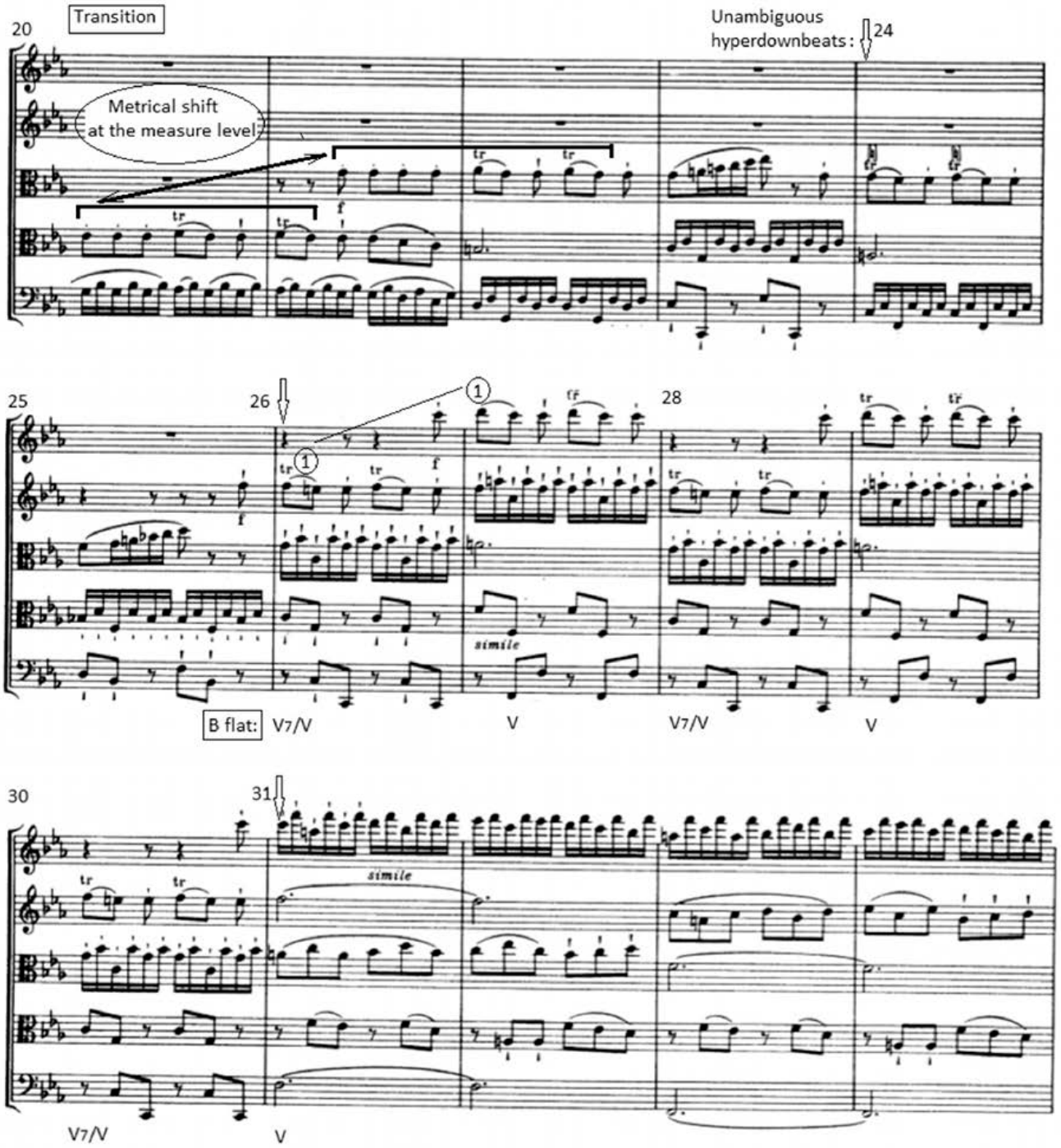
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

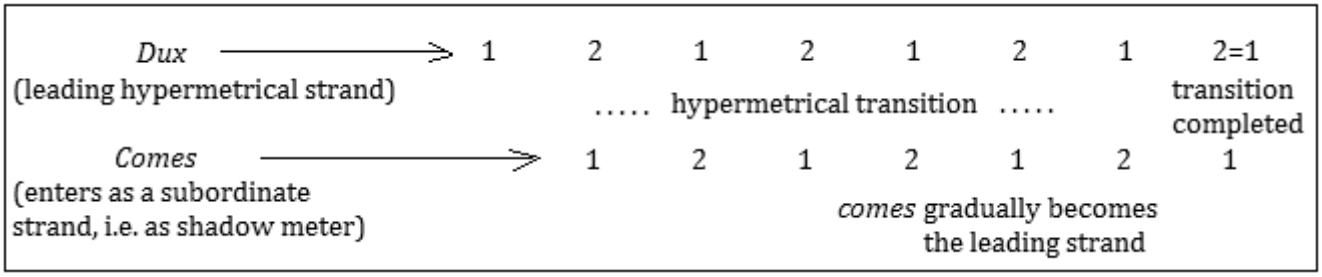
MTO 23.4 Examples: Bakulina, Canons as Hypermetrical Transitions in Mozart

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.17.23.4/mto.17.23.4.bakulina.php

Example 1. Mozart. String Quintet K. 614, movement 1, Imitation in mm. 26–31

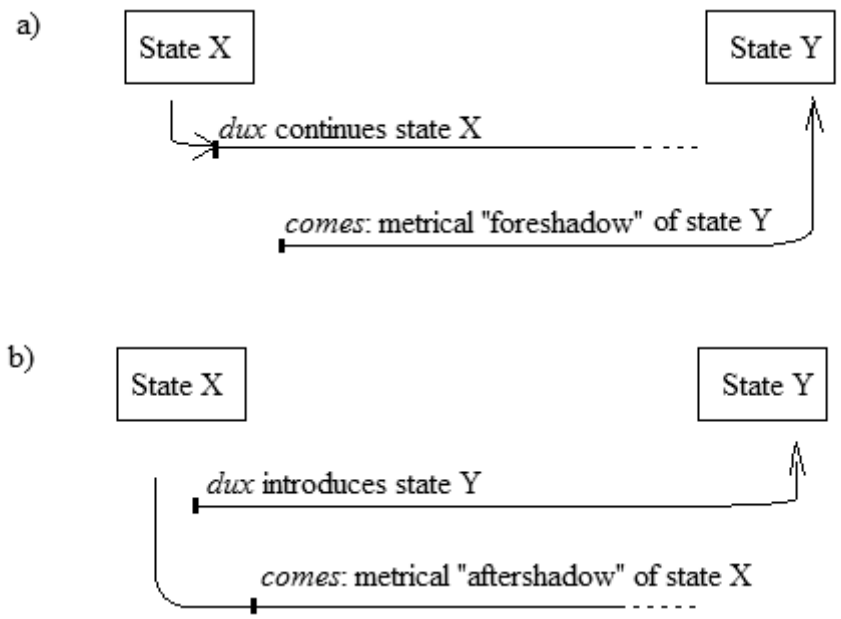


Example 2. Scheme of a hypermetrical transition in imitative contexts. Numbers 1 and 2 denote strong and weak hyperbeats

