Hypermeter, Form, and Closure in Haydn and Beethoven's Codas

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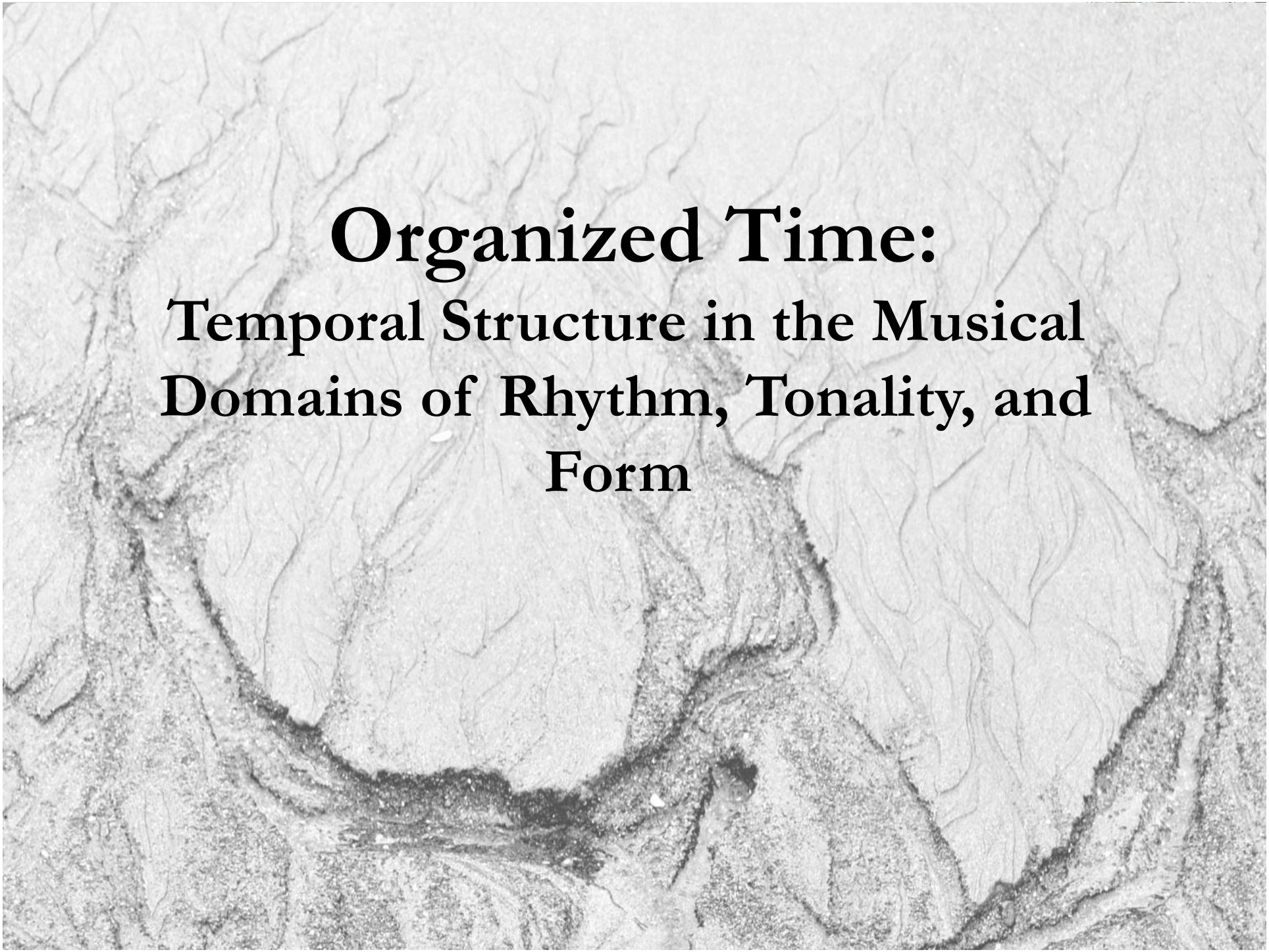
Organized Time:
Temporal Structure in the Musical Domains of Rhythm, Tonality, and Form

Outline

(1) Hypermeter and closure
   (a) Meter as temporal hierarchy, the rule of tonal-rhythmic closure

(2) Two methods of expositional closure
   (a) Simple closure: Haydn Op. 54/2, Beethoven Op. 9/1
   (b) Elided closing material: Beethoven Op. 7
   (c) The open exposition: Beethoven, Op. 47, Op. 59/2

(3) Network model of musical form
   (a) Sonata form
   (b) Introductions and codas

(4) Typology of codas
   (a) Adjunct coda: Beethoven, Op. 95
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   (c) Disjunctive coda: Haydn, Op. 64/1, Beethoven, Op. 59/2

(1) Hypermeter and Closure

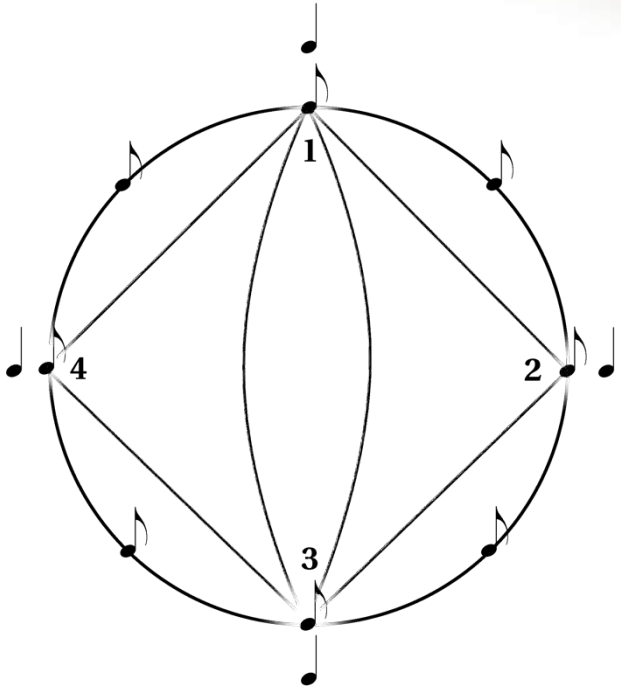
(a) Meter as temporal hierarchy,
Rule of tonal-rhythmic closure

(b) Two methods of expositional closure

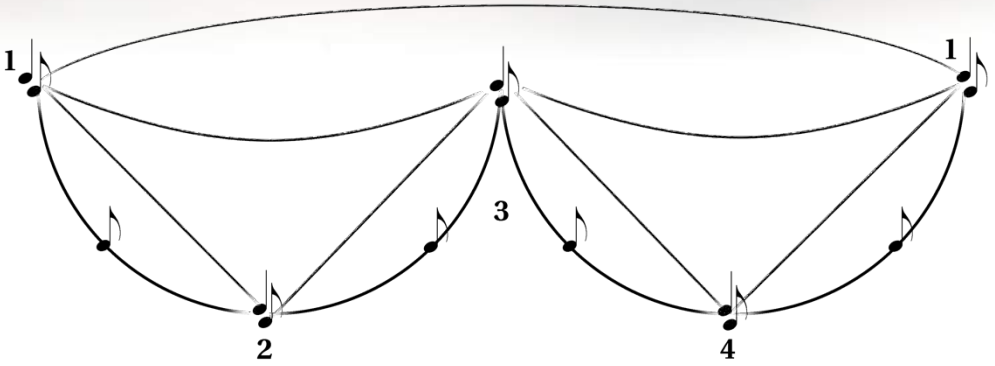
(c) The open exposition

Meter as temporal hierarchy

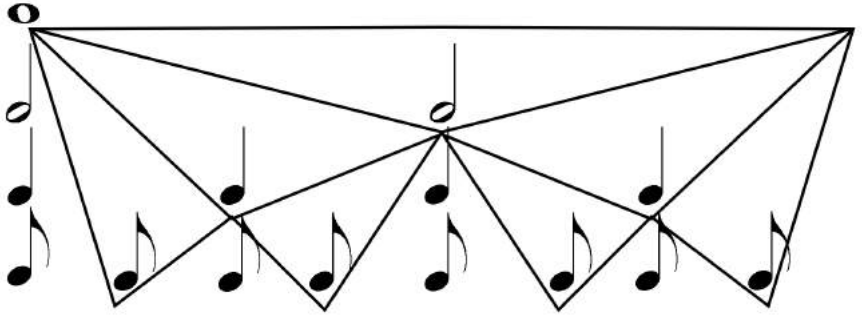
A measure of 4/4
from Justin London,
Hearing in Time:



Unfolded:

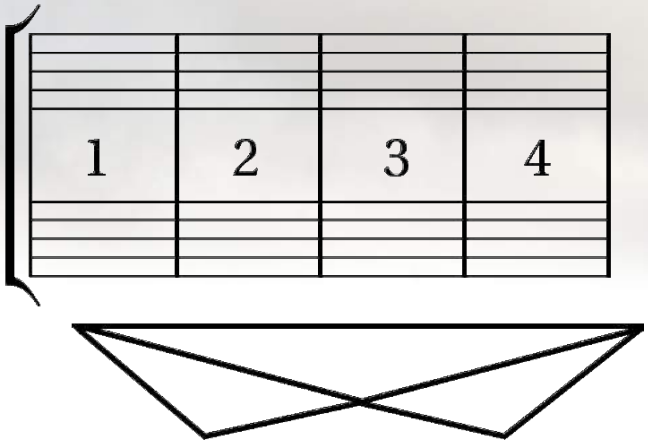


As a network on timepoints:



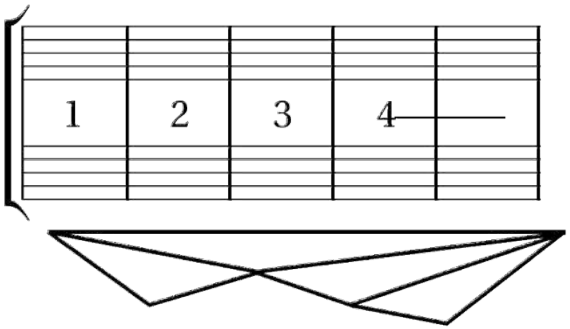
Meter as temporal hierarchy

Normal hypermeter is a structural relationship between downbeats in four-measure groups:

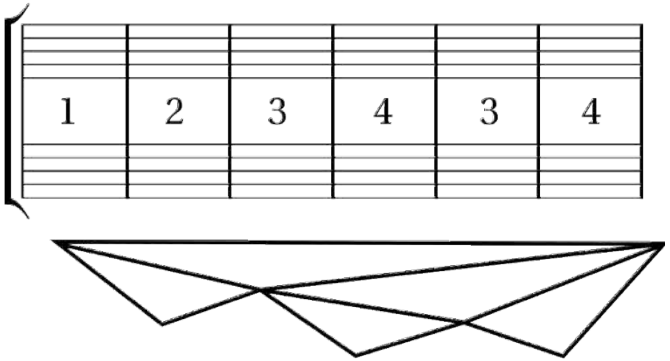


It also commonly allows for various types of irregularity:

One-measure extension:



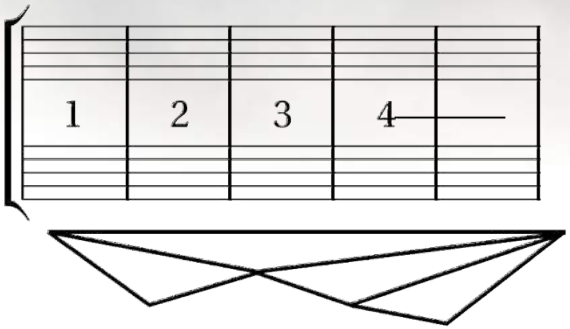
Two-measure extension:



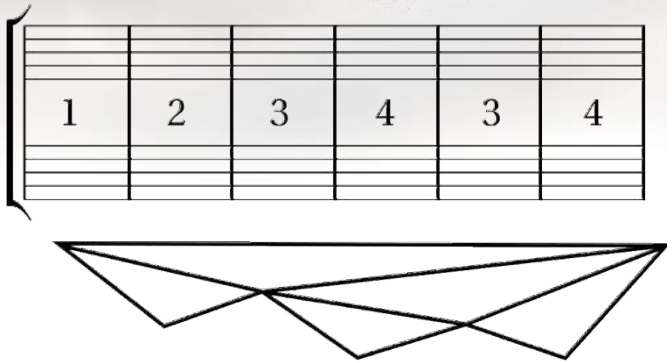
Meter as temporal hierarchy

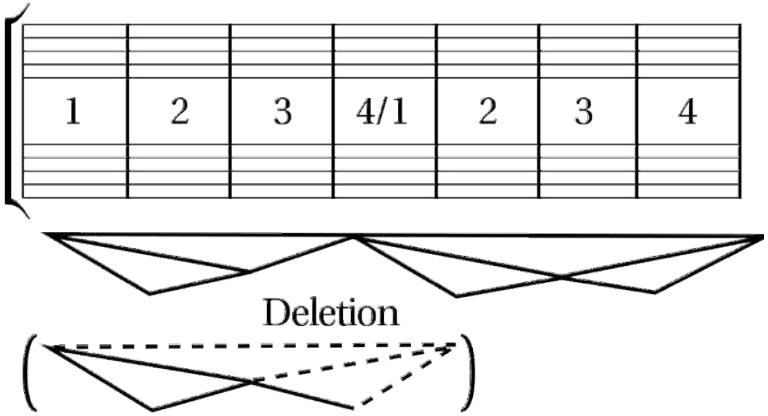
It also commonly allows for various types of irregularity:

One-measure extension:



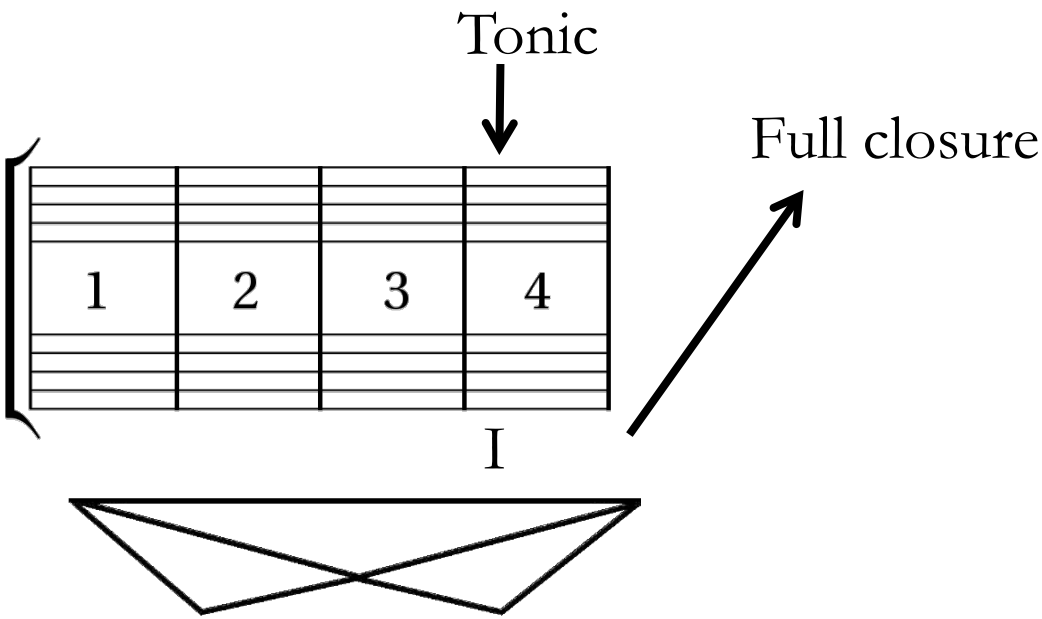
Two-measure extension:





Rule of tonal-rhythmic closure

Tonal and rhythmic closure are *coordinated* when the cadential **final tonic** occupies the **final measure** of a group.

