

**Franz Joseph Haydn's *Sturm und Drang* Symphonic
Minuets: Convention and Deformation in Form,
Cadence, and Meter**

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Abstract

Franz Joseph Haydn's (1732-1809) *Sturm und Drang* years (1768-1773) are described by Mark Evan Bonds as a period of exploration or experimentation of compositional techniques. Based on this premise, this thesis provides in-depth analyses of twenty symphonic minuet movements from the composer's *Sturm und Drang* period with the goal of illuminating how Haydn treated the conventionally constrained minuet form. In particular, I discuss how Haydn thwarted formal and rhythmic generic expectations by drawing on James A. Hepokoski and Warren Darcy's concept of formal deformation. Using William E. Calpin's theory of formal functions to approach issues of form and cadences, the thesis explores formal and cadential deviations from the Classical norm in aspects of the minuets' intra-thematic structures, coda/codetta treatment, motivic homogeneity, harmony, and melody. My study also discusses aspects of hypermeter and metrical dissonance through metrical groupings, melodic fragments and dynamics to demonstrate a variety of techniques employed by Haydn to subvert metrical expectations in this dance form through models offered by David W. Beach, Ryan McClelland, and Floyd K. Grave. Finally, a study of the trios of the symphonic movements illustrates how Haydn engaged the middle portion of the movement to highlight the minuets' deformations, either by normalizing or enlarging formal or metrical deviations. In sum, this thesis argues that Haydn's creative deviations in the *Sturm und Drang* Minuet movements exemplify his search to transcend the conventional boundaries of a form heavily saturated in formal, harmonic, cadential, and rhythmic expectations.

*In memory of my grandparents,
Michael and Maria Kozlowski,
without whom I would have never become a musician.*

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Chapter 1: Introduction and Frameworks

1.1 Introduction

Scholars have long acknowledged a unique stylistic shift in Franz Joseph Haydn's compositional output between 1768 and 1773, a shift which is now generally called the *Sturm und Drang* period. Despite some disagreement surrounding the origin, definition, and stylistic attributes of this period, critics agree that the works composed at this time evince a sharp turn in compositional strategies. Indeed, Mark Evan Bonds argues that Haydn's *Sturm und Drang* period was one of exploration and experimentation during which the composer reviewed different compositional techniques to seek new ways in which to employ them.¹

Analytical studies of Haydn's *Sturm und Drang* symphonies have traditionally focused heavily on first movements and, to a lesser degree, last movements. In contrast, scholars have generally glossed over or even completely ignored the traditional third movement, the minuet and trio. In this thesis, I conduct the first in-depth analysis of form, cadence, and meter in the *Sturm und Drang* symphonic minuets. My main goal is to analyze and identify a variety of formal strategies that deviate from the conventional norms that organize symphonic minuets of the high Classical era—norms that William E. Caplin has theorized in his seminal treatise *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*.² To address the impact and function of subverted generic expectations, I will draw on James A. Hepokoski and Warren Darcy's concept of "deformation" as outlined in their *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century*

¹ Mark Evan Bonds, "Haydn's 'Cours Complet de la Composition' and the *Sturm und Drang*," in *Haydn Studies*, ed. Dean Sutcliffe (New York: Cambridge University Press, 1998), 174.

² William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998).

Sonata.³ Simultaneously, my project considers the role of hypermeter in supporting or undermining the formal expectations of the minuet, by using David W. Beach's Schenkerian-based analytical approach as outlined in *Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form* and Ryan McClelland's phrase-rhythmic approach in "Teaching Phrase Rhythm through Minuets from Haydn's String Quartets."⁴

When I refer to the term "Minuet" (with capitalized 'M') throughout this thesis, I am discussing the full three-part minuet-and-trio form that make up a symphonic third movement. The term "symphonic minuet" also refers to the full tripartite form. I will use "minuet" (with a lower-case 'm') when referring to the minuet proper, or the first part of the minuet-and-trio form. Perhaps because the Minuet, as a symphonic movement, answers to strict formal expectations, its perceived lack of complexity has resulted in a relative absence of in-depth formal studies in the academic literature. The simple parameters of the symphonic minuet are due to the form's origin as a courtly dance, requiring strict structural boundaries such as triple meter, bars grouped in two, regular phrases, and most commonly a tripartite form.⁵ Yet, Haydn succeeded in not only conforming to, but also transcending the confining structure of the Minuet form across his *Sturm und Drang* symphonies. My analyses will illustrate how Haydn challenged formal and rhythmic expectations to explore the limits and potential of the minuet. Simultaneously, this thesis shows that Haydn uses the trios to enlarge, mirror or contrast the deformations contained within the minuets. In some instances, Haydn uses the trio to anchor the Minuet in conventional formal

³ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 11.

⁴ David W. Beach, *Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form* (New York: Routledge, 2012); and Ryan McClelland, "Teaching Phrase Rhythm Through Minuets from Haydn's String Quartets," *Journal of Music Theory Pedagogy* 20 (2006): 5-35.

⁵ Meredith Ellis Little, "Minuet," *Oxford Music Online*, Oxford University Press, accessed January 24, 2017, <http://www.oxfordmusiconline.com>.

strategies while exploring new ones mainly in the minuet proper, but in others, Haydn employs the trio to further highlight the expectations previously frustrated in the minuet.

Table 1.1: Symphonies Included in this Study

Symphony by Number	Main Key	Year of Composition⁶
Symphony 26 ('Lamentatione')	D minor	1768-1770
Symphony 35	B-flat major	1767
Symphony 38 ('Echo')	C major	1768-1769
Symphony 39	G minor	1765-1770
Symphony 41	C major	1768-1770
Symphony 42	D major	1771
Symphony 44 ('Trauer')	E minor	1772
Symphony 45 ('Farewell')	F-sharp minor	1772
Symphony 46	B major	1772
Symphony 47 ('Palindrome')	G major	1772
Symphony 48 ('Maria Theresia')	C major	1769
Symphony 49 ('La Passione')	F minor	1768
Symphony 50	C major	1773
Symphony 51	B-flat major	1774
Symphony 52	C minor	1772-1774
Symphony 56	C major	1774
Symphony 58	F major	1767-1774
Symphony 59 ('Feuer')	A major	1768-1769
Symphony 64 ('Tempora Mutantur')	A major	1773-1778
Symphony 65	A major	1769-1778

Since there is some controversy surrounding the nature of Haydn's *Sturm und Drang* period (which I will discuss shortly), it is only logical that scholars do not fully agree on which symphonies should be considered as belonging to the style. The twenty symphonies that I have selected are the result of a consolidated list assembled through cross-listing the *Sturm und Drang* symphonies mentioned in at least two of three volumes on Haydn's style.⁷ Table 1.1 shows the symphonies included in this study along with their home key and year of composition.

⁶ James Webster and Georg Feder, "Haydn, Joseph," *Grove Music Online*, Oxford University Press, accessed January 18, 2017, <http://www.oxfordmusiconline.com>.

⁷ These volumes are H. C. Robbins Landon, *Haydn: Chronicle and Works*, Vol. II (London: Thames and Hudson, 1976); Antony Hodgson, *The Music of Joseph Haydn: The Symphonies* (Rutherford: Fairleigh Dickinson University

Rather than discussing each minuet individually, my study identifies trends in compositional and formal strategies that allow me to present my findings in a more synoptic fashion. The scope of this project prevents me from discussing every minuet using a specific compositional trend; therefore I focus on the most compelling examples. I believe that this thesis contributes valuable insights into Haydn's strategies for balancing the strict parameters of the Minuet while exploring new formal possibilities for the movement as a whole. My analyses open opportunities for further formal, cadential, and rhythm studies of all Haydn symphonic minuets. It also provides an opening for comparative analyses of the subverted norms of compositional strategies used in the Minuets and other movements of the symphony.

1.2 Literature Review

1.2a Sturm und Drang

Numerous scholars have tackled the issue of Haydn's *Sturm und Drang* period: its definition, characteristics, and meaning to the composer's compositional career. The term originated from the literary movement called *Sturm und Drang*, which took place around the same time as the musical *Sturm und Drang*. In 1912, Theodore de Wyzewa argued for a strong connection between the musical and literary movements, a connection which was widely accepted as valid.⁸ However, decades later, as new historical documentation came to light, it became clear that Wyzewa established this connection from an incorrect Haydn chronology and

Press, 1976); and William Grim, *Haydn's Sturm und Drang Symphonies: Form and Meaning* (Lewiston: E. Mellen Press, 1990).

⁸ Abigail Chantler, "The *Sturm und Drang* Style Revisited," *International Review of the Aesthetics and Sociology of Music* 34, no. 1 (2003): 17-18.

biographical errors.⁹ The literary movement did not actually begin until 1772-1773, while the musical movement began in the late 1760s. By the time this information was discovered, Haydn's musical output from these years was widely referred to as *Sturm und Drang*. The controversy that arose at this point made it increasingly difficult to define or contextualize the *Sturm und Drang* within Haydn's compositional growth. Regardless, after many decades, the term remains in use though several experts, such as William Grim, remind readers to continue being critical of the term's meaning.¹⁰

Some scholars, such as H. C. Robbins Landon and Barry Brook, have attributed specific musical characteristics to the *Sturm und Drang* style.¹¹ A few of these features include: use of minor keys, longer harmonic progressions, extended dissonances, and heightened use of syncopated rhythms. Other scholars, such as Grim and R. Larry Todd, view this compositional period as a natural extension of Haydn's stylistic development.¹² They acknowledge the concentrated use of minor keys, but believe that it constitutes a weak basis for considering the whole period as unique or experimental. Elaine R. Sisman argues that the origin of the *Sturm und Drang* in Haydn's music was related to the composer's intensified relationship to theatre music during these years.¹³ She shows that Haydn composed music that could easily be converted from theatrical to symphonic styles (or vice versa), resulting in a heightened sense of drama within these symphonies. Finally, Bonds illustrates how the *Sturm und Drang* can be explained as a

⁹ Landon, *Haydn: Chronicle and Works*, 267.

¹⁰ Grim, *Haydn's Sturm und Drang Symphonies*, 154.

¹¹ Landon, *Haydn: Chronicle and Works*, 266-315; and Barry S. Brook, "Sturm und Drang and the Romantic Period in Music," *Studies in Romanticism* 9, no. 4, (1970): 269-284.

¹² Grim, *Haydn's Sturm und Drang Symphonies*; and R. Larry Todd, "Joseph Haydn and the *Sturm und Drang*: A Reevaluation," *The Music Review* 41, no. 3 (1980): 172-196.

¹³ Elaine R. Sisman, "Haydn's Theater Symphonies," *Journal of the American Musicological Society* 43, no. 2 (1990): 292-352.

self-imposed “cours complet de la composition,” in which Haydn reviewed and explored compositional techniques:

To view this period as one of intense experimentation puts us closer to the truth, yet even this formulation remains potentially misleading. ‘Experimentation’ implies an attempt to find a solution, a specific answer. For Haydn, there were always multiple answers to the compositional challenges he took up. Rather than experimentation, with its implied ‘solution’... our understanding of Haydn’s career would be better served by the metaphor of exploration... If we perceive Haydn’s career as a journey of continuous exploration rather than a series of destinations, the late 1760s and early 1770s emerge as a period of unusually intense and quasi-systematic exploration. Within this framework, it is possible to accept a strong interest in a particular style—characterized by wide leaps, syncopated rhythms and the like—without at the same time restricting this interest to one period alone.¹⁴

In this thesis, I adapt Bonds’ view the *Sturm und Drang* as explorative. His approach allows for a broader understanding of Haydn’s stylistic shift. Bonds’ explanation is more widespread than Landon’s, but nevertheless acknowledges the existence of a stylistic change.

As mentioned above, studies of Haydn’s *Sturm und Drang* style have typically focused on symphonic outer movements. Though both Landon and Antony Hodgson dedicate a chapter to Haydn’s *Sturm und Drang* symphonies, in their short descriptions of each symphony, both scholars gloss over or completely overlook the third movement.¹⁵ One-sentence mentions of the Minuets include comments about instrumentation, overall character or relation to other movements, but not specific characteristics, formal or rhythmic treatment. My thesis is a step towards rectifying this neglect of the Minuets.

¹⁴ Bonds, “Haydn’s ‘Cours Complet de la Composition,’” 175-176.

¹⁵ Landon, *Haydn: Chronicle and Works*, 266-315; and Hodgson, *The Music of Joseph Haydn*, 69-80.

1.2b Haydn's Symphonic Minuets

There is very little literature dealing directly or exclusively with Haydn's symphonic minuets, and even less with the *Sturm und Drang* Minuets. One such analytical study (which only focuses on one of the Minuets that I am examining: Symphony 50) is a dissertation by Eugene Lester Beenk titled "Ländler Elements in the Symphonic Minuets of Joseph Haydn."¹⁶ Its purpose is to trace Ländler (folk-dance) elements through six of Haydn's symphonic minuets, not to conduct a formal analysis. Matthew Riley's book *The Viennese Minor-Key Symphony in the Age of Haydn and Mozart* focuses on the generic conventions and ambiguities present in Haydn's minor-key symphonies; it is primarily focused on first movements.¹⁷ My project has minimal overlap with his discussion of "Two Subgeneric Conventions," in which he examines the contrapuntal strategies in contrapuntal minuets during the 1760s and 1770s.¹⁸ Here, Riley discusses a few minuets included in my minuet group (Symphony 26, 44, 49, and 52), but examines Haydn's treatment of texture rather than formal or rhythmic deviations.

Melanie Lowe's study on Haydn minuets applies topic theory to ideas of musical irony (mainly in Haydn's later symphonic minuets) to show how Haydn joined conflicting aristocratic and folk elements in the minuet form.¹⁹ Christopher Hogwood's article on the minuet gives an informal history of the minuet through the Classical period, showing the dance's ability to endure through many changes and modifications while remaining a timeless pedagogical and

¹⁶ Eugene Lester Beenk, "Ländler Elements in the Symphonic Minuets of Joseph Haydn," (Ph.D. diss., The University of Iowa, 1969).

¹⁷ Matthew Riley, *The Viennese Minor-key Symphony in the Age of Haydn and Mozart* (New York: Oxford University Press, 2014).

¹⁸ *Ibid.*, 102-139.

¹⁹ Melanie Lowe, "Falling from Grace: Irony and Expressive Enrichment in Haydn's Symphonic Minuets," *Journal of Musicology* 19, no. 1 (2002): 171-221.

compositional genre.²⁰ These sporadic sources addressing the minuet (symphonic or not) leave many gaps regarding the harmonic and formal make-up of the *Sturm und Drang* minuets.

Mark Ferraguto's article argues for a "minimalist" reading of some Haydn trios from symphonic third movements, the term being understood as an early type of writing based on limited musical materials. He draws attention "to the fact that a number of trios from this period [1760s-1770s]... involve multiple, simultaneous compositional reductions (of volume, of performing forces; of textural, rhythmic, and motivic variance)."²¹ Ferraguto discusses how this reduced texture and volume allowed Haydn to create contrast with the minuet *da capo*. Building on this idea, my fourth chapter shows different compositional techniques employed by Haydn to highlight the minuet's undermined conventions.

Gretchen A. Wheelock dedicated a chapter of her book *Haydn's "Ingenious Jesting with Art: Contexts of Musical Wit and Humor to Haydn's Minuets"*.²² She identified different types of humour to show how Haydn created a "really new minuet."²³ Even though she discusses some of the symphonic minuets from the *Sturm und Drang*, her focus on humour rather than form prevents any significant overlap with my analyses. Even though scholars such as Wheelock, Scott G. Burnham, and L. Poundie Burnstein have explored and defined different types of humour in music, the types of deviations I will examine do not fall comfortably into categories of humour.²⁴ Instead, Hepokoski and Darcy's theory acknowledges the role of humour in

²⁰ Christopher Hogwood, "In Defense of the Minuet and Trio," *Early Music* 30, no. 2 (2002): 237-251.

²¹ Mark Ferraguto, "Haydn as 'Minimalist: Rethinking Exoticism in the Trios of the 1760s and 1770s," *Studia Musicologica: An International Journal of Musicology of the Hungarian Academy of Sciences* 51, no. 1-2 (2010): 66.

²² Gretchen A. Wheelock, *Haydn's "Ingenious Jesting with Art: Contexts of Musical Wit and Humor* (Toronto: Maxwell Macmillan International, 1992), 55-89.

²³ This phrase is in the title of Wheelock's fourth chapter: "Humourous Manners and the 'Really New Minuet.'"

²⁴ Wheelock, "*Haydn's Ingenious Jesting with Art*"; Scott G. Burnham, "Haydn and Humor," in *Sounding Values: Selected Essays* (Burlington: Ashgate, 2010), 187-203; and L. Poundie Burnstein, "Comedy and Structure in

strategies of deformations and better suit my purposes. They write: “Deformations—unusual or strongly characterized, *ad hoc* moments—are common within the works of many different late-eighteenth-century composers. Indeed, they are rampant in Haydn, who delighted in producing surprising effects.”²⁵ It offers a broad understanding of formal and stylistic deviations without the confining theoretical definitions of humour.

A more recent article by Timothy R. Mastic closely examines the relationship between humour and thwarted conventional norms.²⁶ Utilizing Hepokoski and Darcy’s theory of deformation, Mastic successfully merges the concepts of humour and wit with deformation. Mastic explores how Haydn’s contemporaries would have found the composer’s recomposed recapitulations witty. By viewing deformation through this lens, my ahistorical approach, using modern-day models to show unexpected formal and rhythmic treatment of Haydn’s day, further supports the analogy of the composer’s *Sturm und Drang* period as exploration.

1.3 Theoretical Framework

My project is anchored in recent theories of musical form and phrase rhythm. Below, I outline the framework and methodology employed throughout this thesis.

Haydn's Symphonies,” in *Schenker Studies 2*, ed. Hedi Siegel and Carl Schachter (Cambridge: Cambridge University Press, 1999), 67-81.

²⁵ Hepokoski and Darcy, *Elements of Sonata Theory*, 11.

²⁶ Timothy R. Mastic, “Normative Wit: Haydn's Recomposed Recapitulations,” *Music Theory Online* 21, no. 2 (2015): 1.2.

1.3a Formal Approaches to the Minuet/Trio Form and Central Concepts

As its title suggests, Caplin's treatise, *Classical Form: a Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, develops a "functional" approach to form.

The form of a musical work can be described minimally as a hierarchical arrangement of discrete, perceptually significant time spans, what has been termed the grouping structure of the work... Most of the traditional theories of form identify some groups with labels... Even more precise are labels that specify the formal function of the group—that is, the more definite role that the group plays in the formal organization of the work.²⁷

Caplin's theory sets out to "define a set of formal processes (e.g., repetition, fragmentation, extension, expansion) and a set of formal types (e.g., sentence, period, small ternary, sonata, rondo). Along the way, a host of concepts associated with harmony, tonality, and cadence are introduced and examined."²⁸ Cadences and harmonic progressions are crucial in identifying the form-functional identity of a given formal segment.

Caplin's chapter "Minuet/Trio Form" focuses on the formal scheme central to my project. Caplin begins by remarking that the minuet maintained its status as the most popular dance form of the Classical period and was the only dance to merge into the multi-movement symphonic genre.²⁹ In actuality the Classical Minuet movement contains two unique sections: the minuet proper and the trio. "The trio contrasts with the first minuet in a variety of ways, such as melodic- motivic content, rhythmic configurations, and texture. Most trios reside in the same key as the first minuet but frequently shift into the opposite mode or change to a related tonality."³⁰ The Minuet is a tripartite form because of the return of the minuet proper after the trio. The

²⁷ Caplin, *Classical Form*, 9.

²⁸ *Ibid.*, 9.

²⁹ *Ibid.*, 219.

³⁰ *Ibid.*, 219.

restatement of the first minuet is rarely written out, unless the composer chooses to add ornamentation. None of the minuets analyzed in my project contain written-out restatements of the minuet proper.

Caplin notes that most Classical minuets adhere to the rounded-binary form, while only about ten percent of minuets use a small binary form.³¹ Interestingly, nearly a third of the twenty minuets addressed in this thesis use the small binary form, a point to which I will return in Chapter 2. A typical minuet begins in the tonic key, usually modulates to a subordinate key at some point in the form but always re-modulates to close with a perfect authentic cadence (PAC) in the home key at the end. (Cadence types according to Caplin's theory will be defined below.) Trios follow this same tonal plan; half of Classical trios stay in the same key, a quarter shift to a related tonality, and the last quarter use the opposite mode.

The exposition or **A section** of the **rounded-binary (ABA')** in the minuet proper usually uses one conventional theme type to express main-theme function, but sometimes takes after a sonata-form exposition. Section A may modulate to the subordinate key (usually the dominant or relative major) or not. If it does not modulate, it will often be short and more than likely cadence with a PAC or half cadence (HC) in the home key. Modulating A sections tend to be longer and end with a PAC in the new key. A codetta, presenting new thematic material, may appear after the cadence of the A section.

The **B section** emphasizes dominant harmony of the home key, non-conventional thematic organization, sequential harmonies, and ends with a dominant arrival or home-key HC. The middle section can be considerably longer than the A section, present a new subordinate

³¹ Ibid., 220.

theme, or contain a false recapitulation of A-section materials. In the case of a modulating A section, the B section has the opportunity to present and develop new material, to explore various tonal regions or to prolong dominant preparation. If the A section is non-modulatory, the B section usually presents a subordinate key area. Some minuets are completely non-modulatory, but contain tonicizations in the B section, thus the subordinate key presents itself in the accompanying trio.

The **A' section** recapitulates main-theme material from the A section and remains entirely in the home key. Expanded recapitulation of A materials creates tonal stability for the home key and allows potential subordinate theme restatement in the tonic key. In the case of expansion, deceptive cadences (DC) are often used. The minuet proper often contains a coda, which presents new or previously used thematic material, but is considered part of the A' since it repeats with the B and A' reprise.

