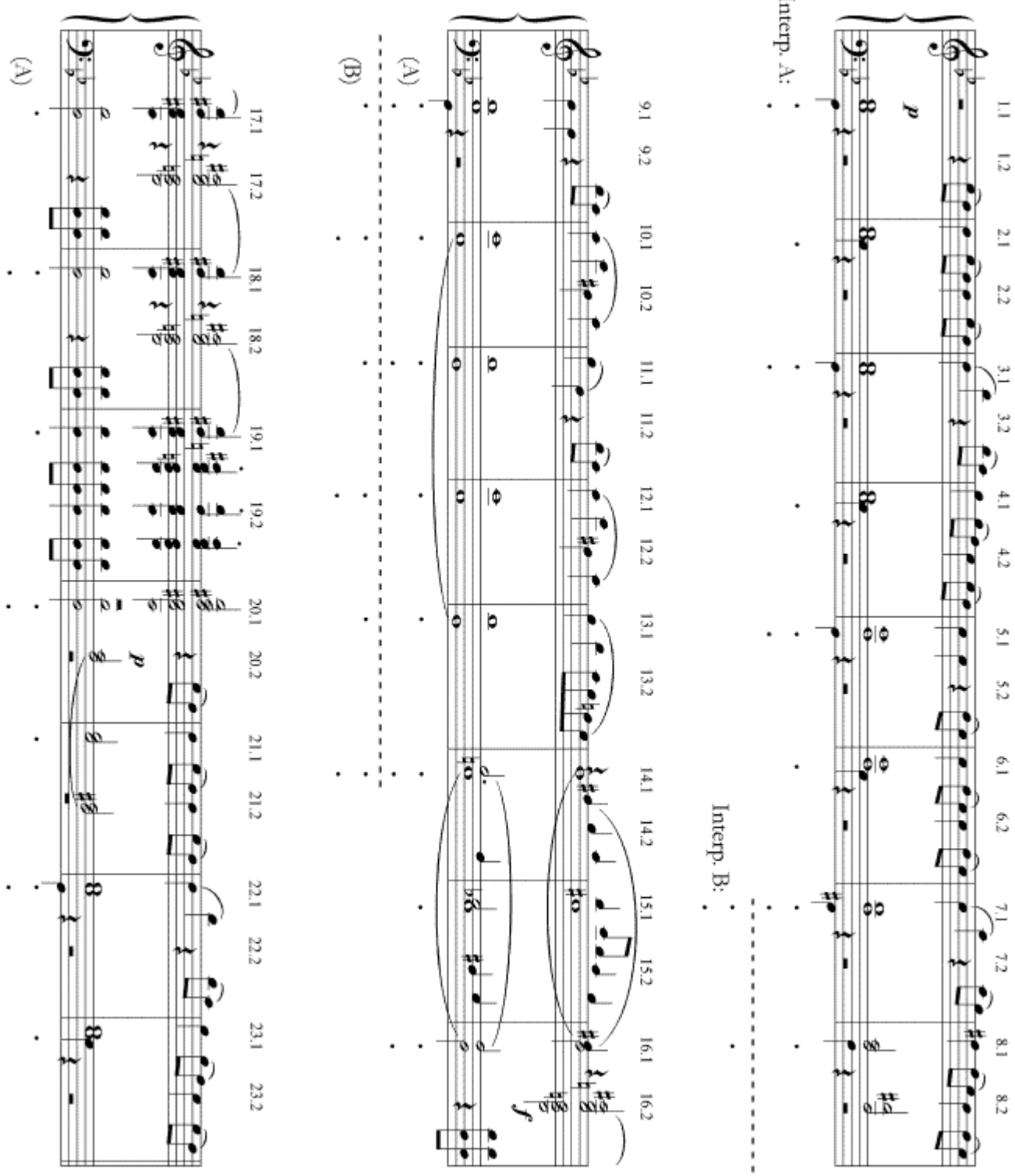
Example 1. Ambiguity and stabilization: (a) the "faces/vase" illusion, (b) faces, (c) vase, (d–e) symmetry effect, (f) tristability, (g) multistability



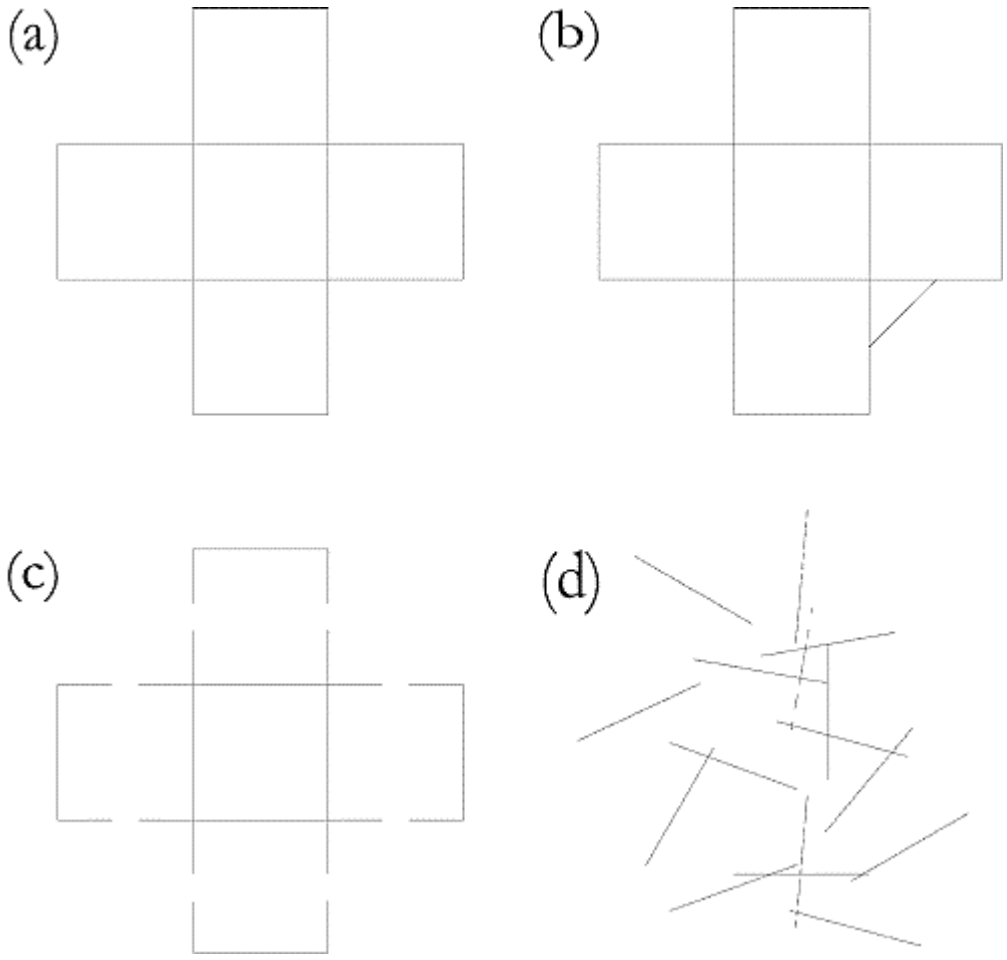
Example 2. Metrical Structure in the opening measures of the Scherzo from Beethoven's Symphony No. 2