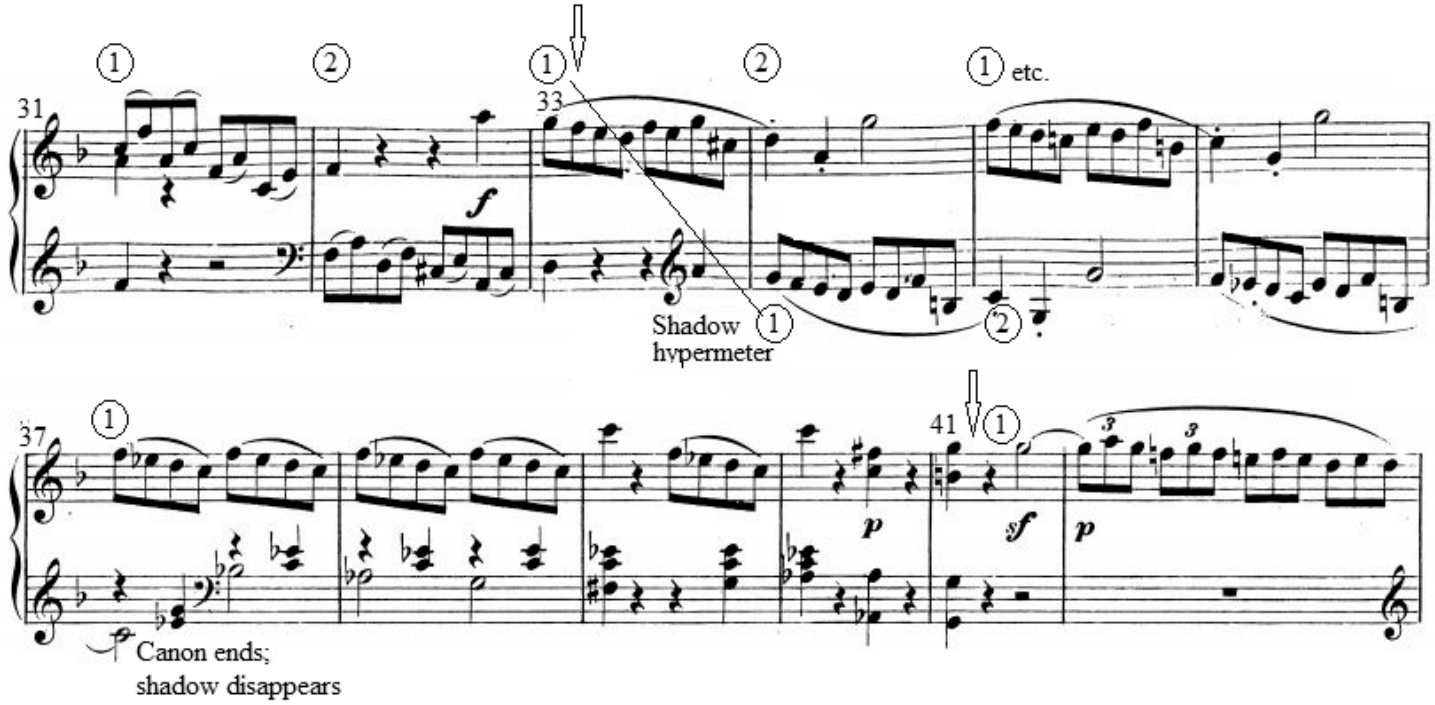


Example 3. Relationship between individual parts in an imitative hypermetrical transition

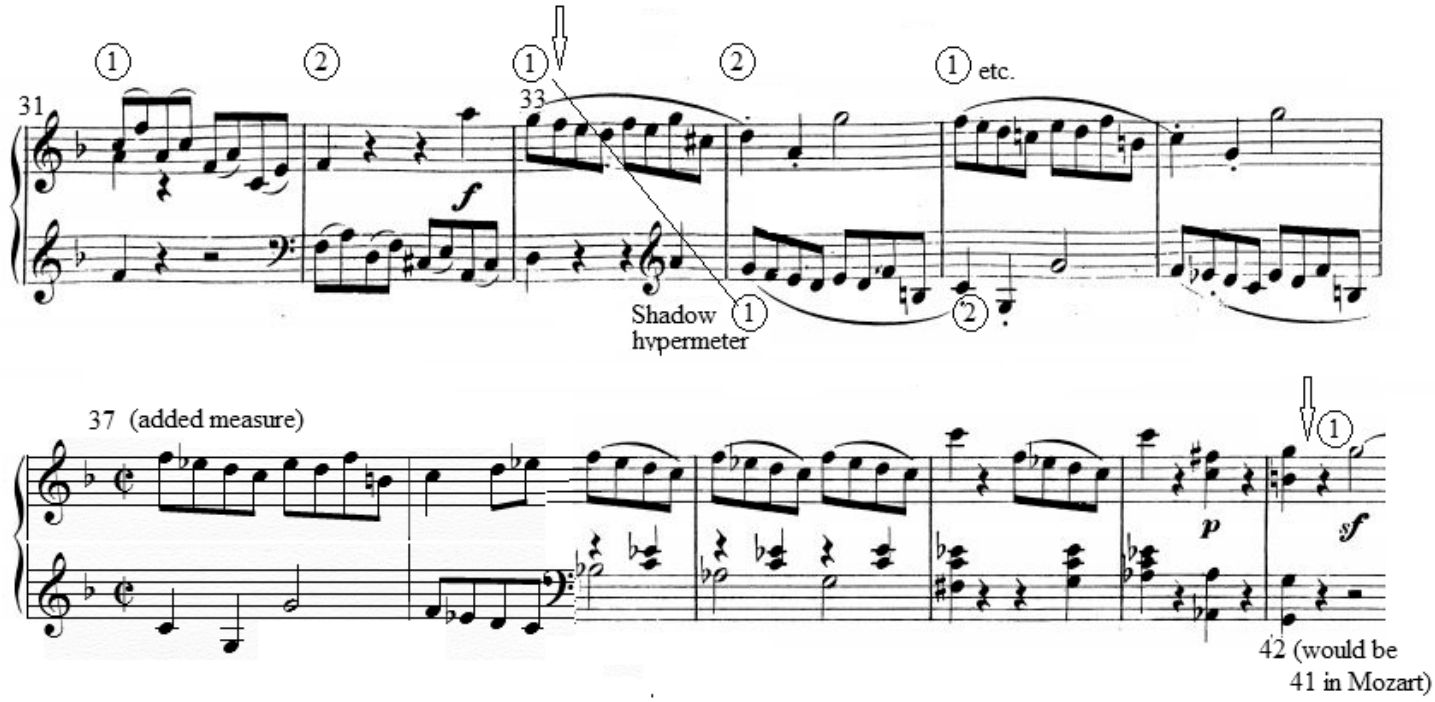
Two ways to get from hypermetrical state X to state Y: a) the *dux* continues the established hyper meter; b) the *comes* continues the established hypermeter. In specific musical situations, each metrical state can be either an odd-strong or an even-strong pattern