The **simple binary minuet** contains two sections (**AB**). The first part resembles a rounded-binary A section, but often closes with a HC. The B section functions as the contrasting middle but closes with a PAC in the home key. The melodic material of A may return as part of the closing theme, for recapitulative purposes, but does not function as a full thematic return. It is crucial to note that restatement of main theme materials are condensed in the two-part form; otherwise the minuet would follow the rounded-binary form.

The **trio** follows much of the same formal layout as the minuet proper. Its goal is to provide contrast, which is often achieved through “a quality of simplification and relaxation. In most of its musical parameters, a trio is usually simpler than its preceding minuet: the harmonic vocabulary is more diatonic; the rhythmic patterns are more uniform and continuous, and the

texture is less dense.”³² The trio is often more symmetrical and shorter than the minuet proper and rarely contains a coda. It is formally and tonally subordinate to the minuet through a change in the mode or key; composers sometimes add a retransition that leaves the trio structurally incomplete or ends on dominant harmony, which allows the minuet proper to establish closure for the trio form. Almost half of the *Sturm und Drang* symphonic trios utilize simple binary form, a topic which I will address in Chapter 4.

Caplin cautions his readers against ascribing significance into the comparison between the sonata and minuet form.³³ Even if the A section contains two distinct themes, the B section does not function on the same level as a development in a sonata form. The presence of the trio also prevents this comparison; if one were to argue that the trio itself formed the contrasting development, this would be foiled by the trio’s usual simplistic nature in comparison to the minuet.

1.3b Cadences

Cadences are a key element in Caplin’s theory of formal functions, and I will rely on his cadential terminology and definitions in this thesis. In his article entitled “The Classical Cadence: Conceptions and Misconceptions,” he argues that cadences are a syntactical component of music and are structural—not merely rhetorical—markers of formal closure rather. He explains:

The harmonic content of the cadence—the *cadential progression*—is highly constrained. *Cadential function* embraces the time-span from the beginning of the

³² Ibid., 229.

³³ Ibid., 220.

cadential progression to its end—the *cadential arrival*. Passages of *cadential content* do not always function as syntactical cadences. Cadential function must be distinguished from *postcadential function*, which embraces the music that follows the cadential arrival (and appears prior to a new beginning). Cadential arrival represents a formal *end*, not a rhythmic *stop*. The appropriate linguistic analogy for cadence is syntactical closure, not the external, written signs of *punctuation*. *Cadential strength* can be distinguished as syntactical or rhetorical, the former being the one aspect essential for form-functional expression.³⁴

The progression of dominant harmony to tonic does not automatically indicate cadential function, which also depends on the thematic and formal location of the progression. In his textbook *Analyzing Classical Form: An Approach for the Classroom*, Caplin succinctly defines the following cadence types:

Authentic cadential progression: A cadential progression whose complete form brings in order the harmonic functions of tonic (usually in first inversion), pre-dominant, dominant (in root position), and tonic (in root position).³⁵

Perfect authentic cadence (PAC): An authentic cadence in which the soprano voice end on the tonic scale degree.³⁶

Imperfect authentic cadence (IAC): An authentic cadence in which the soprano voice end on the third scale degree.³⁷

Half Cadence (HC): A cadence arrival articulated by the final dominant of a half-cadential progression, which articulates harmonic functions of tonic, pre-dominant and dominant (triad in root position).³⁸

Deceptive cadential progression: A variant of the authentic cadential progression in which the final tonic is replaced by a related harmony (usually VI).³⁹

To summarize, the cadences I will examine are all located at the end of formal sections and perform the syntactical function of closure. A conventional cadential scheme in a rounded binary minuet contains a PAC or HC in the home- or modulating-key at the conclusion of the A section, a HC in the home-key at the end of the B section, and a strong home-key PAC to end the

³⁴ Caplin, “The Classical Cadence,” 56.

³⁵ William E. Caplin, *Analyzing Classical Form: An Approach for the Classroom* (New York: Oxford University Press, 2013), 703.

³⁶ *Ibid.*, 710.

³⁷ *Ibid.*, 708.

³⁸ *Ibid.*, 708.

³⁹ *Ibid.*, 706.

A' section. Similarly, a simple binary minuet ends the A section with a home- or subordinate-key PAC, or a HC in the home key. The B section ends with a PAC in the home key. In either the rounded and simple binary the minuet's final cadence often gains strength with re-confirmation in the optional coda/codetta.

Since some minuets feature instances of non-cadential closure, primarily at the end of the A section, I will borrow Caplin's concept of "**prolongational closure**."⁴⁰ Caplin coined the term "prolongational closure" for phrases that present the melodic and some harmonic elements of a cadence, but where the functional dominant appears in an inversion rather than in root position, thus avoiding the bass root motion from dominant to tonic essential to the delivery of a cadence. The use of Caplin's terms and definitions of different cadence types will allow me to discuss various degrees of closure as well as strategies of cadential evasion or deferral at formal endpoints.

1.3c Hypermeter

My examination of hypermetric structures in the Minuets will principally draw on David Beach's *Advanced Schenkerian Analysis* and Ryan McClelland's "Teaching Phrase Rhythm through Minuets from Haydn's String Quartets."⁴¹ I will draw on McClelland's article because it offers step-by-step phrase-rhythm analyses of Haydn's string quartet minuets. His direct reliance on Haydn's music provides strong indications of what to expect from phrase-rhythm in a typical Haydn Minuet. Beach offers a deeper perspective on phrase-rhythm, but his focus on

⁴⁰ William E. Caplin, "Teaching Classical Form: Strict Categories vs. Flexible Analyses," *Dutch Journal of Music Theory*, 18, no. 3 (2013): 123.

⁴¹ Beach, *Advanced Schenkerian Analysis*; and McClelland, "Teaching Phrase Rhythm through Minuets from Haydn's String Quartets," 5-35.

Schenkerian analysis does not lend itself as readily to a form-functional perspective. Both scholars define hypermeter in the same way, but they apply it to music for different purposes; therefore, the combination of these two sources allows for a more rounded understanding of hypermeter. Since my discussion of hypermeter aims to show how the rhythmic structure of the minuets supports or undermines the formal structure, I will focus on their dynamic relationship in the *Sturm und Drang* Minuets in my third chapter.

Beach defines hypermeter as “the existence of recurring patterns of accented and unaccented measures. The components of a hypermetric group or unit, called hypermeasures, function much the same as beats within a measure. By definition, then, hypermetric units are beginning accented with the first measure of the unit receiving the greatest stress.”⁴²

McClelland’s definition of hypermeter is similar, though briefer: “the operation of meter at levels above the notated measure.”⁴³ Hypermeter often presents itself in duple or quadruple groupings. Odd numbered hyper-measures and triple groupings are highly uncommon, but do occur (for example in Beethoven’s Symphony No. 9, iii).⁴⁴ In some genres such as minuets, mazurkas, and scherzos, hypermetric organization is generally rigid and easily perceivable compared to longer and more complex forms.

McClelland reminds of the importance of considering tonal trajectory, phrase structure and how these interact with the hypermeter.⁴⁵ Hypermeter (the rhythm of measures) is not the same as phrase structure (the unit of tonal motion with a beginning that leads to a cadence), but their interaction informs phrase rhythm.⁴⁶ Similarly, in hypermetric analysis both metrical and

⁴² Beach, *Advanced Schenkerian Analysis*, 58.

⁴³ McClelland, “Teaching Phrase Rhythm through Minuets from Haydn’s String Quartets,” 5.

⁴⁴ Beach, *Advanced Schenkerian Analysis*, 58.

⁴⁵ McClelland, “Teaching Phrase Rhythm through Minuets from Haydn’s String Quartets,” 6.

⁴⁶ Beach, *Advanced Schenkerian Analysis*, 58.

tonal accents must find consideration. The analysis of hypermeter is thought-provoking, not when the phrases are in square hypermeasures, but when the hypermeter expands to manipulate the phrase structure.

Beach reminds that not all music can be strictly interpreted in groups of two or four measures; therefore, composers often devise creative ways to continue the projected hypermeter without making it boring. One such way is with reinterpretation, which occurs when “the fourth hyper-beat ... also acts as the downbeat of the next hyper-measure.”⁴⁷ Haydn only uses this hypermetric strategy in one *Sturm und Drang* minuet (Symphony 26) included in this project. Composers may also alter hypermeter by using two types of expansions: external and internal. In Beach’s words, “External expansions occur before or after the phrase and are thus not part of its hypermetric organization, though the expansion may have its own organization if it is of sufficient length.”⁴⁸ Internal expansions happen within the phrase and are therefore harder to perceive. They “can result from any of the following processes: 1) by repetition of a portion of the phrase; 2) by avoidance of the cadence, typically by a deceptive progression; 3) by parenthetical insertion; and 4) by a composed-out deceleration, typically at the end of a phrase.”⁴⁹

Before moving on, I connect the concept of hypermetric expansions to the formal concepts of expansion and extension. Caplin defines these formal concepts as:

Expansion: an internal lengthening of the constituent members of a formal function.

⁴⁷ McClelland, “Teaching Phrase Rhythm through Minuets from Haydn’s String Quartets,” 18.

⁴⁸ Beach, *Advanced Schenkerian Analysis*, 61.

⁴⁹ *Ibid.*, 61.

Extension: The addition of extra units of similar material in order to stretch out a formal function in time.⁵⁰

In my analyses I employ Beach's concept of internal and external hypermetric expansion in connection with Caplin's terms of formal expansion and extension. The Minuets within this study that use expanded phrases employ formal expansions in conjunction with internal hypermetric expansions, and formal extensions in conjunction with external hypermetric expansions. Additionally, what Beach refers to as "parenthetical insertion" corresponds to what Caplin calls "interpolation," which is defined as "musical material that is inserted between two logically succeeding formal functions, yet seeming not to belong to either function."⁵¹ Coupling Beach's hypermetric terms with Caplin's formal definitions allows me to address expanded phrases in light of their impact on the form and rhythmic structure within these minuets.

1.3d Metrical Dissonance

To address the topic of metrical placement within given measures, I will refer to Floyd K. Grave's article "Metrical Dissonance in Haydn."⁵² Grave tackles the question of how metrically dissonant passages should be played: for example, should the performer adhere to the metrical accents or temporarily allow a metrically dissonant figure to displace or change the meter? Drawing on scholars such as Jan LaRue, Joel Lester, and Justin London for their work on meter, Grave explains that "metrical dissonances" occur when the rhythm of a melodic line or figure conflicts with the notated meter. Metrical dissonance is a common feature in Haydn's music, where misplaced dynamics, articulation groupings, or melodic motives often obscure the meter.

⁵⁰ Caplin, *Analyzing Classical Form*, 707.

⁵¹ Caplin, *Classical Form*, 55.

⁵² Floyd K. Grave, "Metrical Dissonance in Haydn," *The Journal of Musicology* 13, no. 2 (1995): 168-202.

In the Minuet form, known for its steady and danceable rhythm, these types of metrical dissonances are plainly not conventional. As Grave illustrates, “Indeed, few things are more fully taken for granted in music of Haydn’s time than the metrical continuum... but when meter itself becomes subject of manipulation, we are likely to become acutely aware of the composer’s artful, illusion-shattering presence.”⁵³ Grave mentions how the rigid expectation of the minuet’s meter became a ripe ground for Haydn to defy the convention, though he does not develop this topic.

1.3e “Deformation”

The formal notion of “deformation” will also figure prominently in my study. My use of the term comes from Hepokoski and Darcy’s *Elements of Sonata Theory*. Their theory is based on the premise that there is no such thing as a “textbook sonata form,” but rather that this form has transformed and evolved through every generation of composers. They write: “Sonata Theory starts from the premise that an individual composition is a musical utterance that is set (by the composer) into a dialogue with implied norms.”⁵⁴ They therefore set up parameters or a default norms for the sonata form, against which a specific composition stands out as individual. They define “deformation” as:

The stretching of a normative procedure to its maximally expected limits or even beyond them—or the overriding of that norm altogether in order to produce a calculated expressive effect. It is precisely the strain, the distortion of the norm (elegantly? beautifully? wittily? cleverly? stormily? despairingly? shockingly?) for which the composer strives at the deformational moment. The expressive or narrative point lies in the tension between the limits of a competent listener's field

⁵³ Grave, “Metrical Dissonance in Haydn,” 202.

⁵⁴ Hepokoski and Darcy, *Elements of Sonata Theory*, 10.

of generic expectations and what is made to occur—or not occur—in actual sound at that moment.⁵⁵

Thus, the use of metrical dissonance in a conventionally strict triple meter of the minuet can be viewed as a type of deformation. However, a hypermetric expansion itself is not a deformation unless the composer treats the material within the expansion in an unexpected way. Within the scope of Hepokoski and Darcy's theory, the term deformation does not come with any negative connotations. "On the contrary, such deformations are typically engaging, aesthetically positive occurrences that contribute to the appeal and interest of a piece... It signifies... a surprising or innovative departure from the constellation of habitual practices."⁵⁶

Hepokoski and Darcy further explain how deformations are common characteristics in the music of Haydn, who loved surprising his audience. "Such occurrences, in dialogue with a norm, should not be regarded as redefining that norm unless the composer continued to employ that idiosyncratic feature in other works (thus customizing the norm for his own use) or unless later composers picked up the deformation as one of their more or less standard options. What was a deformation in Beethoven could become a lower-level default in Schumann, Liszt, or Wagner."⁵⁷ Deformations can occur on a large formal scale (such as unusual treatment of simple binary structures) as well as on a miniature or momentary scale (such as unconventionally placed accents). As we will see, within the *Sturm und Drang* Minuets deformations arise in the treatment of theme types, cadences, codettas, and rhythm.

As I have mentioned, Bonds suggests that Haydn was reviewing, exploring, and pushing the limits of his compositions throughout his *Sturm und Drang* period. The composer was trying to find new ways to surprise and engage his listeners and present the unexpected. He

⁵⁵ Ibid., 614.

⁵⁶ Ibid., 11.

⁵⁷ Ibid., 11.

experimented with conventions, by disrupting, highlighting, or enlarging them. This study will illustrate how Haydn's compositional output in the *Sturm und Drang* years may be profitably viewed through the concept of deformation, which itself is understood to function within larger formal and rhythmic parameters. A combination of Hepokoski and Darcy's concept of deformation, Caplin's form-functional perspective, Beach's and McClelland's approaches to phrase rhythm, and Bonds' views on Haydn's motivation during his *Sturm und Drang* period will provide a compelling and illuminating context within which to explore deformations within Haydn's minuets.

1.4 Chapter Outline

The second chapter looks at formal and cadential deformations in elements of the minuets' intra-thematic structures, coda/codetta treatment, motivic homogeneity, harmony, and melody. Chapter 3 examines aspects of hypermeter and metrical dissonance through metrical groupings, melodic fragments, and dynamics to illustrate Haydn's subversion of metrical expectations in this dance form. The fourth chapter, dedicated exclusively to the trios of the Minuets, surveys how Haydn engaged the middle portion of the movement to highlight the minuets' deformations, either by normalizing or enlarging formal or metrical deviations in large formal structures, harmony, coda/codetta treatment, character, cadences, hypermeter, and metrical dissonance. The final chapter, or conclusion to this thesis, summarizes my analyses and outlines overarching trends found in these Minuets while suggesting avenues for further study opened up by this project. The appendix contains further analytical vignettes that complement the analyses offered in the chapters themselves.

Chapter 2: Form and Cadences

2.1 Introduction

This chapter focuses on formal, harmonic and cadential deviations within the minuet sections of Haydn's *Sturm und Drang* Minuets. In the chapter's first part, I will discuss deformations within rounded-binary and binary minuets respectively. In particular, I will address processes relating to "surprise endings," motivic or melodic homogeneity, sonata-like features, and canonic minuets. The second larger section addresses deformations in minuet beginnings that present evasion of strong tonic harmony and early tonicizations. A discussion of "lost or stuck melodies" addresses Haydn's manipulation of expected melodic trajectories. The last section of this chapter will address unusual cadential usage within the minuet proper.

2.2 Rounded Binary and Simple Binary Forms

Within the thirteen rounded-binary minuets, more than half contain deformations within the overall formal structure. I will demonstrate how Haydn manipulated large-scale formal conventions in the *Sturm und Drang* minuets, before delving into more specific minuet sections and deformation techniques. William E. Caplin states that only "a small number (about ten percent) [of minuets] resemble the small binary."⁵⁸ Remarkably, seven out of the twenty *Sturm und Drang* minuets employ the small (two-part) binary form; that is thirty-five percent (see Table 2.1). Haydn opted to explore the possibility of expanding the use of this two-part form in his symphonic minuets during this compositional era. I therefore conceive of the heightened recourse to the simple binary form as a departure from the norm manifesting itself in the *Sturm*

⁵⁸ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 220.

und Drang period. All of the minuets in Table 2.1 contain some formal deviation (some obvious, some subtle) that vividly bring Haydn's formal ingenuity to the forefront.

Table 2.1: Simple Binary Form Minuets

Binary Form
Symphony 44 ('Trauer')
Symphony 46
Symphony 47 ('Palindrome')
Symphony 51
Symphony 52
Symphony 59 ('Feuer')
Symphony 64 ('Tempora Mutantur')

2.2a Surprising Endings

I begin with the minuet of Symphony 45, also known as the 'Farewell' symphony. This F-sharp-major minuet is an easily recognizable rounded binary form with a formal amendment occurring at the end of the A and A' sections in the identical codettas (mm. 11-12, mm. 39-40; Example 2.1). Though the presence of codettas does not in itself challenge convention, interestingly, the lone violin line ends on the third scale degree (m. 12, and 40), resulting in a melodically incomplete or transitional-sounding codetta. This would not seem to be a groundbreaking deformation in the A section, since one can argue that the codetta plays a transitional role between the A and B sections. Contrastingly, the codetta's inconclusive melodic ending in the A' section leaves the whole movement sounding melodically unfinished. This type of melodic treatment at the close of the minuet does not occur in any other symphonic *Sturm und Drang* minuet.

James Webster attributes this instrumentation to Haydn using a framing technique to open and close the minuet with only violins. Webster explains that Haydn may have chosen to

end with this codetta with an “off-tonic tag” to create tonal ambiguity, but does not discuss the manipulation of formal convention within the codetta.⁵⁹ Yet, looking at the codetta’s violin melody in light of how it might have been harmonized reveals another level of Haydn’s skill. The composer could easily have harmonized these two bars to reaffirm the cadence rather than imply a more transitional function. For example, he could have added a I-IV-V⁶₄-V⁷-I progression (Example 2.1) and ended the codetta with an incomplete authentic cadence (IAC) gesture, which would sound more harmonically complete while preserving a similar, “not as complete as it could be” melodic effect. However, Haydn chose not to harmonize the violin’s line and thus subtly deformed the codetta convention. As such, the violin melodic line in itself does not create a deformation, but its lack of harmonization stands out.

Example 2.1:
Symphony 45, iii
(mm. 39-40)⁶⁰

Possible Harmonization (I IV V⁶₄ V⁷ I)

Similarly, the rounded binary minuet from Symphony 48 (‘Maria Theresa’) uses a surprise ending with an unexpected coda. The minuet begins with a straightforward rounded-binary form in C major; the most colorful harmony appears in the B section, while both the A and A’ sections use simpler progressions. The A’ section closes with a strong perfect authentic cadence (PAC), suggesting a simple ending for the minuet. Then, all of a sudden, the dynamics become *fortissimo* as the coda begins with a fanfare-like rhythm followed by melodic material borrowed from the B section (mm. 31-44; Example 2.2). The PAC is reconfirmed in mm. 39-40

⁵⁹ James Webster, *Haydn’s “Farewell” Symphony and the Idea of Classical Style through Composition and Cyclic Integration in His Instrumental Music* (New York: Cambridge University Press, 1991), 65-67 and 71.

⁶⁰ Since both A and A’ section codettas are identical I only show the last one in Example 2.1.

and the coda ends over a tonic pedal. This sudden shift in character at the coda does not occur in any of the other *Sturm und Drang* minuets, making this minuet one of a kind, a fact highlighted by a hypothetical reconstruction of the ending. As shown in Example 2.2, Haydn could have easily omitted the whole first part of the coda (mm. 33-40) and used only the last four bars (m. 32 straight into pickup to m. 41) over the pedal point as a codetta, thus preserving (rather than disrupting) the character of the minuet. These eight measures are what Caplin calls an interpolation (in parentheses in Example 2.2).⁶¹ Form-functionally unnecessary, interpolations nevertheless have a disruptive effect on the character of the minuet; thus, the coda's presence is conventional, but its execution generates a surprise ending.

Example.2.2:
Symphony 48, iii
(mm. 31-44)

The image displays two systems of musical notation for Example 2.2. The first system, labeled 'Coda', spans measures 31 to 44. It features a dynamic shift from *f* to *ff* and a change in texture. The second system, labeled 'Codetta', spans measures 37 to 44. It features a dynamic shift from *p* to *p* and a change in texture. The score includes a pedal point starting at m. 37. The harmonic analysis below the Codetta section is: $ii^{\flat} V^{\flat} V^{\flat} I = PAC$ pedal point.

⁶¹ William E. Caplin, *Analyzing Classical Form: An Approach for the Classroom* (New York: Oxford University Press, 2013), 127.

The simple binary-form minuets from Symphony 44 and 64 both contain a return of A materials and melody in the codetta after the final cadence. Caplin explains that such returns generally “fulfill an obvious compensatory function” of recapitulating the opening materials.⁶² The codettas recall the opening main theme and reconfirm the cadence. Within the *Sturm und Drang* works, these are the only two minuets to restate opening materials in the codetta; therefore, this characteristic in itself subverts the norm. Moreover, Haydn’s execution of this strategy further contributes to making the codettas unconventional, as we will see by looking at the minuet of Symphony 64 in more detail.

