

Metrical Displacement and Metrically Dissonant Hemiolas

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There is little doubt that hemiolas are by definition metrically dissonant, in durational disagreement with the notated meter. When, however, extended metrical shifts (known also as *afterbeats* or *afterbeat displacement*) shift a composition in part or in whole to the right, the better to emphasize the closing beat of each segment, phrase and period, cadential hemiolas (as opposed to other types of hemiolas) emerge as consonant agents, in the large rhetorical scheme of things. These hemiolas, which intensify the aforementioned end-accented beats, assert the notated meter, not the metrical displacement. In so doing they reinforce the basic metrical premise of the piece or, as the case may be, they reset the durational clocks of the piece for proper cadential closure. Examples range from Handel's keyboard suites and Concerti Grossi, Op. 6, as well as Bach's English Suites, to Couperin's B minor Passacaille and Brahms's Capriccio, Op. 76, No.2.