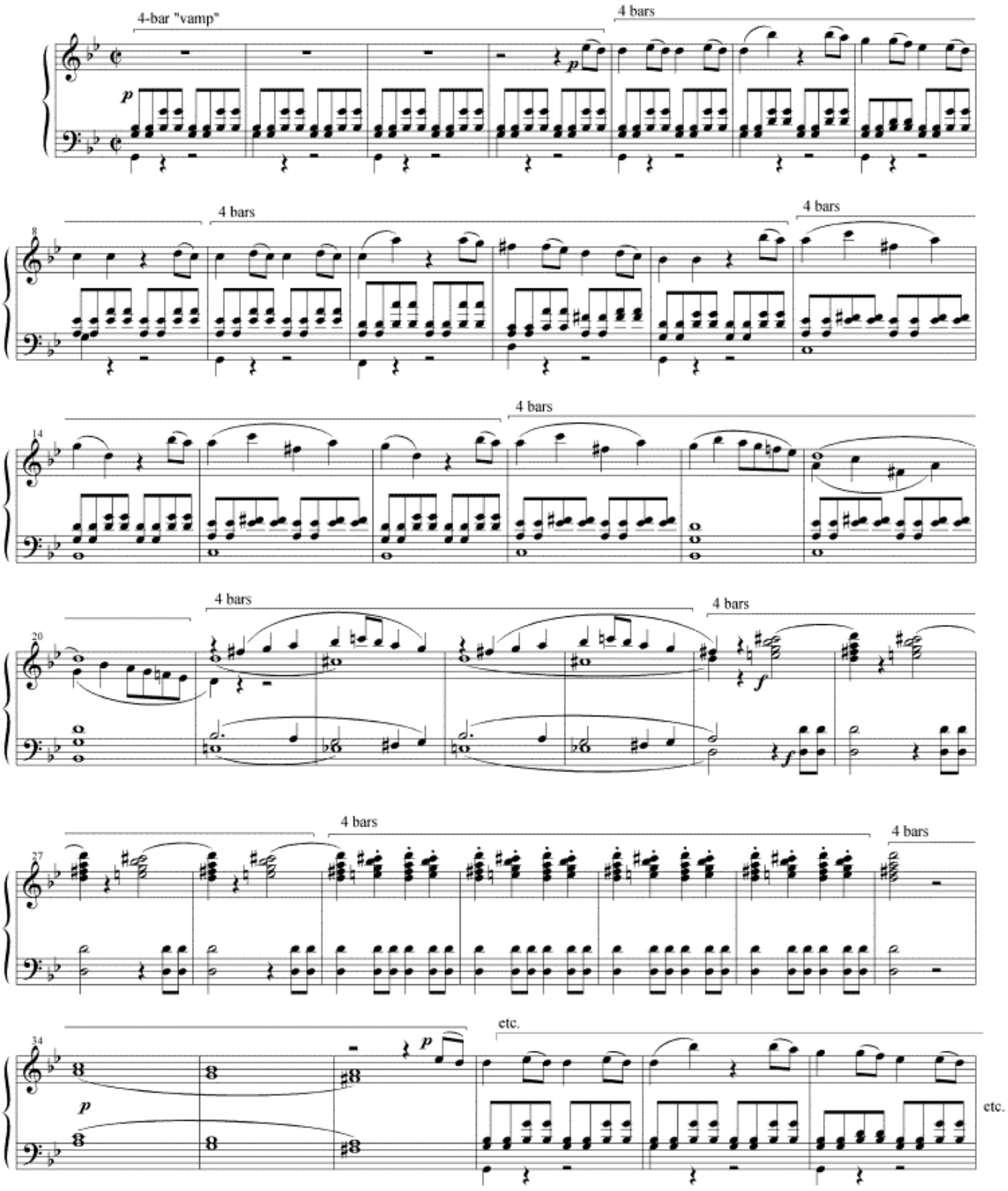
Example 3. Two interpretations of hypermeter in Mozart, Symphony No. 40 in G Minor, K. 550, I, mm. 1–20. Reproduced with the kind permission of MIT Press, Cambridge, Mass.