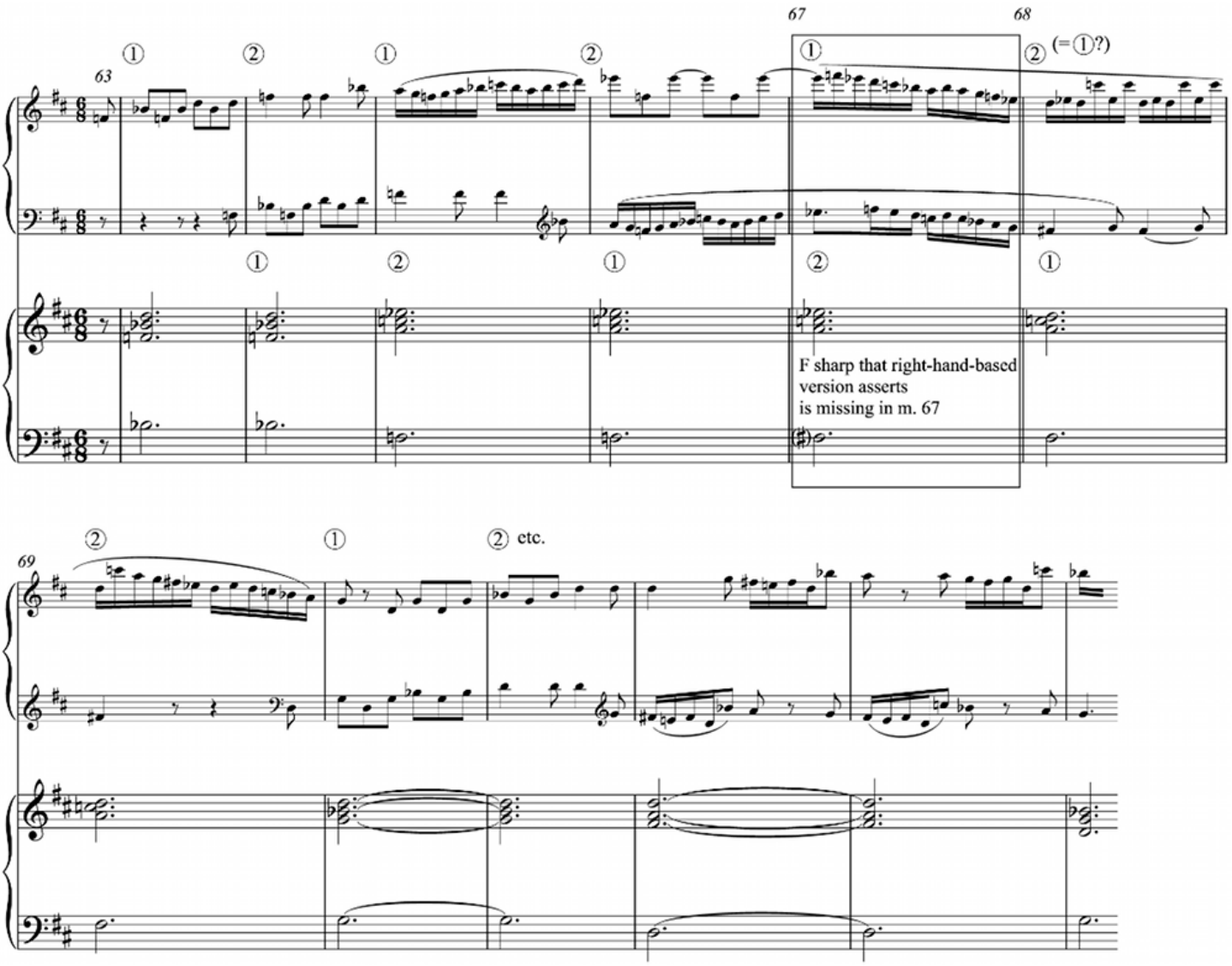
Example 4a. Piano sonata, K. 533, movement 1. Canon in the transition section, mm. 33–37



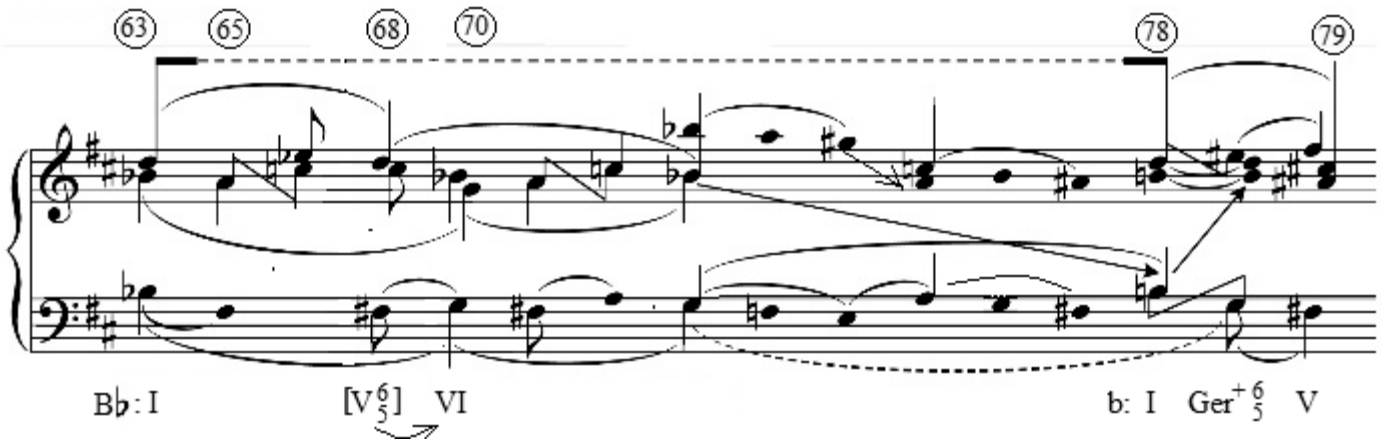
Example 4b. Recomposition of the canon in K. 533: an additional measure effects a hypermetrical transition from odd-strong to even-strong pattern



Example 5a. Piano Sonata, K. 576, movement 1. Canon in the development, mm. 63–68: score and an imaginary continuo. Hypermetrical transition at the two-measure level

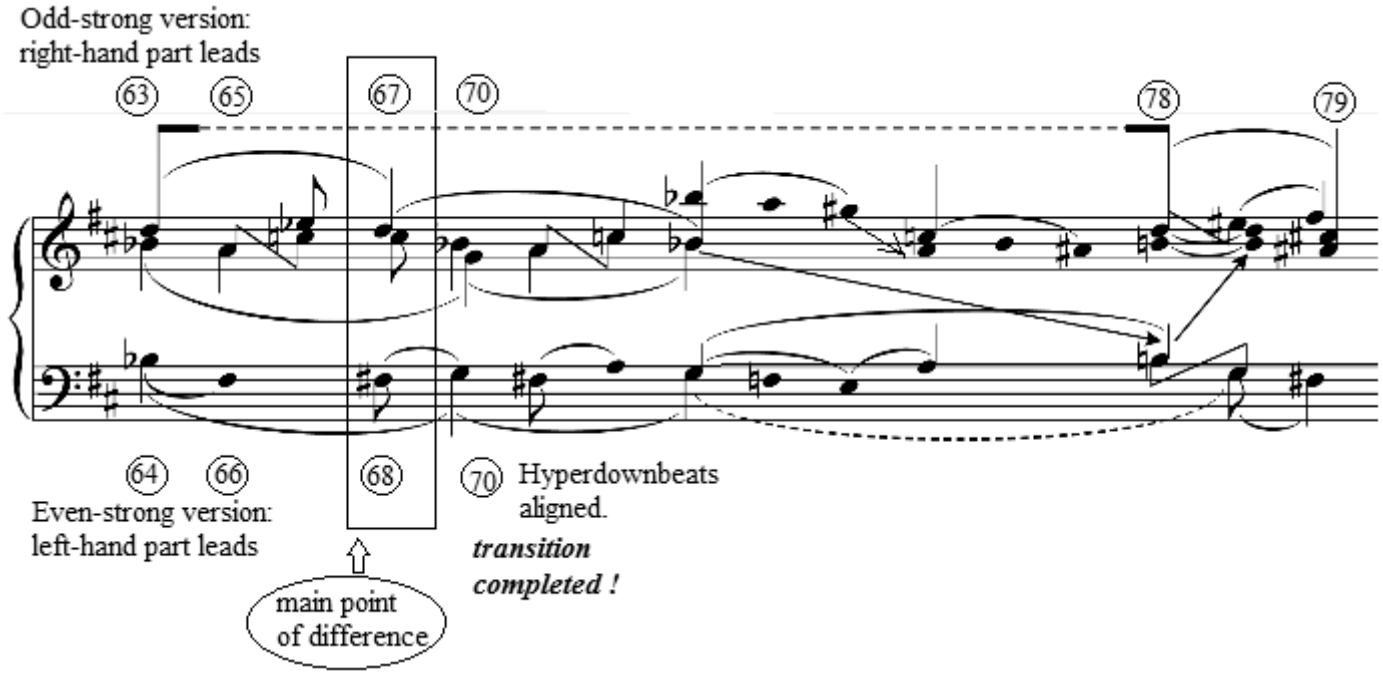


Example 5b. Canon in K. 576: combination of the alternative versions in Example 3b, with the hypermetrical conflict removed