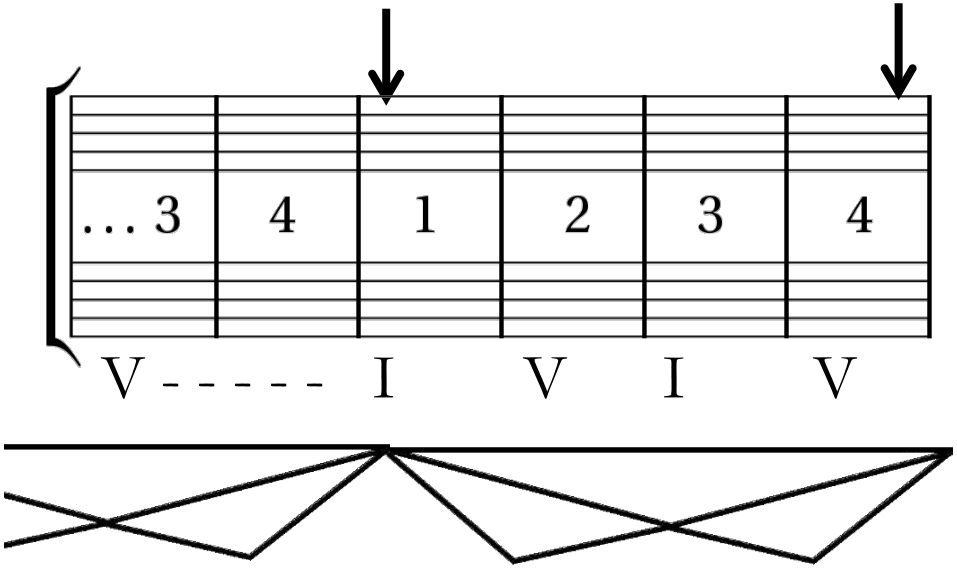


Rule of tonal-rhythmic closure

Elided cadences lack tonal-rhythmic coordination and therefore are a method of **avoiding full closure**

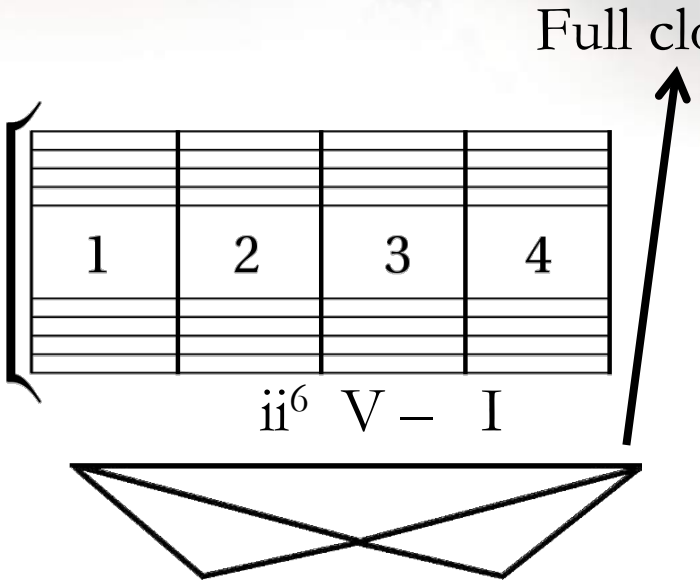
Cadence elided.
Not full closure

Doesn't end on tonic.
No closure

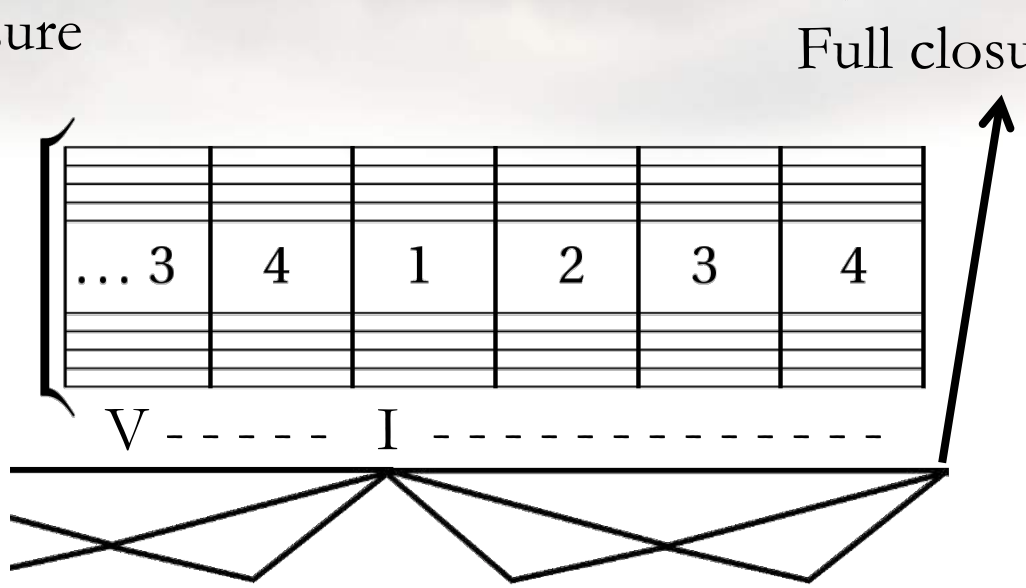


Rule of tonal-rhythmic closure

Two ways to satisfy the rule of closure:



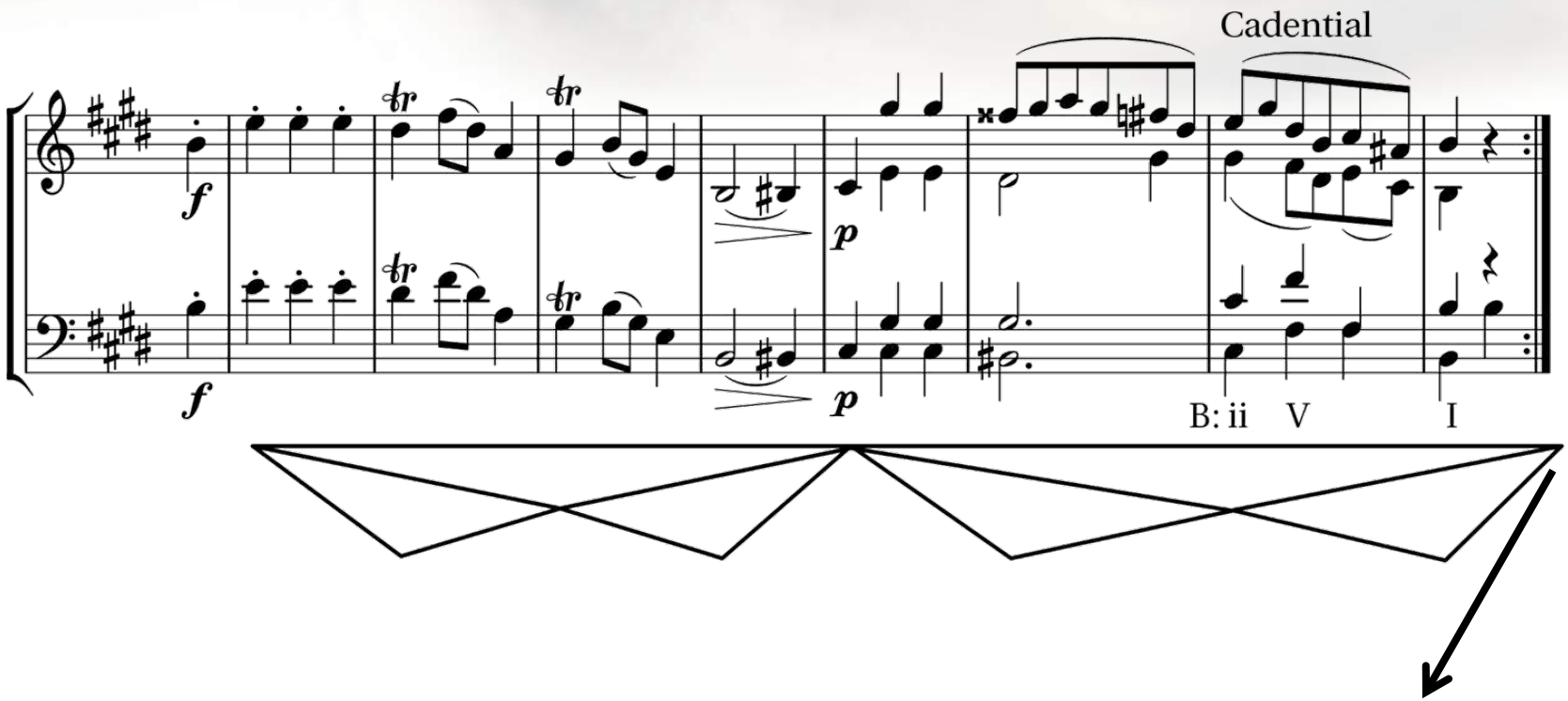
Simple method:
Cadence in bar 4



Expanded method:
Cadence at the beginning of a group
and hold tonic through entire group

Rule of tonal-rhythmic closure

Example of simple closure,
Haydn Op. 54/3, Trio



PAC, final tonic ends 4-bar group: full tonal-rhythmic closure

(2) Methods of Expositional Closure

(a) Simple closure

(b) Elided closing material

(c) Open exposition

Methods of Expositional Closure: Simple Closure

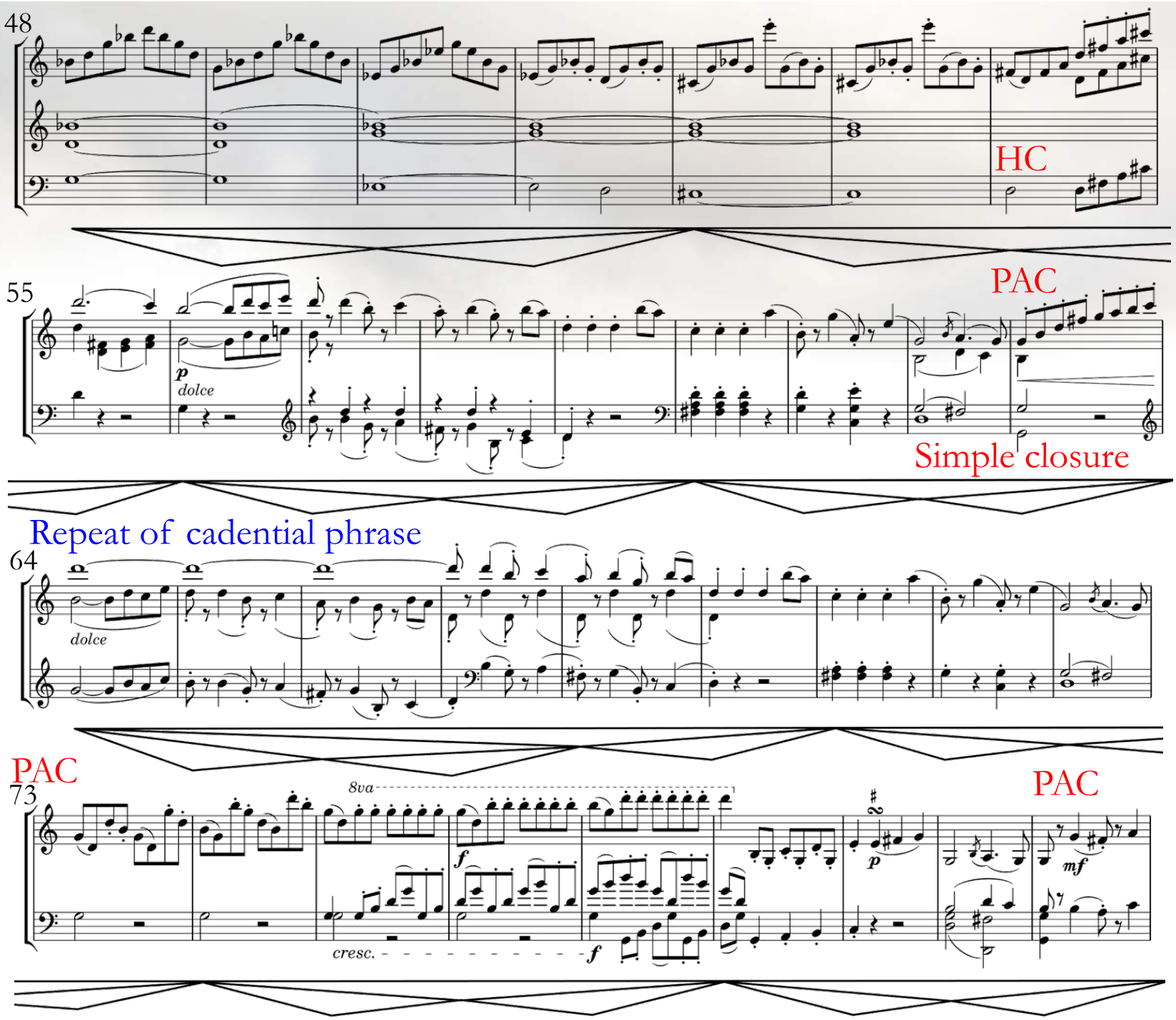
Haydn usually gives full tonal-metrical closure through simple closure (PAC in the fourth bar of a group).