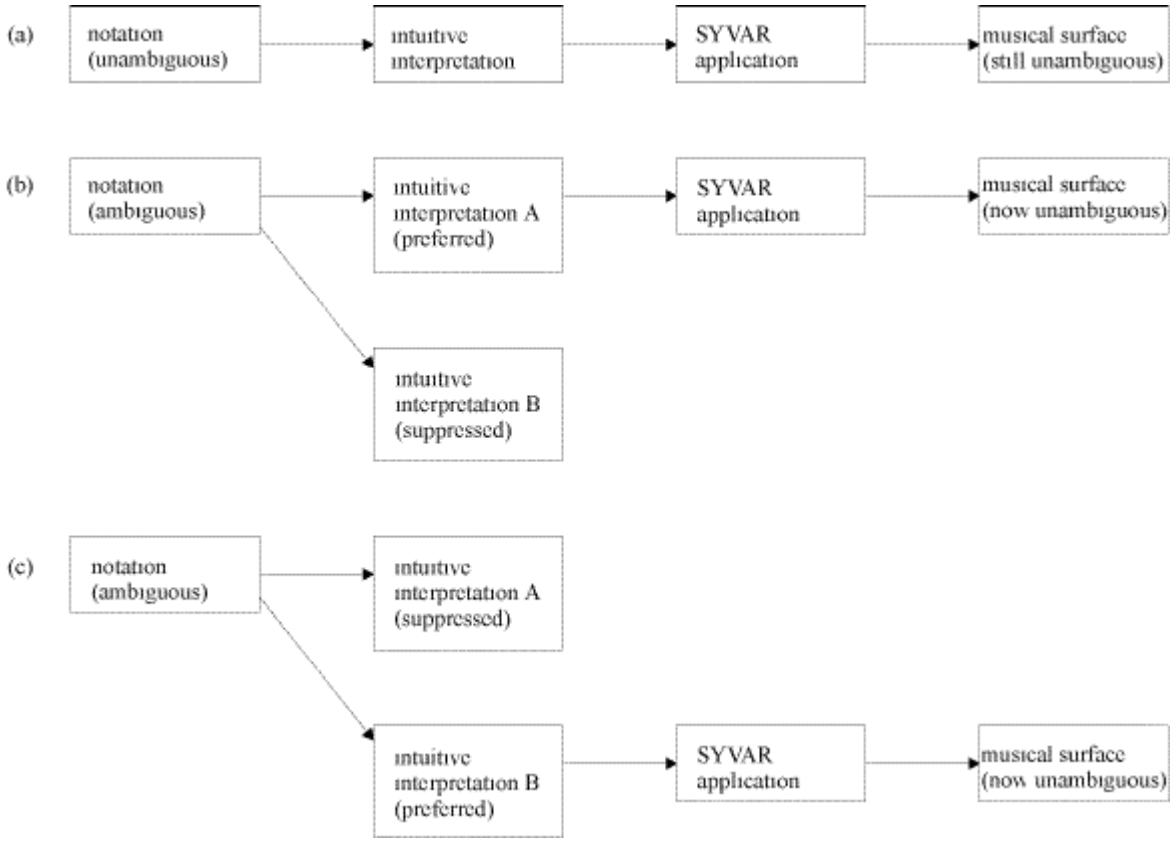
Example 4. Coherence or chaos? (a) regular cross, (b–c) modified crosses, (d) random collection of line segments



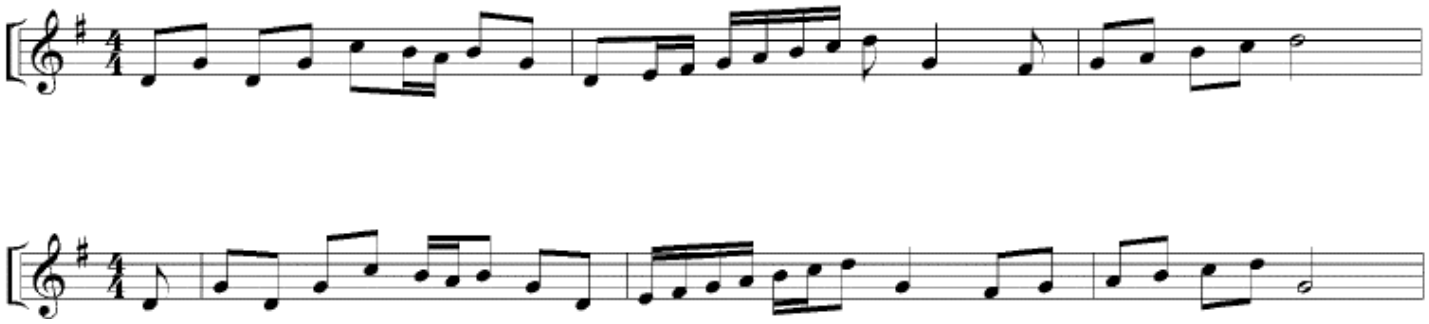
Example 5. Bernstein's recomposition of the opening of Mozart's Symphony No. 40 in G Minor, K. 550; Audio: Performance of Bernstein's recomposition



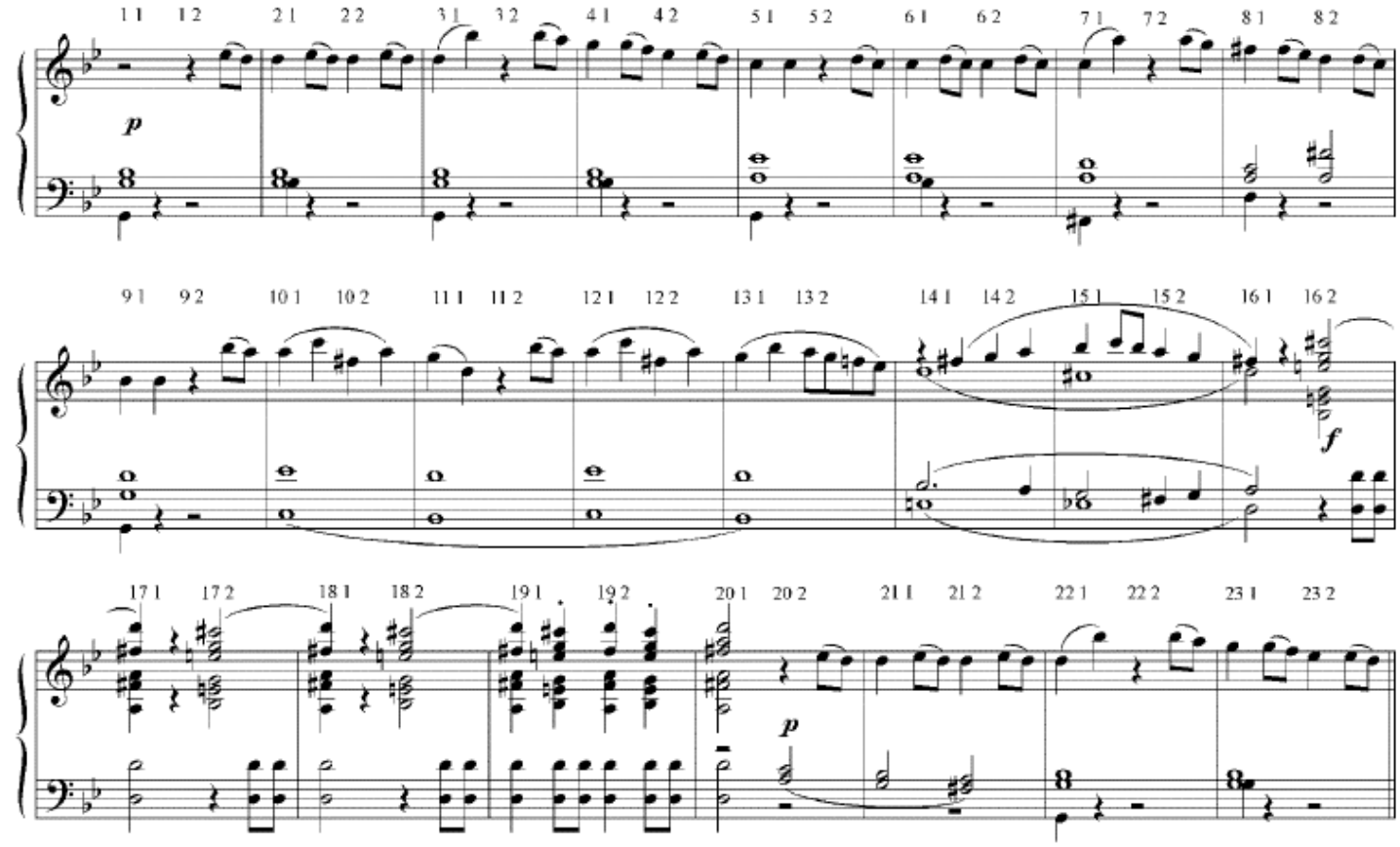
Example 6. (a) Conventional realization of a structurally unambiguous notation, (b) One stable realization of an ambiguous notation, (c) Another stable realization