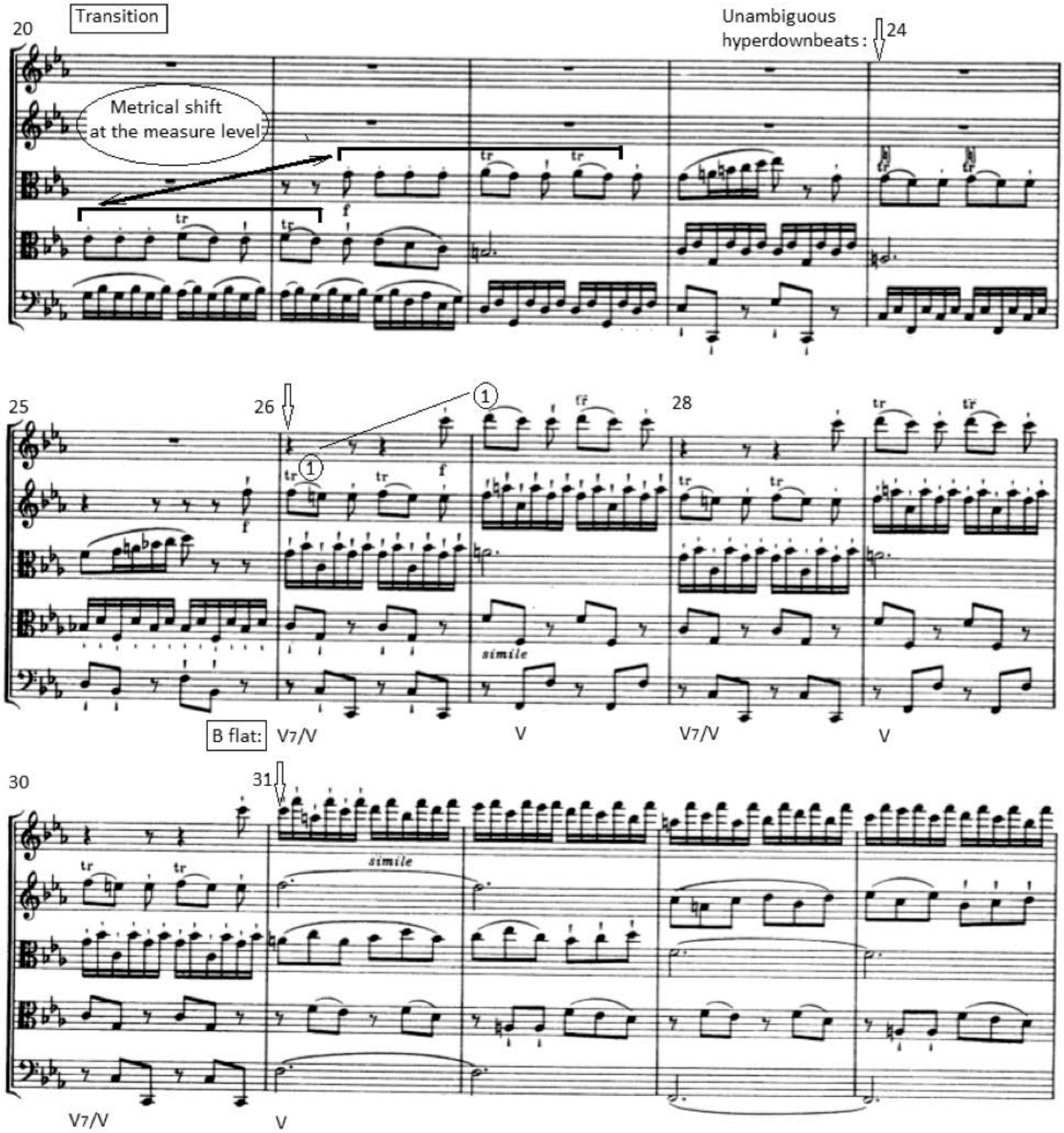


Example 5c. Canon in K. 576. Alternative prolongational readings based on (1) the right hand's odd-strong hypermeter and (2) the left hand's even-strong hypermeter

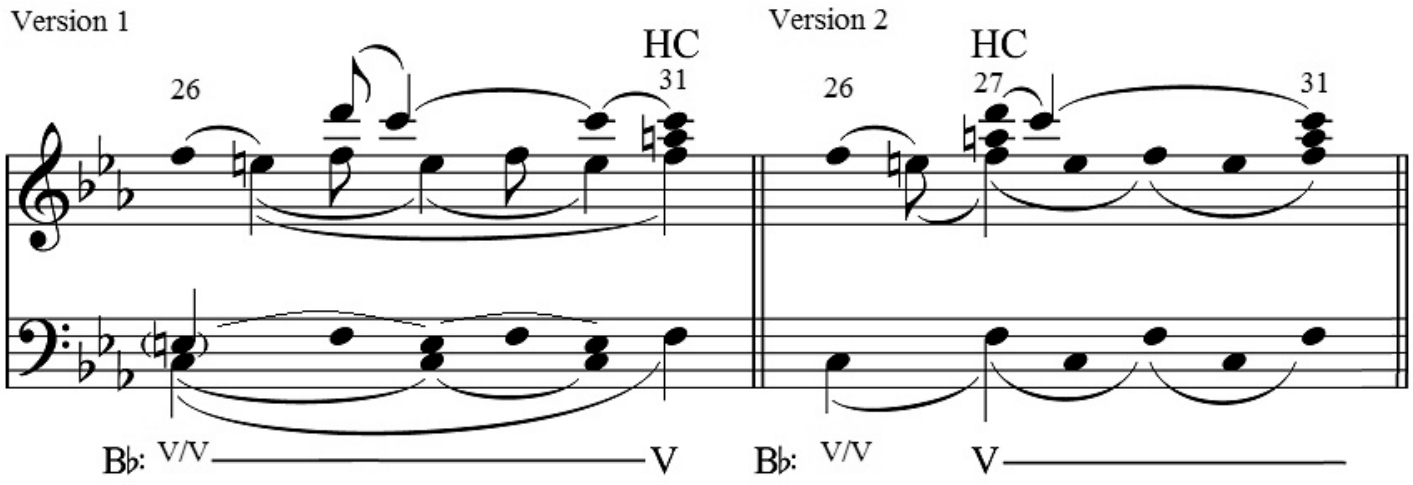
Note that the middleground reading is the same in both cases, but the harmonic events (notably the chord with the F-sharp) arrive at different moments in time



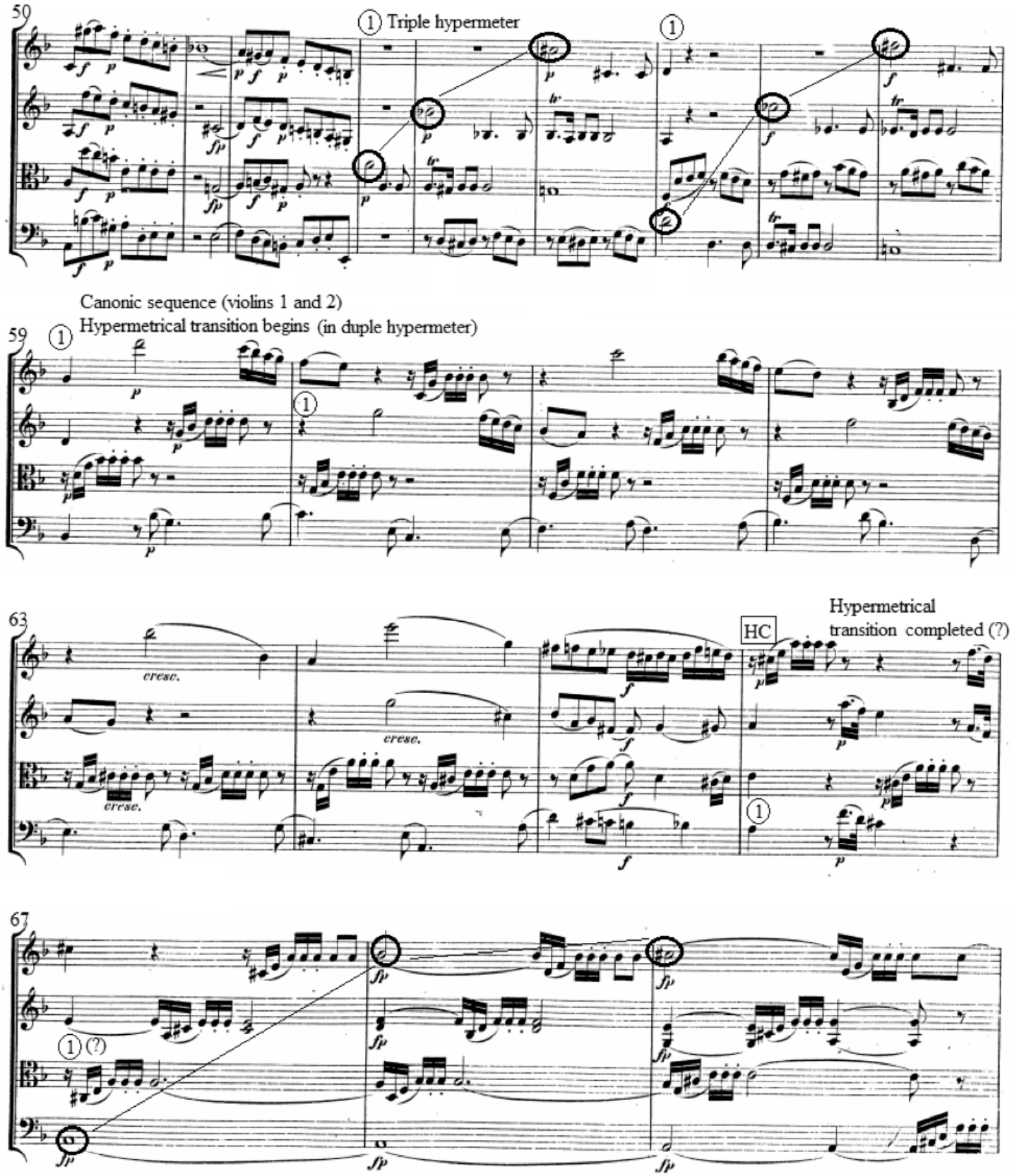
Example 6a. String Quintet, K. 614, movement 1. Canon in the transition section, mm. 26–31. Hypermetrical transition at the two-measure level (but each imitative strand exhibits four-bar hypermeasures)