Example: String Quartet in C major, Op. 54/2

Many early works of Beethoven follow this precedent.

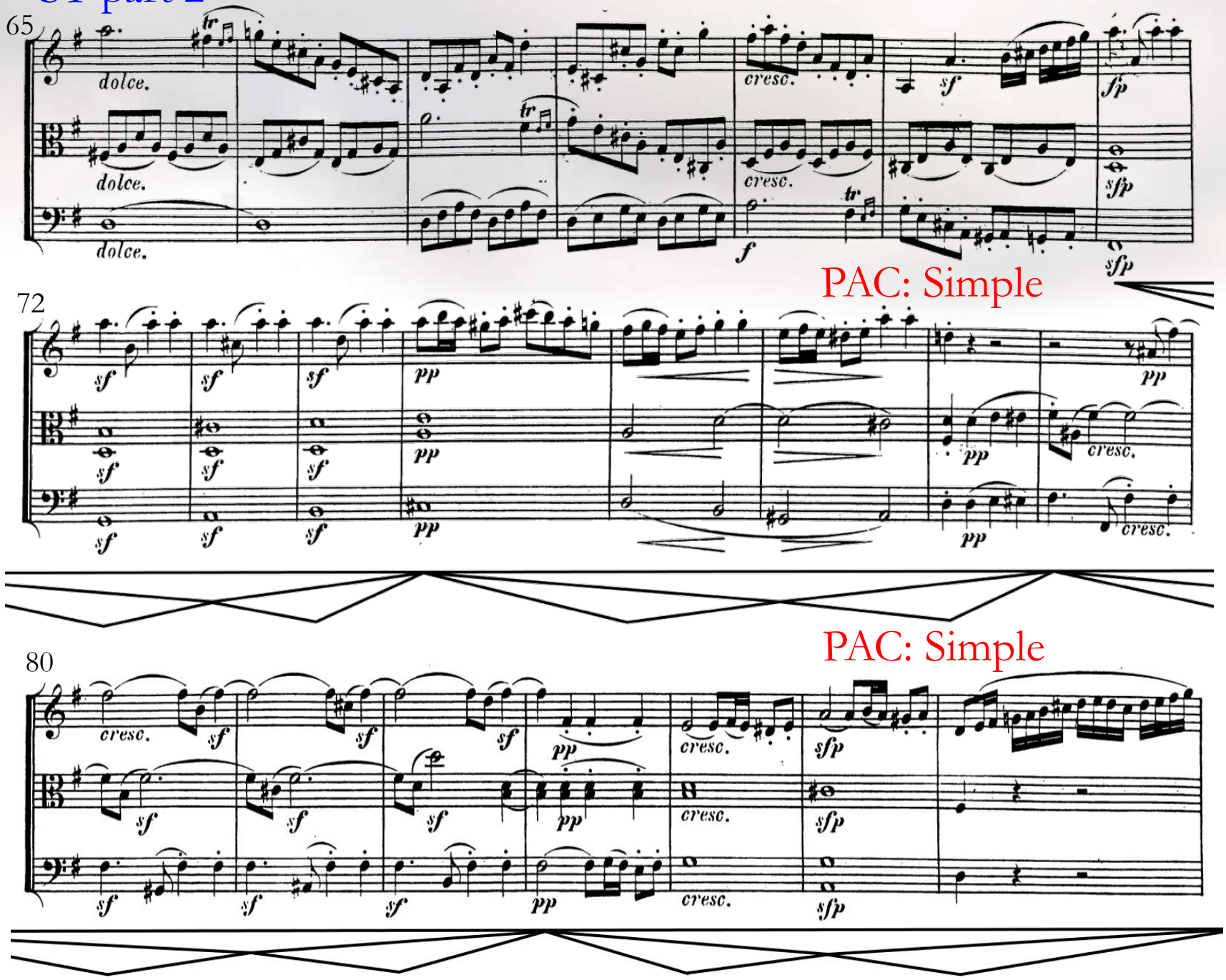
Example: String Trio in G major, Op. 9/1

Haydn, Op. 54/2, End of ST group



Beethoven Op. 9/1, End of ST group

ST part 2

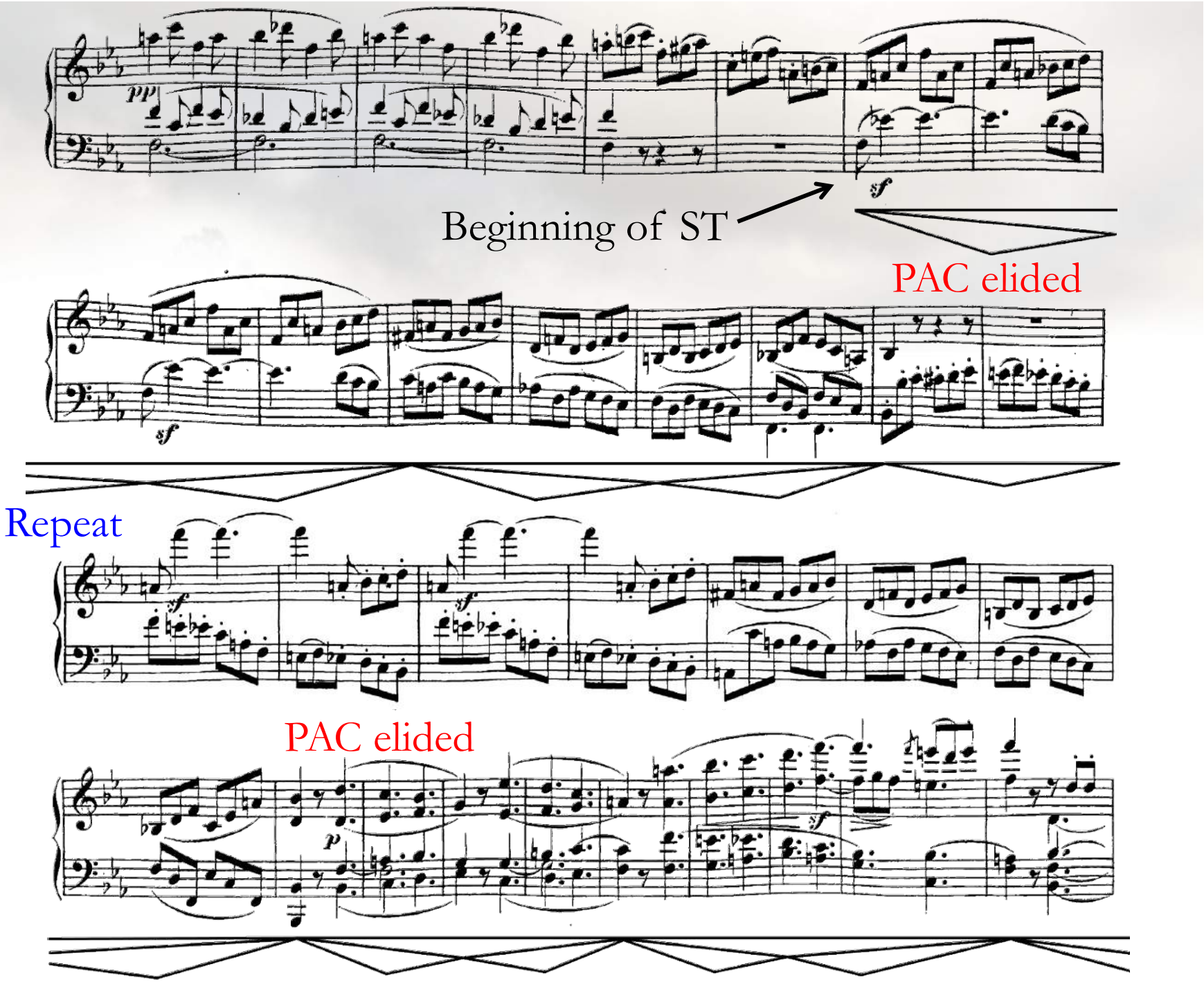


Elided Closing Material: Beethoven Op. 7

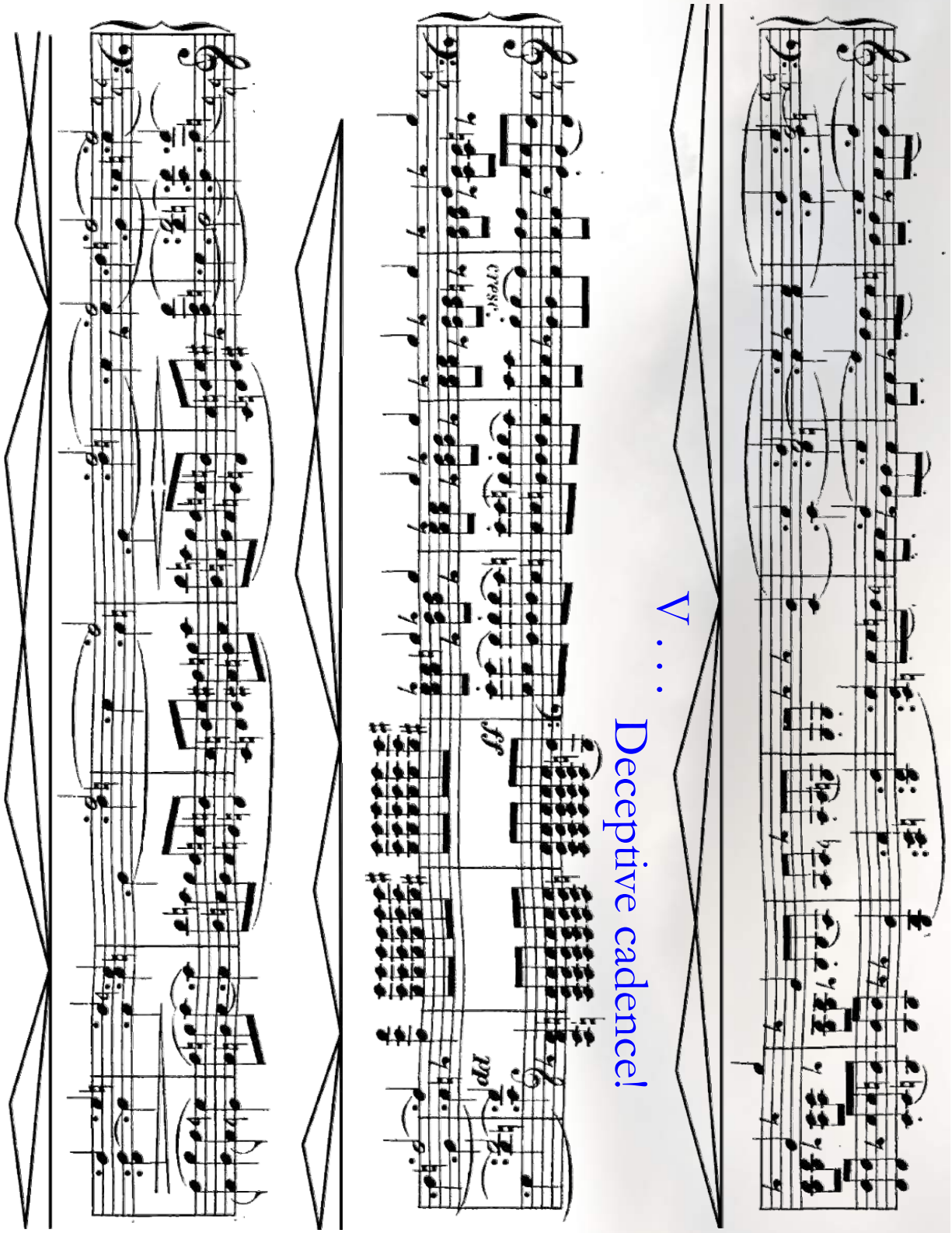
Persistent elision of cadences can push the moment of tonal-metrical closure to the end of the exposition.

This is common in Beethoven's Piano Sonatas and middle period works in many genres.