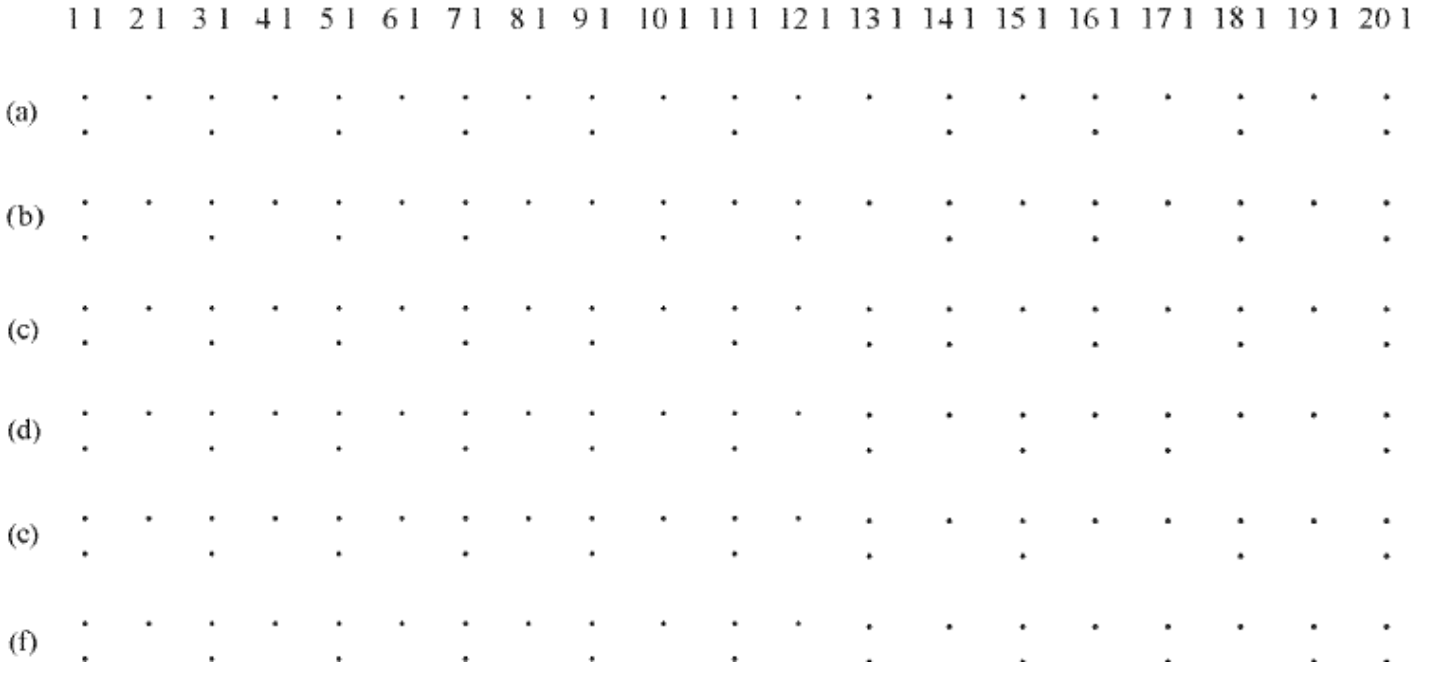


Example 7. Two metrical arrangements of the melody used in Sloboda, "The Communication of Musical Metre in Piano Performance." Reproduced with the kind permission of the Psychology Press Ltd., Hove, East Sussex, U.K.

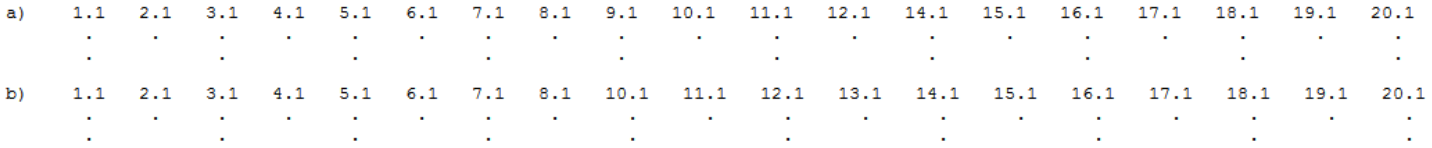


Example 8. Six interpretations of hypermeter in Mozart, Symphony No. 40, I, mm. 1-20. (a) "Interpretation A," (b) "Interpretation B," (c) Mozart/Britten, (d) Mozart/Marriner, (e) Mozart/Walter, (f) Mozart/Bernstein

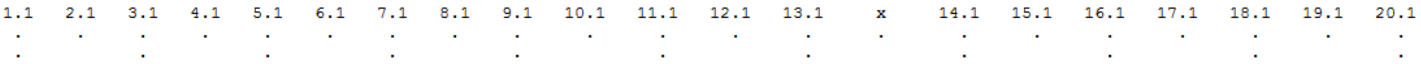




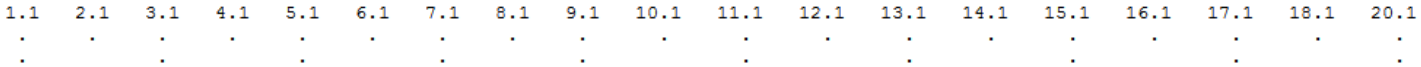
Example 9. Regularized versions of Example 8(a) and (b)