Example 2.3a: Symphony 64, iii (mm. 19-24)

Example 2.3b: Symphony 64, iii (mm. 1-4)

Antony Hodgson describes Symphony 64’s minuet as “not consciously dramatic,”⁶³ which is evident in the execution of the return of the opening melody as the basis of the short codetta (mm. 19-24; Example 2.3a). A strong A-major PAC sounds in m. 20 and is followed by a rest, then a timid, soft entry of the opening melody, which is cut short with a strong (and loud) dominant-tonic reiteration to conclude the piece. The return of the A section melody (mm. 1-4; Example 2.3b) is just enough to remind the audience of the opening before the minuet ends. It is as though the music begins an A’ section, but instead is cut short, and delivers a strong reconfirming cadence, instead of continuing with a full restatement of the A theme. This

⁶² Caplin, *Classical Form*, 229.

⁶³ Antony Hodgson, *The Music of Joseph Haydn: The Symphonies* (Rutherford: Fairleigh Dickinson University Press, 1976), 94.

interpretation of the codetta as an “interrupted” restatement is supported by the fact that the final dominant-tonic reiteration occurs on beats 1 and 2 of the final bar (m. 24), thus ending the piece on a weak, rather than a strong beat. The finality of the first cadence (mm. 19-20), the dropped dynamic, the brevity of the return (only four bars), along with the sudden and odd placement of the last dominant-tonic motion place a spotlight onto the undermined formal norm. Haydn could have simply omitted the codetta, or placed the cadential reconfirmation on a strong beat, thereby normalizing the codetta; instead, the ending does not work out the way convention dictates.⁶⁴

2.2b Motivic/Melodic Homogeneity

This next analysis examines the use of homogeneous melodic elements throughout the minuet proper. The A section of the minuet from Symphony 59 (‘Feuer’) begins conventionally, but avoids delivering a PAC in mm. 7-8 before the codetta (mm. 1-12; Example 2.4a), offering instead what sounds like a half cadence (HC) in the home key of A major. The melodically simple 4-measure closing, however, repeats a V-I bass motion in E major, which invites us to retrospectively interpret the gesture in mm. 7-8 as an instance of prolongational closure in E major.⁶⁵ The B section begins with main-theme melody but modulates quickly, avoiding an exact repetition and ending again with a HC in A major similar to the A section (mm. 13-20; Example 2.4b). The restatement of main-theme materials (mm. 13-20, 21-24) prevents the B section from asserting strong melodic independence from the A section. Haydn begins a new harmonic process in m. 25 leading to an emphatic pre-dominant (m. 28), followed by sudden silence for two beats. The music momentarily stops in the middle of the harmonic phrase, before resuming

⁶⁴ Additional examples of this deformational trend can be found in analytical vignettes 2.2a (1) and (2) in the appendix.

⁶⁵ Term coined by Caplin; discussed in Chapter 1, page 15.

its predominant function while at the same time presenting new melodic material for the first time in this minuet (m. 29). The final PAC occurs in mm. 33-34 and is followed by a conventional codetta (mm. 34-38) based on the same melodic material as from the A section and repeating its final cadence. The similar codettas at the end of A and B become a recognizable framing device within this simple binary minuet that overuses the main theme. Even though it is not unusual for the main theme to briefly return in the B section, it is uncommon to find such a degree of melodic/motivic homogeneity across the whole minuet proper. Haydn underscores this unusual characteristic by using a pause (m. 28) at the only moment in the minuet where this homogeneity is broken.

Example 2.4a: Symphony 59, iii (mm. 1-12)

The musical score for Example 2.4a consists of two systems of music. The first system (mm. 1-12) is in G major and 3/4 time. It begins with a section labeled 'A' starting at measure 1. The music features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *p* (piano) and *f* (forte). Chord symbols include A^+ , $V=HC$ in A^+ , $I=$ prolongational closure, V , I , V^6_5/V , and $E+ V^6_5$. The second system (mm. 13-16) is labeled 'Codetta' and starts at measure 8. It continues the melodic material from the first system. The score includes a key signature change to G major and a time signature change to 3/4 time.

Example 2.4b:
Symphony 59, iii
(mm. 13-38)

In Symphony 49 ('La Passione'), reputedly written for performance during Holy Week, a deformation occurs in the thematic presentation in the minuet's A section. The F-minor opening measures present the start of a periodic theme type, playing out basic and contrasting ideas (mm. 1-4; Example 2.5). However, the music eschews a cadence in m. 4, launching into an extension based on the melody from the contrasting idea and this time cadencing with an HC (mm. 5-6). After this thematically irregular beginning, Haydn chooses to repeat the unusual 6-measure phrase, this time modulating to the relative key, A-flat major (mm. 7-12), and also ending with an HC. The lack of cadential hierarchy here (there is no authentic closure in m. 12 to supersede the HC of m. 6) indicates that Haydn may have planned a compound thematic structure, and that

the following phrase(s) will bring the theme to completion and retrospectively shed light on the ambiguous formal meaning of mm. 1-12. The third phrase (mm. 13-18) brings back the same motif from before, beginning what sounds to be yet another iteration of the same irregular theme type, but here Haydn changes direction: he fragments the previous ideas and finally brings the section to a close with a PAC in the new key: A-flat major (mm. 13-18). The theme's structure can therefore be understood as an irregular, compound sentence, with mm. 1-6 and 7-12 acting as the repeated sections of a presentation, and mm. 13-18 as the sentence's continuation. The difficulty in identifying the formal identity of the various formal segments, both at the small and the larger scales, is twofold: first, the irregular structure of the first two phrases (basic idea, contrasting idea, contrasting idea with cadence); and second—and more importantly—the high level of homogeneity of motivic materials in this theme, which makes it difficult to recognize the formal function of any given portion of this A section.

Example 2.5: Symphony 49, iii (mm. 1-18)

1 A basic idea contrasting idea contrasting idea basic idea

9 contrasting idea contrasting idea continuation

f- i V=HC i⁶ i Ab+ vi⁶ vi I V=HC V⁶₄ V I=PAC

The A' section attempts to rectify the irregularity in the A section by presenting a more (though not completely) regular period (mm. 27-40; Example 2.6). The first phrase sounds the

same 6-measure opening phrase from the A section and ends again in a half cadence (mm. 27-32). However, instead of repeating that phrase, mm. 33-40 present an 8-measure consequent that avoids modulating, and delivers a strong home-key PAC (mm. 39-40) before the coda. Haydn deftly turned the irregular sentence form of the A section into a periodic structure in the A' section. However, the A' is by no means a regular period (its consequent is expanded), and the motivic homogeneity still prevents a simple perception of the structure.⁶⁶

Example 2.6: Symphony 49, iii (mm. 27-40)

2.2c Sonata-like Features

According to Caplin, “In the most extreme cases, the A section is complete enough to resemble an entire sonata-form exposition.”⁶⁷ Even though he admits the possibility, Caplin makes it clear that this type of structure is rare in the classical repertoire and therefore worthy of note. Since in the *Sturm und Drang* symphonies Haydn explored and pushed the limits of formal boundaries, it is perhaps not surprising that he also investigated this possibility. The minuet of Symphony 50 in C major is the only *Sturm und Drang* minuet that exhibits some expositional characteristics, presenting two thematic ideas in contrasting keys, separated by a transition and

⁶⁶ For further examples see analytical vignette 2.2b (1) in the appendix.

⁶⁷ Caplin, *Classical Form*, 220.

ending with a codetta (mm. 1-20; Example 2.7). None of these sections are long or fully developed as in a genuine sonata exposition, but nonetheless, the basic features are present.

Example 2.7: Symphony 50, iii (mm. 1-20)

The musical score for Example 2.7 is presented in three systems. The first system (mm. 1-16) is divided into three sections: Theme 1 (mm. 1-12), Transition (mm. 13-16), and Theme 2 (mm. 17-20). Theme 1 is marked *[f]* and begins with a C+ chord. The Transition section is marked I V=HC G+. Theme 2 is marked *p* and ends with an I=IAC cadence. The second system (mm. 17-20) is labeled 'Codetta' and ends with a V⁶₄ V I=PAC cadence. The score includes piano and bass staves with various musical notations such as dynamics, articulation, and chord symbols.

The A section begins with a strong *unisono* tonic-based melody and confirms the home-key area with a *forte* HC (m.5). This is followed by a transitional, modulating section that produces the requisite HC in the subordinate key (m.12), and which then brings the music to a softer, more lyrical theme, that cadences in the dominant key with an IAC (m.16). A 4-bar repetition and cadential reconfirmation brings the PAC closure to this “subordinate theme” (mm. 17-20). The B section presents some light developmental characteristics, such as quasi-sequential contours. The A’ section recapitulates both themes and transition in the home key, resolving the

tonal polarity of the A section (mm. 37-56; Example 2.8). Here Haydn bent the minuet convention to his will and explored the possibility of a hybrid sonata/minuet form.

Example 2.8: Symphony 50, iii (mm. 37-56)

The musical score for Example 2.8 is divided into four sections: Theme 1 (mm. 37-38), Transition (mm. 38-47), Theme 2 (mm. 47-56), and Codetta (mm. 56-57). The score is in C major and 3/4 time. The piano part is marked with piano (p) and forte (f) dynamics. The violin part is marked with (Vc.). The score includes a 'Tutti' marking. The key signature is C major. The score is written for piano and violin.

Whereas the concept of “false recapitulation” is generally associated to sonata forms, Caplin notes that “a false recapitulation may appear toward the end of the B section.”⁶⁸ Of all the *Sturm und Drang* minuets, the C-major minuet of Symphony 56 is the only one to feature a false return, in which it prepares the reappearance of the main theme in the “wrong” key. The false return appears near the end of the B section (m. 35) in the supertonic key, D minor (mm. 28-45; Example 2.9). The false return is primed by an emphatic dominant preparation from mm. 28-34 that stands on a V^7 (of D minor) chord and thus prepares the “wrong” key. In contrast, the way in

⁶⁸ Ibid., 225.

which Haydn prepares the return to home-key, A-section materials is much more abrupt: he writes a complete halt in m. 44. I address the unique return in the section below on melodic continuity, and therefore will not dwell on it here.

Example 2.9:
Symphony 56, iii
(mm. 21-48)

The musical score for Example 2.9, Symphony 56, iii, measures 21-48, is presented in four systems. The first system (measures 21-32) is labeled 'B' and 'V Preparation'. It features a melodic line in the right hand with triplets and a bass line with a 'C+' marking. The second system (measures 32-41) is labeled 'False Recapitulation' and shows a melodic line with triplets and a bass line with a 'p' marking. The third system (measures 41-48) is labeled 'A'' and shows a melodic line with a 'f' marking and a bass line with a 'f' marking. The score includes dynamic markings (p, f) and articulation (accents).

2.2d Canonic Binary Forms

Though canonic elements within the minuet are not unheard of, they remain unusual because canons are generally difficult to effectively compose within a dance. A few of the *Sturm und Drang* minuets contain a canonic element (Symphonies 26 'Lamentatione,' 59 and 65); in all twenty minuets from this compositional period, only two use a fully canonic texture throughout the whole minuet proper. Both these minuets, from Symphony 44 and 52, also use a simple

binary form. Binary-form minuets were not considered conventional and definitely not in an advanced canonic guise. As Gretchen A. Wheelock remarks, “given the ubiquity of the minuet as compositional model and Haydn’s reservations about rules, one might imagine his taking a certain pleasure in displaying his own ingenuity in patently artful devices that challenged and transformed the prototype. In this light, the canonic minuet presented a special challenge.”⁶⁹

Haydn’s choice of form and textures adds one more stylistic deviation to these movements. The specifics of Haydn’s canonic treatment in these minuets have been addressed by Matthew Riley in *The Viennese Minor-Key Symphony in the Age of Haydn and Mozart*.⁷⁰ However, these two minuets feature unexpected treatment in other parameters besides texture, which have not been addressed by other scholars, and on which I will focus.

Example 2.10a: Symphony 44, ii (mm. 1-8)

Example 2.10b: Symphony 52, iii (mm. 1-8)

⁶⁹ Gretchen A. Wheelock, *Haydn’s “Ingenious Jesting with Art:” Contexts of Musical Wit and Humor* (Toronto: Maxwell Macmillan International, 1992), 64.

⁷⁰ Matthew Riley, *The Viennese Minor-Key Symphony in the Age of Haydn and Mozart* (New York: Oxford University Press, 2014).

2.3 Harmonic Beginnings

The early establishment of a strong home key is essential in the minuet form. After all, the minuet was originally a dance; as such it was supposed to situate the dancers in a home key to maintain a stable tonal grounding. Even though these symphonic minuets were not meant for dancing, the genre conventions still required the firm establishment of the home key early on in the A section, if not from the very first chords, which often feature a root-position tonic or, at least, a clear tonic-prolongational progression.⁷¹ It is therefore unusual to hear tonicizations within the very first few bars of a minuet. In this section I illustrate some examples of strong-beat, root-position tonic-harmony avoidance and early tonicizations in order to demonstrate how Haydn playfully manipulates the minuet's tonal conventions by avoiding strong key establishment at the onset of the minuet.

A particularly striking instance where Haydn eschews the conventional root-position opening tonic in the *Sturm und Drang* minuets manifests itself in Symphony 26. William Grim refers to this symphony as containing programmatic connotations inherent in the choice of minor key and in the minuet's exploitation of musical drama further discussed below.⁷² The opening D-minor tonic harmony in the first measure sounds in first inversion, with F in the bass (mm. 1-3; Example 2.11). The tonic, D, appears in the upper violins and horns on beat 3 of the first bar and, along with the A-to-D movement of the melody, allows the ear to catch on to the dominant-to-tonic motion; however, the lack of harmonic support in the bass prevents the strong perception of a home key on first listening. (Indeed, for a very brief moment, namely on the last beat of m. 3, the two only notes sounding are F and A, with the former note in the bass, so that one could, for

⁷¹ Caplin, *Classical Form*, 220.

⁷² William Grim, "The Musical *Sturm und Drang*: Analysis of a Controversy," *Ars Musica Denver* 3, no. 1 (1990): 7.

a fleeting beat, infer the key of F major.) In m. 2, D appears in the violins and horns on beat 1, but with the entrance of the other instruments this tonic becomes part of the sub-dominant chord. The tonic note is present, but has yet to occur as the strong established key center. Instead of establishing a tonal grounding, Haydn moves on to other ideas (until m. 14, the tonic of the new key, F major, appears in root position), deliberately withholding the root-position tonic. Haydn's deformation of the norm is slight, but enough to capture the attention of a concentrating ear.

Example 2.11: Symphony 26, iii (mm. 1-14)

Chord symbols for Example 2.11:

System 1 (measures 1-7): d- i⁶ iv bII⁶ vii^{o7}/V V⁶₄ V=HC V pedal point

System 2 (measures 8-14): V F+ I⁶ V⁶₅ I ii⁶ V⁶₄ V I=PAC

A similar twist occurs in the Symphony 52's C-minor minuet. The tonic harmony first sounds in the second bar, but the strong beat uses the first inversion (mm. 1-5; Example 2.12) rather than the root position. The tonic, C, sounds only beats 2 and 3 of m. 2, and this metrically weak position becomes the only locus for primary tonic grounding for the section. It is noteworthy that the rest of the modulating A section does not contain any strong-beat tonic harmony. One could argue that the whole m. 1 is just an extended upbeat to m. 2 in Symphony 52's minuet. This would allow bar 2 to gain harmonic importance since it is the only measure

expressing tonic harmony in the A section. Arguing that the canonic nature of the minuet was the reason for E-flat (the third of the tonic chord) rather than C in the bass on beat 1 would reframe this deformation as simply an extended upbeat an explanation supported by the general contour of m. 1. This reading, however, disrupts the hypermeter, cadence placement, and regular four-measure dynamic contrasts. If m. 1 is interpreted as an extended upbeat, then the hypermeter would begin in m. 2, resulting in a sharp dynamic contrast in the third hypermeasure (m. 4) and resulting in the placement of a cadence between the second and third hypermeasure. Maintaining the strength of m. 1 and realizing Haydn's intended strong tonic avoidance becomes a more compelling analytical explanation for the opening of this minuet.

Example 2.12: Symphony 52, iii (mm. 1-12)

Example 2.12 shows the opening of Symphony 52, iii, measures 1-12. The score is in 3/4 time and features piano (*p*) and forte (*f*) dynamics. The bass line includes harmonic analysis labels: *c-*, *i⁶ i*, *g-*, and *V⁶₄ V i=PAC*.

Example 2.13: Symphony 64, iii (1-8)

Example 2.13 shows the opening of Symphony 64, iii, measures 1-8. The score is in 3/4 time and features a variety of chords and dynamics. The bass line includes harmonic analysis labels: *A+*, *V*, *I*, *(ii⁶) I⁶*, *(ii⁶) I⁶*, *(ii⁶) I⁶*, *E+ I*, *V⁶₅/IV IV V⁴₃*, *I = prolongational closure*.

Haydn also avoided strong initiating tonics in more subtle ways. In about twenty-five percent of his *Sturm und Drang* minuets, Haydn presents tonic harmony within the first bar, but only on a weak beat, thereby delaying the strong establishment of the home key. The boldest

example of this procedure occurs in the Symphony 64 minuet. The tonic harmony sounds in all first four measures but never falls on the strong beat because of the accented, harmonized passing chords (mm. 1-4; Example 2.13). There is no strong-beat tonic harmony whatsoever, root position or otherwise, within the A section. This is partly due to how Haydn manipulates the rhythm—a topic that is discussed in the next chapter. Haydn has not obscured the tonic key beyond recognition, but he has undermined its stability by not allowing it to fall on a strong beat.

Example 2.14: Symphony 45, iii (mm. 1-12)

F# (tonic prolongation) V⁴₃ I bVI V=HC (tonic prolongation) V⁴₃ I I⁶ ii⁶ V⁷ I=PAC

In the Symphony 45 minuet, strong-beat, root-position tonic harmony does not occur until the cadence in m. 10 (mm. 1-10; Example 2.14). Any root-position tonic chord that occurs in mm. 1-9 always appears on beat 3. Measures 1 and 5 both express the tonic triad, but the strong beat does not receive a root position, denying the audience a solid grounding in the tonic on a strong beat. Measure 7 is the first bar to solidly use the tonic triad, but in first inversion allowing the cadential tonic at m. 10 to deliver the first stable tonic chord.⁷³

Avoidance of strong tonic establishment goes hand in hand with early tonicization of other keys. When these two harmonic processes occur in the same composition, it only serves to obscure the sense of tonal center even more. Selected examples of early tonicizations coupled with avoidance of strong tonic establishment will illustrate how Haydn took this type of

⁷³ For further examples see analytical vignette 2.3 (1) in the appendix.

harmonic deformation of the beginning one step further. Symphony 26 minuet offers a flat-two (bII) tonicization in m. 3 (mm. 1-4; Example 2.11); Symphony 45 contains a flat six chord (bVI) in m. 3, using modal mixture to make the arrival of the half cadence more colorful and dramatic (mm. 1-10; Example 2.14); and Symphony 64 introduces a chromatic neighbour-note to the dominant (D-sharp) in the very first down beat (mm. 1-8; Example 2.13). These unexpected beginnings overturn generic expectations of a straightforward, danceable (or dance-inspired) piece and transform it into compositions filled with unanticipated surprises or momentary confusion.

2.4 Lost/Stuck Melody

Some of the most formally and melodically interesting deformations are the ones that play with conventional expectations of continuity. A repeated figure or suddenly timid dynamics can make a melody sound lost, confused, or “stuck.” These types of strategies generally happen on a small scale, and often sound in places that could be completely removed from the minuet without disrupting its logical flow, and therefore they convey the sense of willful disruption. The presence of these figures often gives a minuet much of its character and appeal, by creating a sense that the melody does not know where it is going.

The most compelling examples of interrupted or lost musical ideas occur in the minuets of Symphony 26 and 56. In both, this sense of interruption arises from the addition of an extra bar of silence. In the Symphony 26 minuet, four beats of silence appear in mm. 8-9 (mm. 4-10; Example 2.11). Formally, the main theme in the opening key of D minor cadences over the bar-line at mm. 4-5 with a HC. Measures 5-8 hold a dominant harmony over a pedal point; it is

unusual to find a standing on the dominant, a formal function usually reserved for B sections, this early in the minuet. These measures are all played at a subdued *piano* dynamic. The four long beats of silence in mm. 8-9 are unforeseen. Typically, the melody should have restarted on the upbeat to or downbeat of m. 9, but instead, silence lasts until the upbeat of m. 10 with the entry of the next phrase at *forte*. The dynamics accentuate the delayed entry of the second phrase, now in the relative major and drive to the PAC in F major. To sum up: the melody suddenly stands on top of a prolonged dominant harmony, freezes for an extended period, as though questioning why a standing on the dominant should appear in the A section, and then restarts with newfound assurance in a new key as if the music finally found the correct harmonic and formal path to conclude the section with confidence, knowing it is now in the right place.

Example 2.15: Symphony 26, iii (mm. 38-48)

The musical score for Example 2.15 shows three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The music begins at measure 38. A box highlights measures 40-41, which contain a German augmented sixth chord (Ger⁶). The score ends with a 'Codetta' section. Below the staves, Roman numerals indicate the harmonic progression: d- V, iv⁶, VI⁷, Ger⁶, V⁶₄, V, i=PAC, ii⁶, V⁷, and i.