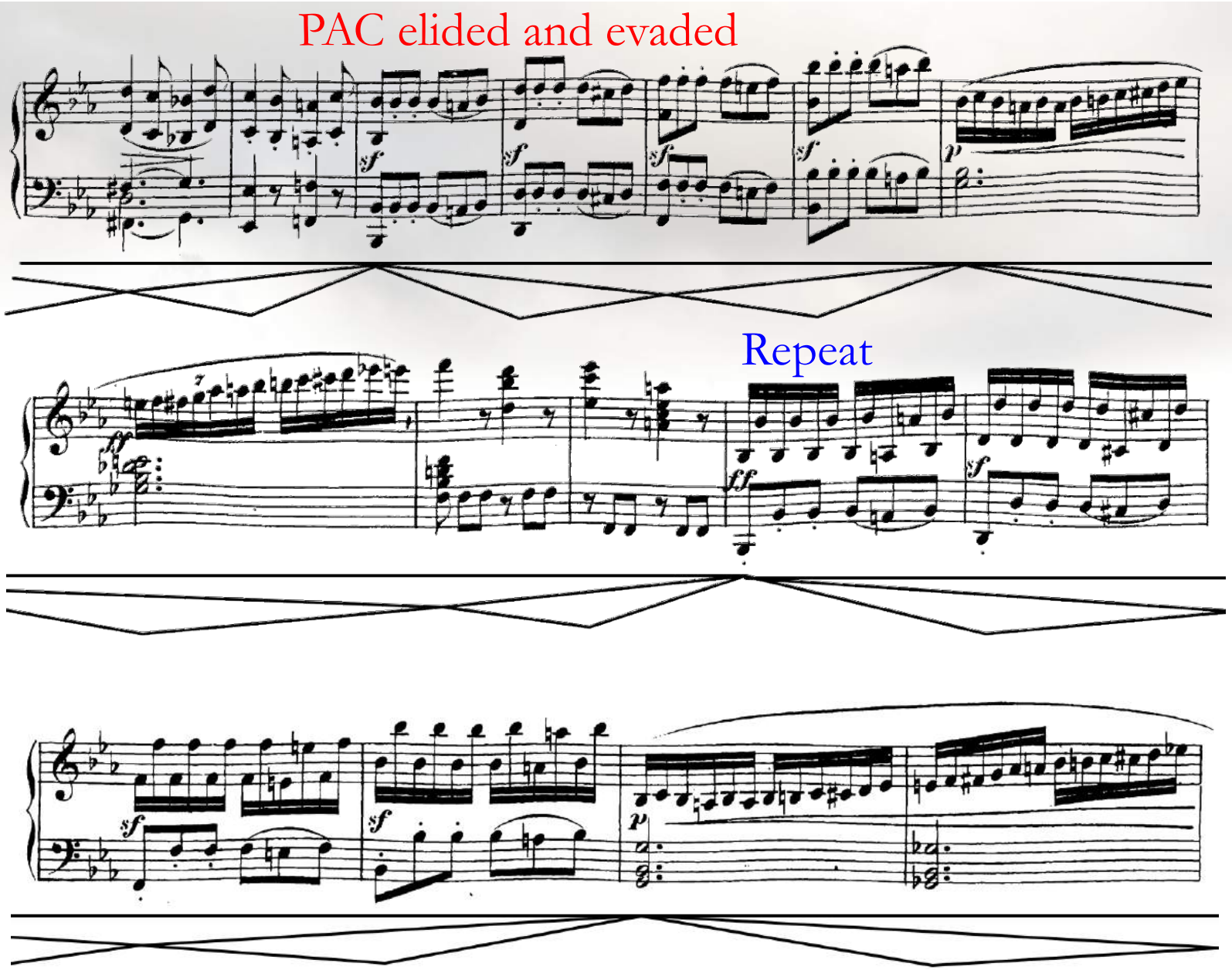
Beethoven, Op. 7 Piano Sonata, Exposition



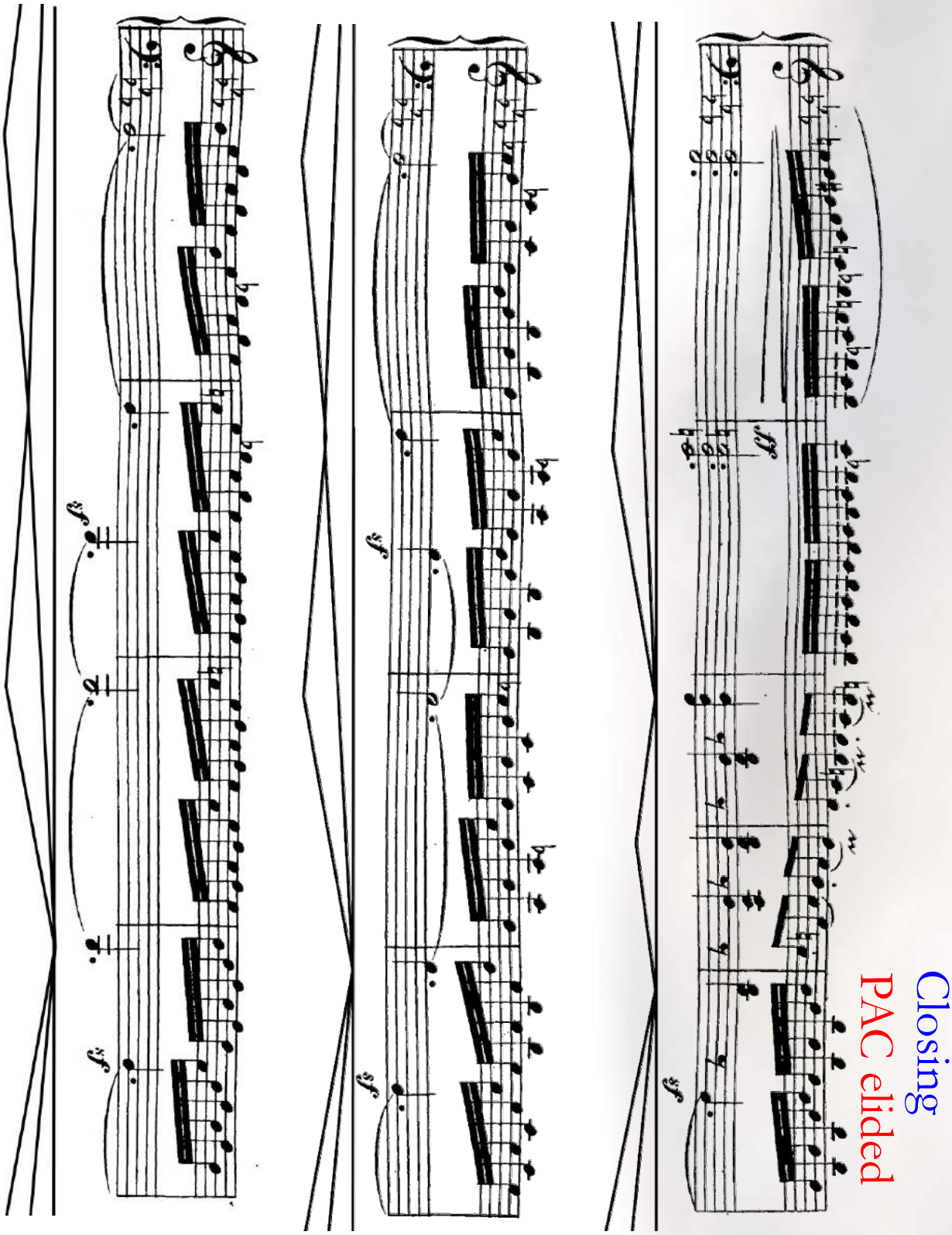
Beethoven, Op. 7 Piano Sonata, Exposition



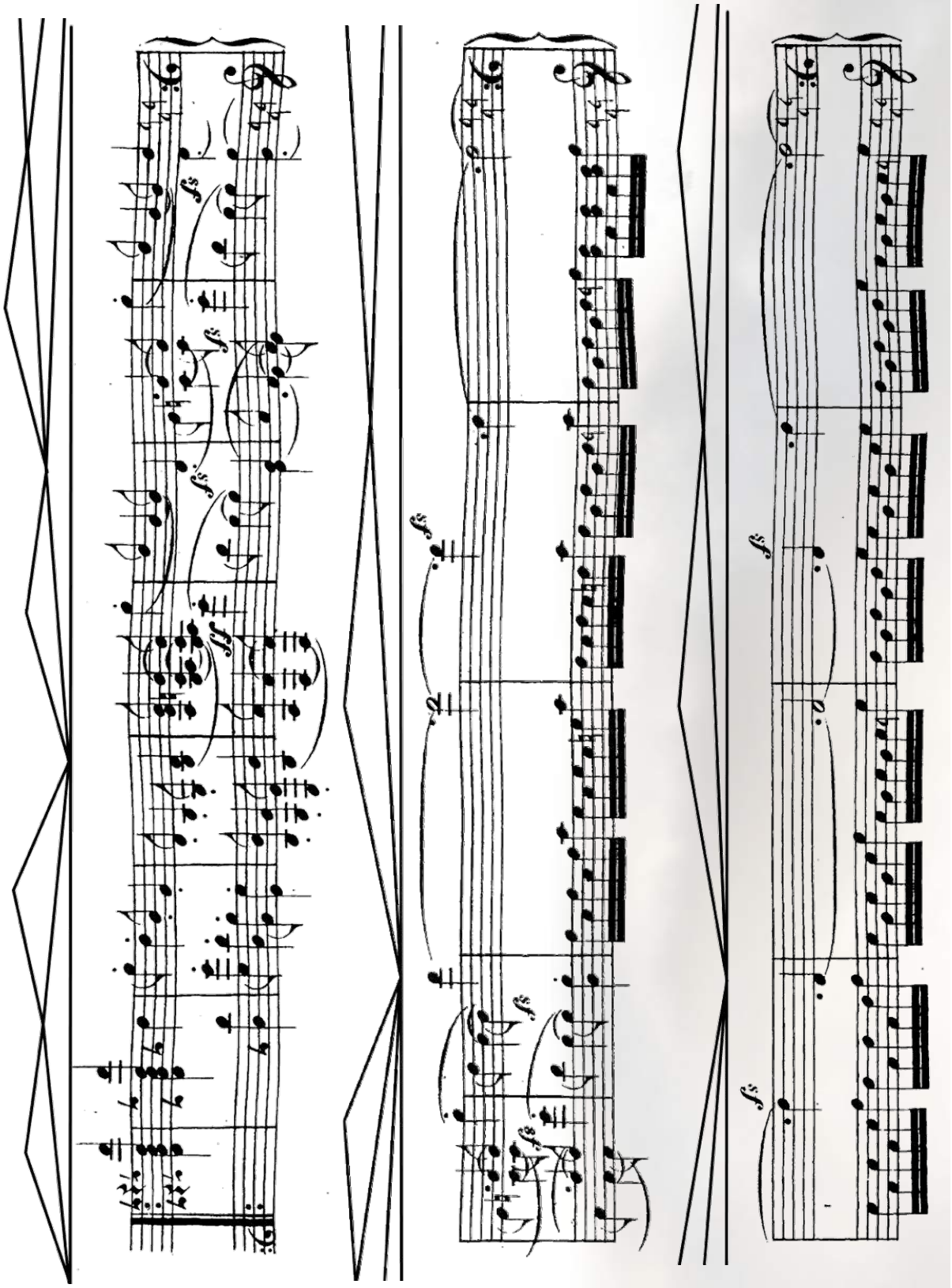
Beethoven, Op. 7 Piano Sonata, Exposition



Beethoven, Op. 7 Piano Sonata, Exposition



Beethoven, Op. 7 Piano Sonata, Exposition



Closure: hypermetric unit ends on tonic

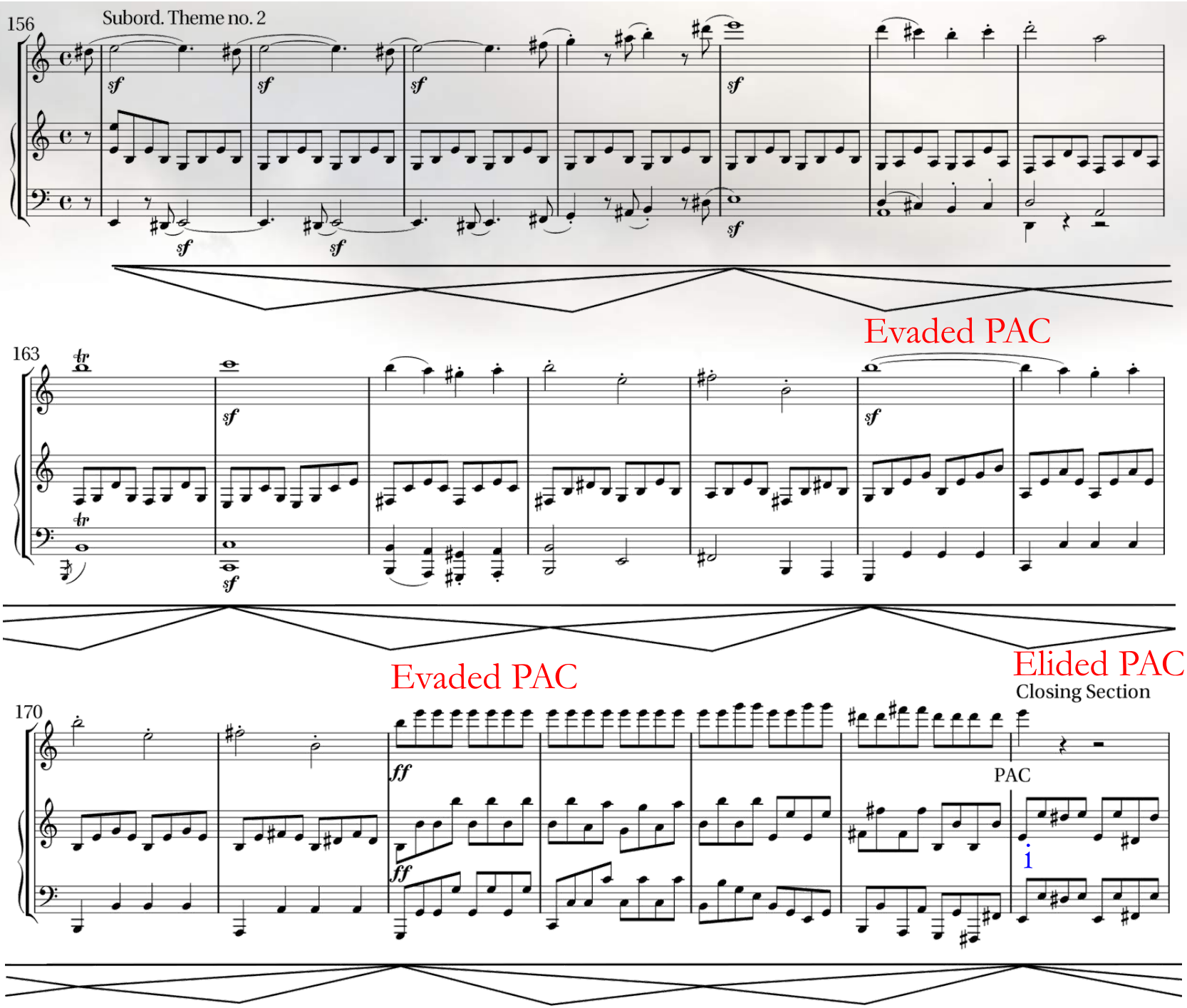
Open Expositions

In Beethoven's middle period, the tendency to delay closure in expositions evolves into a **denial of closure**, resulting in **open expositions**, ones that lacks tonal or tonal-metrical closure altogether.