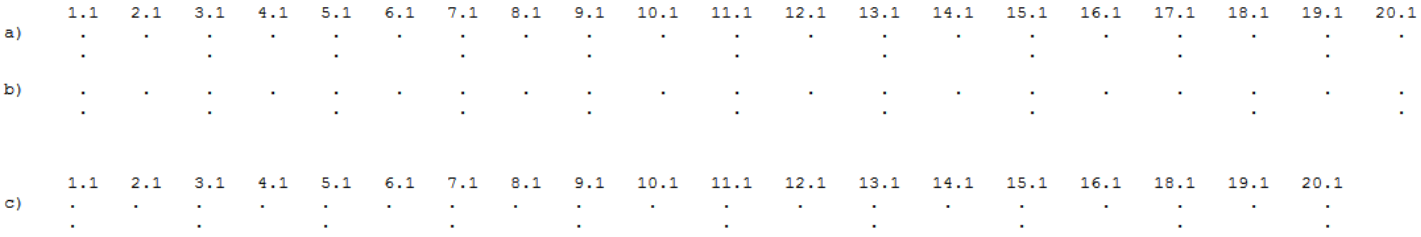
Example 10. Regularized version of Example 8(c); Audio: Mozart/Britten, mm. 1–22



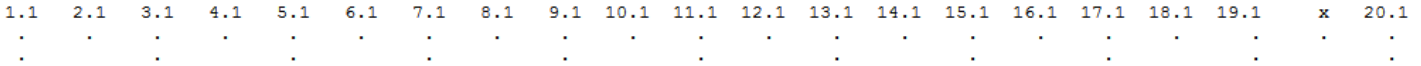
Example 11. Regularized version of Example 8(d); Audio: Mozart/Marriner, mm. 1–22



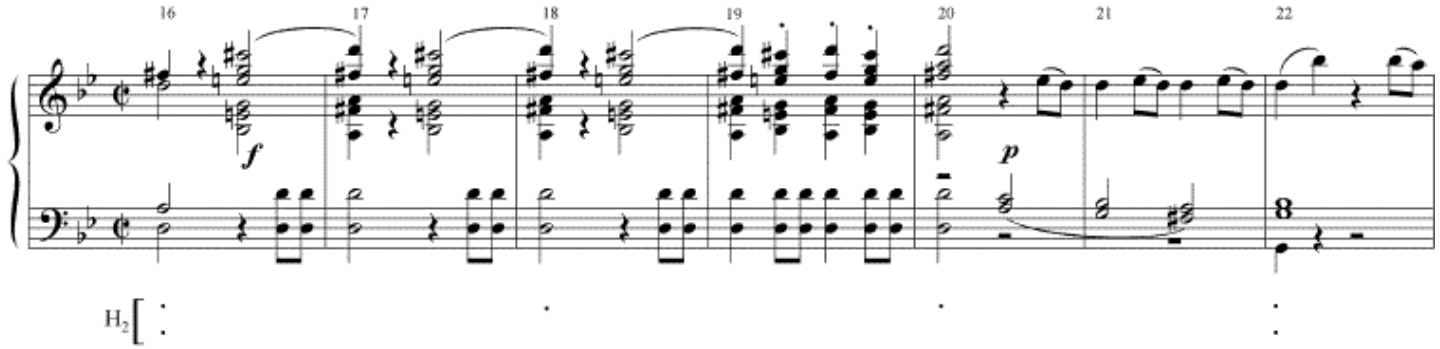
Example 12. Walter's hypermetric joke. (a) Gullible listener's preliminary interpretation, as of m. 19, (b) Revised interpretation, after 20.1 is heard, (c) Regularized version; Audio: Mozart/Walter, mm. 1–22



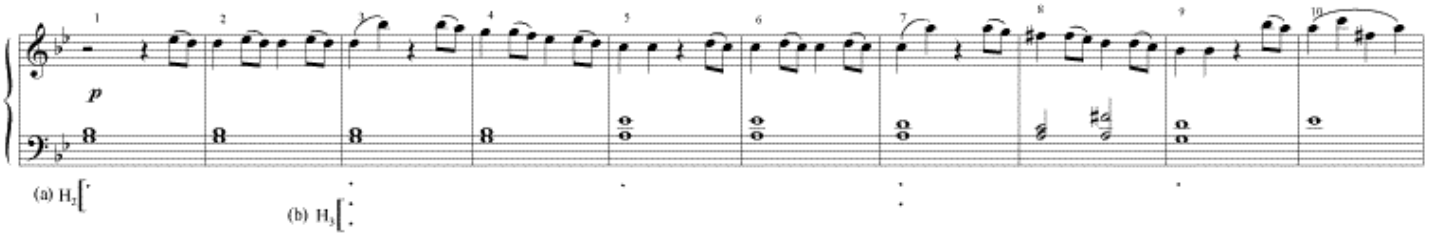
Example 13. Regularized version of Example 8(f); Audio: Mozart/Bernstein, mm. 1–22



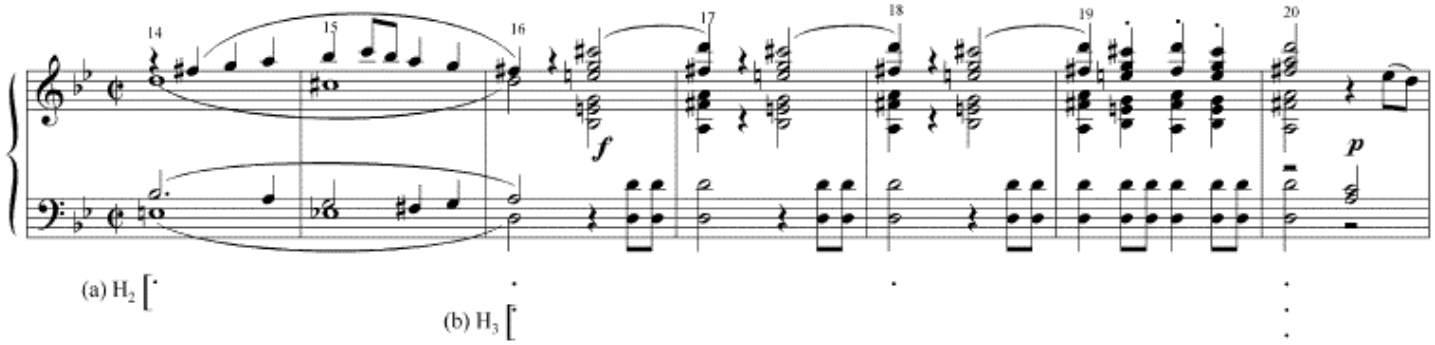
Example 14. The MSE suggested by Lerdahl and Jackendoff