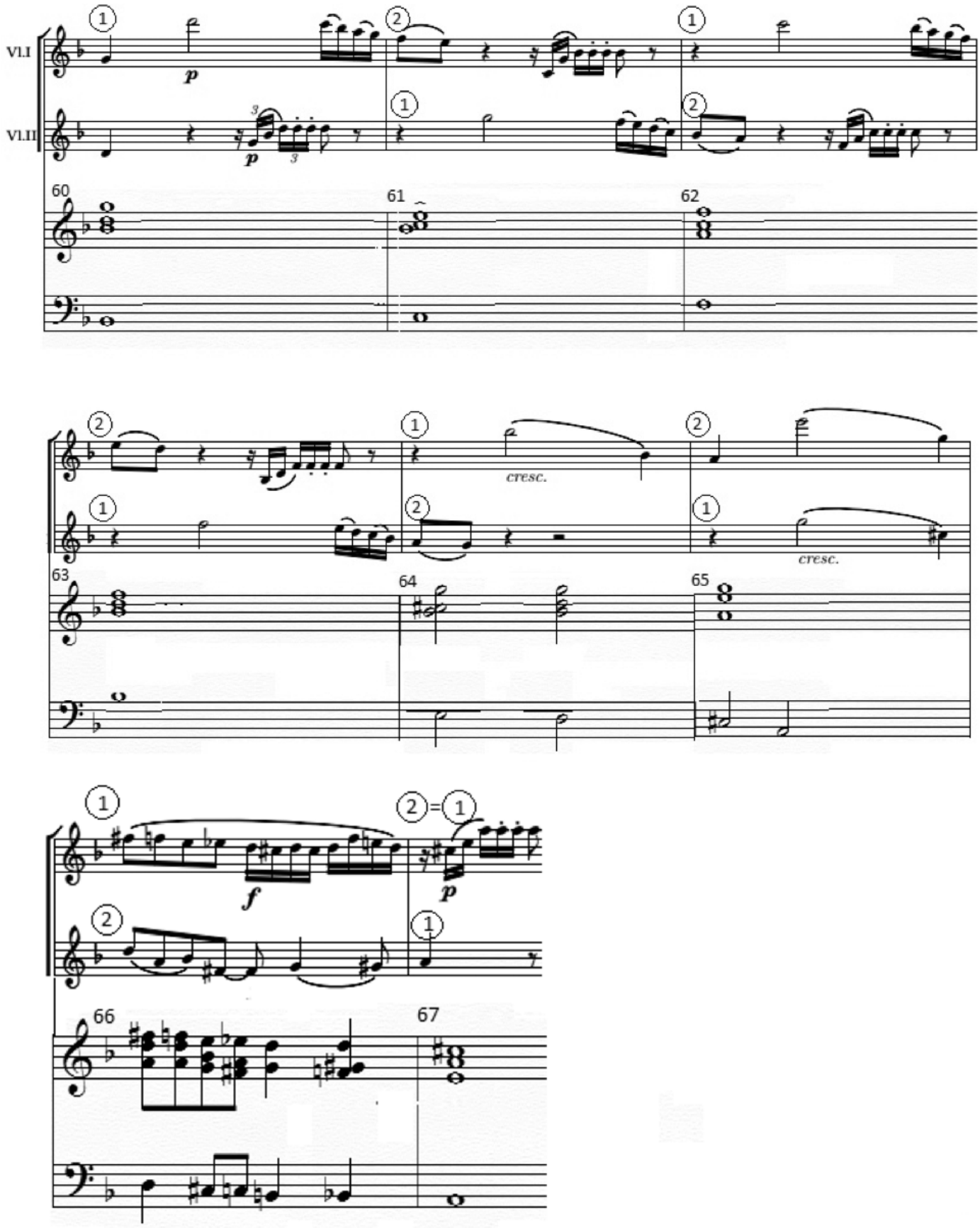
Example 6b. Canon in K. 614. Alternative prolongational readings based on (1) second violin's even-strong pattern and (2) first violin's odd-strong pattern



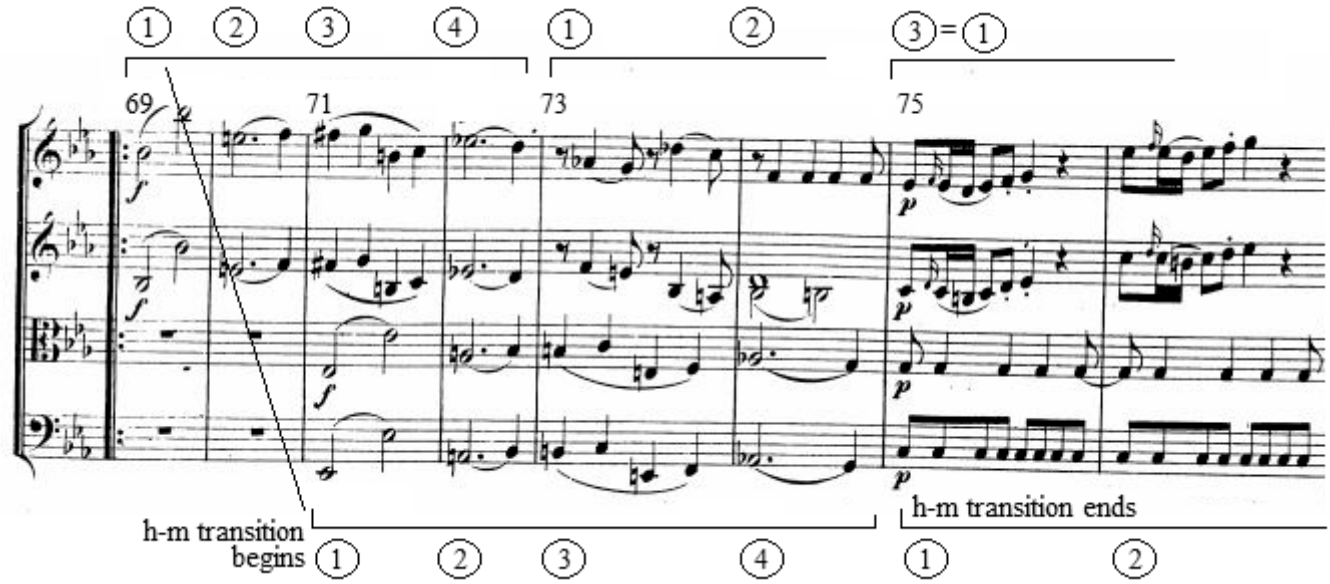
Example 7a. String Quartet, K. 421, movement 1. Development section, mm. 50–69