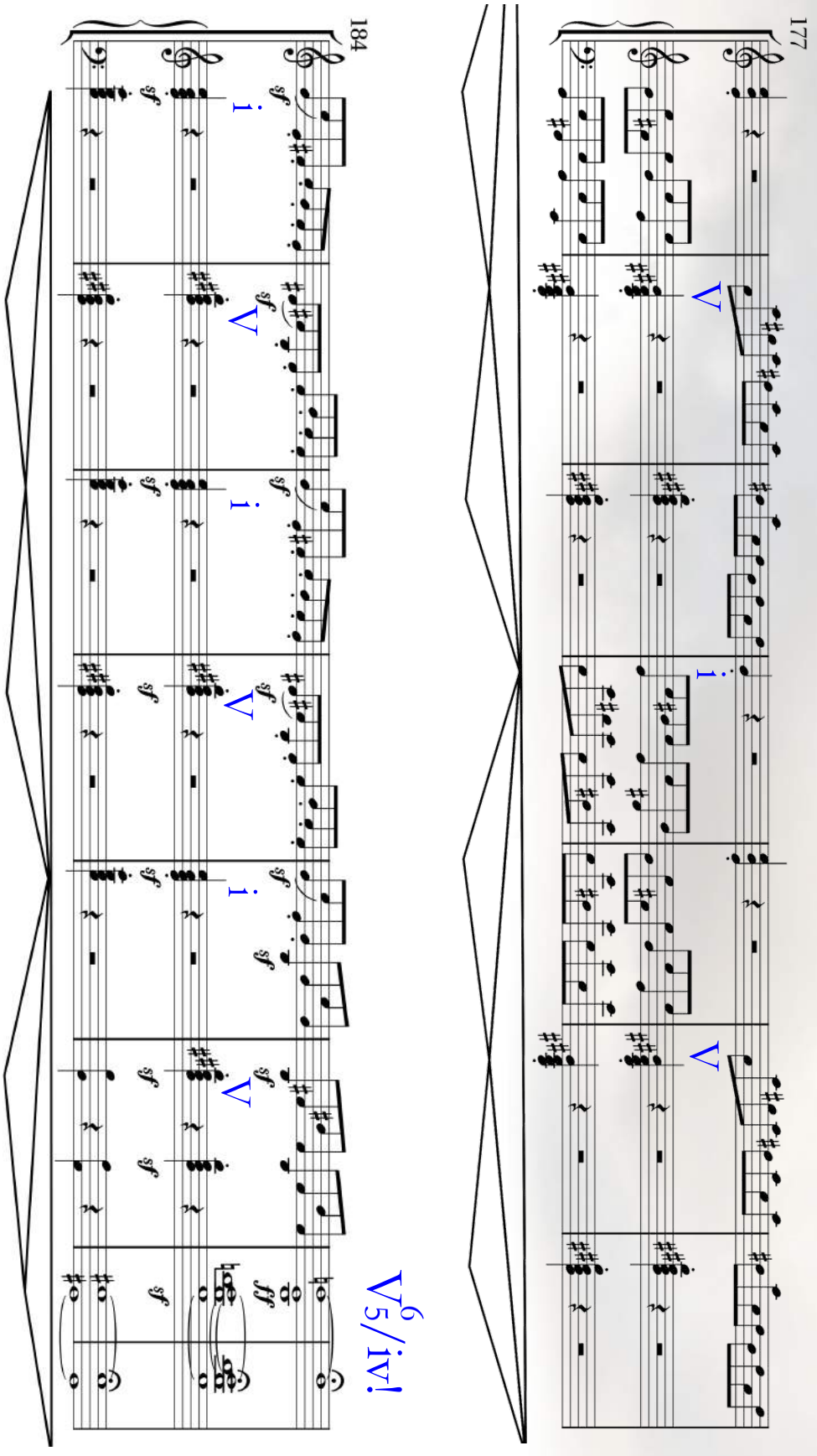
Examples:

- Op. 47 Violin Sonata ("Kreutzer"): Tenacious hypermeter prevents full tonal-metrical closure despite multiple PACs through elision.
- Op. 59/2 String Quartet (E minor): Also has strong hypermeter, but also no completed PAC—all cadences are deceptive or imperfect.

Beethoven, Op. 47 Violin Sonata, end of exposition



Beethoven, Op. 47 Violin Sonata, end of exposition



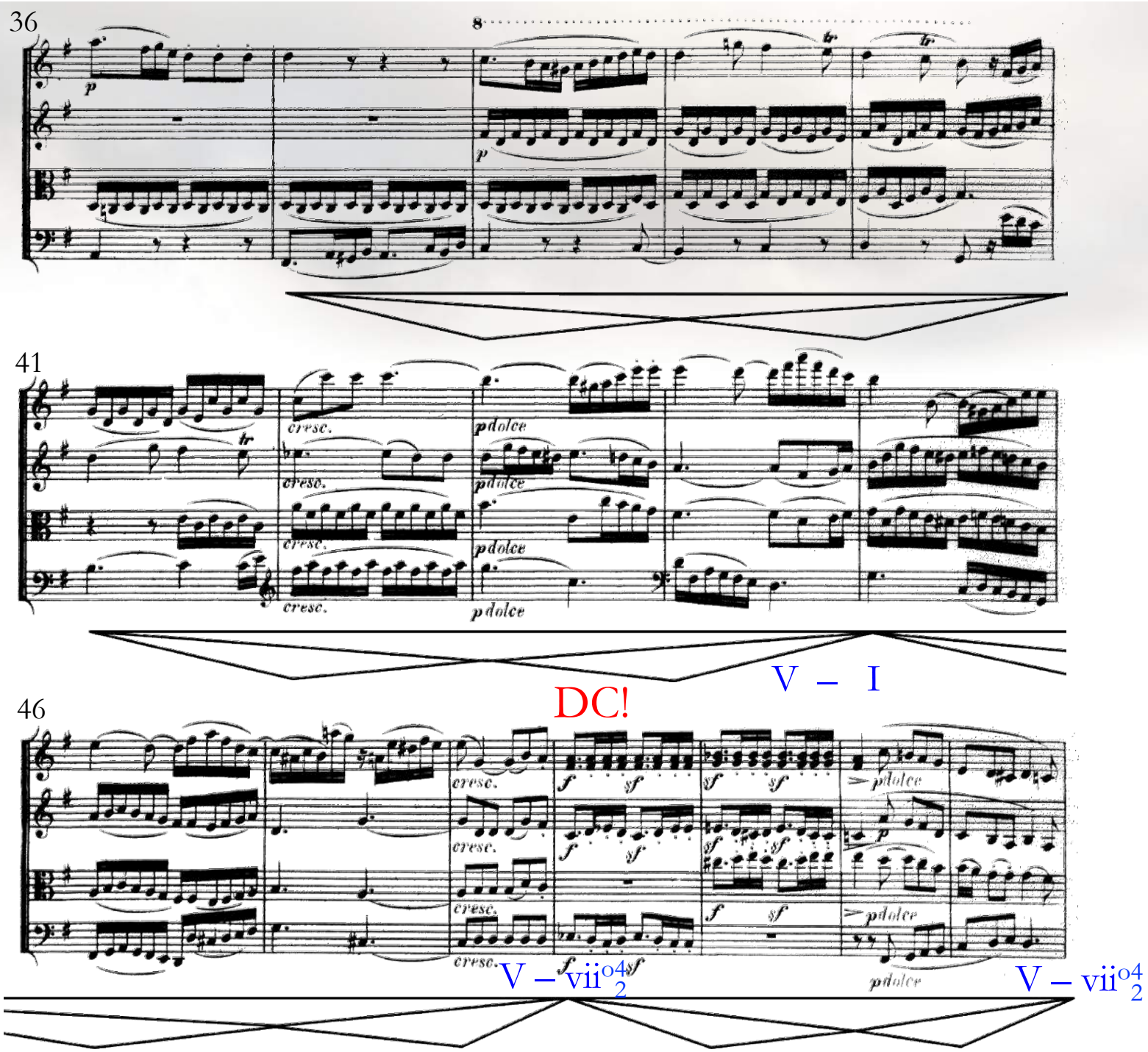
Open Expositions

Early examples of works with tonal closure but lacking tonal-metrical closure in the exposition:

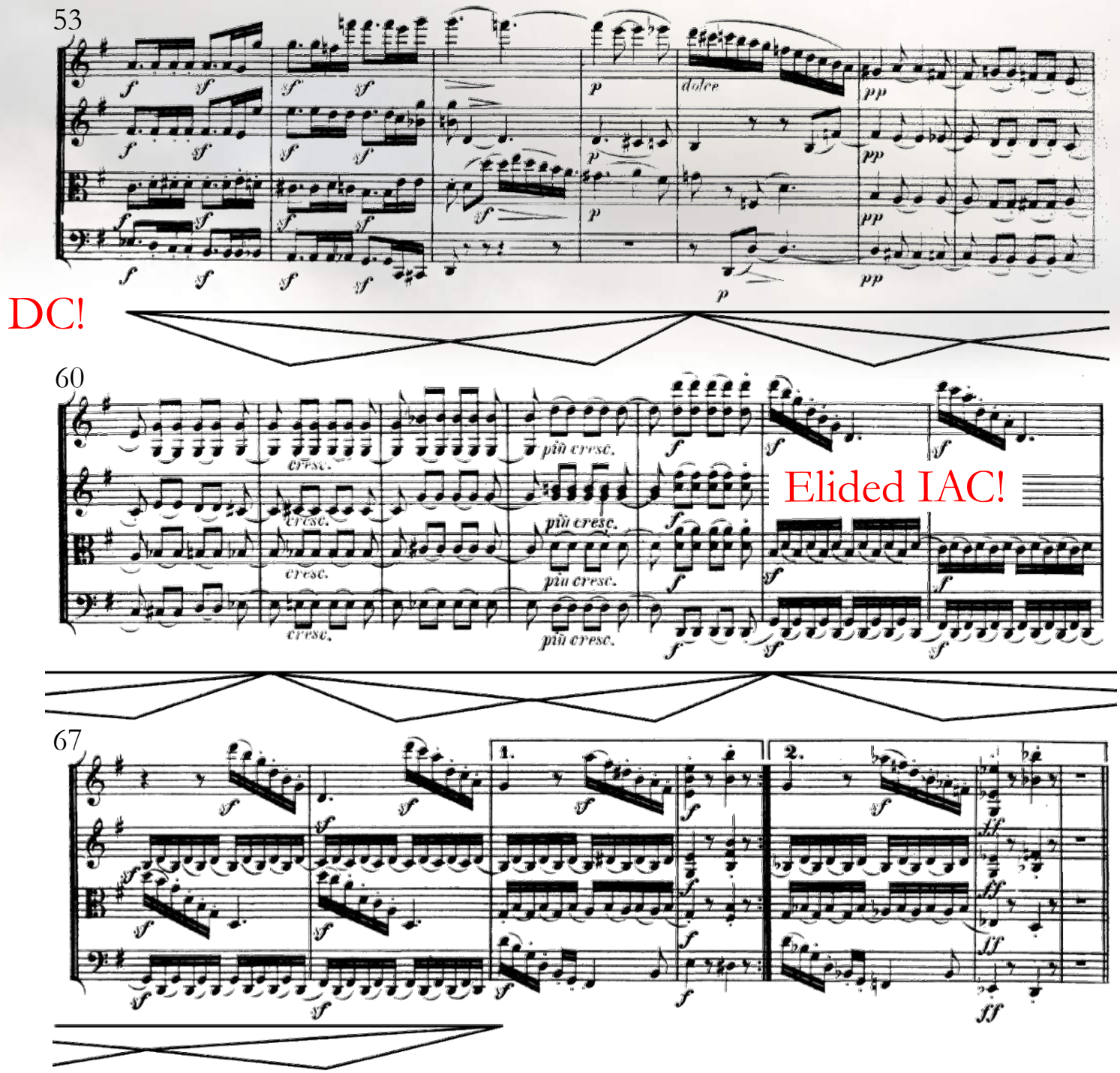
- Op. 13 Piano Sonata ("Pathetique")
- Op. 24 Violin Sonata ("Spring")
- Op. 28 Piano Sonata ("Pastorale")
- Op. 30/3 Violin Sonata (G major)
- Op. 53 Piano Sonata ("Waldstein")

The first four of these all involve dissonance over tonic pedal (weak examples)

Beethoven, Op. 59/2 String Quartet, end of exposition



Beethoven, Op. 59/2 String Quartet, end of exposition



Open Expositions

Early examples of open expositions:

In Haydn:

- Op. 20/3 String Quartet (G minor)
- Op. 76/2 String Quartet (D minor)

In Beethoven:

- Op. 30/2 Violin Sonata (C minor)
- Op. 59/2 String Quartet (E minor)
- Fifth Symphony finale
- Op. 69 Cello Sonata (A major)
- Op. 70/1 Piano Trio ("Ghost," D major)
- Op. 70/2 Piano Trio (E-flat major)
- Seventh symphony first mvt.
- Op. 96 Violin Sonata (G major)

(3) Network Model of Musical Form

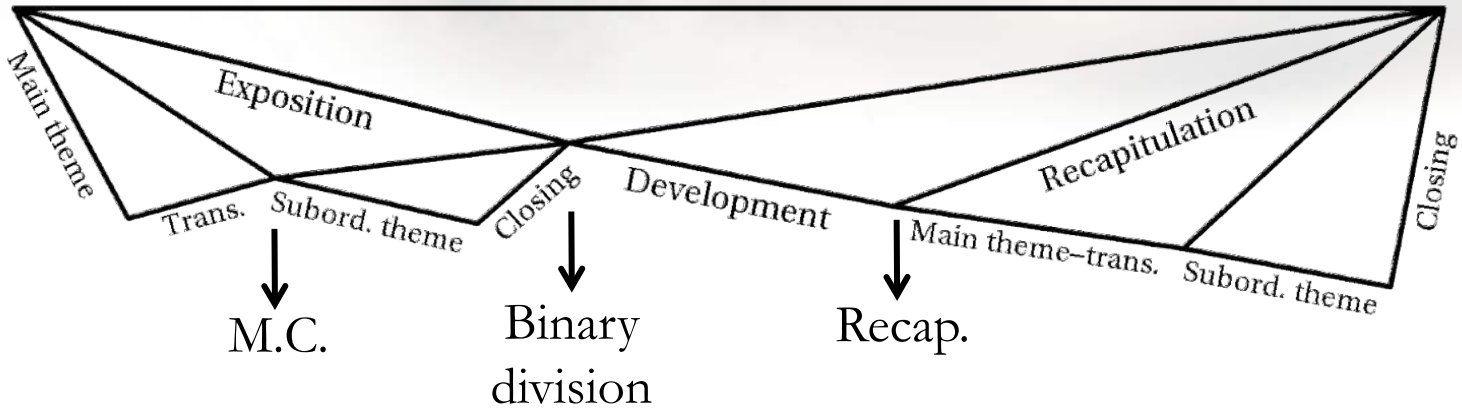
(a) Sonata form

(b) Introductions and codas

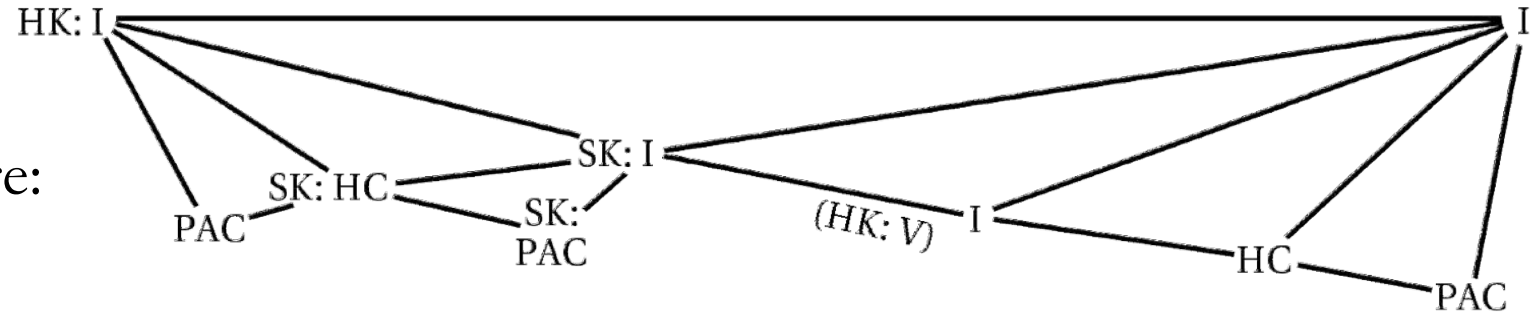
Sonata Form

Sonata form conventionally involves *coordinated* structures in two modalities, **formal** and **tonal:**