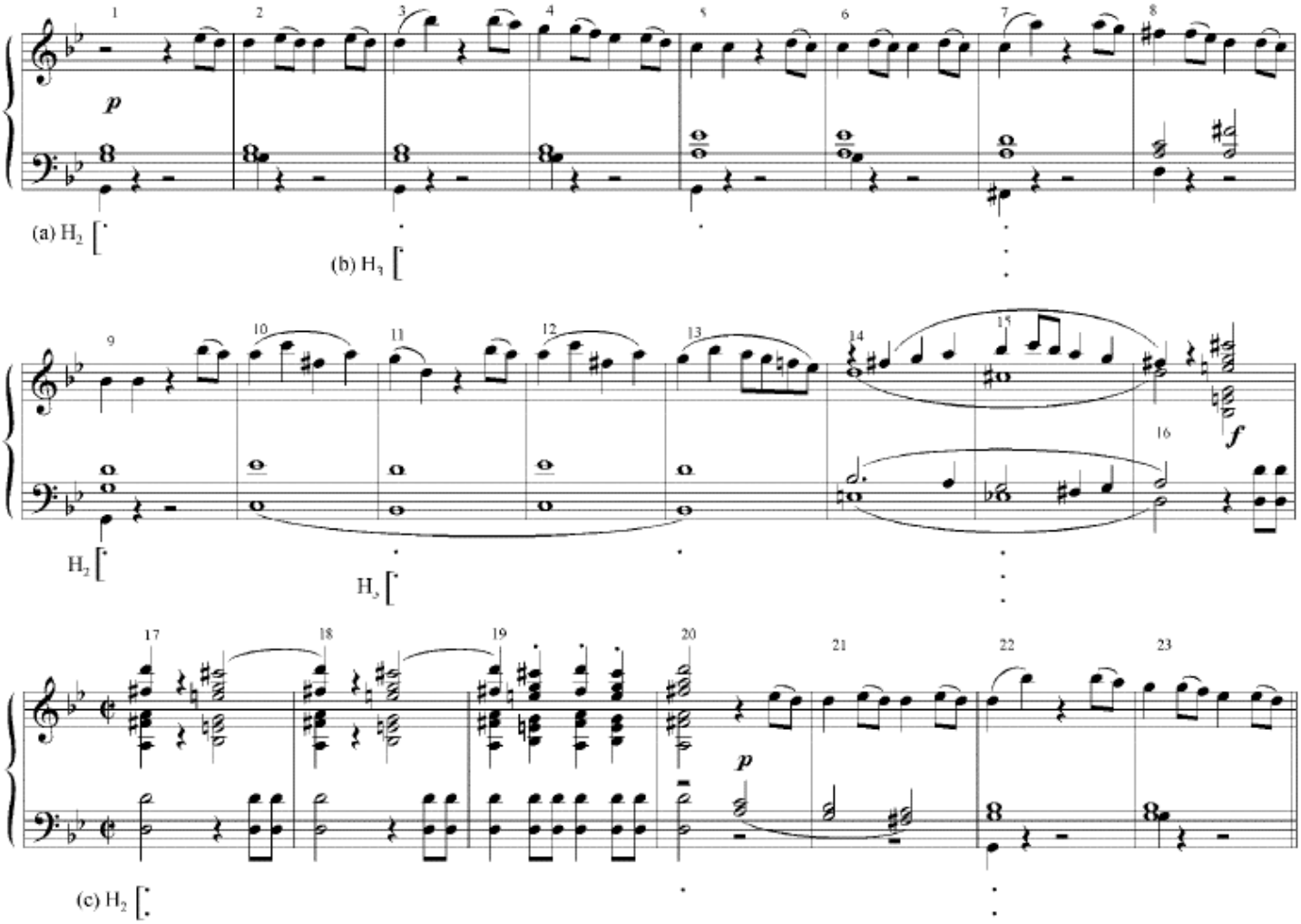
Example 15. (a) H_2 in the first MSE (mm. 1–10) of Mozart/Britten, (b) H_3 in this MSE (fragile); Audio: Mozart/Britten, mm. 1–10