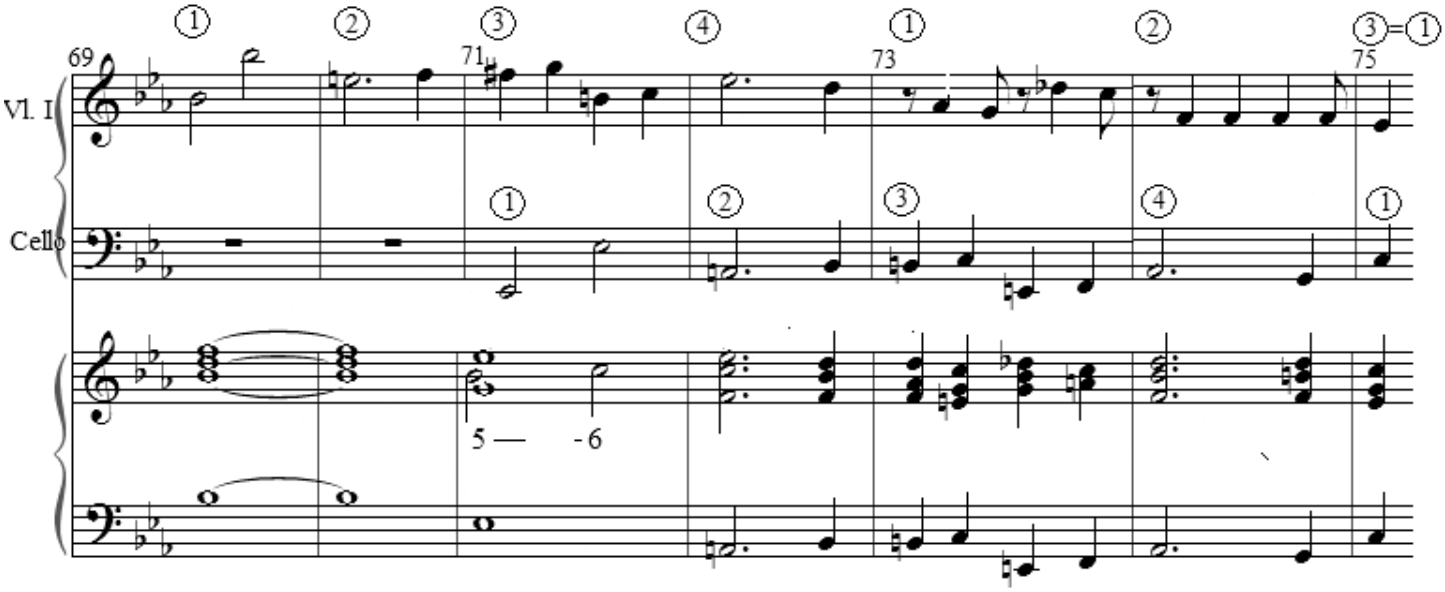
Example 7b. String quartet, K. 421. Canon in the development, mm. 58–67 (first and second violin) and an imaginary continuo



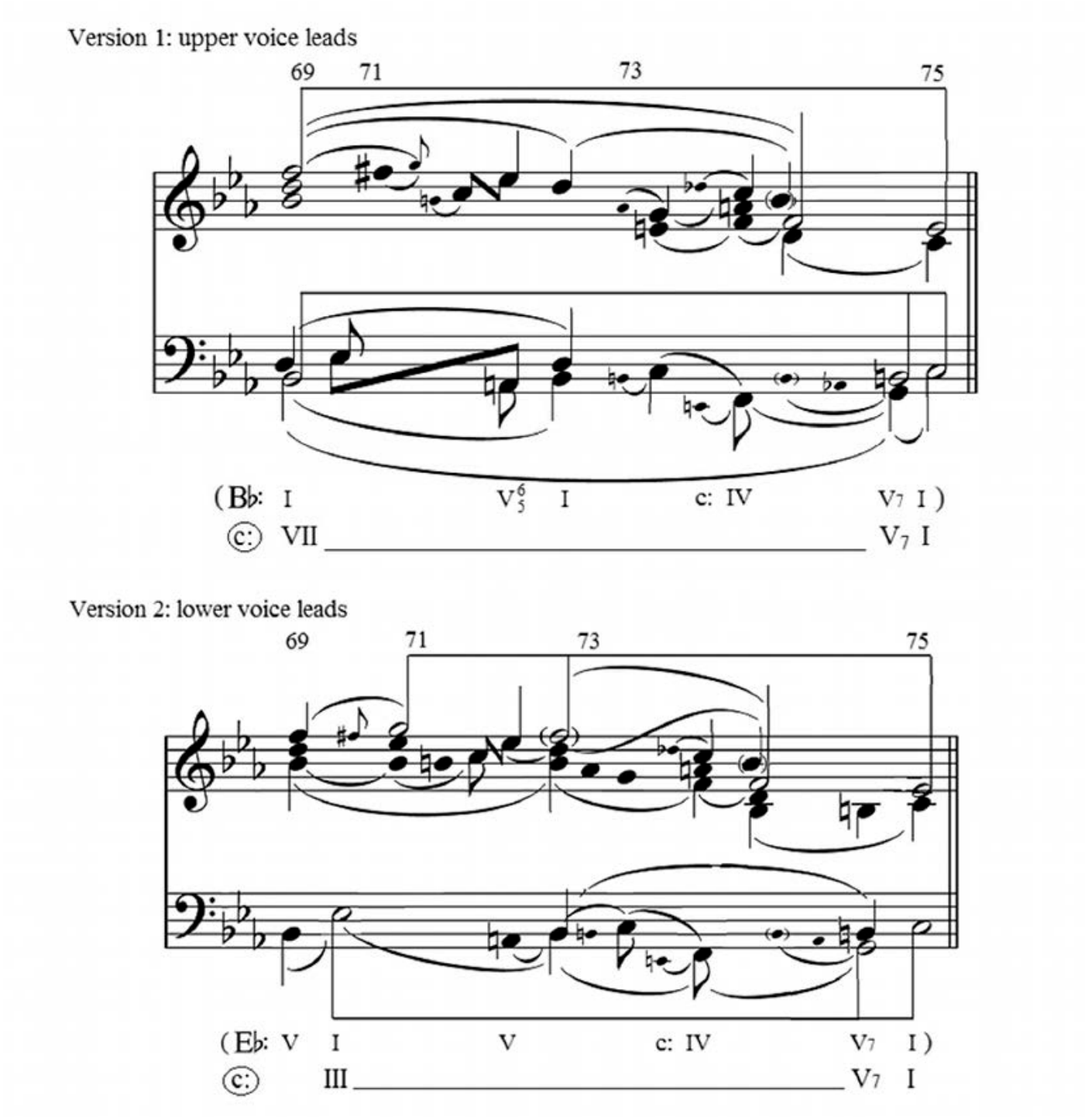
Example 8a. String Quartet, K. 428, movement 1. Imitation in the development, mm. 69–75: hypermetrical transition at the four-measure level