A similar event occurs in the A' section (mm. 40-45; Example 2.15). The canonic A' section prepares the arrival of a parallel HC in D minor (mirroring the A section), ushering an emphatic augmented sixth chord (Ger⁶) in mm. 40-41—then suddenly stops before it can resolve. Again, four beats of rest extend the silence, before the upbeat of m. 43 leads to the final cadence of A' section (mm. 44-45); the PAC is emphasized by the dramatic silence after the German sixth. It is interesting to observe that in section A, a quick progression had led to a HC (mm. 5-8; Example 2.11), with the dominant post-cadentially prolonged by the standing on the dominant, itself followed by the beats of silence. The drama, in other words, was post-cadential. In A', that

drama is transferred to the harmonic/formal section before (rather than after) the cadence; it is the drive to the PAC dominant that is dramatized. This extended rest again freezes the music as the anticipated resolution is delayed with the unexpected silence.

Example 2.16: Symphony 56, iii (mm. 41-48)

A similar situation occurs in the Symphony 56 minuet, at the end of the transition leading into the A' section (mm. 41-48; Example 2.16). Measure 44 offers a bar of complete silence; as the reader will recall from my above discussion about the false recapitulation, this passage marks the end of the false return featured at the end of the B section. The measure leading up to the bar of silence is marked *piano* and the melodic trajectory has a “lost” quality. This is supported by the fact that m. 43 ends in the middle of the two-bar figure it is repeating from mm. 41-42. Here, the music fades and then suddenly stops for a whole bar. Then, all of a sudden, the music finds the right path and returns with the beginning of the A' at a *forte*. The music is back on track after getting lost in the false return.

Example 2.17:
Symphony 44, ii
(mm. 30-33)

The minuet of Symphonies 44 displays a similar use of rests to underline the “lost” quality of a melodic line that finds its correct direction. Riley has characterized the minuet of Symphony 44 as the “strictest in its contrapuntal construction and the most forceful in expression.”⁷⁴ The musical drama reveals itself with the silence in the middle of the B section at mm. 31-32 (mm. 30-33; Example 2.17). This canonic minuet seems to end on a half cadence in m. 31 and the ear expects the music to resume either on the upbeat to or the downbeat of m. 32, but both of these are rests. The melody instead timidly re-enters on the second beat of m. 32, which begins a new part of the B section. The perception of downbeat is momentarily problematized, raising doubt about where the music is going. Wheelock remarks, “Haydn manipulates the rules of his canon... Interrupting continuous imitation, the stalled reiteration of dominant preparation in mm 26-31 breaks off in silence. Instead of the expected tonic resolution, further delays prolong suspense... A proper cadence will not be reached until m. 55.”⁷⁵ The confusion is momentary, but enough to stress the deviations from expected melodic continuity.⁷⁶

Haydn uses another type of deformation to bring attention to the melody and, by extension, the form, by repeating a motive or figure one too many times. Some of these tiny repetitions could go undetected until closer examination, while others completely throw off the projected course of the music. The contrast between this compositional technique and the one previously discussed lies in the difference in playing with silence versus sound. The former technique brings attention to itself by halting the music, while the latter technique adds melodic fragments in unconventional ways.

⁷⁴ Riley, *The Viennese Minor-Key Symphony*, 115.

⁷⁵ Wheelock, *Haydn's "Ingenious Jestings with Art,"* 65.

⁷⁶ For further examples see analytical vignette 2.4 (1) in the appendix.

Example 2.18:
Symphony 35, iii
(mm. 13-17)

Symphony 35, marked by H. C. Robbins Landon for its characteristic triplet upbeat figure, sports one of these instances in the B section while prolonging V/V (mm. 13-17; Example 2.18) in B-flat major.⁷⁷ The 3-beat figure, beginning at pickup to m. 13, repeats three times before the music manages to break the pattern and move onto the next musical idea. The figure in itself is not significant but its rapid, threefold repetition creates a “broken record” effect. This analysis is supported by the fact that the additional iterations of this figure occur within a hypermetric expansion; therefore, the second two statements of this figure could be taken out and the music would still fit together perfectly. Haydn ingeniously added these two bars to create the slight deformation without completely disrupting the trajectory of the music. Symphony 65’s minuet has a similar melodic figure that disrupts the melodic flow and begins to sound “lost” (mm. 7-10; Example 2.19). Because this figure is four-beat long, it also creates a metrical disruption and therefore I will defer my in-depth discussion of this example to the next chapter.

Example 2.19: Symphony 65, iii (mm. 5-14)

⁷⁷ Landon, *Haydn: Chronicle and Works*, 288.

In Symphony 42's D-major minuet, a similar “lost” melody effect occurs in the A' section (mm. 33-38; Example 2.20). The melodic figure in the violin repeats three times; however, the third time it is missing its last note. It is as though the melody faded off before finding its direction in m. 37 so that it can end on a confident note. Interestingly, in this instance of a lost melody, the horns and flutes accompanying the violin at first try to help, then fade away at the last iteration (which also has a subdued dynamic marking), where the strings are on their own. The brief 1-beat rest followed by a confident change and drive to final cadence highlight the unusual treatment of the repeated figure.

Example 2.20 Symphony 42, iii (mm. 28-35)

The musical score for Example 2.20, Symphony 42, iii (mm. 28-35), is presented in a multi-staff format. The top staff is the violin, which plays a melodic figure that repeats three times. The first two iterations end with a missing note, while the third iteration ends with a confident note. The score includes dynamics such as *p* (piano) and *f* (forte), and articulation like accents and slurs. The bass line is marked with *D+* and the final cadence is marked with *V⁶⁴*, *V*, and *I=PAC*.

In the minuet of Symphony 35, the melody “gets lost” and reverts to a shy sound as if searching for where it should be going next. Both instances of this melodic timidity occur within a hypermetric expansion, supporting the idea that these two bars in the A and A' sections are “extra” melodic content. Had Haydn chosen to omit both, the character of the minuet would have been entirely changed. The first occurrence sounds mm. 7-8 (mm. 5-10; Example 2.21a). The register, dynamic, and instrumentation shift to the violin section in a stark contrast to the full

orchestration that preceded and thereby sets aside these two bars as unsure, before the music finds its direction again to conclude with a strong cadence.

Similarly, in the A' section, in mm. 33-34 the violins repeat the same chromatic gesture before confidently continuing to the cadence (mm. 31-38; Example 2.21b). The music first lands on a deceptive resolution, not the expected tonic closure (m. 36). Again timidly, as though testing the waters, the music manages to sheepishly cadence in the correct key (mm. 37-38). In Wheelock's words, "Haydn's use of interrupted cadences at moments where strong tonic resolution is expected" arises unpredictably. After all the A' section has delivered its PAC; the sudden deceptive resolution in the codetta is unexpected.⁷⁸ The strong cadence in m. 31-32, followed by a repeat of timidity from the A section (mm. 33-34), sudden confidence, and mistaken resolution (mm. 35-36) followed by the timid ending (mm. 37-38), all play out a narrative about making and correcting mistakes. Repeated melodic figures, unexpected rests, and sudden changes in instrumentation, register, and dynamics all contribute to the perception of a stuck or lost melody. Sometimes their role is to underline greater-scale formal deformations; they may also simply create some additional character for the minuet. Other times they call into question the melodic conventions of the minuet.⁷⁹

Example 2.21a:
Symphony 35, iii
(mm. 1-10)

Bb+ p ii° V7 I=PAC

⁷⁸ Wheelock, *Haydn's "Ingenious Jesting with Art,"* 76.

⁷⁹ For further examples see analytical vignettes 2.4 (2) and (3) in the appendix.

Example 2.21b:
Symphony 35, iii
(mm. 29-38)

The musical score for Example 2.21b, Symphony 35, iii (mm. 29-38), is presented in a three-staff format. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature is B-flat major. The score includes dynamics (p, f), trills (tr.), and articulation marks (accents). The Coda section is marked with a box and contains measures 29-38. The harmonic analysis below the staff indicates the following chords: Bb+, ii⁶, V⁶₄V, I=PAC, V vii^o/vi vi =DC, IV, V, and I=PAC.

2.5 Cadential Avoidance

Cadences contribute much to the conventions of minuet form. After all, it is a form originating from dance, which requires strong cadential markers to sustain a level of predictability and regular phrases for dancers. Cadences must occur regularly and with some degree of strength, especially at the end of each section within the minuet form. Manipulation of these norms can result in interesting cadential evasion. Typically, the A section of a simple or rounded binary form must close with a strong authentic cadence or half cadence. An authentic cadence in the subordinate key or a half cadence usually occurs at the end of the B section in a rounded binary form. The minuet must close with a home-key PAC which often gains strength with re-confirmation in the optional coda/codetta. These are the most basic cadential conventions within the minuets, some of which Haydn chose to undermine. The following analyses include minuets that avoid dominant-to-tonic bass movement until the final cadence of the A' section (Symphonies 42, 51, 59, and 64). In other words, as much as a quarter of the *Sturm und Drang* minuets avoid strong cadential motion or resolution of any kind until the end of the movement. This avoidance allows the music to drive on until the end, but it also means that the usual formal markers that cadences would have provided in the past are not present, therefore taking the form even further away from its dance origins.

Example 2.22a: Symphony 42, iii (mm. 9-10)

D+ Ger⁶ V=HC

Example 2.22b: Symphony 42, iii (mm. 15-16)

D+ V vii/V V=HC

Example 2.22c: Symphony 42, iii (mm. 28-30)

D+ V⁴/₂/V V⁶/₅=HC I

Example 2.22d: Symphony 42, iii (mm. 38-44)

D+ I⁶ V⁶/₄ V I=PAC V⁷ I V⁷ I

While Wheelock chose to focus on the unusual rondo-variation form of the finale in Symphony 42, I will focus on the cadential deviation found in the symphony's minuet.⁸⁰ The entire minuet does not contain a single strong cadence with dominant-to-tonic movement in the bass until the final cadence. The A section ends with a half cadence, ushered by an augmented sixth chord (mm. 9-10; Example 2.22a). A sections in rounded-binary form rarely conclude with a half-cadence.⁸¹ Thus, Haydn has not followed the normal cadential order while simultaneously avoiding dominant-tonic motion. Even the cadences, within the B section and transitioning to the A' section, avoid tonic-dominant or dominant-tonic motion in any key (mm. 15-16 and 28-29; Examples 2.22b and 2.22c). The first V-I motion occurs only in mm. 39-40 (mm. 37-44; Example 2.22d). This lone PAC is reinforced by the ensuing codetta, which seems to compensate

⁸⁰ Wheelock, *Haydn's "Ingenious Jesting with Art,"* 126-127.

⁸¹ Caplin, *Classical Form*, 221.

for the minuet's lack of such motions by sounding exclusively dominant-to-tonic gestures. The final cadence thereby gains a large amount of strength and finality to close the minuet.

Example 2.23: Symphony 51, iii (mm. 1-16)

The musical score for Example 2.23 is presented in two systems, A and B. System A (mm. 1-8) features a prolonged closure in the dominant key (F major) with a V⁶-I cadence. System B (mm. 9-16) features a PAC in the tonic (B-flat major) with a V⁷-I cadence. The bass line in system A is marked with Bb+ and V⁶, and in system B with Bb+ and V⁷. Dynamics include p and f.

Symphony 51 minuet is a short binary form and contains a single dominant-tonic motion at the final cadence. The A section offers a prolongational closure in the dominant key (V⁴₃-I in F major) but section B offers a PAC in the tonic (B-flat major) to close the minuet (mm. 6-8 and 14-16; Example 2.23). Similarly, there is a questionable modulation and a prolongational closure in the A section of the minuet of Symphony 64 (mm. 1-8; Example 2.24). Haydn underlines the lack of dominant-tonic motion in the bass line throughout the A section by using a V⁴₃-I progression (mm. 6-7). Even though that gesture itself is not cadentially conclusive, the strong outlining of new tonic chord (E major) in mm. 7-8 manages to give this ending a sense of finality to mark it as a formal ending. The cadential deformations often appear subtle, but it gives us a

glimpse into Haydn's playful nature and his explorations on how to further break the confining parameters of the minuet form.⁸²

Example 2.24: Symphony 64, iii (mm. 1-8)

A+ V I (ii^b) I^b (ii^b) I^b (ii^b) I^b V E+ I V⁶₅ I V⁶₅/IV IV V⁴₃ I = prolongational closure

2.6 Conclusion

In this chapter I have focused on the formal and cadential conventions Haydn chose to challenge within the *Sturm und Drang* symphonic minuets. From Haydn's unique treatment of codettas to his use of motivic and melodic homogeneity, this composer shows his artful manipulation of conventional expectations. Through his experimentation during this compositional era, Haydn explored the relation of sonata characteristics and contrapuntal textures merged with the minuet form. The minuets within these symphonies not only question the necessity for the form to establish strong initiating tonics, but also examine the conventions of melodic continuity and silence within the form. My examination of cadences shows that Haydn pushed the boundaries of expected cadential strength and placement within the form. Haydn's experimentation with the two-part form did not only lie in his formal, harmonic, and cadential treatment within these minuets, but also extends into his use of rhythmic motives and hypermeter—which is the focus of the following chapter.

⁸² For further examples see analytical vignette 2.5 (1) in the appendix.

Chapter 3: Hypermeter and Metrical Dissonance

3.1 Introduction

For the most part, rhythmic deviations and metric manipulations help spotlight Haydn's creative approach to the generic conventions of the minuet form in the *Sturm und Drang* minuets. As Mary Sue Morrow noted, "Haydn took advantage of the minuet's compact and absolutely predictable form to stretch and play with musical parameters like rhythm."¹ This chapter focuses on how Haydn subverts rhythmic expectations within the strict parameters of the minuet, a genre that originated in dance. Since the minuet always presents itself in strict triple meter and square duple phrases, any change to the metrical structure keenly stands out. As Gretchen A. Wheelock said, "the frequent manipulations of metric pattern in Haydn's artful minuet movements" are a key characteristic of the works in my corpus.² I will therefore look at the composer's employment of hypermeter, dynamics, and melody to play with conventional hypermetrical structures. In doing so, I will briefly touch on questions of meter in relation to performance, since the rhythmic irregularities discussed can be highlighted or normalized through performance choices. Some minuets already discussed in the last chapter preserve a regular hypermeter despite their formal irregularities. These include minuets from Symphonies 50, 51, 59 ('Feuer'), and 64 ('Tempora Mutantur').³ My discussion of rhythmic manipulations in this chapter aims to enhance my previous discussion of form. Of course, not all minuets present rhythmic and hypermetric deviations.

¹ Mary Sue Morrow, "Other Classical Repertoires," in *The Cambridge Companion to the Symphony*, edited by Julian Horton (New York: Cambridge University Press, 2005), 44.

² Gretchen A. Wheelock, *Haydn's "Ingenious Jestings with Art: " Contexts of Musical Wit and Humor* (Toronto: Maxwell Macmillan International, 1992), 60.

³ For further examples see analytical vignette 3.1 (1) in the appendix.

3.2 Expansions

Even though 6-measure phrases are not uncommon within the minuet form (any grouping by two is conventional), 4-measure groupings remain the most common.⁴ For the purposes of this study I employ David W. Beach's notions of internal or external hypermetric expansions in conjunction with William E. Caplin's definitions of formal expansion and extension (for more detail refer to Chapter 1, pages 17-18). External expansions are easiest to recognize and "occur before or after the phrase and are thus not part of its hypermetric organization."⁵ Caplin defines a formal extension as "the addition of extra units of similar material in order to stretch out a formal function in time."⁶ In these minuets, Haydn often uses hypermetric external expansions to extend the formal phrase to six measures. Similarly, Haydn utilizes what Beach calls "hypermetric internal expansions" to formally expand phrases. Caplin delineates formal expansion as "an internal lengthening of the constituent members of a formal function."⁷ Even though Caplin's terms apply to formal processes and Beach's denote hypermetric procedures, these minuets are analyzed with the understanding that hypermetric internal expansions occur with formal expansions and hypermetric external expansions arise as a result of formal extension. The ways in which Haydn chooses to expand his phrases create interesting hypermetric dilemmas, allowing for multiple interpretations of the overall rhythmic structure.

I begin with the *al reverso* minuet from Symphony 47 ('Palindrome'). In addition to the unique articulation and dynamic situations created by the reversal of the A section, the

⁴ Meredith Ellis Little, "Minuet," *Oxford Music Online*, Oxford University Press, accessed January 24, 2017, <http://www.oxfordmusiconline.com>.

⁵ David W. Beach, *Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form*, (New York: Routledge, 2012), 61.

⁶ William E. Caplin, *Analyzing Classical Form: An Approach for the Classroom*, (New York: Oxford University Press, 2013), 707.

⁷ *Ibid.*, 707.

hypermetric interpretation lends itself to a few different interpretations (mm. 1-20; Example 3.1).

R. Larry Todd observes that “to contradict the customary structural clarity and phrase articulation of the minuet, Haydn imposes an asymmetrical series of dynamic contrasts that nearly destroys the underlying symmetry of the minuet.”⁸ Looking at the A section, it appears that it contains two hypermeasures. The first (mm. 1-6) can be interpreted in two ways: either (“a” in the example, notated between the first and second violin) as containing a 2-measure external hypermetric expansion (mm. 5-6), or formal extension, arising from the repetition of melodic material (from mm. 3-4) transposed up a third and prolonging the harmony; or (“b”; notated between the second violin and viola) the expansion transpires internally as Haydn interpolates measures marked with contrasting dynamics (mm. 3 and 5). In both interpretations, the second hypermeasure (mm. 7-10) contains just four hyperbeats.

Example 3.1: Symphony 47, iii (mm. 1-20)

The musical score for Example 3.1 shows the first 20 measures of the A section (mm. 1-10) and the B section (mm. 11-20). The A section is divided into two hypermeasures: (a) mm. 1-6 and (b) mm. 7-10. The B section is divided into two hypermeasures: (c) mm. 11-14 and (d) mm. 15-18. The score includes dynamic markings (p, f) and articulation marks. The key signature is one sharp (F#) and the time signature is 3/4. The score is for Violin I, Violin II, Viola, and Cello/Double Bass.

Interestingly, the same structure, reversed in the B section (4 measures, then 4 measures expanded to 6; B being the retrograde of A), results in a hypermetric interpretation does not seem

⁸ R. Larry Todd, “Joseph Haydn and the *Sturm und Drang*: A Revaluation,” *The Music Review* 41, no. 3 (1980): 175.

as definite as in the A section. The accents in mm. 12-13 do not convincingly express the same hypermetric function they did previously in the corresponding mm. 8-9. Instead, the hypermetric structure in the reverse section could suggest the following interpretation (“c” in the example): the third-beat accented measures (mm. 12-13) are a parenthetical insertion, keeping the first hypermeasure six bars long and the concluding hypermeasure as four bars. This interpretation of the hypermeter is further supported by the dynamic placement. The first hypermeasure (mm. 11-16) receives the *forte* bars (m. 11 and m. 15) on hyperbeats 1 and 3, while the second hypermeasure (mm. 17-20) contains a *forte* for the first hyperbeat and ends the minuet with *piano*. A second interpretation of the B section (d) deploys a 4-measure (mm. 11-14) and a 6-measure (mm. 15-20) hypermetric structure. Here, the hypermeter more closely resembles analysis (a) of the A section, where the hypermetric expansion (mm. 17-18) occurred through melodic repetition of mm. 15-16. A third interpretation (e) would require a reinterpretation of a hyperbeat. The first hypermeasure (mm. 11-15) contains an internal expansion by repetition (m. 13). The fourth hyperbeat (m. 15) reinterprets as the first hyperbeat of the second hypermeasure (mm. 15-20). Again, this second hypermeasure would contain an internal expansion in mm. 17-18. As Wheelock remarks, “To demonstrate the seeming paradox that a piece of music can make as much sense read backwards as forward is also a considerable feat for the composer, particularly in a style that relies upon the clear functions of tonal harmony. And indeed, Haydn broadcasts his ingenuity in this movement.”⁹ Within this short, outwardly harmonically simple composition, Haydn managed to create unexpected and sophisticated hypermetric variety in the B section.

⁹ Wheelock, *Haydn's “Ingenious Jestings with Art,”* 67.

3.2a Expansions in the B section

Haydn employs hypermetric expansions in the B section more often than in the A section in the *Sturm und Drang* minuets. I have mentioned a few of these expansions in the previous chapter in relation to form or melodic direction; I will now address them purely in terms of hypermeter. A hypermetric extension appears in the first phrase in the B section from Symphony 35's minuet (mm. 15-16; Example 3.2). Antony Hodgson singles out this symphony as “outstanding in terms of the originality of its part-writing,”¹⁰ visibly inherent in the dramatic scoring of this minuet. The expansion arises from a repeated melodic figure (repeating the content of m. 14 twice more in mm. 15-16). The 2-measure internal hypermetric expansion by repetition lengthens the phrase to six, rather than four measures (mm. 11-16).

Example 3.2: Symphony 35, iii (mm. 11-20)

Another example of simple B-section expansions occurs in the minuet of Symphony 56. I have already addressed this minuet's form and seemingly random measure of silence (m. 44); therefore I will concentrate here on its impact on the hypermeter. The external hypermetric expansion (mm. 43-44) initially sounds like the start of a new hypermeasure. Retrospectively, the silence in m. 44 clarifies that these two measures should be interpreted as an extension of the previous phrase and hypermeasure (mm 39-44; Example 3.3).

¹⁰ Antony Hodgson, *The Music of Joseph Haydn: The Symphonies* (Rutherford: Fairleigh Dickinson University Press, 1976), 67.