Form:



Tonal structure:



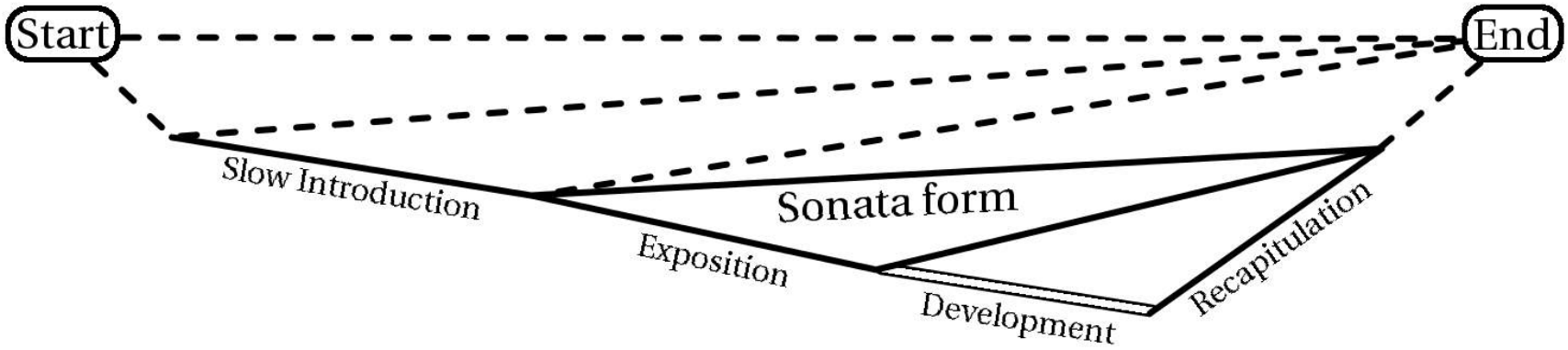
Introductions and Codas

"Framing functions": Caplin, *Classical Form* (1996)

"Parageneric spaces": Hepokoski and Darcy, *Elements of Sonata Theory* (2006)

Both emphasize the symmetry of "before the beginning" and "after the end"

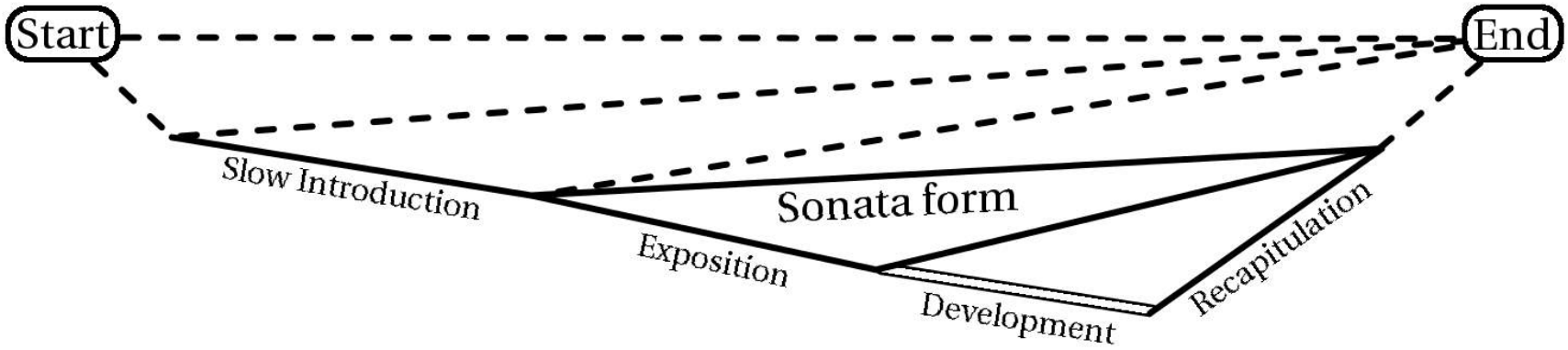
A slow introduction as an incomplete unit:



Introductions and Codas

Imaginary *"start"* and *"end"* vertices can be used to show incomplete units.

Slow introduction to a sonata form:

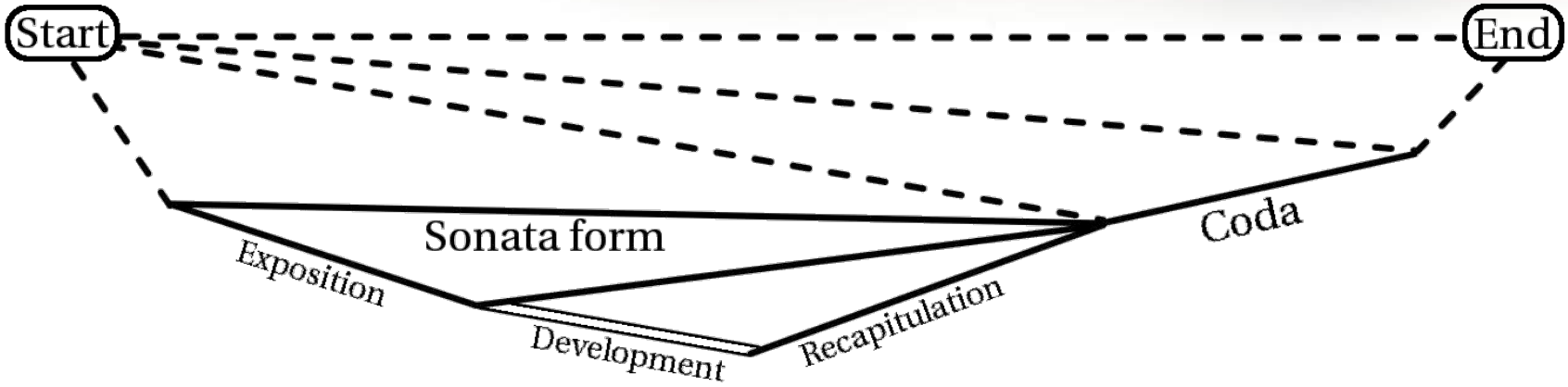


Connections to *"end"* show that the slow introduction is a beginning that is unintegrated into the sonata form.

Introductions and Codas

Imaginary *"start"* and *"end"* vertices can be used to show incomplete units.

Analogous *adjunct coda:*



Connections to *"start"* show an unintegrated coda.

Unlike slow introductions, unintegrated codas are extremely rare

Therefore the analogy between introductions and codas is imperfect in practice.

(4) Typology of Codas

(a) Adjunct coda

(b) Integrated coda

(c) Disjunctive coda

On Beethoven's Codas

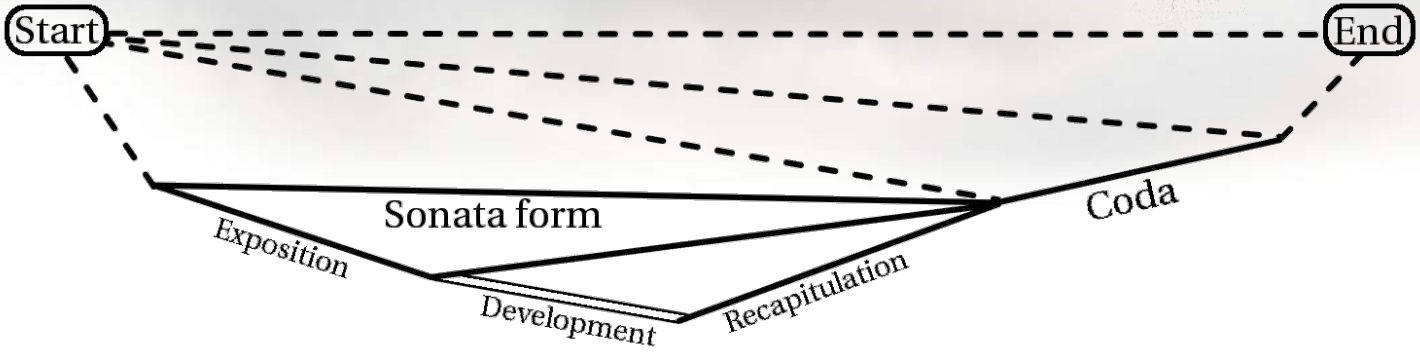
Kerman (1982): "On Beethoven's Codas"
Rosen (1988): *Sonata Forms* (Revised Edition)
Hopkins (1988): "When a Coda is More than a Coda"
Morgan (1993): "Coda as Culmination: The First Movement of the *Eroica* Symphony"

Analysis focuses on problems of individual works
(Why is there a coda in this piece?)
Observations are not generalizable
(E.g., coda solves outstanding problem)

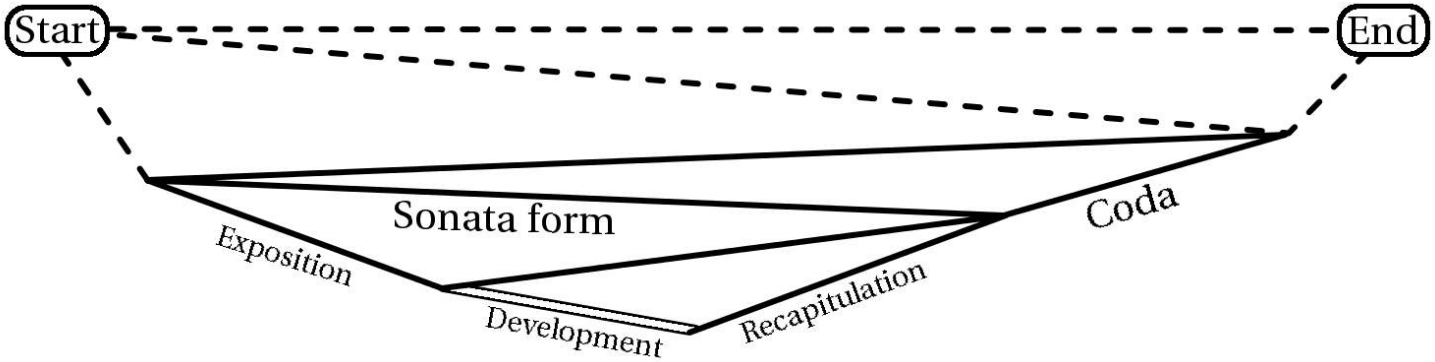
A different question: How do codas work (in general)?

Adjunct versus integrated coda

Adjunct coda:

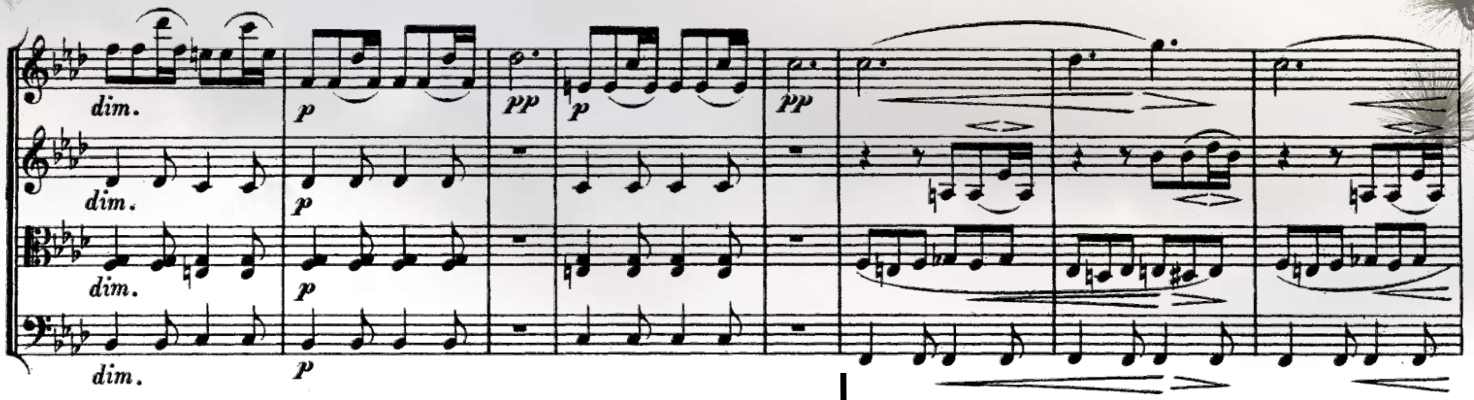


Integrated coda:



Most codas use some device to formally *integrate* the coda with the preceding sonata form, as a **third part.**