Example 8b. Canon in K. 428, mm. 69–75, and an imaginary continuo



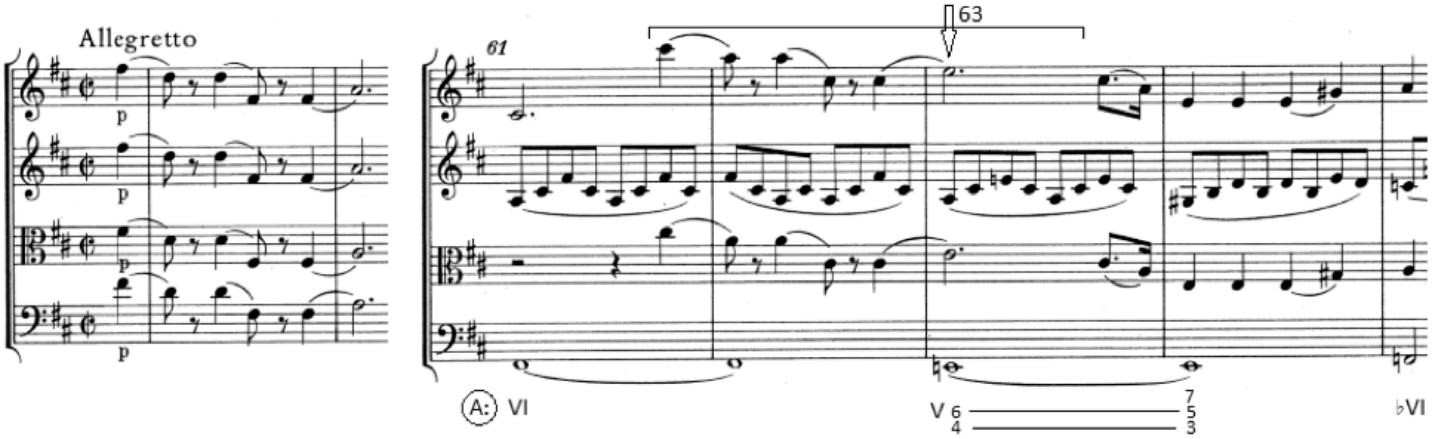
Example 8c. Imitation in K. 428. Alternative prolongational readings, based on (1) the two violins' hypermeter and (2) cello's and viola's hypermeter. Note especially the difference in mm. 71–73



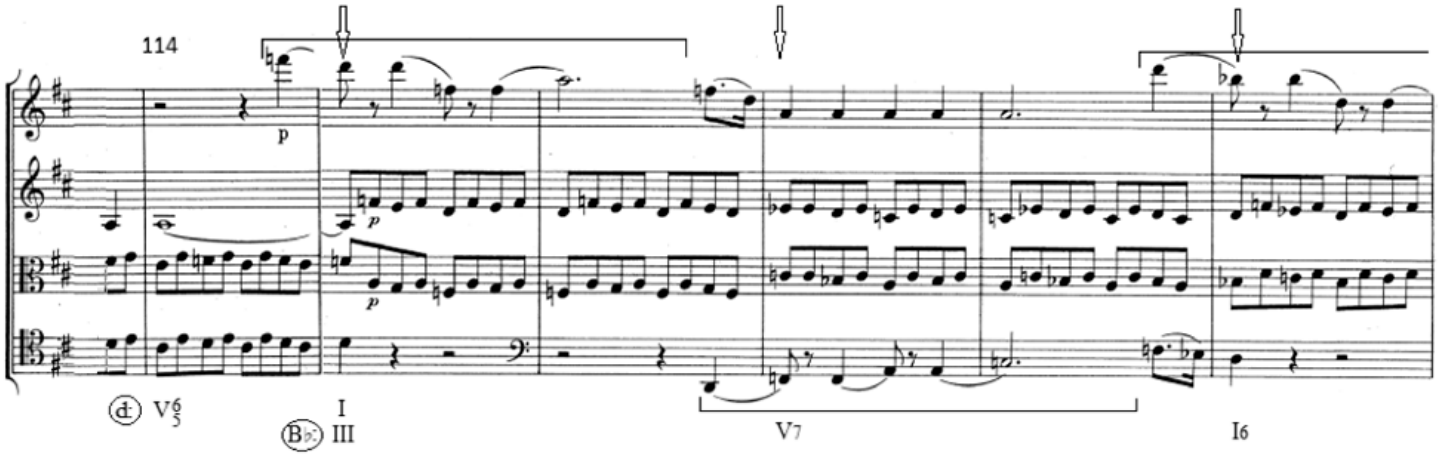
Example 9a. String Quartet K. 499, movement 1. Opening motive and its subsequent hypermetrical treatment

1) Opening of the exposition and the recapitulation

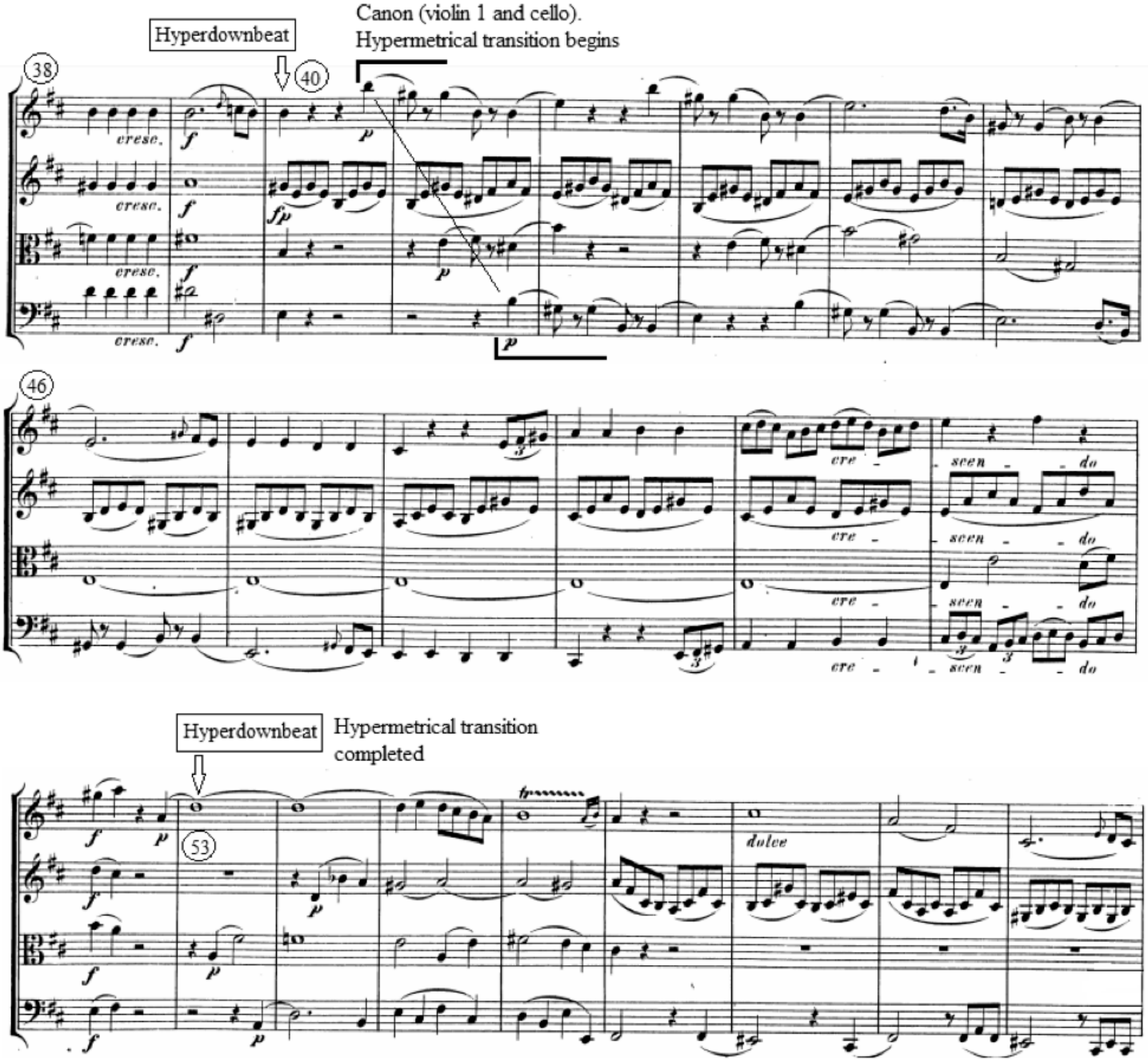
2) Subordinate theme (passage approaching the EEC)
End-accented version of the motive
(Note the change of harmony in m. 63)



