

## Bar 0 and the Suppressed Hyperdownbeat

Channan Willner

(abstract suitable for publication)

Despite our preoccupation with tonal and durational phenomena that are implied but not stated, Arthur Komar's notion of bar 0 – an implicit downbeat measure that precedes an explicit upbeat measure at the beginning of a piece – has not caught on. But at least in early 18<sup>th</sup>-century music idioms exist that do present a partly or mostly empty measure at the outset. In the small, these involve the suppression of only a subbeat, a beat or a downbeat, and the associated afterbeat displacement. In the large, they involve the suppression of a hyperbeat or half a measure and the associated displacement. Quite often, the suppression is indicated by a rest or a *pedal call*, a bass tone that announces the presence and the location of the notated downbeat. Not infrequently, however, the rest or the pedal call is missing: The gavotte is the classic example. In such cases what we call bar 1 is the first complete measure, yet it is a weak measure that only sets up a shadow meter and a shadow hypermeter. The metric and hypermetric grid begins at the downbeat of bar 0. In extreme cases, like short *alla breve* bourrées, the contents of bar 0 are shifted so far to the right as to leave much of the measure empty. The displacement suggested thereby forces us to rethink and to rehear the music in both analysis and performance.