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Hypermeter, Form, and Closure in Haydn and Beethoven's Codas
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This paper proposes a new perspective on musical closure that recognizes the syntactic role of metric and hypermetric placement, focusing on the ends of sonata-form expositions and recapitulations. Considered in this light, a distinct picture of the evolution of Haydn and Beethoven's approaches to sonata form emerges that helps explain the growth in the importance of codas. I propose a method of classifying structural functions of codas that distinguishes the adjunct coda (a rare phenomenon) from two other possible functions: integrated third parts with tonal-formal coordination, and with tonal-formal dissociation.

Beethoven's use of hypermeter in early works reflect two distinct styles, one indebted to Haydn (evident in such works as Opp. 1 and 5), another indebted to Mozart's piano and violin sonatas (evident in the piano sonatas). The more tenacious hypermeter of the Mozartean style requires different methods of closure because of the need to coordinate tonal closure with hypermeter. This style invites the possibility of *avoiding* full closure, and increasingly bold experiments with this effect are evident in the first movements of Opp. 30/2, 59/2, 69, 70/2, and 96, and finales of Opp. 31/3, 54, and 67. Avoidance of closure intimately relates to Beethoven's middle-period aesthetic of continuous development discussed by Carl Dahlhaus, Scott Burnham, and Janet Schmalfeldt.

The use of codas is closely related to these attitudes towards closure and continuity. The term "coda" misleadingly implies functional exteriority, however, a notion prominently criticized by Joseph Kerman, Charles Rosen, and Robert Hopkins, but nonetheless perpetuated in the concepts of "framing" or "paragenetic" function in recent theories of form authored by William Caplin and James Hepokoski and Warren Darcy. Of three basic types of coda, the adjunct type is rather unusual (an example is the finale of Beethoven's op. 95). Beethoven's famously long codas (in first movements of Opp. 53, 55, 59/1, and 81a, and finales of Opp. 57 and 93) are usually integrated codas, which act more as third parts in a larger structure. In the dissociating coda formal and tonal structure disagree, with formal processes implying an integrated coda while tonal processes imply an extension of the recapitulation. The dissociating coda is a clear inheritance from Haydn featured in early works (such as first movements of Opp. 7 and 9/2), and critical to later works that push the boundaries of sonata style with respect to closure and continuity.

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