Example 3.3:
Symphony 56, iii
(mm. 39-48)

While Todd addresses how Haydn interrupts the first movement of Symphony 39's hypermetric scheme to include 6-measure phrases, I focus on the hypermetric expansion in the minuet that can be interpreted in two ways.¹¹ The hypermeasure in question (mm. 13-18; Example 3.6) is the consequent phrase to the B section's periodic structure. The first four measures of this phrase (mm. 13-16) divide into further groups of two measures (mm. 13-14 and 15-16) based on melodic and harmonic repetition. One interpretation (notated "a" between the first and second violin lines) situates the hypermetric expansions internally, on the repetition measures (m. 14 and 16); hypothetically deleting these measures and removing the harmonic and melodic repetition would restore the phrase to a 4-bar hypermeasure. The other interpretation places the hypermetric expansion in mm. 15-16, thus identifying these two measures as a parenthetical insertion (notated "b" between the second violin and viola lines). This hypermetric reading is further supported by the *sforzandos* of mm. 15-16, which are the only accents notated bars within this minuet and seem to be out of place within the overall context. These two bars could be completely omitted without interrupting melodic or harmonic discontinuity. In other words, Haydn could have created a symmetrical period in the B section, but clearly the departure from the regular structure was intentional. The other hypermetric expansion in this minuet occurs in the transition to the A' section (mm. 19-24; Example 3.4). This hypermetric internal expansion allows the transition to cover six measures to complete a descending sequential

¹¹ Todd, "Joseph Haydn and the *Sturm und Drang*," 183.

pattern for the modulation back to home key. In contrast to the previous expansion in the B-section consequent (mm. 13-18), the transition's expansion supports an active harmonic progression rather than presenting simple repetition or parenthetical insertion.

Example 3.4: Symphony 39, iii (mm. 13-24)

The musical score for Example 3.4 is presented in two systems. The first system, measures 13-16, shows two melodic lines (a) and (b) with dynamic markings such as *forz.* and *forz. 2*. The second system, measures 17-24, is labeled "Transition" and includes a *g-* dynamic marking. The score is annotated with Roman numerals and figured bass notation below the staves.

System 1 (mm. 13-16):

- Measure 13: *d-*
- Measure 14: *i⁶ i*
- Measure 15: *i⁶ i*
- Measure 16: *III V/V III V/V*

System 2 (mm. 17-24):

- Measure 17: *d- III V⁶₄ V i=PAC*
- Measure 18: *i*
- Measure 19: *4₂ V⁶/VII (C+)*
- Measure 20: *V⁴₃*
- Measure 21: *g- III*
- Measure 22: *VI⁶*
- Measure 23: *V⁴₃*
- Measure 24: *V⁶₅ i*

Symphony 44's canonic minuet uses an external hypermetric expansion to complete a sequential formula within the B section (mm. 25-26). Because of the canonic texture, the next hypermeasure (mm. 27-31) spans five measures (mm. 21-31; Example 3.5a); the additional measure allows the lower strings to complete the statement of the subject. The hypermeasure with the first expansion (mm. 21-26) begins with a subject statement (violins and oboes, m. 21) echoed in the lower strings (m. 22) before beginning a descending scalar sequential progression (mm. 22-26). The expansion occurs at the end of the hypermeasure and extends it by two bars for the completion of the sequence (mm. 25-26). The following phrase contains two subject

statements in the violins (mm. 27-30) echoed by the cello (mm. 28-31), with a half cadence (HC) at m. 27. Because of the canonic entries, Haydn chooses to not cut the cello's statement short, but to let it finish a measure after the other instruments (m.31). This 1-measure extension makes the 5-measure hypermeasure unbalanced. At this point, the 5-measure phrase has destroyed the duple-measure grouping convention of the minuet. Haydn immediately returns to quadruple hypermeter (mm. 32-55), but it seems that he runs the danger of ending his minuet with an odd number of measures, which would be highly irregular. At the last moment, in the codetta, Haydn normalizes this by extending his codetta by a measure, restoring the overall minuet to an even number of measures (mm. 56-60; Example 3.5b). These two 5-measure phrases, one in the B section and one in the codetta, work together to restore hypermetric regularity, but individually, both phrases sabotage the duple template. The B section of a minuet allows for a looser thematic or phrase structure than the A section, a convention Haydn was clearly enlarging with his exploration of hypermetric expansions. Even though all these expansions are not deformations in themselves, my purpose in mentioning them is to outline a small but consistent trend in the *Sturm und Drang* minuets to place hypermetric expansion in the B section rather than elsewhere in the form.¹²

Example 3.5a: Symphony 44, ii (mm. 21-31)

e- i
 G+ vi vii°6 vi°6 V6 IV6 iii6 ii6 I6 vii°6 vi6
 V=HC

¹² For further examples see analytical vignettes 3.2a (1), (2), and (3) in the appendix.

Example 3.5b:
Symphony 44, ii
(mm. 54-60)

Codetta

e- ii^{o6} V⁶₄V i=PAC

3.2b Expansions in the A section

I will briefly mention a few examples of hypermetric expansions within the A sections, most of which have already been discussed in the previous chapter in relation to form. The hypermetric expansions in the minuet of Symphony 35 help foster a larger narrative about a lost melody, unsure where to go, using soft dynamics. The timid sections of this narrative play out in hypermetric expansions. This arises for the first time at the end of the A section, placing the formally parenthetical, tentative portion of the narrative in a 2-bar expansion between the second and third hyperbeats (mm. 7-8; Example 3.6a). This interruption of lost direction suspends the hypermeter until the melody finds its way. Contrastingly, in the A' section the two timid bars occur in a formally additive process, resulting in an external expansion (mm. 33-34; Example 3.6b). It is interesting to note that in the A section, the hypermetric expansion occurs before the cadence (mm. 9-10), but in the A' section it takes place after the perfect authentic cadence (PAC) (mm. 31-32). In A, the melody was unsure how to proceed to the cadence in contrast to the A' section, where it did not know how to begin a coda. This hesitation at the onset of the coda lands the music on an unexpected deceptive cadence (mm. 35-36) played *forte* before a cautious reconfirmation of the PAC sounds in mm. 37-38.

Example 3.6a:
Symphony 35, iii
(mm. 1-10)

Example 3.6b:
Symphony 35, iii
(mm. 29-38)

The expansions in the A and A' sections of the minuet of Symphony 65 arise due to a four-beat rhythmic motive that highjacks the meter, forcing a hypermetric suspension until the motive returns to articulating the trill (over the G) on the downbeat (mm. 7-10 and 25-28). As Wheelock has pointed out, “Three measures of 4/4 time in in the opening section of the minuet... suspend time and direction. Here the repeating irregularity interrupts and provokes a detour, prolonging what has promised to be a straightforward consequent phrase of four bars. The metric disturbance lingers in a modified return of the opening section.”¹³ I address this minuet in more detail in a later section on metrically dissonant motives (Example 3.25).

While James Webster vies for the interpretation of Symphony 45 (‘Farewell’) as a through-composed work based on each movements’ tonal function in relation to the entire work,

¹³ Wheelock, *Haydn’s “Ingenious Jesting with Art,”* 82.

I will zoom in on the smaller issue of the minuet's hypermetric structure.¹⁴ It is clear that the A section of this minuet does not express a square hypermeter (mm. 1-12; Example 3.7a). The first four measures present a straightforward 4-beat hypermeasure. The remaining eight bars comprise not two other hypermeasures but rather another single hypermeasure with both internal and external hypermetric expansions. Logically, the violin codetta (mm. 11-12) occurs in a hypermetric external expansion. Its lowered instrumentation and incomplete melody reinforce this analysis. The internal expansion occurs at the third and fourth hyperbeats (mm. 7-10) in this periodic design. Haydn elongates the consequent's contrasting idea by harmonizing it with a 4-measure expanded cadential progression.

The twice lengthened hypermeasure of the A section is "corrected" in the A' section (mm. 25-40; Example 3.7b). Inflated to three phrases, the A' section has one 4-bar and two 6-bar hypermeasures. The first hypermeasure (mm. 25-28) transpires almost identically to the A section. The next phrase (mm. 29-34) receives an internal expansion in the same place as in the A section (between the third and fourth hyperbeats, mm. 32-33), but ends with a deceptive cadence (mm. 33-34). The final phrase (mm. 35-40) delivers the PAC and finishes the minuet with the same codetta, externally expanded, from the A section. As a result, the expanded hypermeasure in the A section is normalized through the addition of a third phrase in the A' section. Contrastingly, the B section uses only regular, quadruple hypermeasures. Haydn used hypermetric expansions in the A section to support his formal choices rather than for purely hypermetric manipulation.¹⁵

¹⁴ James Webster, *Haydn's "Farewell" Symphony and the Idea of Classical Style through-Composition and Cyclic Integration in His Instrumental Music* (New York: Cambridge University Press, 1991), 5.

¹⁵ For further examples see analytical vignettes 3.2b (1) and (2), in the appendix.

Example 3.7a: Symphony 45, iii (mm. 1-12)

Example 3.7b: Symphony 45, iii (mm. 25-40)

3.3 Reinterpretation

Of all the hypermetric techniques discussed in this chapter, hypermetric reinterpretation is the least frequent within the *Sturm und Drang* minuets. Most frequently, hypermetric reinterpretation occurs when the fourth hyperbeat acts as the downbeat of the next hypermeasure through a process of elision.¹⁶ Only one minuet included in this study features this technique: that of Symphony 26 ('Lamentatione'). One would think that more use of reinterpretations within the *Sturm und Drang* minuets may have allowed Haydn to create noticeable deformations, but the composer favored more subtle rhythm manipulations than the simple creation of irregular phrase lengths through reinterpretation.

¹⁶ Ryan McClelland, "Teaching Phrase Rhythm through Minuets from Haydn's String Quartets," *Journal of Music Theory Pedagogy* 20, (2006): 5-35.

Example 3.8a:
Symphony 26, iii
(mm. 14-20)

Example 3.8b:
Symphony 26, iii
(mm. 42-48)

Reinterpretation occurs twice in the minuet of Symphony 26, both times at the end of the A and A' sections (mm. 14-20, 40-48; Example 3.8a and 3.8b). In the A section, the reinterpretation transpires in the codetta (m. 14), following a textbook procedure where the fourth hyperbeat of the first phrase is reinterpreted as the first hyperbeat of the following hypermeasure (the repetition of mm. 14-17). The melody supports this interpretation, using the tonic chord of the repeated PAC (mm. 16-17) to begin a repetition of the previous phrase (mm. 17-20 repeats the melody and harmony of mm. 14-17). The reinterpretation in the A' section is slightly more unusual. The final PAC of the minuet (mm. 44-45) corresponds with the reinterpreted first hyperbeat of the short codetta. The codetta simply reiterates the cadence once this time rather than twice. Even though the cadential function is fulfilled, the short codetta is set in sharp relief against the A section codetta. The reinterpretation arises in two different places within the A and A', avoiding a direct hypermetric parallelism. Even though the contrast might seem small, it is nonetheless perceptible and the minuet seems to end abruptly. Haydn could have repeated the codetta (mm. 45-48) once more before ending the minuet and thus attained a

greater level of symmetry, but instead he chose to move the reinterpretation to overlap with the final cadence and keep the codetta short.

3.4 Extra Bars of Silence

In the *Sturm und Drang* minuets, Haydn usually plays with the hypermetric structure in a subtle way. In only two of these minuets does he bring the hypermeter to a halt with silence: in Symphony 26 and 56. I mentioned the bars of rests in the previous chapter in the context of my discussion of “lost” melodies, but I did not address how this affects the hypermeter. In Symphony 56 example the false recapitulation in the B section (mm. 35-44) begins confidently with a square quadruple hypermeter until mm. 43-44 (Example 3.9). Measure 43 seems to begin another hypermeasure purposed with sequencing the melodic material from the previous hypermeasure, but the music suddenly comes to a halt in m. 44. The full measure of silence halts the hypermeter before launching into a confident A’ section at m. 45. This forces a reinterpretation of mm. 43-44 as a hypermetric extension of the previous hypermeasure. The function of mm. 43-44 as an extension rather than as the beginning of another hypermeasure cannot be perceived until the commencement of the A’ section.

Example 3.9: Symphony 56, iii (mm. 39-48)

The third movement of Symphony 26, characterized by H.C. Robbins Landon as “rather whimsical [and] something of an anticlimax,”¹⁷ utilizes full bars of rest in both the A and A’ sections. In each instance the silent measure falls in a different place within the hypermeasure. The first time, a single-bar extension is attached to the end of the hypermeasure (mm. 1-15; Example 3.10a). Since minuets must conventionally have measures grouped in two to accommodate the dance steps, a random, single-bar extension interrupts the structure; the fact that it only uses rests makes it all the more unusual in the *Sturm und Drang* Minuets. Haydn only returns his A section to a symmetrical overall duple grouping with the reinterpretation within the codetta (m. 17).

Example 3.10a: Symphony 26, iii(mm. 1-14)

The musical score for Example 3.10a is presented in two systems. The first system (measures 1-7) is marked *p* and features a single-bar extension at the end. The second system (measures 8-14) is marked *f* and also features a single-bar extension at the end. The score includes chord symbols and a 'V pedal point' marking.

Chord symbols for the first system: d, i⁶, iv, bII⁶, vii^{o7}/V, V⁶₄ V=HC, V pedal point.

Chord symbols for the second system: V, F+, I⁶, V⁶₅, I, ii⁶, V⁶₄ V, I=PAC.

The second measure or silence, occurring in the A’ section, places the extension externally from the hypermeasure (mm. 40-48; Example 3.10b). The predominant prolongation (mm. 38-41) ends with a dramatic silence (mm. 41-42) fostering a feeling of suspense. The expansion’s placement outside the hypermeasure adds suspense to the resolution of the German

¹⁷ H. C. Robbins Landon, *Haydn: Chronicle and Works*, Vol. II (London: Thames and Hudson, 1976), 293.

sixth and yearning for a final cadence, delivered in mm. 44-45. Again Haydn corrects his duple measure groupings with the use of a hypermetric reinterpretation within the codetta (m. 45). The interrupted rhythmic flow defies the conventional expectations of the minuet, allowing this movement—the final one of the whole symphony—to end the symphony in a memorable way.

Example 3.10b: Symphony 26, iii (mm. 38-48)

3.5 Possible Duple Meter

The everlasting trickster, Haydn occasionally begins his minuets with ambiguous rhythmic patterns, delaying the firm perception of the triple meter at the outset of a minuet. This results in a possible duple meter perception on first hearing. As Floyd K. Grave explains, “melodic and surface-rhythmic implications of duple meter [can] persist until... we experience and uncontested principal meter... The consolidation from diffuse to sharply focused meter provides a goal-directed impetus, perhaps not unlike that of a harmonically dissonant opening that withholds tonal stability by promises its emergence as part of a gradual process.”¹⁸ Within the *Sturm und Drang* minuets, the confusion of apparent grouping does not usually last more

¹⁸ Floyd K. Grave, “Metrical Dissonance in Haydn,” *The Journal of Musicology* 13, no. 2 (1995): 171-172.

Example 3.12: Symphony 51, iii (mm. 1-16)

Symphony 51's minuet maintains a similar vagueness in the melodic structure, but manages to extend the possible duple grouping throughout most of the minuet (both A and B sections). Haydn only breaks the ambiguity and settles in an irrevocably strong triple meter at the cadences (mm. 7-8, 15-16; Example 3.12). The composer creates a sense of vagueness by establishing a 6-beat rhythmic pattern in the first two bars, then repeating the rhythm twice, before abandoning it for the minuet's conclusion. The rhythmic pattern can be easily grouped in two or three. The melody is sufficiently simple, supported by an easily metrically reinterpreted accompaniment to allow the metrical ambiguity to prevail. My analysis is further supported by two conflicting recordings of the minuet in question. The Swedish Chamber Orchestra (2003) elected to support the rhythmic indistinctness by refraining from metrically confirming "accents" on the downbeats.²¹ Contrastingly, the Tafelmusik Baroque Orchestra (2009) chose to maintain

²¹ Franz Joseph Haydn, "Symphony 51," in *Haydn: Symphonies Nos. 50, 51 and 52*, Vol. 27, Swedish Chamber Orchestra conducted by Bela Drahos, Naxos 8.555324, 2003, accessed January 20, 2017, www.naxosmusiclibrary.com.

metric uncertainty in the A section, but to propel the triple meter with reaffirming accents on the downbeats in the B section.²²

Example 3.13: Symphony 38, iii (mm. 9-20)

A comparable ambiguity arises in the B section in the minuet of Symphony 38 ('Echo'). The melody adopts a duple grouping for the first four bars (mm. 9-12) before returning to very clear triple grouping for the cadence (mm. 9-16; Example 3.13). Mirroring a similar melodic structure, the violins use the same duple grouped melody in the transition, which finds triple-grouping resolution with the HC before the A' return (mm. 17-21). Haydn did not completely obscure the triple meter in these two phrases; he maintained a triple grouping in the accompaniment, attempting to ground the duple sounding melody within the triple meter. It is incumbent on given performances to emphasize or conceal this potential dissonance. The Cologne Chamber Orchestra (2004) chose to perform the notated triple meter, allowing the duple rhythmic groupings to create the metrical dissonance with that underlying triple meter.²³

More examples of duple groupings occur in Symphonies 58 and 65 and arise from rhythmic motives. Both of these minuets are discussed in the section on rhythmic motives, but also successfully undermine the perceived meter. In Symphony 65, Haydn introduces a 4-beat

²² Franz Joseph Haydn, "Symphony 51," in *Haydn: Symphonies*, Tafelmusik Baroque Orchestra conducted by Bruno Weil, Sony Classical 884977033823, 2009, accessed January 20, 2017, www.naxosmusiclibrary.com.

²³ Franz Joseph Haydn, "Symphony 38," in *Haydn: Symphonies*, Vol. 28, Cologne Chamber Orchestra conducted by Helmut Muller-Bruhl, Naxos 8.557093, 2004, accessed January 20, 2017, www.naxosmusiclibrary.com.

melodic figure that destroys the apparent triple meter and suspends the hypermeter in the A and A' sections (Example 3.17). Symphony 58's minuet experiments with duple and triple rhythmic groupings, sometimes in alternation (Example 3.19).²⁴

3.6 Misplaced Dynamics

3.6a Metrical Disruption

One of Haydn's characteristic ways to create metrical dissonances relies on "misplaced" dynamics: namely, either within a measure, or hypermeasure, the composer places an accent on a weak beat rather than on a strong beat. The resulting metrical confusion does not usually completely throw off the perceived meter, but at the very least it manages to draw attention to the conventional expectation of triple meter. These "misplaced" dynamics occur in the trios as well as in the minuets, but here I will address the strongest example from the minuets.

Example 3.14: Symphony 47, iii (mm. 1-20)

The musical score for Example 3.14, Symphony 47, iii (mm. 1-20), is presented in two systems, A and B. System A (measures 1-10) is in 3/4 time and features a treble clef with a key signature of one sharp (F#) and a bass clef. The treble staff contains a melodic line with various dynamics (p, f) and accents. The bass staff contains a bass line with dynamics (f, p) and accents. System B (measures 11-20) continues the piece with similar dynamics and accents. The score includes annotations such as (a)1, (b)1, (c)1, (d)1, and (e)1, and dynamic markings like p, f, and accents.

²⁴ For further examples see analytical vignette 3.5 (2) in the appendix.

The *al reverso* minuet of Symphony 47 ('Palindrome') presents an interesting rhythmic and dynamic dilemma. I have discussed its hypermetric complexity in a previous section, and now address the impact on the dynamics in the reverse structure of the B section. When the music is played in reverse, the dynamics present in reverse as well, therefore the strong beat *forte-piano* dynamics in mm. 8-9 reverse to *piano-forte*, with the accent landing on the third, weak beat in mm. 12-13 (Example 3.14). The Academy of Ancient Music (2015) tried to downplay the unstylistic dynamics by maintaining strong downbeats.²⁵ Contrastingly, the Tafelmusik Baroque Orchestra (2009) chose to revel in the uncharacteristic dynamic and accent placements, allowing the reversed dynamics to take precedent over the triple meter.²⁶ The reverse presentation also affects the way dynamic changes fall within the hypermeter in the B section, either creating displaced metrical accents within the hypermeter or soliciting a different hypermetric interpretation in the B section than in the A section.²⁷

3.6b Hypermetric Disruption

Besides using surface misplaced accents, Haydn also frustrates hypermetric expectations through dynamic contrasts. Dynamics are considered a secondary parameter in most forms of formal and rhythmic analyses, but their patterns and shifts often yield additional insights. In his article "Extended Upbeats in the Classical Minuet: Interactions with Hypermeter and Phrase Structure," Ryan McClelland often references dynamic accents as a form of support for

²⁵ Franz Joseph Haydn, "Symphony 47," in *Haydn Symphonies*, Academy of Ancient Music conducted by Christopher Hogwood, Decca 00028944377729, 2015, accessed Jan 24, 2017, www.naxosmusiclibrary.com.

²⁶ Haydn, "Symphony 47," in *Haydn: Symphonies*, Tafelmusik Baroque Orchestra.

²⁷ For further examples see analytical vignette 3.6a (1) in the appendix.

determining hypermetric structure.²⁸ The notion is further supported by Joel Lester, who, in Caplin's words, suggests that "the beginning of... a new dynamic level, a new harmony, or a new melodic pattern is accented in relation to the preceding dynamic level, harmony, or the interior of the preceding melodic pattern, and it is accented in relation to the continuation of that dynamic level, harmony, or melodic pattern."²⁹ Lester compares the strength of a dynamic change or accent to that of harmonic change, which impacts the meter. Such an example occurs in the minuet of Symphony 26 at the return of the A' section (mm. 31-34; Example 3.15). The beginning of the canonic return of A materials begins prematurely on the last hyperbeat of the last hypermeasure of the B section (m. 32). This entry in the lower strings is marked *forte*, introducing a contrast in dynamics in the last hyperbeat and thereby disrupting the hypermetric and formal convention as the A' return starts before the full conclusion of the B section.³⁰

Example 3.15:
Symphony 26, iii
(mm. 31-36)

Hypermetric interruption through dynamics also occurs in the minuet of Symphony 46 at the first PAC (mm. 19-20). Conventionally, Haydn places the cadence in the third and fourth hyperbeats (mm. 19-20; Example 3.16). However, he shifts the dynamic from *piano* to *forte* in m. 20 with the presentation of the tonic chord. The dynamic contrast happens in the last

²⁸ Ryan McClelland, "Extended Upbeats in the Classical Minuet: Interactions with Hypermeter and Phrase Structure," *Music Theory Spectrum* 28, no. 1 (2006): 23-55.