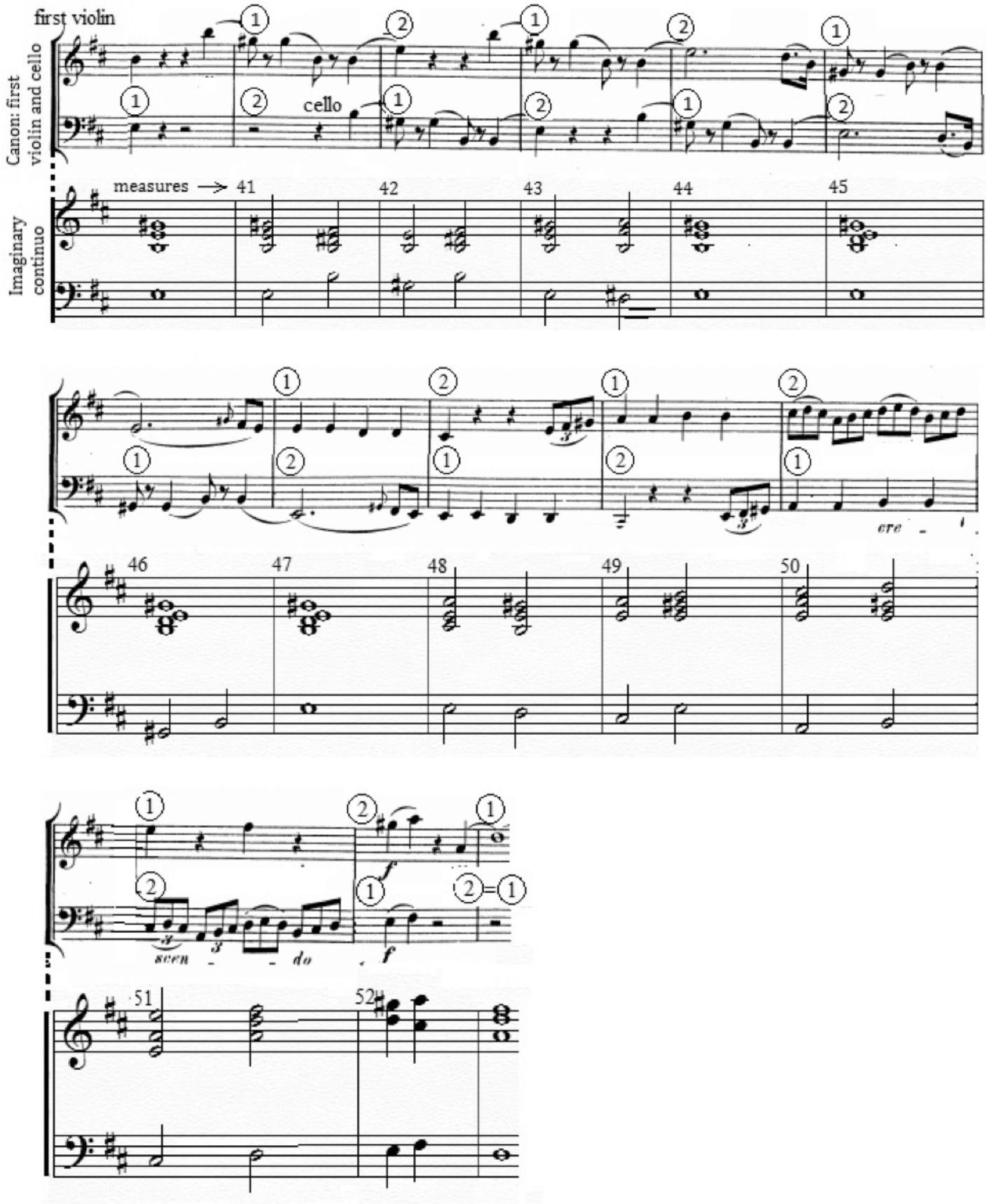
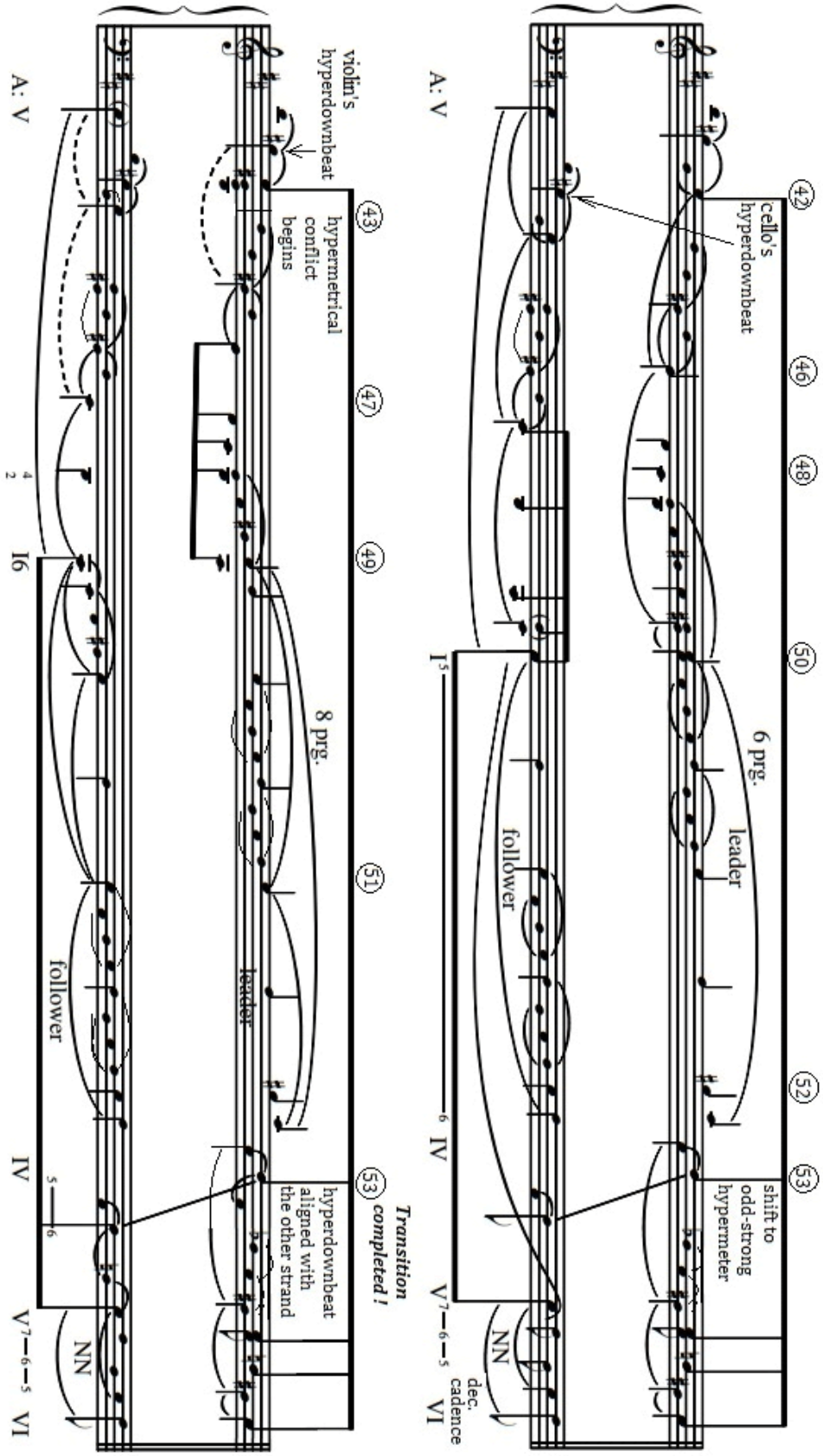
3) Core section of the development: canon in inversion
Beginning-accented version of the motive. (Note changes of harmony in mm. 115, 117, etc.)



Example 9b. String Quartet K. 499. Transition and subordinate theme (beginning), mm. 38–60



Example 9c. String Quartet, K. 499. Canon in the subordinate theme, mm. 41–52



Example 9d. Vanon in K. 499. Prolongational readings based on (1) the cello's even-strong hypermeter and (2) the violin's odd-strong hypermeter