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

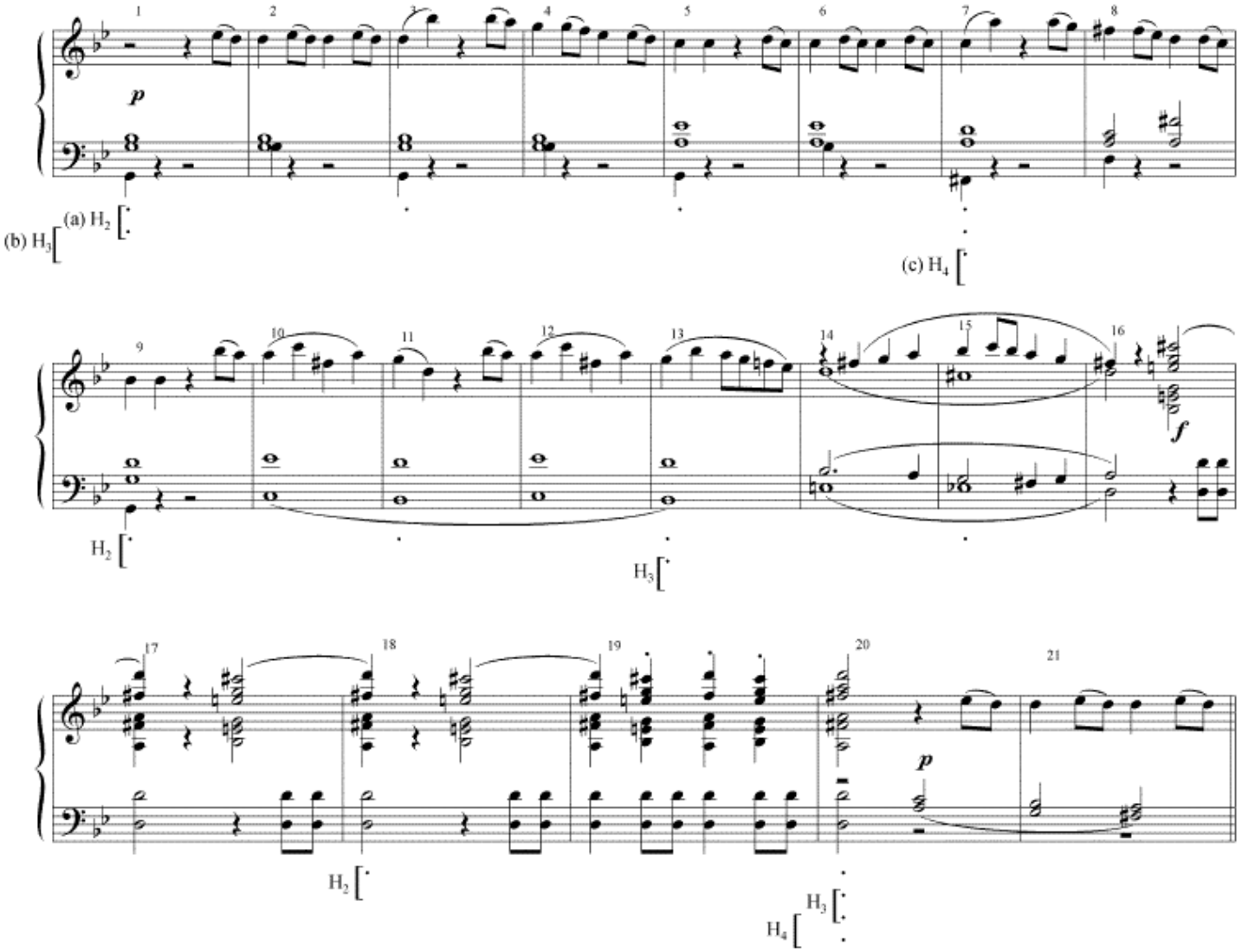


Example 17. (a) H_2 in the first MSE (mm. 1–16) of Mozart/Marriner, (b) H_3 in the first MSE, (c) H_2 at the beginning of the second MSE (mm. 17–23), (d) regularization of H_2 in mm. 1–23; Audio: Mozart/Marriner, mm. 1–23

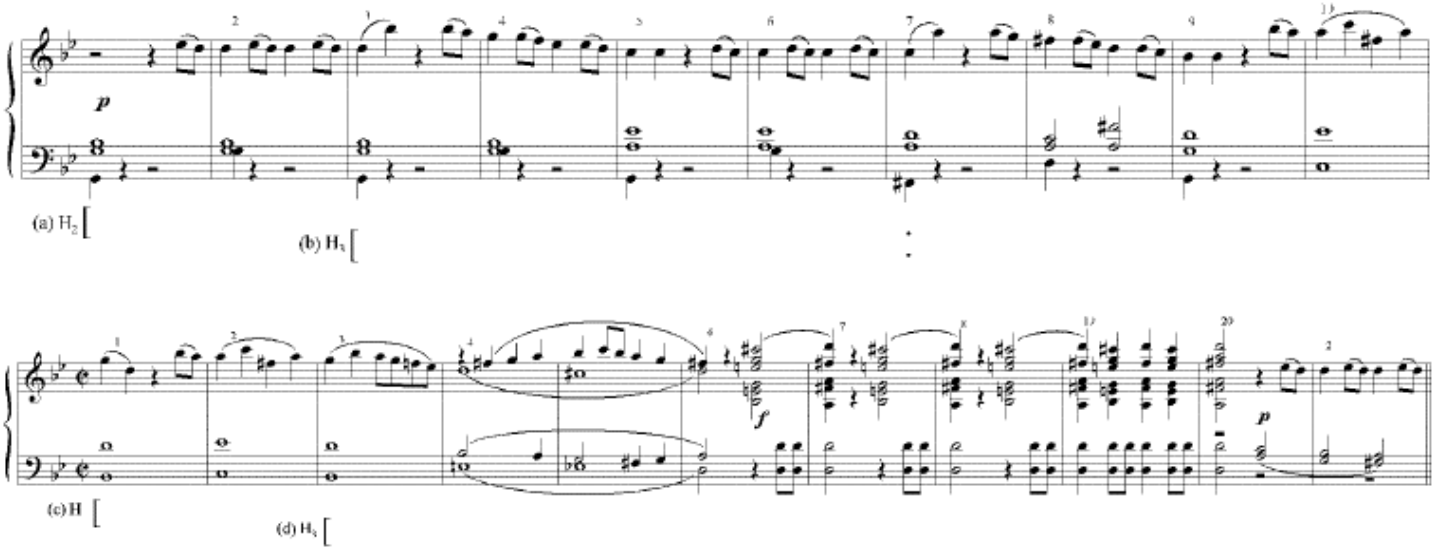


(d) 1.1 3.1 5.1 7.1 9.1 11.1 13.1 15.1 x 17.1 20.1 22.1

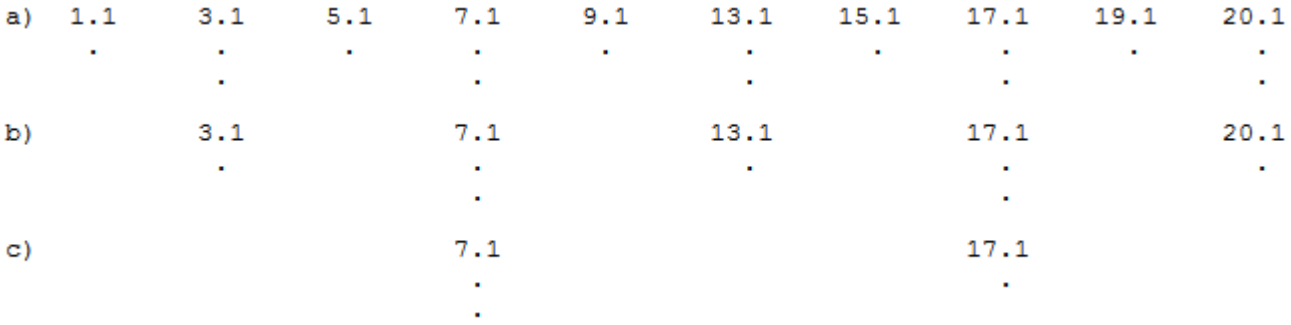
Example 18. (a) H_2 in the first MSE (mm. 1–21) of Mozart/Walter, (b) H_3, (c) H_4 (extremely fragile); Audio: Mozart/Walter, mm. 1–21