²⁹ William E. Caplin, "The Rhythms of Tonal Music by Joel Lester," *Journal of the American Musicological Society* 41, no. 2 (1988): 387.

³⁰ It can be argued that the A' section begins in m. 32 rather than m. 33 since that is where the canon begins (cello and viola), but hypermetrically and harmonically it makes more sense to place the start of the A' section in mm. 33 since the beginning of the canon (m. 32) is still prolonging the dominant preparation.

hyperbeat, thereby adding a jarring quality to the cadence. The following six measures (mm. 21-26) repeat the previous phrase and deliver another PAC (mm. 15-20) with expanded orchestration at a *forte* dynamic in an attempt to normalize the jolting dynamic shift to end the minuet on a conservative note.

Example 3.16: Symphony 46, iii (mm. 15-26)

The musical score for Example 3.16 shows three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score begins at measure 15 with a piano (p) dynamic. The piano part has a boxed section labeled 'Codetta' from measure 19 to 20. The dynamics shift to forte (f) starting at measure 21. Harmonic analysis is provided below the piano staff: B+ (measure 15), p (measure 16), ii⁶ (measure 17), V (measure 18), I=PAC (measure 19), f (measure 21), ii⁶ (measure 22), V (measure 23), and I=PAC (measure 24).

3.7 Rhythmic Motives and Metrical Displacements

Haydn employs metrically dissonant motives to shift or momentarily disrupt some minuet's triple meter. The starkest example thereof appears in Symphony 65. The disruption occurs in both A and A', but in a near identical way; therefore I address only the A section. Haydn presents a four-beat motive within the minuet's triple meter, repeated three times before falling in sync with the meter on the fourth iteration (mm.7-11; Example 3.17). Wheelock has pointed out that "The 4/4 melodic figure [two groups of eight beats] that waylays the anticipated phrase requires two repetitions before a proper downbeat in 3/4 is reached."³¹ As discussed above, the metrically dissonant motive occurs within a hypermetric expansion. The motive is so disruptive that it not only confuses metrical perception but also causes a suspension of the hypermeter until melody and meter realign. This is a metrical disruption that almost every orchestra performs the same way, allowing the duple grouping to momentarily completely

³¹ Wheelock, *Haydn's "Ingenious Jesting with Art,"* 82.

eradicate any perception of triple meter.³² The four-beat figure is characterized by the trill over G in the melody, but is otherwise very simple, once again illustrating Haydn's mastery at taking something seemingly unassuming and distorting it to challenge a convention.³³

Example 3.17: Symphony 65, iii (mm. 5-14)

3.7a Emphasis of Second Beat

In a few cases, Haydn uses metrical disruption to emphasise the second beat. In Symphony 44's canonic minuet, Haydn momentarily muddles the metric structure by shifting the start of the subject from beat 3 to beat 2 (mm. 32; Example 3.18). Throughout A and at the beginning of B, the subject begins on the upbeat. The HC and dominant prolongation ending in m. 31 are followed by two beats of silence. The next subject should have begun on the third beat of m. 31 or the downbeat of m. 32, but Haydn instead extends the silence, momentarily creating metrical ambiguity. The entry of the new subject on beat 2 (m. 32) appears, again briefly confusing the metrical structure before the strong perception of triple meter resumes as the phrase continues. Accents or weight given to the second beat is even more uncharacteristic of the

³² Haydn, "Symphony 65," in *Haydn: Symphonies*, Tafelmusik Baroque Orchestra, Haydn, "Symphony 65," in Academy of Ancient Music and Franz Joseph Haydn, "Symphony 65," in *Haydn: The 'Sturm und Drang' Symphonies*, English Concert Orchestra conducted by Trevor Pinnock, Deutsche Grammophon 00028946373125, 2000, accessed January 20, 2017, www.naxosmusiclibrary.com.

³³ For further examples see analytical vignette 3.7 (1) in the appendix.

minuet norm than weight on beat 3, maintaining the uniqueness of this passage within the contemporary convention.³⁴

Example 3.18: Symphony 44, ii (mm. 27- 35)

Wheelock has suggested that “The minuet of Symphony No. 58 is rather less graceful, as its title *alla zoppa* (‘limping’) indicates... Irregular agogic stresses in the melody create a constantly shifting and elastic meter above the bass line’s steady quarter notes.”³⁵ This work uses the most dotted rhythms of all the *Sturm und Drang* minuets. Within the squarest of hypermeters, it challenges all rhythmic expectations of a minuet. The steady rhythmic quarter-notes in lower strings propels the pulse throughout (Example 3.19). The majority of the melody consists of quarter notes and dotted eighth-sixteenth note figures, with a few half notes dispersed throughout. The quarter-notes and dotted figures combine to create groupings of two or three beats, requiring an active attention to the perception of the triple meter. Todd observes that “Haydn places irregular accents variously on the first, second and third beats by means of a clever rhythmic construction to obtain seemingly random succession of varying metres.”³⁶ Of particular interest here is not the way in which Haydn creates duple or triple groupings, but how this allows him to often emphasize the second beat of the measure. The Orchestra of the Age of

³⁴ For further examples, see analytical vignette 3.7a (1) in the appendix.

³⁵ Wheelock, *Haydn’s “Ingenious Jesting with Art,”* 70.

³⁶ Todd, “Joseph Haydn and the *Sturm und Drang*,” 174.

Enlightenment (2016) decided to further emphasize the second beat with an additional stress or accent on the longer note values falling on the second beat.³⁷ In a slightly more conservative performance style, the English Concert (2000) chose to maintain the light triple meter in their recording, allowing the longer note values on second beats to subtly enforce the metrical displacement.³⁸

Example 3.19: Symphony 58, iii (mm.1-20)

The image displays a musical score for the third movement of Haydn's Symphony 58, measures 1 through 20. The score is presented in three systems, each with a grand staff (treble, middle, and bass clefs). The key signature is one flat (B-flat major), and the time signature is 3/4. The first system (measures 1-5) is marked with a first ending bracket labeled '1A'. The second system (measures 6-10) is marked with a second ending bracket labeled 'B'. The third system (measures 11-20) is marked with a third ending bracket labeled 'A''.

Harmonic analysis is provided below the piano part of each system:

- System 1 (measures 1-5): F+ (measure 1), ii⁶ (measure 2), ii (measure 3), V⁶₄ (measure 4), V=HC (measure 5).
- System 2 (measures 6-10): C+ (measure 6), ii⁶ (measure 7), ii (measure 8), V (measure 9), I=PAC (measure 10).
- System 3 (measures 11-20): I (measure 11), ii⁶ (measure 12), ii (measure 13), V (measure 14), I=PAC (measure 15), (F+) V (measure 16), 4₂ (measure 17), ii⁶ (measure 18), ii (measure 19), V (measure 20), I=PAC (measure 20).

³⁷ Franz Joseph Haydn, "Symphony 58," in *Haydn: Symphonies Nos. 43, 50, 58 and 59*, Orchestra of the Age of Enlightenment conducted by Frans Huggen, Decca 00028948306862, 2016, accessed January 20, 2017, www.naxosmusiclibrary.com.

³⁸ Haydn, "Symphony 58," in *Haydn: The 'Sturm und Drang' Symphonies*, English Concert Orchestra.

3.8 Conclusion

Throughout the *Sturm und Drang* minuets, Haydn manipulates rhythm to support formal deformations. Hypermetric expansions and reinterpretations work in tandem with a variety of formal expansions and extensions to provide variety of phrase lengths within the expected symmetrical structure. Haydn brings into question the metrical and melodic conventions of the minuet and the strict triple meter expectations. Using dynamics, he problematizes the perceived meter or underlying hypermeter. Simple melodic structures allow Haydn to build in duple groupings to confuse the triple meter. For the most part all of Haydn's metrical deformations within the *Sturm und Drang* minuets happen subtly, allowing the performers to choose whether or not to bring out the convention defying elements, or allow them to blend into the background. Choosing to exploit or suppress Haydn's metrical deformations often results in the manipulation of unconventional formal treatment.

Chapter 4: The Trios

4.1 Introduction

Whereas the previous two chapters have solely addressed the minuets proper, this chapter focuses on Haydn's treatment of the trios in Minuet movements from the *Sturm und Drang* symphonies. William E. Caplin states that the general formal characteristics of the trio are similar to those of the minuet, but must in some way (formal or stylistic) exhibit a contrast from the minuet without changes to meter or tempo. He explains that "'contrast' in classical form usually entailed greater structural complexity and emotional intensification, [but] the trio of a minuet movement generally brings a quality of simplification and relaxation."¹ As such, the harmony is typically more diatonic, the music unfolds in lighter textures, and symmetrical forms, while tonal or modal shifts allow the trio to remain dependant on the minuet. Many of Haydn's *Sturm und Drang* trios follow Caplin's model, but others bring focus to the deviations of the accompanying minuet by either normalizing or augmenting the foiled conventions. Nevertheless, deformational characteristics in the trios generally transpire on a more subtle level than in the minuets. I discuss trios in relation to their minuets to show how Haydn used the trios to spotlight the deformations in the minuets proper. I begin by outlining general formal trends in the trios before addressing more detailed examples categorized by form, cadence, and rhythm.

4.2 Rounded and Simple Binary Forms

In line with the minuet proper, where thirty-five percent use the simple binary form, forty-five percent of Haydn's *Sturm und Drang* trios follow the two-part form (nine out of

¹ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 229.

twenty). Caplin remarks that only “a few” classical minuets and trios follow the simple binary form; thus, my study underscores one way Haydn strays from classical norms by exploring the two-part form during this compositional period.² Table 4.1 illustrates which trios use rounded or simple binary form, and which minuets use the two-part form. When comparing minuets proper and trios composed in simple binary form, all but two minuets follow the same two-part scheme as their trios. Symphonies 51 and 64 (‘Tempora Mutantur’) probe the relationship of a simple-binary minuet followed by a rounded- binary trio. There are four Minuet movements (twenty percent of all *Sturm und Drang* symphonic Minuets) that explore the rounded-binary minuet and simple-binary trio relation (Symphonies 35, 39, 58, 65).

Table 4.1: Simple vs. Rounded Binary

Trios: Simple Binary Form	Trios: Rounded Binary Form	Minuets: Simple Binary Form
	Symphony 26 (‘Lamentatione’)	
Symphony 35		
	Symphony 38 (‘Echo’)	
Symphony 39		
	Symphony 41	
	Symphony 42	
Symphony 44 (‘Trauer’)		Symphony 44 (‘Trauer’)
	Symphony 45 (‘Farewell’)	
Symphony 46		Symphony 46
Symphony 47 (‘Palindrome’)		Symphony 47 (‘Palindrome’)
	Symphony 48 (‘Maria Theresia’)	
	Symphony 49 (‘La Passione’)	
	Symphony 51	Symphony 51
Symphony 52		Symphony 52
	Symphony 56	
Symphony 58		
Symphony 59 (‘Feuer’)		Symphony 59 (‘Feuer’)
	Symphony 64	Symphony 64
Symphony 65		

² Ibid., 229.

One trio that stands out formally from all the others within this group of compositions arises in Symphony 50, in C major (mm. 57-102; Example 4.1). As the reader will notice, it is the only *Sturm und Drang* symphonic trio missing from Table 4.1. On first glance at the score, it becomes evident that the entire trio contains no repeats, thus avoiding the conventional two- or three-part form. Borrowing the formal analysis of Eugene Lester Beenk, this trio is an open form: A (with transition), B¹ + B², B¹ + B², C (retransition).³ I remind my reader that the minuet of Symphony 50 exhibits sonata-like characteristics in the A and A' sections. The lack of repeats and the harmonically unstable ending of the trio (discussed below) hint at Haydn's attempt to forge a stronger dependence of the trio on the minuet in a similar way in which a development requires recapitulation in a sonata. I do not push the parallel between the two forms any further since the dominant-tonic polarity of the sonata form is not strong enough warrant such an argument.

³ Eugene Lester Beenk, "Ländler Elements in the Symphonic Minuets of Joseph Haydn" (Ph.D. diss, The University of Iowa, 1969), 71.

Example 4.1:
Symphony 50,
iii, trio
(mm. 57-102)

57 (link) B¹ antecedent

67 consequent B² antecedent

77 consequent

86 C (retransition)

95 E+ tonic pedal

Chord symbols: C+ I, F+ V, vii⁴₃, V⁷=HC, V⁴₂, V⁷, I=PAC, Bb+, C+, d-, E+, I=PAC, Bb+, C+, d-, E+, E+ tonic pedal.

Dynamic markings: *p*, *pp*.

The trio's first three measures repeat the opening of the minuet, momentarily obscuring the form (mm. 1-4 and 57-60; Examples 4.2 and 4.1). The B-flat in m. 60 indicates a dramatic departure from what occurred in the minuet and now the trio is free to proceed with its necessary contrast. Haydn uses a 2-measure transition (mm. 61-62) after the B-flat to create a smooth link into the B section. The first six measures (A) of the trio are akin to a transition (mm. 57-62) to the periodic B section beginning at m. 63. Haydn composes out the repeat of his parallel period in F major (mm. 63-74 and 75-86), thereby seemingly restoring the trio to a formally expected binary state. After the cadence (mm. 85-86), Haydn launches into what would conventionally be understood as the B section (mm. 87-102), but as Beenk suggests, this section is better understood as the C or retransition section on account of the sequential modulations and lack of cadential closure.

Example 4.2:
Symphony 50, iii, minuet
(mm. 1-5)

The music begins to sequentially modulate from F-major's subdominant (B-flat major) up by major seconds until it reaches E major (mm. 87-94). We expect one more modulation to restore the music to the realm of F major, but Haydn foils the expectation: once E major is attained, a tonic pedal point appears over the new tonic (mm. 94-100). No cadence occurs in the new key as the oboe ends the last few bars of the trio alone (mm. 100-102). It seems as though the music has realized it is in the wrong key. The entire orchestra stops, the oboe tries to continue at a *pianissimo*, but ultimately halts before the spirited return of the minuet in C major.

Caplin explains that formally incomplete trios were used to forge stronger links to the minuet, often ending on the dominant of the minuet's home key to allow for a resolution at the outset of the *da capo*. If the tonalities involved are remote, composers tend to add a modulating link to smooth the transition between the distant keys.⁴ The principal key of the trio, F major, is not a distant modulation from C major and would not necessarily require a modulating link. Haydn uses his retransition to modulate even further from the minuet's home key, creating a jarring tonal shift. Haydn only composed one structurally incomplete trio in his *Sturm und Drang* symphonies, but still disrupted the expected execution of a structurally dependent trio through his unusual treatment of the convention of retransition.

4.3 Issues of Form and Harmony

4.3a Borrowing Intra-Thematic Formal Characteristics From the Minuet Proper

Both minuets from Symphonies 41 and 49 present interesting cases of complex theme types within the A section, which Haydn condenses into conventional compound theme types in the A' section (see Chapter 2, pages 29-31).⁵ Symphony 41's third movement has an "unhurried *galant* air, yet [is] too complex to have graced any ancient ballroom"⁶ because of the unexpected thematic structure. The trio mirrors the minuet's unconventional treatment of theme types in the A section by providing an extremely repetitive harmonic and cadential structure in the trio (mm. 35-58; Example 4.3). The trio's A section contains two quasi-identical phrases (but for the final

⁴ Caplin, *Classical Form*, 229.

⁵ The analysis of the minuet Symphony 41's unique treatment of compound theme types can be found in the analytical vignette 2.2b (1) in the appendix.

⁶ Antony Hodgson, *The Music of Joseph Haydn: The Symphonies* (Rutherford: Fairleigh Dickinson University Press, 1976), 72.

bar), both ending with an incomplete authentic cadence (IAC). The homogeneous melodic content and lack of cadential variety makes it seem as though the same phrase sounds four times (with the repeat). The B and A' sections offer the same type of impasse: the two B-section phrases are virtually identical (except for the final measure) and the A' section is an exact repetition of A. The over-simplification and homogenous melodic repetition in the trio brings attention to the unusual formal structure of the minuet.

Example 4.3: Symphony 41, iii, trio (mm. 35-58)

The musical score for Example 4.3 is presented in two systems. The first system (mm. 35-46) is divided into section A (mm. 35-46) and section B (mm. 47-58). The second system (mm. 47-58) is divided into section A' (mm. 47-58) and section B' (mm. 59-60). The score includes piano (p) dynamics and various chord symbols: C+ p, V7, I=IAC, and I V=HC.

4.3b Borrowing Melodic Fragments

Another technique Haydn employed in his trios aims to forge melodic dependency on the minuet proper by borrowing melodic fragments. The additional connection allows any normalized or recurrent formal or rhythmic deviation of the minuet to stand out in in the trio. The most blatant examples of melodic borrowing occur in the trios of Symphonies 44, 50 and 52. I have already addressed the melodic borrowing in the trio of Symphony 50 above; the first three

measures begin identically to the minuet (mm. 1-4 and 57-60; Examples 4.1 and 4.2). The canonic minuets of Symphonies 44 and 52 do not see a continuation of the strict texture in their trios, but Haydn quotes the melodic contour in an artful way to fashion a melodic connection.

Example 4.4a:

Symphony 44,

ii, minuet

(mm. 1-2)



Example 4.4b:

Symphony 44,

ii, trio

(mm. 71-72)



Example 4.4c:

Symphony 44, ii, trio

(mm. 87-88)



In reference to the minuet of Symphony 44, Christopher Hogwood writes: “A sense of experiment [is inherent] in positioning this more meaningful movement in the whole symphony” as the second movement.⁷ Haydn has pushed the limits of conventions with his explorations into the minuet’s potential and thus chose to forge a strong connection with the trio by referencing the minuet’s opening subject (mm. 1-2) at the *end* of both A and B sections in the trio (mm. 71-72 and 87-88; Examples 4.4a, 4.4b and 4.4c). The characteristic slurred third interval followed by a descent is all that Haydn needs to build his melodic connection. In the trio, the composer uses a major third rather than the minuet’s minor third, but still the connection remains audible. Symphony 52’s trio opens with a melodic idea similar to the minuet’s own (mm. 1-2 and 37-38; Examples 4.5a and 4.5b). Even in the major rather than the minor mode, the relation is clear.

⁷ Christopher Hogwood, “In Defence of the Minuet and Trio,” *Early Music* 30, no. 2 (2002): 243.

Haydn uses the minuet's opening descending contour and four of the fragment's five notes, in the alternate mode, to begin the trio (A-flat, G, E-flat, B and C versus A, G, E, D and C).

Example 4.5a:

Symphony 52,

iii, minuet

(mm.1-2)



Example 4.5b:

Symphony 52,

iii, trio

(mm. 37-38)



4.3c Contrast: Harmonic Complexity

In two of his Minuets, Haydn contrasts the relative harmonic simplicity of the minuets proper with complex harmonic structure within the trio. Symphony 46's minuet does not modulate, and only briefly tonicizes related keys while the trio not only tonicizes, but also modulates to other keys (Figure 4.1). Similarly, the minuet of Symphony 48 uses simple harmonies in both the A and A' sections, only displaying harmonic complexity in the B section (Figure 4.2). Again, the corresponding trio explores more advanced harmonic realms throughout. Convention dictates that the trio should offer contrast through simplicity, but in these two symphonies Haydn challenges this expectation by reversing the simple and complex harmonic roles between the trio and minuet.⁸

Figure 4.1: Harmonic Structure of Symphony 46, iii

Minuet

A B
 B+ I V I V I V I
 (HC) (HC) (PAC) (PAC)

Trio

A B
 b- i V i V/III III i V i V/III III i iv V/iv iv V/V V V/iv iv V i
 (HC) (PAC) (HC) (PAC) (LAC) (PAC)
 b- D+ b- D+ e- f#- e- b-

⁸ Caplin, *Classical Form*, 229.

Figure 4.2: Harmonic Structure of Symphony 48, iii

Minuet

A B A' Coda

C+ I V I V/ii ii V/ii vi V/ii ii I V I V I V I (PAC) (PAC) (HC) (HC) (PAC) (PAC)

C+ d- a- d- C+

Trio

A B A'

c- i III i bVI V V/V V V/V V i bVI V/bvii bvii V/iv iv vii°/V V i (PAC) (PAC)

Eb+ I IV V vi V I g- c- bb- f- g- c-

Eb+

4.3d Contrast: Codettas

Recalling my discussion of “Surprise Endings” in Chapter 2, I find it necessary to mention two instances where Haydn uses the trio as a foil for his unusual codetta treatment in the minuet. In both trios, the composer does not use a codetta, thus emphasizing the unusual treatment of the codetta in the minuet. As discussed, the codetta of the minuet in Symphony 45 leaves an impression of melodic incompleteness. James Webster has called this codetta “the minuet’s off-tonic tag.”⁹ The post-cadential formal functions are followed, but it nevertheless sounds as if the music should continue (mm. 37-40; Example 4.6a). In contrast, the trio ends both the A and A’ sections with definitive perfect authentic cadences (PAC), further outlining the suspended closing of the minuet proper (mm. 50-52 and 74-76; Examples 4.6b and 4.6c).