Adjunct coda, example: Beethoven Op. 95

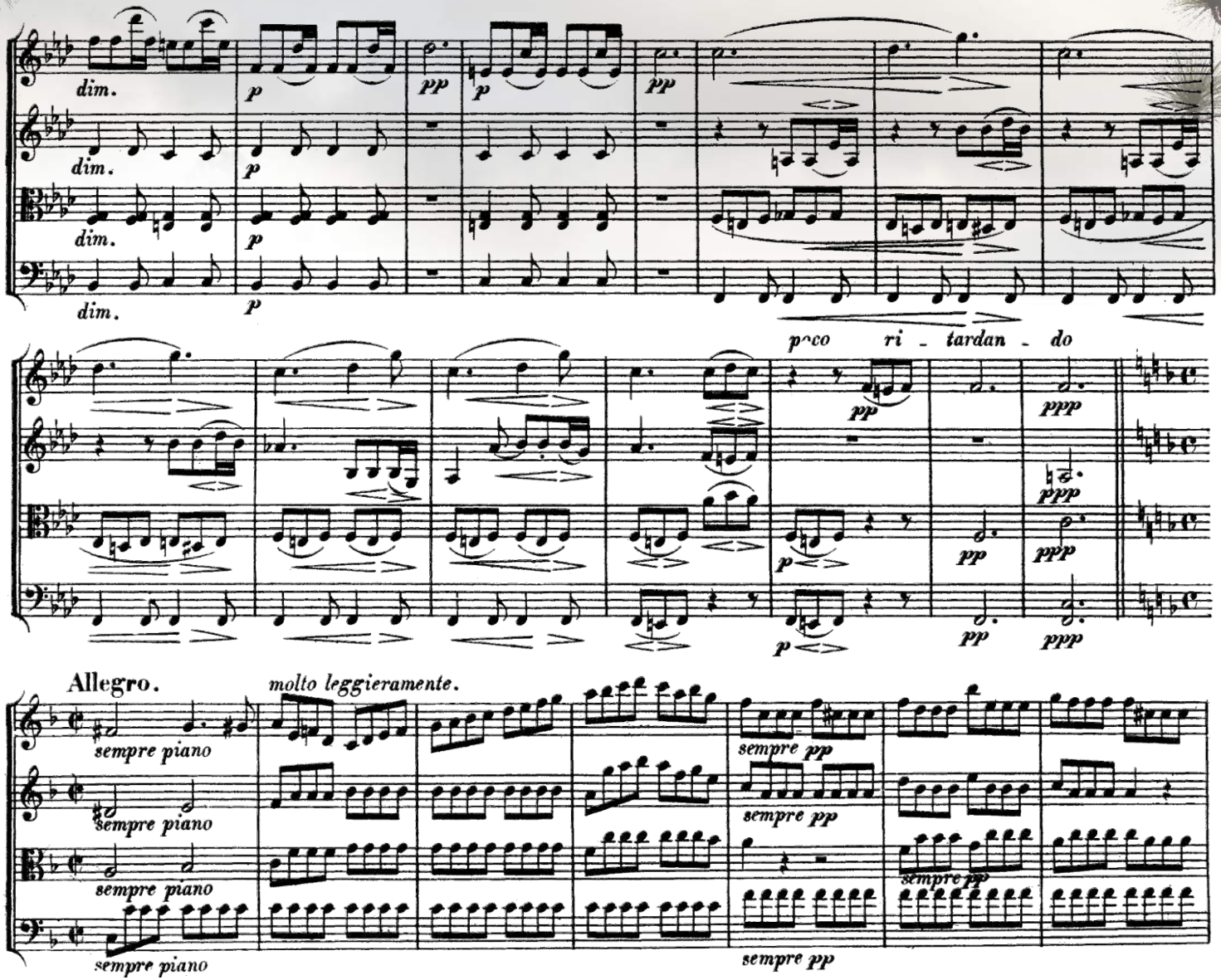


Final cadence
(weak tonal closure)

Adjunct coda, example: Beethoven Op. 95

Closing (tonic pedal)

Coda



Adjunct coda, example: Beethoven Op. 95

Characteristics of Op. 95 coda:

- New tempo
- New idea thematically unrelated to rest of quartet
- Sense of initiation

But . . .

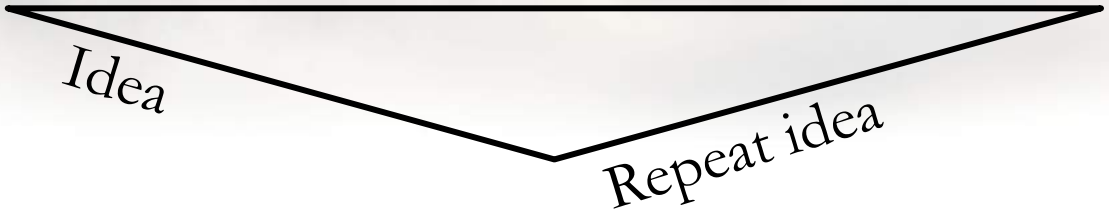
Lack of strong tonal closure in preceding sonata rondo means that it is only *formally* adjunct, it is integrated tonally.

Hypothesis: The coda is part of a goal of integrating the four movements by means of formal and tonal dependency rather than motivic linkage.

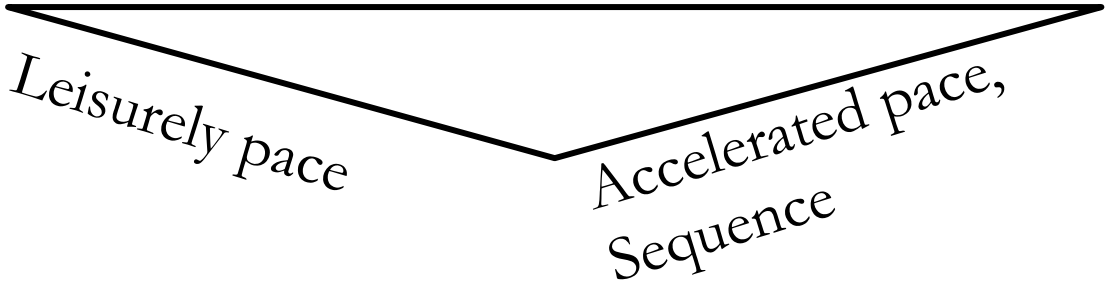
Integrated coda: Methods of integration

Building blocks of formal structure:

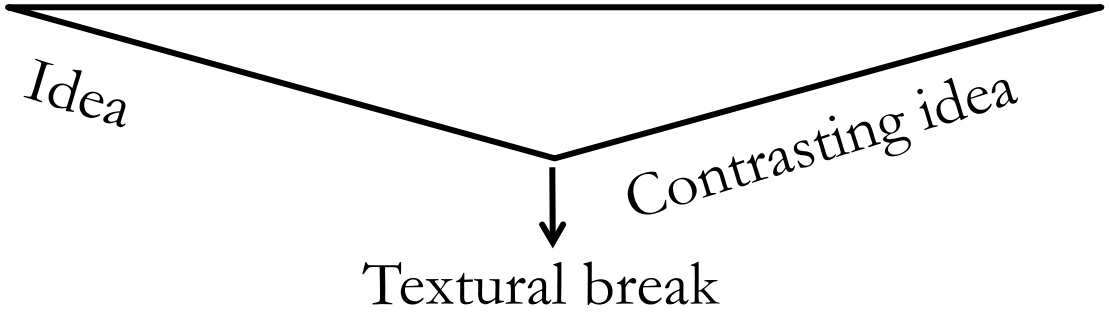
Repetition:
(Example:
"monothematic exposition")



Fragmentation:
(Example:
continuous exposition)

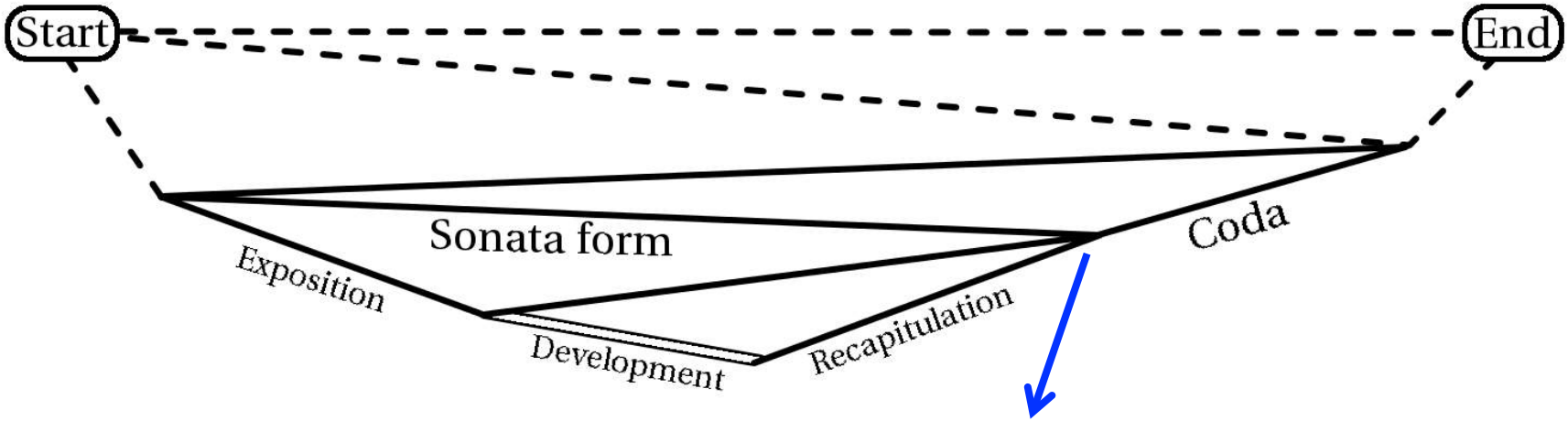


Caesura/Contrast:
(Example: second theme)



Integrated coda, example: Beethoven, Op. 9/1

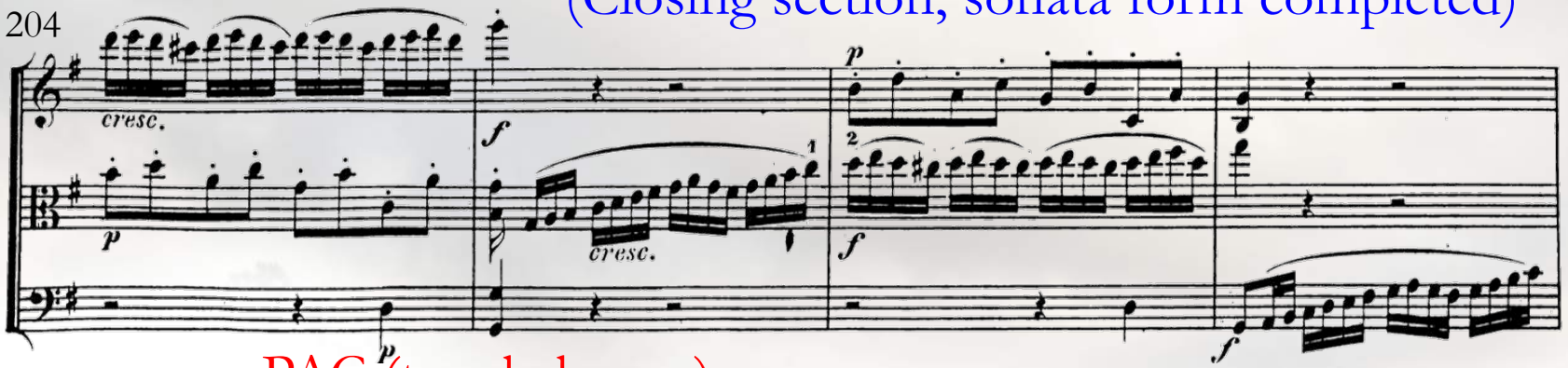
In an *integrated coda* the coda makes a larger structure with the sonata form using techniques of *repetition* — return of main theme—and/or *fragmentation*, e.g. development-like sequence (hence the notion of "second development.")



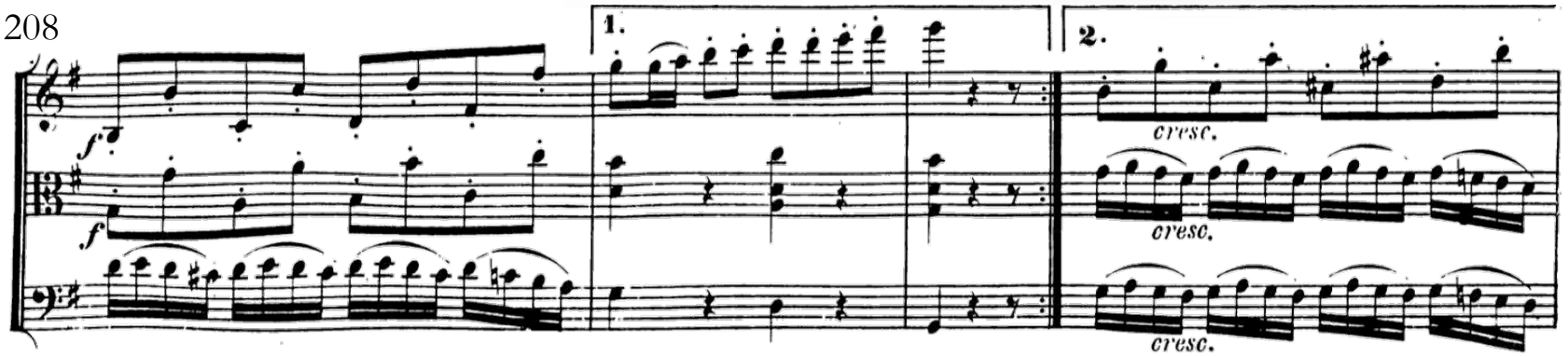
The integrated coda may be considered a **third part** to added to the sonata form (especially if it is long).

