

Example 6. “Double downbeat” phenomenon with two-bar metrical shift, bars 9-11

P2

Double downbeat

sequence

9

6/8 (displaced by 1 $\frac{1}{8}$) (5/8) (6/8)

octave leap (registral accent)

In all the recordings sampled, 9/1 suggests the conclusion of a “7/8” bar (refer to Example 3) making 9/2 phenomenally the downbeat of bar 9. The above sequence spans $2 \frac{5}{6}$ bars of 6/8 meter, where each of its 3-groups (arpeggios) is displaced forward by one eighth-note, what Krebs might call a “D3+1 displacement dissonance.”¹¹ And the left hand of 9/1-2 enunciates a downward octave leap making a registral accent on 9/2, which in turn spawns a coterminous D3+1 dissonance in the scalar ascent through bar 11.

As regards **P3**, our recorded performers invariably play 21/1-4 in 6/8 but switch to a 4/8 grouping in 21/5-6 → 22, review Example 4. Charles Rosen hears bars 21-22 *entirely* in 4/8 as sketched in his metrical reduction, my Example 7. He writes:

From the second part of Mozart’s *gigue*, however, there is a striking, even astonishing change of rhythmic accent. If the phrasing is correctly played (which is not often the case), the 6/8 rhythm is suddenly contradicted by a 2/4 –or more precisely, cut by a 4/8 grouping enforced by the parallelisms of two staccato and two legato notes.¹²