Example 4.6a:
Symphony 45,
iii, minuet
(mm. 37-40)

37 codetta

pianiss.

pianiss.

F#+ V7 I=PAC

Example 4.6b:
Symphony 45,
iii, trio
(mm. 50-52)

50

pianiss.

F#+ I6 ii6 V I=PAC

⁹ James Webster, *Haydn's "Farewell" Symphony and the Idea of Classical Style through-Composition and Cyclic Integration in His Instrumental Music* (New York: Cambridge University Press, 1991), 71.

Example 4.6c:
Symphony 45, iii, trio
(mm. 74-76)

Similarly, the minuet of Symphony 64's short four-measure codetta, falsely presenting an A' section, is highlighted in the corresponding trio (mm. 21-24 and 46-48; Examples 4.7a and 4.7b). While L. Poundie Burstein chose to discuss whether the "somewhat ambiguous... outset of the A' section in m. 41 serves as a beginning, middle, or end," I will focus on the fact that, unlike the minuet, this trio offers no codetta.¹⁰ The A' returns for a full eight measures, just as it did in the trio's A section. The complete ternary design of the trio highlights the incomplete and post-cadential return of the main theme in the minuet. The minuet's lack of full A return makes this a two-part binary form, while the trio boasts a full A' return, thus resulting in the trio's three-part rounded binary form, making the trio's form more complex.

Example 4.7a:
Symphony 64, iii, minuet
(mm. 19-24)

Example 4.7b:
Symphony 64,
iii, trio
(mm. 46-48)

¹⁰ L. Poundie Burstein, "Functional Formality: Twisted Formal Functions in Joseph Haydn's Symphonies," in *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno*, eds. Steven Vande Moortele, Julie Pedneault-Deslauriers, and Nathan John Martin (Rochester: University of Rochester Press, 2015), 18-21.

4.3e Contrast: Striking Character Change

Haydn frequently created unexpected atmosphere shifts to defy the expected character relation of between the minuet and trio within the *Sturm und Drang* symphonies. The two most striking examples occur in the third movements of Symphonies 46 and 58. Both movements use the major mode for the minuet and the minor mode for the trio. Symphony 46's minuet character is light and features rhythmic variety and active accompaniment (mm. 1-8; Example 4.8a). In contrast, the corresponding trio uses a steady dotted half note rhythm for the contrapuntal melodies and a steady quarter note accompaniment (mm. 27-42; Example 4.8b). Also, the A section of the trio lowers the register of the melodic line by almost an octave, thus providing "rather ominous harmonic and dynamic contrasts."¹¹ The modal, range, and rhythmic shifts all combine to create opposing atmospheres in the minuet and trio.

Example 4.8a: Symphony 46, iii, minuet (mm. 1-8)

Example 4.8b: Symphony 46, iii, trio (mm. 27-42)

¹¹ H. C. Robbins Landon, *Haydn: Chronicle and Works*, Vol. II (London: Thames and Hudson, 1976), 304.

In the same vein, Haydn shifts from his major, *alla zoppa* minuet to a quarter-note driven, minor, and hymn-like trio, which Antony Hodgson describes as “a quiet, static piece” (mm. 1-8, 21-28; Examples 4.9a and 4.9b).¹² The light-hearted minuet’s character stands out because of the stark shift in the trio’s personality. Besides bringing attention to the minuet’s charm, the trio further calls into question the metrical dissonances of the minuet created by the rhythmic figures (see Chapter 3, pages 75-76).

Example 4.9a: Symphony 58, iii, minuet (mm. 1-8)

Musical score for Example 4.9a: Symphony 58, iii, minuet (mm. 1-8). The score is in 3/4 time, key of F major. It features a piano introduction (F+) and a first section (A) starting at measure 1. The score is written for piano and includes a cadential progression: ii⁶ V I=PAC.

Example 4.9b: Symphony 58, iii, trio (mm. 21-28)

Musical score for Example 4.9b: Symphony 58, iii, trio (mm. 21-28). The score is in 3/4 time, key of F minor. It features a piano introduction (p) and a first section (A) starting at measure 21. The score is written for piano and includes a cadential progression: c-i V i=PAC.

4.4 Cadential Avoidance and Affirmation

Generally, all the *Sturm und Drang* symphonic trios adhere to conventional cadential formulas and placement within the form. The A and A’ sections usually end with the expected

¹² Hodgson, *The Music of Joseph Haydn*, 86. Hodgson makes a worthwhile comment about the performance of this minuet from Symphony 58: “By some unfortunate consensus of opinion, conductors frequently allow the rhythmic impetus, so carefully built up in the minuet, to collapse entirely at this point [the trio]; perhaps one day there will be a performance which comprehends Haydn’s objective with such interplays of rhythm.” (Ibid.). Even though this thesis does not delve into the question of performance practice, Hodgson’s comment suggests that the trio should not lose the minuet’s momentum, thus further highlighting Haydn’s intended sharp contrast of character.

Example 4.12a:

Symphony 42,

iii, trio

(mm. 58-60)

Example 4.12b:

Symphony 42,

iii, trio

(mm. 72-75)

Example 4.13a

Symphony 51,

iii, trio

(mm. 22-24)

Example 4.13b:

Symphony 51,

iii, trio

(mm. 38-40)

The Symphony 42 minuet avoids all dominant-tonic motion until the final PAC and codetta, while the trio uses PACs to end both the A and A' sections (mm. 57-60 and 72-76; Examples 4.12a and 4.12b). The short, simple binary, minuet of Symphony 51 only delivers one real PAC at the end of the B section, while the rounded-binary trio ends A and A' sections with strong PAC (mm. 22-24 and 38-40; Examples 4.13a and 4.13b). In Symphony 59, the minuet does not avoid all tonic-dominant movement, but pointedly steers away from them at cadence points. As usual, the final cadence does deliver a traditional PAC. In the trio, Haydn's accompanimental bass plays exclusively dominant-tonic motion throughout centered on the different keys being explored (mm. 55-61; Example 4.14). Similarly, the two-part minuet of Symphony 64 avoids cadential motion until the end, but the rounded-binary trio delivers strong cadences at formal endings (mm. 30-32 and 46-48; Examples 4.15a and 4.15b).

Example 4.14: Symphony 59, iii, trio (mm. 55-61)

a- i V i=PAC

Example 4.15a:
Symphony 64,
iii, trio
(mm. 30-32)

Example 4.15b:
Symphony 64,
iii, trio
(mm. 46-48)

4.5 Simple Hypermeter

As with form, the trios (for the most part) remain overtly conventional in their hypermeter. There are no instances of reinterpretation, sudden silences or conflicting hypermetric interpretations. Only half of the trios utilize hypermetric expansions (See Table 4.2), none of which raise any questions as to their interpretation and maintain the strict duple-bar grouping rule of the minuet form. The table below indicates which trios use hypermetric expansions; most of these just allow for 6-measure rather than 4-measure phrases. On the whole, therefore, Haydn did not use hypermeter in the trios to underline the deformations of the minuet. However, I will discuss one particular trio, from Symphony 47, in light of its hypermeter since it emphasizes the irregular hypermeter of its minuet.

Table 4.2: Trios Containing Hypermetric Expansions

Symphony 26
Symphony 38
Symphony 39
Symphony 42
Symphony 45
Symphony 46
Symphony 47
Symphony 50
Symphony 56
Symphony 64

As discussed in the previous chapter on rhythm, Symphony 47's minuet, with its 10-measure sections and ambiguous phrasing, can result in a variety of different hypermetric interpretations (see Chapter 3, pages 52-54). The very nature of the *al reverso* of the B section only complicates the matter further. Haydn chose to accentuate the hypermetric irregularity by giving the trio twelve measures instead of ten (mm. 21-44; Example 4.16). Even though each section divides the measures in different ways (three hypermeasures of four in A and two hypermeasures of six in B), the hypermeter is still easier to perceive in the trio than in the minuet proper. The relative simplicity of the hypermeter in the trio spotlights the unusual hypermeter in the minuet. As Gretchen A. Wheelock remarks, "this movement is a real departure from the tradition."¹⁴

Example 4.16: Symphony 47, iii, trio (mm. 21-44)

¹⁴ Gretchen A. Wheelock, *Haydn's "Ingenious Jesting with Art: Contexts of Musical Wit and Humor"* (Toronto: Maxwell Macmillan International, 1992), 68.

4.6 Metrical Dissonance

The trios rarely exhibit outwardly blatant metrical dissonance. The few examples that occur frequently borrow from and attempt to normalize a technique employed in the minuet proper, often resulting in a focus on the overturned norm within the minuet. In Chapter 3, I discussed how the minuets of Symphonies 26, 38, 51, 52, 58 and 64 can be performed in such a way as for a perceived duple rather than triple meter to prevail through certain passages (see Chapter 3, pages 66-70 and appendix 3.5 (1) and (2)). Without arduously referencing each one, I note that all of the corresponding trios attempt to maintain strong triple groupings throughout, thus spotlighting the undermined metrical norm upon the minuets' return.

One trio, from Symphony 52, stands out among this group. As previously discussed, the trio begins with the same opening gesture as in the minuet, but in C major rather than in C minor (mm. 1-2 and 37-38; Example 4.5a and 4.5b). As Matthew Riley point out, "The trio can ... be heard as an alternative treatment of the materials of the minuet and a reinterpretation of them."¹⁵ Haydn normalizes the duple grouping of the minuet by moving the characteristic slur. The opening of the minuet slurs the upbeat to the first downbeat, thus initiating the duple groupings (m. 1). Alternatively, the trio displaces the slur to tie the first and second beats of the first bar, thus reinforcing the meter's notated triple groupings.

¹⁵ Matthew Riley, *The Viennese Minor-key Symphony in the Age of Haydn and Mozart* (New York: Oxford University Press, 2014), 116.

Example 4.17a: Symphony 65, iii, trio (mm. 36-40)

Example 4.17b: Symphony 65, iii, trio (mm. 50-54)

Alternatively, Symphony 65's trio continues projecting the minuet's previous metrical disruption, enlarging it to further display the movement's defiance of conformist meter. As we have previously seen in Example 3.17, this minuet introduced a four-beat motive in both the A and A' sections, completely throwing off the notated triple meter. The trio's metrical dissonance occurs in two places and momentarily confuses the triple meter, just as in the minuet (mm. 36-40 and 50-54; Examples 4.17a and 4.17b). Wheelock remarks about this trio's passage:

Overlapping hemiola patterns drive the sixth-chord sequence in measures 36-40 with an urgency that is in marked contrast to the static opening... In both minuet and trio Haydn make his intent to delay especially conspicuous by isolating and repeating the melodic fragment that has caused metric disturbance. The effect is one of falling out of step yet continuing to run in place distracted in superfluous repetition.¹⁶

While there were numerous examples of metrical dissonance created by dynamics in the minuets proper, Haydn only used dynamics to problematize the downbeat of a measure in a few trios. Symphony 26 uses third-beat accents once in each phrase throughout the trio (mm. 49-604;

¹⁶ Wheelock, *Haydn's "Ingenious Jesting with Art,"* 82.

Example 4.18). Even though the first few accents come as a surprise and create metrical instability, Haydn uses these accents consistently and regularly in a way which becomes anticipatory, giving the trio a unique characteristic to provide contrast to the minuet. The simple texture and uncomplicated form of this trio allow the third-beat accents to stand out without overpowering the meter. These third-beat accents are not present in the minuet proper, thus underlining the larger metrical deformations contained within the minuet itself.¹⁷

Example 4.18: Symphony 26, iii, trio (mm. 49-60)

The musical score for Example 4.18 is a piano trio in 3/4 time, measures 49-60. It features a piano (p) and forte (f) dynamic contrast. The A section starts at measure 49. The score includes a bass line with harmonic labels: D+, I, V=HC, and V I=PAC.

4.7 Hypermetrical Dissonance

Even though the minuet of Symphony 44 features a unique treatment of the hypermeter in the B section, managing to throw off the conventional duple bar groupings, Haydn composed the trio with simple and strict groups of four hyperbeats per hypermeasure. The composer creates contrast with the trio by keeping a straightforward hypermeter, except for one measure. Indeed, one measure in the A section, which falls as the fourth hyperbeat, is suddenly marked *forte* (m. 68; Example 4.19). The unconventional placement of the accent within the hypermeter is partially normalized by the fact that it also expresses the cadential dominant for the A section's PAC; thus the harmony manages to stabilize the unusually placed accent. Haydn also uses a few

¹⁷ For further examples see analytical vignette 4.6 (1) in the appendix.

surface-level, third-beat accents in his B section to add dramatic flair to the trio. As H. C. Robbins Landon points out, “The violent dynamic contrasts of this trio are typical of the *Sturm und Drang*.”¹⁸ The dynamic shift in m. 68 subtly references the disrupted hypermeter in the minuet.

Example 4.19: Symphony 44, ii, trio (mm. 61-72)

The musical score for Example 4.19 shows the piano and bass staves of the trio in Symphony 44, ii. The piano part begins in m. 61 with a piano (*pp*) dynamic. The first hypermeasure (m. 61) contains four hyperbeats, with accents on the third and fourth hyperbeats. The second hypermeasure (m. 62) continues with the same dynamic and accent pattern. The third hypermeasure (m. 63) and fourth hypermeasure (m. 64) repeat this process. The forte (*f*) section begins in m. 65, also with four hypermeasures of four hyperbeats each, maintaining the same accent pattern. The harmonic analysis below the score indicates the key signature and chord progressions: E+ (m. 61), B+ ii⁶ (m. 62), V⁷ (m. 63), and I=PAC (m. 64), with a 'peal point' marked at the end of the first hypermeasure of the forte section.

Similarly, the trio of Symphony 46 mirrors and then corrects the hypermetric dissonance presented in the minuet proper. The A section of the trio contains four quadruple hypermeasures (mm. 27-42; Example 4.20a). The first hypermeasure concludes with a *forte* bar on the fourth hyperbeat, just as in the minuet m. 20 concluded a hypermeasure featuring a sudden change in dynamic (Example 4.20b). The trio’s second hypermeasure normalizes the misplaced accent by maintaining the same dynamic for all of its four bars. The third and fourth hypermeasures of the trio repeat the same process: the third hypermeasure ends with a fourth hyperbeat accent, which is normalized in the fourth hypermeasure. The trio’s B section further reinforces the normalization by only allowing *forte* accents to fall on strong hyperbeats (mm. 43-54).

¹⁸ Landon, *Haydn: Chronicle and Works*, 298.

Example 4.20a: Symphony 46, iii, trio (mm. 27-54)

D+ V I=PAC

Example 4.20b:

Symphony 46,

iii, minuet

(mm. 18-22)

B+ ii⁶ V I=PAC

4.8 Conclusion

In his *Sturm und Drang* minuets, Haydn uses the trios to enlarge, mirror, or contrast the deformations of the minuets proper—in other words; he employs them to further his formal experimentation with the minuet mould. Not only does he dedicate a large portion of the trios to investigating the use of simple binary form within the third movement, but he also explores the possibility of incomplete formal structures. He tests the options of borrowing formal

characteristics and melodic fragments, but also contradicts the expected dichotomy of harmonic complexity and simplicity, formal units, and overall character between the minuet and trio.

Haydn also leaves some trios cadentially incomplete, while using strong cadences elsewhere in the trios to contrast the weak cadences of the minuet. Employing uncomplicated hypermeters to ground the trios, the composer also explores various interplays with the metrical dissonance found in the minuet, either contradicting or reinforcing them. On a few occasions he explores the use of dynamics in subtle metrical disruption within the trios to parallel or oppose the minuet.

Even though the trios are sometimes conceived as simplistic in relation to the minuet, I have shown that they are a locus for experimentation. The surprises within the trios tend to arise subtly in contrast to the minuets, but some trios offer more overt and obvious conventional deformations.

Chapter 5: Conclusion

To conclude, I will summarize my study of *Sturm und Drang* symphonic minuets and some overarching trends I observed through my research. Drawing on recent theories of form that determined what were then considered conventions of form, cadence, rhythm and meter, I was able to illustrate Haydn's ingenuity in his treatment of various expectations related to the Minuet. Haydn was instrumental in cementing the conventions of the symphonic genre and yet, throughout his career, he never stopped experimenting with generic parameters. His formal explorations within the Minuet genre are just the tip of the iceberg which I have surveyed in this thesis; they stretch far beyond the corpus under study into other symphonic movements and other genres from the same period.

There is no question that there is something different about Haydn's music from the late 1760s and early 1770s.¹ As we have seen, many different scholars have attempted to explain why the composer's music from these years stands out from the rest of his career. A few contrasting views discussed in the first chapter are as follows: Theodore de Wyzewa argued for a connection to the literary movement, Elaine R. Sisman hypothesized that the heightened drama of these work had to do with Haydn recycling music from the symphonies for the theatre, and William Grim attempted to quell these controversies by stating that this period was an extension of the composer's compositional style.² I was drawn to Mark Evan Bonds' approach to viewing "Haydn's career as a journey of continuous exploration rather than as a series of destinations,

¹ Mark Evan Bonds, "Haydn's 'Cours Complet de la Composition' and the *Sturm und Drang*," in *Haydn Studies*, ed. Dean Sutcliffe (New York: Cambridge University Press, 1998), 175.

² Abigail Chantler, "The *Sturm und Drang* Style Revisited," *International Review of the Aesthetics and Sociology of Music* 34, no. 1 (2003): 17-18; Elaine R. Sisman, "Haydn's Theater Symphonies," *Journal of the American Musicological Society* 43, no. 2 (1990): 292-352; and William Grim, *Haydn's Sturm und Drang Symphonies: Form and Meaning* (Lewiston: E. Mellen Press, 1990).

[thus] the late 1760s and early 1770s emerge as a period of unusually intense and quasi-systematic exploration.”³ This perspective on the *Sturm und Drang* period, coupled with James A. Hepokoski and Warren Darcy’s understanding of forms and genres growing and progressing through deformations, allowed me new insights on the minuets selected for this project.

Choosing to examine Haydn’s efforts to broaden the horizons of one of the strictest and most enduring dance forms through the lens of subverted convention opened a new perspective on the types of experimentation that occurred in Haydn’s *Sturm und Drang* period. Drawing on the idea of deformation also allowed me a broader understanding of thwarted conventional expectations within these Minuets rather than constraining my analyses to overly-strict terms or definitions.

In Chapter 2, dedicated to form, I investigated both large- and small-scale deformations within form, harmony, melody and cadences. The main theoretical model for this chapter was drawn from William E. Caplin’s theory of formal function.⁴ This chapter, focused exclusively on the minuet proper, began by exploring the unusually high percentage of simple-binary form minuets within the *Sturm und Drang*. According to Caplin, typically only ten percent of all classical minuets use the simple binary form, but I have shown that Haydn experimented with the two-part form in no less than thirty-five percent of his symphonic minuets from this period.⁵ I also identified a tendency for Haydn to use the closing sections of the minuet (codas and codettas) in a dramatic way. Whether by finishing with a tonally incomplete melody (Symphony 45 ‘Farewell’), introducing post-cadential narrative drama (Symphonies 35 and 48), or restating opening materials and cutting them short in an unexpected way (Symphonies 44 ‘Trauer’ and 64

³ Bonds, “Haydn’s ‘Cours Complet de la Composition,’” 175-176.

⁴ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998); William E. Caplin, “Teaching Classical Form: Strict Categories vs. Flexible Analyses,” *Dutch Journal of Music Theory*, 18, no. 3 (2013): 119-135; and William E. Caplin, “The Classical Cadence: Conceptions and Misconceptions,” *Journal of the American Musicological Society* 57, no. 1 (2004): 51-118.

⁵ Caplin, *Classical Form*, 220.

‘Tempora Mutantur’), Haydn used the closing section as more than a simple afterthought. These codas and codettas occur after the final cadence, but still play an important role in the minuet’s personality.

Motivic and melodic homogeneity allowed Haydn to create unexpected and complex theme types, further questioning the conventional structure of the minuet’s different sections (Symphonies 41, 49 ‘La Passione,’ and 59 ‘Feuer’). The experimentation with sonata-like exposition schemes for the A section (Symphony 50) and false recapitulation (Symphony 56) challenged the differences between the sonata and rounded-binary forms. Haydn investigated the possibility of a closer relationship between the two forms, while also illustrating their distinctions. The composer also explored canonic textures in these minuets. Only two use a contrapuntal texture throughout (Symphonies 44 and 52) showing once more Haydn’s attempt to emancipate the minuet from its classical conventions. Only one minuet uses retrograde melodic motion as its main formal irregularity, and yet the craftily formed minuet of Symphony 47 (‘Palindrome’) subverts multiple rhythmic conventions through its unique structure.

Since it was originally a dance form, there is an expectation for harmonic stability within the minuet.⁶ Haydn turned this convention upside down with his repeated endeavours to begin minuets on a less solid footing by avoiding tonic harmony in root position, especially on strong beats (Symphonies 26 ‘Lamentatione’, 38, 45, 52, 64), and tonicizing other keys within the first few measures (Symphonies 26, 45, and 64). The composer cunningly established a key with the musical rhetoric while withholding the syntactical stability, sometimes until the end of the piece

⁶ Meredith Ellis Little, “Minuet,” *Oxford Music Online*, Oxford University Press, accessed January 24, 2017, <http://www.oxfordmusiconline.com>.

(Symphony 26). This tonic avoidance creates suspense and propels the music forward, while frustrating the expected convention of stable harmony.