Beethoven, Op. 9/1: Coda

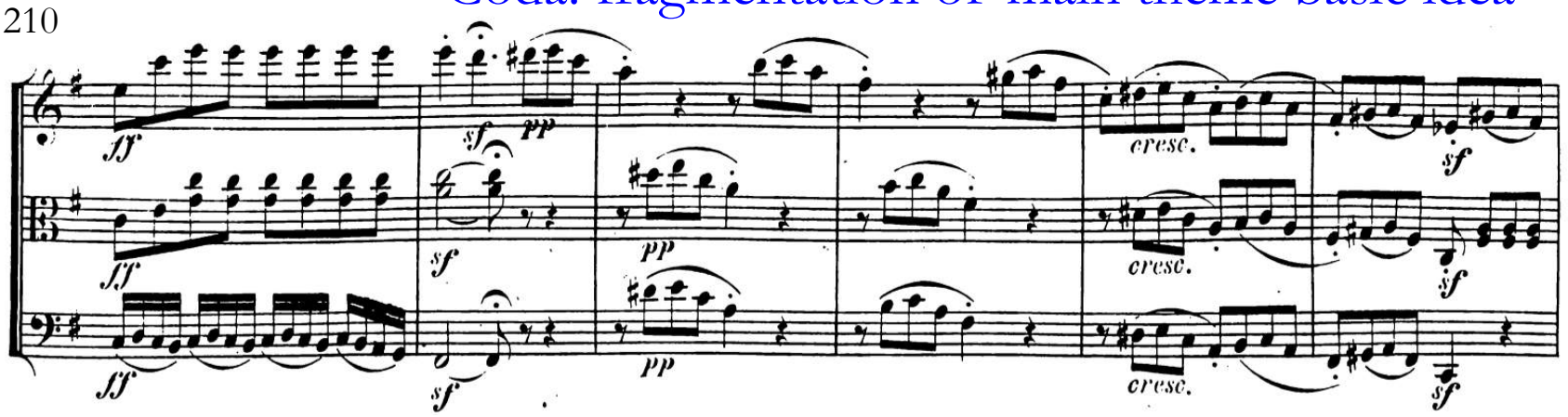
(Closing section, sonata form completed)



PAC (tonal closure)

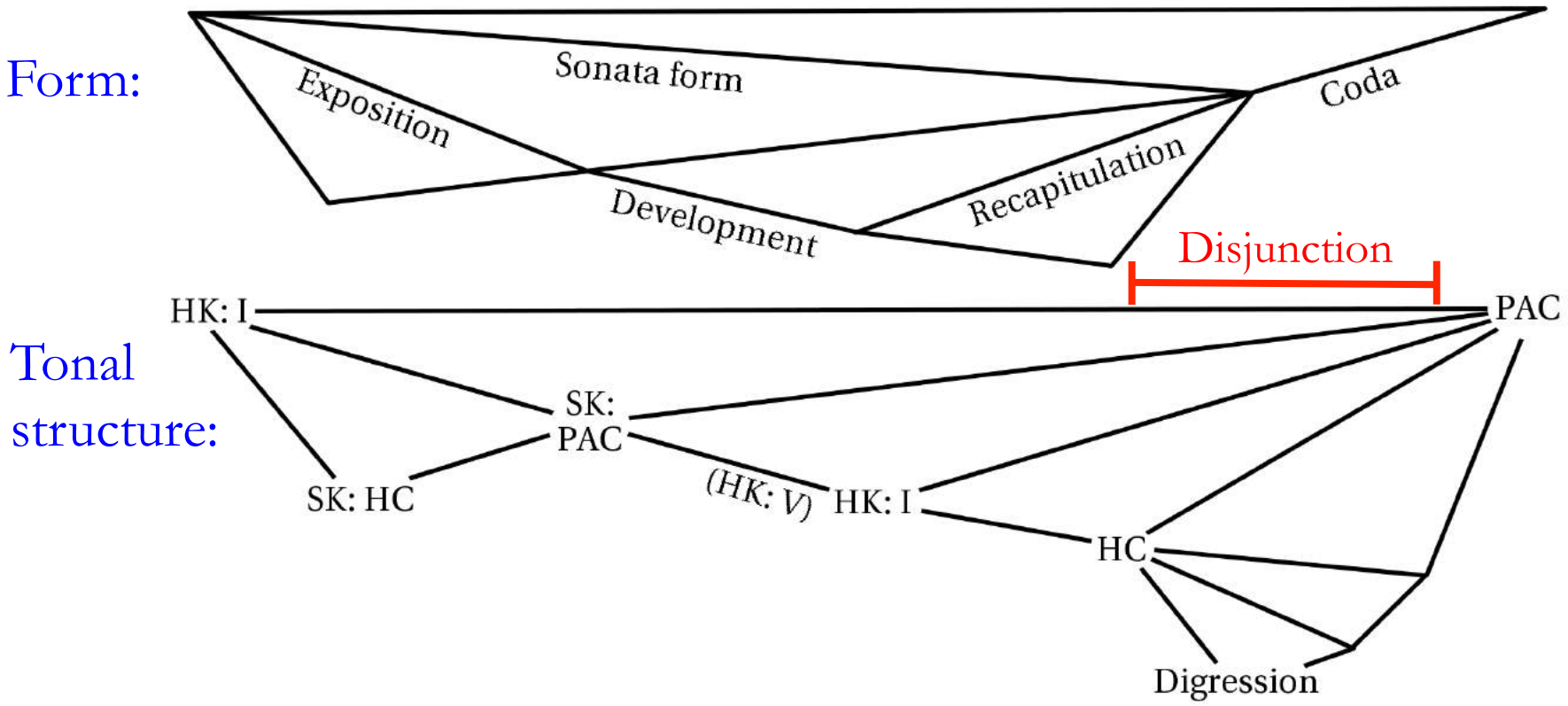


Coda: fragmentation of main theme basic idea

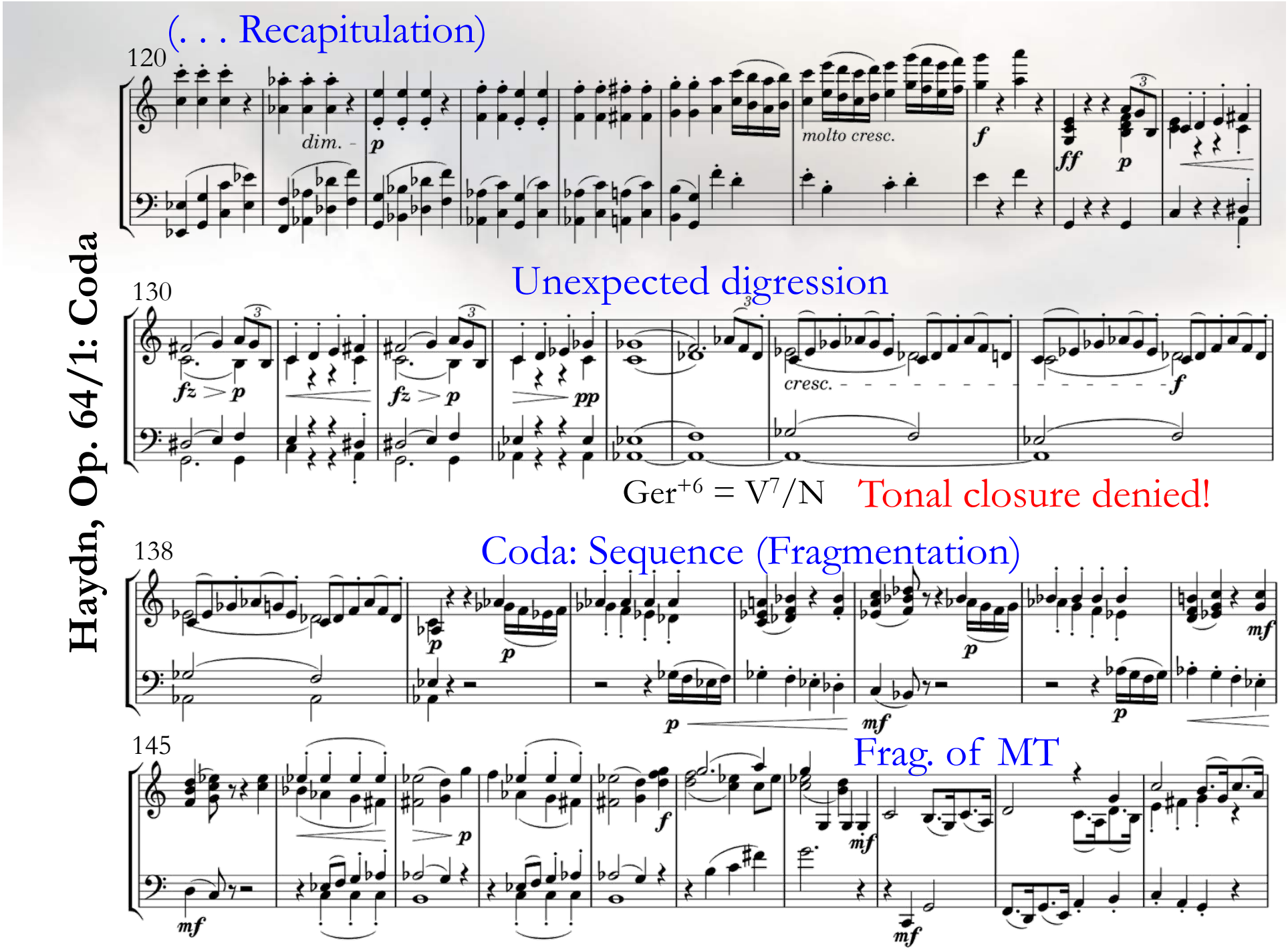


Disjunctive coda,
Examples: Haydn Op. 64/1, Beethoven, Op. 59/2

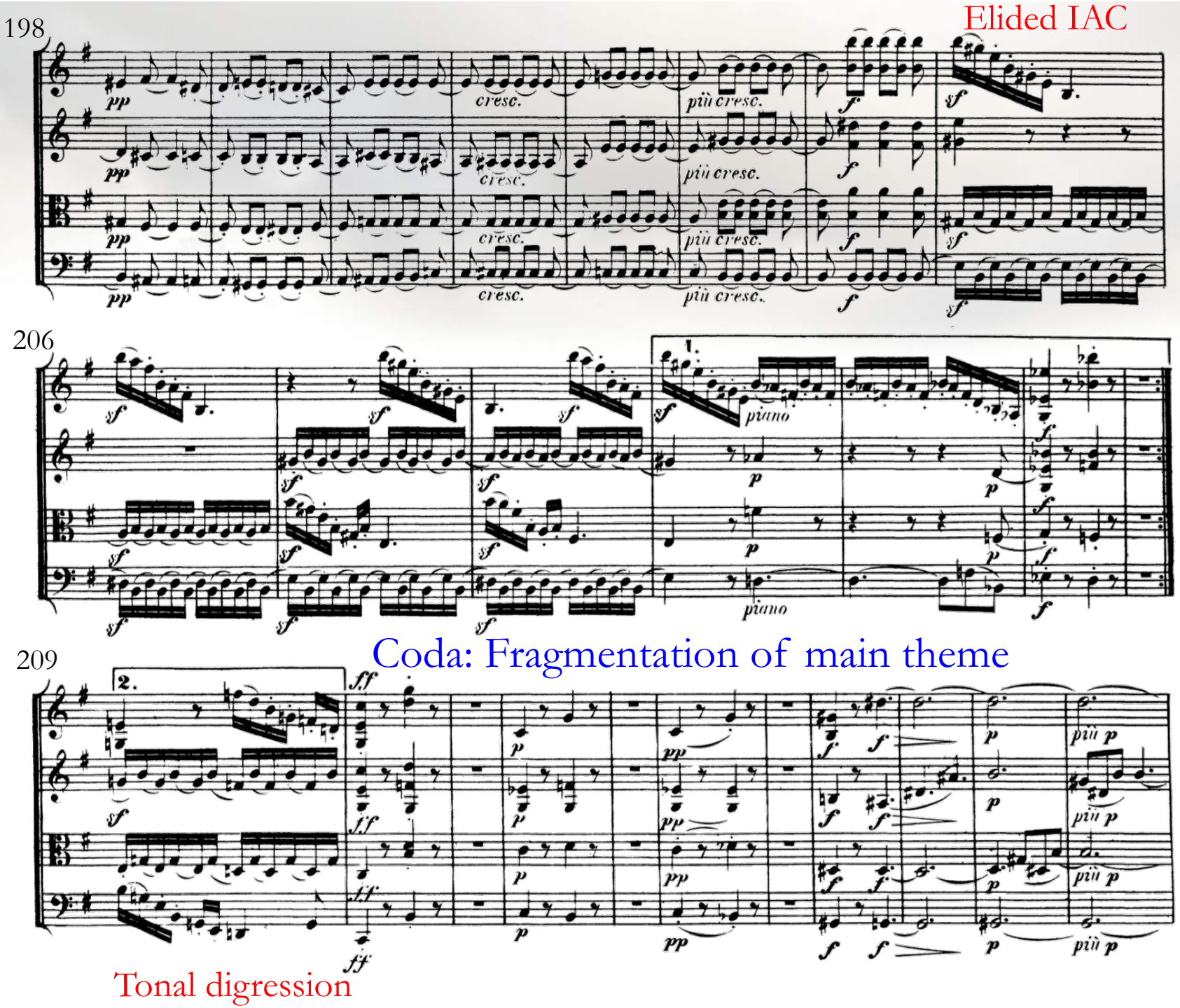
In a *disjunctive coda* the denial of final tonal-metrical closure perpetuates the *tonal* recapitulation, while the *formal* recapitulation is completed by the closing material.



Haydn, Op. 64/1: Coda



Beethoven, Op. 59/2: Coda



Disjunctive Coda and Other Disjunctive Techniques

Beethoven evidently adopted the disjunctive coda from Haydn. But it leads to other forms of disjunction that were distinctively Beethovenian innovations:

- Non-standard subordinate keys (Opp. 28, 31/1, 53, 56, Lenore)
  = disjunction at the binary division (exposition/development)
- Off-tonic recapitulation (Op. 9/1 first mvt. and scherzo, Op. 18/3, Op. 26 scherzo, Op. 27/2 allegretto, Op. 31/3, Op. 47, Op. 59/1 scherzando)

—See Burstein "The Off-Tonic Return in Beethoven's Piano Concerto No. 4 in G major, Op. 58, and Other Works." *Music Analysis* 24/3 (2005)

Summary

- Hypermetric elision, a method of *delaying* expositional closure in Haydn, becomes a method of denying expositional closure altogether in Beethoven, leading to more radical denial of closure in the middle-period works.
- The denial of closure in recapitulations necessitates codas.
- Methods of composing codas may be understood as techniques for *formal integration* of sonata form and coda, in particular through *repetition* and *fragmentation*.
- A special type of coda, pioneered by Haydn and influential for Beethoven, is the *disjunctive coda*, in which a tonal extension of the recapitulation coincides with a conflicting formal structure (of integrated coda).