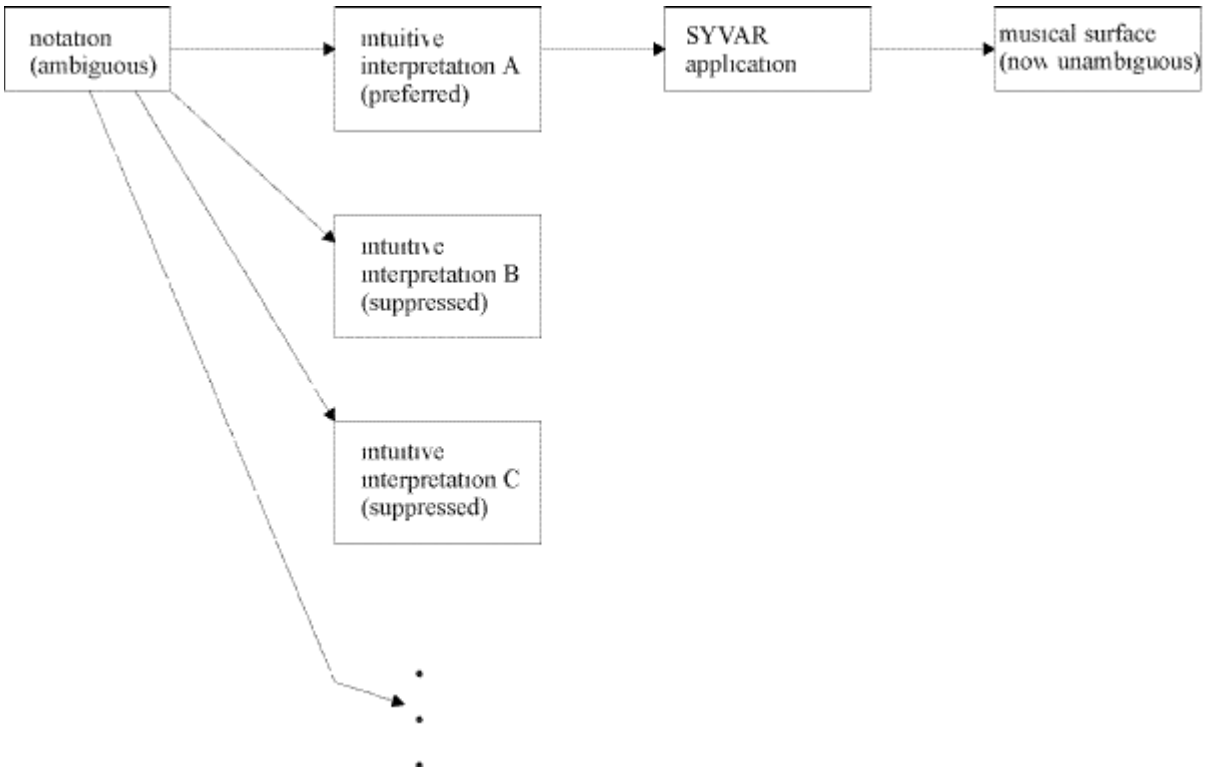
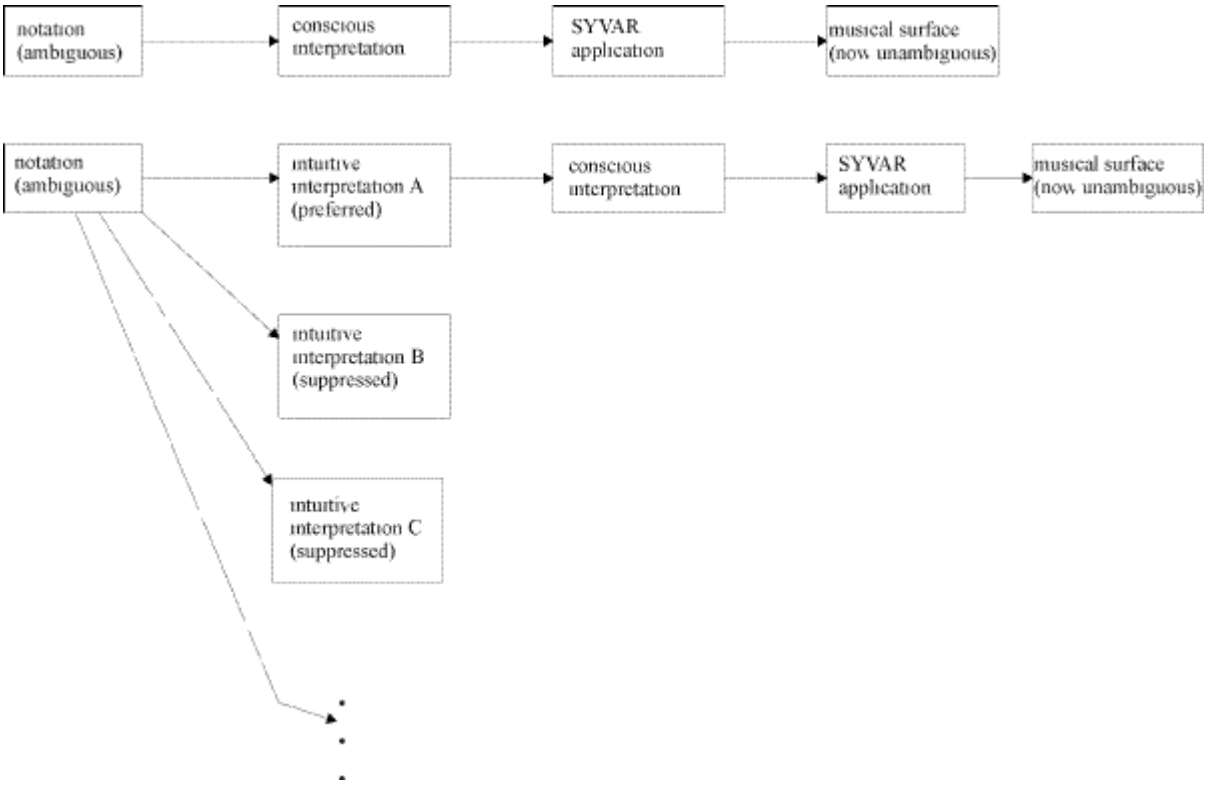
Example 19. (a) H_2 in the first MSE (mm. 1–10) of Mozart/Bernstein, (b) H_3 in the first MSE, (c) H_2 in the second MSE (mm. 11–21), (d) H_3 in the second MSE; Audio: Mozart/Bernstein, mm. 1–21



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



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)