I examined Haydn's use of rests and repeated melodic fragments that create a "lost" or "stuck" melody effect to show how Haydn probed the conventions of melodic continuity during the *Sturm und Drang* years. Silence in music can be a powerful tool, which Haydn used to halt momentum, creating a suspended "lost" effect before moving on to the next section or idea (Symphonies 26, 44, 56 and 59). By repeating melodic fragments and sometimes letting them fade out, Haydn created "stuck" melody effects (Symphonies 35, 42, 49, 64 and 65). These repetitive fragments create musical drama, momentarily confusing the meter or melodic direction. This feature of the minuets would be ripe ground for a future study using a musical humour-oriented lens of Scott G. Burnham or Gretchen A. Wheelock as theoretical framework.⁷

My analysis of cadences found that Haydn experimented with delaying full cadential closure until the final cadence in the minuet. The composer sometimes used "prolongational closure" (a process identified by Caplin in reference to cadence-like gestures that do not use a root-position dominant), only delivering a perfect authentic cadence (PAC) at the final cadence (Symphonies 51, 59 and 64).⁸ Alternatively, Haydn also delved into the possibility of ending the A section with a HC, also highly uncommon in classical binary forms (Symphonies 46).⁹ The composer's varying approach to cadences suggests that he was again testing out different ways to propel the form forward through avoidance of strong syntactical end points.¹⁰

⁷ Scott G. Burnham, "Haydn and Humor," in *Sounding Values: Selected Essays* (Burlington: Ashgate, 2010), 187-203; and Gretchen A. Wheelock, *Haydn's "Ingenious Jesting with Art: " Contexts of Musical Wit and Humor*, (Toronto: Maxwell Macmillan International, 1992).

⁸ Caplin, "Teaching Classical Form: Strict Categories vs. Flexible Analyses," 123.

⁹ Caplin, *Classical Form*, 221.

¹⁰ Caplin, "The Classical Cadence," 56.

The third chapter, dedicated to rhythm and meter in the minuets proper, examined Haydn's employment of hypermeter and its subversion through covert or overt manipulations. This chapter's approach drew on the analytical methodologies of David W. Beach, Ryan McClelland, and Floyd K. Grave.¹¹ I first illustrated the relation between formal expansion or extension and hypermetrical internal or internal expansion: for the purposes of this study, these terms signified globally the same process, hypermetric internal expansion occurring in conjunction with a formal expansion and hypermetric external expansion arising from a formal extension. I first examined the *al reverso* minuet from Symphony 47 and its unique ability for multiple interpretations of hypermeter before delving into other examples of hypermetric expansion.

Formal and hypermetric expansion is not a deformation in itself, but Haydn's expansions often resulted in even more unconventional treatment of rhythm (Symphony 65) or melodic materials (Symphony 35, 42, 44, 45 and 49). For instance, Symphonies 26 and 56 are the only two minuets to include an entire measure of silence that occurs within an external expansion. The deformation arises from the suspended resolution of the melodic materials created by the unexpected halt in the music. For the length of a single measure the music does not know how to proceed, but then it recovers and continues on in a conventional manner. Additionally, Symphony 26 is the only minuet to use the hypermetric strategy of reinterpretation. The reinterpretation of hyperbeat four as hyperbeat one is relatively common in Haydn's minuets, but within this group, only one minuet uses the hypermetric process, making it unconventional in the

¹¹ David W. Beach, *Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form* (New York: Routledge, 2012); Ryan McClelland, "Teaching Phrase Rhythm through Minuets from Haydn's String Quartets," *Journal of Music Theory Pedagogy* 20, (2006): 5-35; and Floyd K. Grave, "Metrical Dissonance in Haydn," *The Journal of Musicology* 13, no. 2 (1995): 168-202.

body of works under study.¹² On the whole, there are less hypermetric deformations apparent in these minuets than there are formal deformations, but the rhythm is frequently treated in unexpected ways.

In a number of these minuets, Haydn composed melodic figures that could be alternatively interpreted in duple groupings rather than in the notated triple meter, thus creating metrical dissonances (Symphonies 26, 38 ‘Echo’ 51, 52, 58, 64 and 65). The disruption of meter does not stop with melodic motives, but also manifests itself with the placement of accents on weak beats, thus attempting to throw off the notated downbeat (Symphonies 39 and 47). Along with his continual search for covertly overturning the convention, Haydn also employed dynamic placement to create metrical dissonance on a hypermetric level (Symphonies 26 and 46). These melodic groupings by articulation or carefully placed accents all serve to undermine the perception of strict triple meter in these minuets, giving rise to a deformation in the meter.

Perhaps surprisingly, Haydn used very little syncopation as a metrical strategy, thus making it surprising when it occurs in Symphonies 45 and 52. More prevalent is the composer’s preference for emphasizing the second beat of the measure in certain minuets (Symphonies 42, 44 and 58) in yet another attempt to subtly displace the downbeat. I stressed in Chapter 3 that many of these metrical convention deviations can, on the one hand, be rendered imperceptible or, on the other, overtly distorting according to performance choice. Haydn’s ingenious treatment of meter allows for convention to prevail if so chosen by the performer or conductor, or can alternatively take over the whole piece, thus exemplifying Haydn’s playful nature.

¹² McClelland, “Teaching Phrase Rhythm through Minuets from Haydn’s String Quartets,” 18.

My final chapter, dedicated exclusively to trios, uses the same theoretical models and examines mostly the same musical parameters as the previous chapter, but this time from a comparative approach. Chapter 4 aims to illustrate how the trios either normalize or enlarge certain deformations that appeared in the respective minuets. Just as with the minuets proper, Haydn used a higher percentage of simple-binary structures than in other classical repertory. Forty-five percent of the trios examined in this study use the two-part form, further showing that Haydn was experimenting with the simpler form during this compositional period. Only one trio stands out for its open-ended structure: that of Symphony 50. Even though Caplin mentions that structurally incomplete trios occur in classical Minuets to foster a larger dependence of the trio to the minuet, Haydn explored this possibility with only one instance.¹³ As my analysis has shown, the retransition led to a modulation by third rather than from the subdominant key that dominated the trio's tonal structure. Only two Minuets (Symphony 51 and 64) explored the relation of a simple-binary form in the minuet proper and a rounded-binary trio. The three-part structure arising in the internal portion of the movement highlights the simpler form of the minuet. In Symphony 64 it also spotlights the short and cut-off return of main theme melodic materials in the codetta.

Some trios borrow intra-thematic formal characteristics from the minuet to enlarge the latter's deformations (Symphony 49 and 41). Others borrow melodic fragments or contours to foster a stronger connection between the minuet and trio, often normalizing the deformations that appeared in the minuet (Symphony 44, 50 and 52). Haydn investigated a harmonic role reversal in which the trio appears more harmonically complex than the minuet (Symphonies 46 and 48). The trios are supposed to be harmonically dependant on their corresponding minuet, but besides

¹³ Caplin, *Classical Form*, 229.

moving to the minor mode, both trios display more advanced harmonic use than the minuet, thus reversing the convention of simpler trios.

The following section of my chapter on trios illustrated how Haydn normalized the deformational codettas of certain minuets in the codettas by ending the trios with strong PACs and no codettas, thus thrusting the unusual codetta treatment of the minuets to the forefront (Symphonies 45, 46 and 64). Conventionally, the trios preserve the same style or overall atmosphere as the minuet, but instead Haydn explored the possibility of a characteristically dependant trio by moving to the minor mode using a sombre character in the trio to contrast with the minuet (Symphonies 46 and 58). This swiftly accentuates any deformations in the minuet, such as the unusual rhythmic structure of the minuet from Symphony 58. In symphony 46's minuet the deformation is twofold: the sombre atmosphere suggests the subordinate relation of the trio to the minuet, but as mentioned above, the trio is harmonically more complex than the minuet. The juxtaposition of character versus harmonic advancement brings the unexpected relationship between the two to light.

Generally, Haydn used the trios to normalize the cadential deformations that arose in the respective minuets, thus underlining the lack of authentic cadence concluding the A section of the minuet (Symphonies 42, 46, 51, 59 and 64). Additionally, the composer also examined the use of prolongational closure to end the trios, thus forging a stronger dependency on the minuet for closure (Symphonies 47, 58). On the whole, Haydn employed the cadences of the trios in a more conventional way than in the minuets, allowing any deviations within the minuet to stand out.

Overall, the trios adhere to straightforward and square hypermeters. Any expansions outside of the four-hyperbeat structure serves to lengthen phrases to six measures, but do not present any deformations. This allows Haydn to highlight any hypermetric deformations of the minuets through hypermetric simplicity in the trios. Especially interesting is the hypermeter in the trio of Symphony 47: its straightforward interpretation allows for the normalization of the minuet's multiple interpretative possibilities. As for metrical dissonance in the trios, it occurs more rarely than in the minuets and on a much more subtle level. Often when metrical dissonance is present, it serves to enlarge a metrical dissonance that occurred in the minuet (Symphonies 26, 52 and 65). The same holds true for hypermetrical dissonance: the composer employed it covertly to recall the hypermetric irregularity from the minuet (Symphonies 44 and 46). The conventionally subordinate role of the trios allows Haydn to manipulate them on a subtle level and in a way which thrusts the unconventional aspects of the minuet into the limelight.

This study, although its scope remained relatively narrow, opens up possibilities into further paths of inquiry. I approached the topic from an analytical perspective anchored in our present-day theoretical models; yet another avenue of inquiry could examine these minuets from a more historical perspective and examine eighteenth-century writings on form to see how the particular compositional strategies that I have discussed may be understood in this light. Perhaps from a contemporary perspective, different deformational trends would emerge from those identified in this study. Alternatively, a comparative study could take as its point of reference Haydn's minuets from symphonies and string quartets before and after the *Sturm und Drang* period. A comparison could then be made to situate any other trends localized in the *Sturm und Drang* in light of Haydn's symphonic and chamber output. A larger study could broaden the

scope beyond the twenty symphonies involved in this study and include all of Haydn's symphonies or string quartets considered to be composed in the *Sturm und Drang* era. Finally, a much larger research project would consider all movements of the symphony individually and in relation to the minuet to draw larger trends of deformation treatment throughout the individual symphonies or the whole period. I believe that individual case studies would bring to light many different types and loci of deformations that allowed Haydn to complete his thorough exploration of how to further propel the symphonic or string quartet genres forward.

In sum, my analytical approach in this thesis has helped to illustrate some convention-defying trends within Haydn's symphonic Minuets during his *Sturm und Drang* period and shown how Haydn's exploration and experimentation through these years evince a unique impulse to transcend the constraining parameters of the minuet form and drive it into new parameters. Using Darcy and Hepokoski's concept of deformation in this study, along with the form-functional theory of Caplin, and Beach's and McClelland's analytical models for phrase rhythm, has allowed me to demonstrate that Haydn subverted generic conventions, not simply for the sake of creating something different, but for the overarching purpose of finding new avenues for the genre to grow. By experimenting with form, he opened new doors for other composers to use similar compositional techniques, which would lose their deformational character in the later generations. Using form, cadence, and rhythm as my primary musical parameters, I have explained how Haydn paved the way for a 'really new minuet.'¹⁴ Haydn pushed the boundaries and overcame conventions in his characteristically playful manner. The stagnant formal mold is immobilized no longer.

¹⁴ Wheelock, *Haydn's "Ingenious Jestings with Art,"* 55-89.

Appendix: Analytical Vignettes

<p>2.2a Surprise Endings</p>	<p>(1) In Symphony 46's minuet, Haydn borrows B-section melodic content for the codetta. The second phrase of the B section (mm. 15-20) delivers the final PAC in mm. 19-20. The cadence seems unexpected because of the soft dynamics and solo strings throughout this phrase until m. 20. The dynamics become <i>forte</i> and the woodwinds and brass enter at the arrival of the tonic (mm. 19-20). The codetta (mm. 21-26) repeats the melody of second phrase from the B section, with a fuller orchestration and harmony to normalize the unexpected dynamic and instrumentation change at m. 20. This melodic repetition in the codetta occasionally happens within the Classical repertoire, but this is the only example within Haydn's <i>Sturm und Drang</i> symphonic minuets.</p> <p>(2) Symphony 44's minuet has a codetta that comprises of five bars, four for the return of A materials and one for the cadential confirmation. Haydn plays out his structural cadential formula (mm. 54-55) before restating the opening materials at a quieter dynamic (mm. 56-60). The asymmetrical, 5-measure structure of the codetta paired with the dynamic contrast complicates what is otherwise an unremarkable codetta, recapitulating opening materials. My discussion of the hypermetric structure of this minuet in Chapter 3, addresses how Haydn composed a 5-measure codetta to restore an overall symmetry to his minuet.</p>
<p>2.2b Motivic/Melodic Homogeneity</p>	<p>(1) Symphony 41's minuet presents basic and contrasting ideas in the first four measures, ending with an IAC in C major. These four measures are repeated almost identically in mm. 5-8. The following phrase (mm. 9-12) modulates to the dominant (G-major) and ends with the PAC, fulfilling the parameters of a continuation. The unconventional, three-phrase theme type of the A section finds resolution in the A' section. The latter only presents the basic and contrasting ideas of the sentence once, ending with IAC, before moving into a different (and lengthened) continuation, ending the minuet with a PAC. The A' section uses the same compound theme type as the A section, but without double presentation.</p>
<p>2.3 Harmonic Beginnings</p>	<p>(1) In Symphony 38 in F major, tonic harmony is present throughout the A section but only appears in root position on third beats until the cadence (m. 8). All first-beat tonic chords in the A section appear in first inversion; therefore the home key is perceptible, but the lack of root position prevents a solid tonal foundation.</p>

<p>2.4 Lost/Stuck Melody</p>	<p>(1) Symphony 59 uses unexpected rests to underline its formal anomalies. The two beats of silence are used in the B section (m. 28) after the subdominant is presented (mm. 27-28). As if to correct itself, the minuet presents new melodic material and continues with subdominant function after the unexpected silence, highlighting the melodic homogeneity within the minuet.</p> <p>(2) Symphony 64's A-major minuet contains a bar within the A section which creates a "stuck" melody effect (m. 5). The violins use the "sixteenth+dotted-eighth" rhythm, repeated three times, on E and its lower neighbour tone to accomplish the modulation (m. 5). The melody finally breaks free and continues in m. 6 as though nothing was amiss. The D-natural in m. 6 (violin) sees the music falter in its modulation, but eventually triumphantly delivers cadential closure in the new key (E-major). The D-natural is harmonically justified as vii^6/IV (borrowing from the home key).</p> <p>(3) In the minuet from Symphony 49, the coda's 3-beat figure repeats twice (mm. 41-42), then is modified and repeats three more times (mm. 43-45), giving the impression of getting "stuck." The figure corrects itself on the last iteration (mm. 44-45) and continues into a cadential formula (mm. 45-48). The subdued dynamics (<i>piano</i>) followed by a <i>forte</i> underline that these four measures (mm. 41-44) serve as an interpolation, and therefore act as a disruptive segment in the form.</p>
<p>2.5 Cadential Avoidance</p>	<p>(1) The example of dominant-tonic motion avoidance in the minuet of Symphony 59 is subtle but nevertheless worthy of note. The A-section main theme ends with a V^6_5- I instance of prolongational closure (mm.7-8). The codetta that immediately follows this cadence is built on dominant-tonic motions, thereby rectifying this situation (mm. 9-12). Here the A section refrains from strong cadential articulation and transfers that responsibility to the codetta, usually a post-cadential section, giving the closing section a more significant role.</p>
<p>3.1 Introduction</p>	<p>(1) The minuet of Symphony 50 contains A and A' sections akin to exposition and recapitulation of the sonata form, but underneath, the square phrase structure helps maintain formal symmetry. Symphony 51's minuet avoids cadential closure in the A section, but nevertheless consists of hypermetrically balanced measures. The homogeneous melodic elements of the minuet in Symphony 59 create a dissonance between harmony and</p>

	<p>melody, but the strict hypermeter maintains a regular rhythmic flow. Finally, Symphony 64's minuet gets cut off while attempting to recapitulate A materials in the codetta; it operates under quadruple groupings, permitting rhythmic unity to prevail underneath formal oddities.</p>
<p>3.2a Expansions in the B section</p>	<p>(1) Symphony 42's D-major minuet expands the first phrase of the B section to six measures (mm. 11-16); this is the only 6-measure phrase in the B section, and as such it stands out formally and rhythmically. The formal expansion arises from the interruption of the ascending scalar pattern when the line falls back to A twice. The resulting internal hypermetric expansion allows the completion of the ascent and modulation to the dominant: A major.</p> <p>(2) Symphony 46's simple binary minuet internally expands all three B-section hypermeasures (mm. 9-26), but keeps quadruple groupings in the A section (mm. 1-8). All three hypermetric expansions allow Haydn to use lengthened 6-measure phrases. The first phrase of the B section expands the phrase through repetition and prolonged pre-dominant function (mm. 9-14). The last two phrases (mm. 15-20, 21-26) use repetition (and transposition) in the hypermetric expansions (mm. 17-18, 23-24). Haydn could have easily composed the entire minuet using uniform 6-measure phrases, but chose instead to set a contrast between the A and B sections.</p> <p>(3) Symphony 52's C-minor minuet uses a hypermetric expansion in the first hypermeasure of the B section to extend to a 6-measure phrase through transposition and cadential repetition (mm. 13-18). Measures 15-16 (third and fourth hyperbeats) deliver a PAC in F minor. Immediately following this cadence, the cadential formula is transposed down a major second and delivers a PAC in E-flat major (mm. 17-18). This second cadence in the minuet's relative key occurs in the formal extension. Haydn also internally expands the hypermeter in the coda to allow for a cadential progression with an expanded tonic prolongation that stretches the phrase to six measures (mm. 31-36).</p>
<p>3.2b Expansions in the A section</p>	<p>(1) In the A section of Symphony 42's minuet, Haydn seems to give an extra repetition of the presentation's 2-bar basic idea (sounding it three times instead of two), but retrospectively mm. 5-6 are understood to be part of the continuation, which then becomes an expanded 6-measure phrase. The hypermetric internal expansion (mm. 7-8) serves to prolong predominant function leading to the cadence. In the parallel location of the A' section,</p>

	<p>Haydn further alters the continuation by adding additional fragmentation (mm. 34-37) and an expanded cadential progression (mm. 38-41) to allow for an 8-measure continuation.</p> <p>(2) The minuet of Symphony 49 uses square, quadruple phrases in the B section but expands all three phrases into six measures in the A section (mm. 1-18). As discussed in Chapter 2, the extensions allow Haydn to create a complex theme-type whose form is not easily perceivable at first. In accordance with the attempt to normalize the form in the A' section, only the first phrase (mm. 27-32) expands to six measures while the subsequent phrases in this section maintain a steady quadruple hypermeter. Haydn adds another layer of complexity to this formally confusing minuet by normalizing the 6-measure phrases to four measures in A'.</p>
<p>3.5 Possible Duple Meter</p>	<p>(1) The minuet in Symphony 26 opens with an ambiguous rhythmic figure that very locally confuses the triple meter (m. 1). The two notes in the violin followed by the two notes of the accompaniment might suggest a duple rather than a triple grouping. The metrical anonymity corrects itself in the melody by the second bar, third beat, making it clear this minuet employs triple meter.</p> <p>(2) A slightly different example of metric anonymity arises in the minuet of Symphony 52. The harmony follows a strict triple meter, but the almost constant quarter-note rhythm and the slurs maintain duple groupings. Haydn uses these slurred duple groupings at the beginning of the A and B sections (mm. 1-6, 13-19). However, the harmony and interjecting accompaniment in the lower strings overall prevent metrical confusion. Haydn's understated appeal to articulation sets the stage for the real metrical vagueness found later in the minuet (mm. 22-30). Here, a <i>sforzando</i> on the third beat (m. 22) attempts to obscure the correct placement of the downbeat, allowing the slurs to reinforce the duple meter. The <i>sforzandos</i> are repeated every two measures on the third beat in order to perpetuate the possible perception of a duple meter (mm. 23-26). The violins succumb to the duple grouping, but manage to return to a steady triple meter in m. 29 for the final cadence. In sum, Haydn began by hinting at metrical confusion for a few measures before finishing with the expected metrical structure.</p>
<p>3.6a Metrical Disruption</p>	<p>(1) Symphony 39's minuet uses unexpectedly placed dynamics in the B section (mm. 15-16), where a <i>sforzando</i> on the downbeat is followed by an accent in the lower strings on beat 2. The accents and melody in the oboes and</p>

	violins maintain a steady triple meter; meanwhile, the accompaniment comes in on beat 2, accenting the weak beat and undermining the meter.
3.7 Rhythmic Motives and Metrical Displacements	(1) Symphony 45 is the only <i>Strum und Drang</i> minuet with extensive use of syncopation. Haydn's employment of syncopation in the minuet of Symphony 45 does not completely displace the perceived meter, but rather calls attention to the metrical convention of a minuet. Syncopation is used primarily over the bar line in all three formal sections. Symphony 52 minuet uses some syncopation in the form of suspension at the cadence of the A section and B section codetta but not as extensively as the minuet of Symphony 45.
3.7a Emphasis of Second Beat	(1) Not directly employing a rhythmic motive, but managing to emphasize the second beat, the minuet of Symphony 42 disrupts the rhythmic continuity in the B section. The latter begins with a rising triplet figure that gets interrupted twice by the quarter-note A on the second beat (mm. 12-13). This unexpectedly accented quarter note disrupts the rhythmic flow by creating a halting, stumbling effect in the melody.
4.6 Metrical Dissonance	(1) The trio of Symphony 52 uses third-beat accents, but this time borrowed from the minuet proper. The lead-up to the final cadence in the B section of the minuet attempts to throw off the downbeat to the third beat by regularly reoccurring accents (see above 3.5 (2)). Haydn further emphasizes this by introducing similar third-beat accents in the trio. This time the accents appear as an integral part of the cadence itself (they fall on the cadential dominant) rather than preceding it (mm. 42-46, 51-54 and 57-60).

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