[redacted]

MTHC 410

11/18/2015

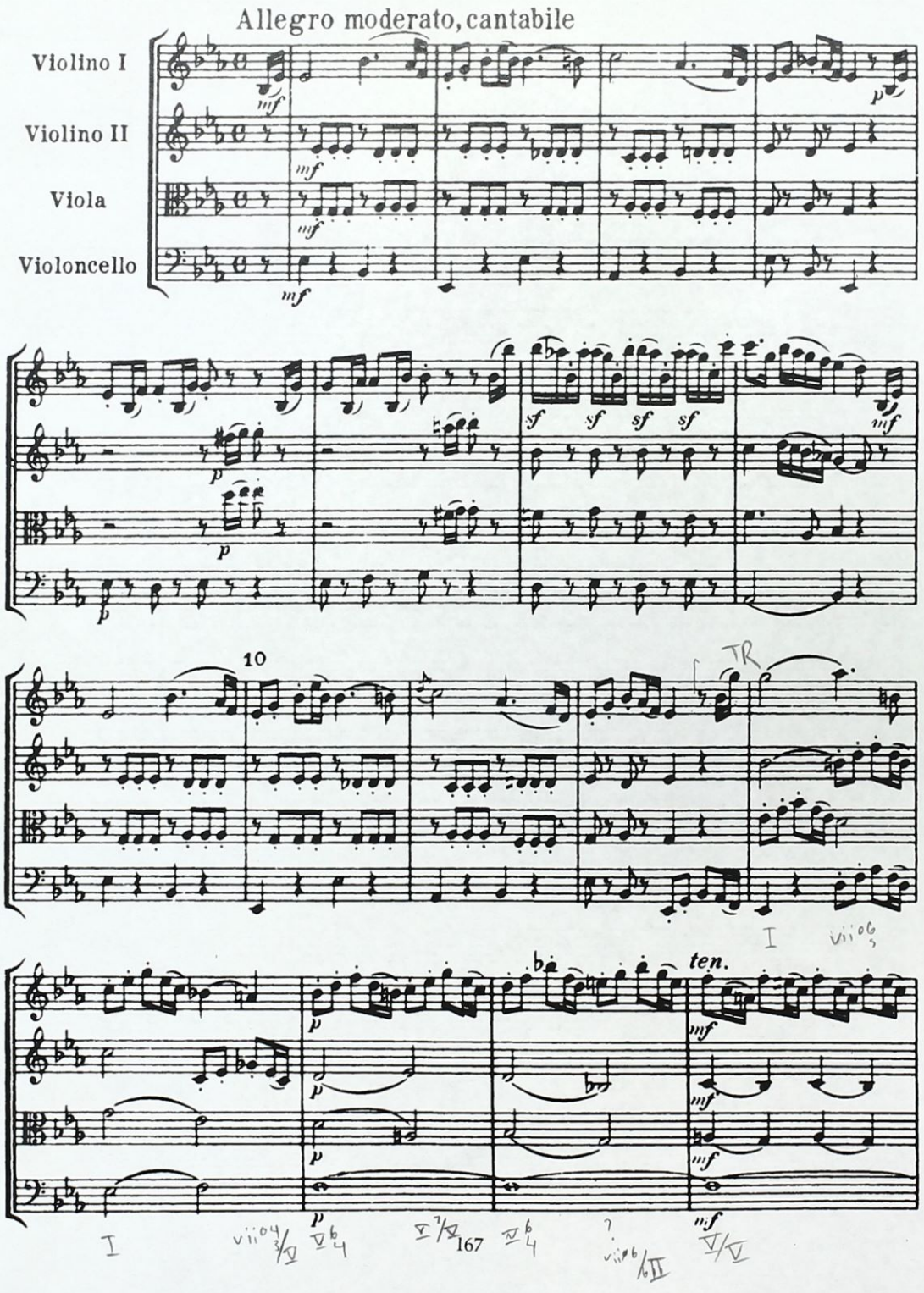
WA #2

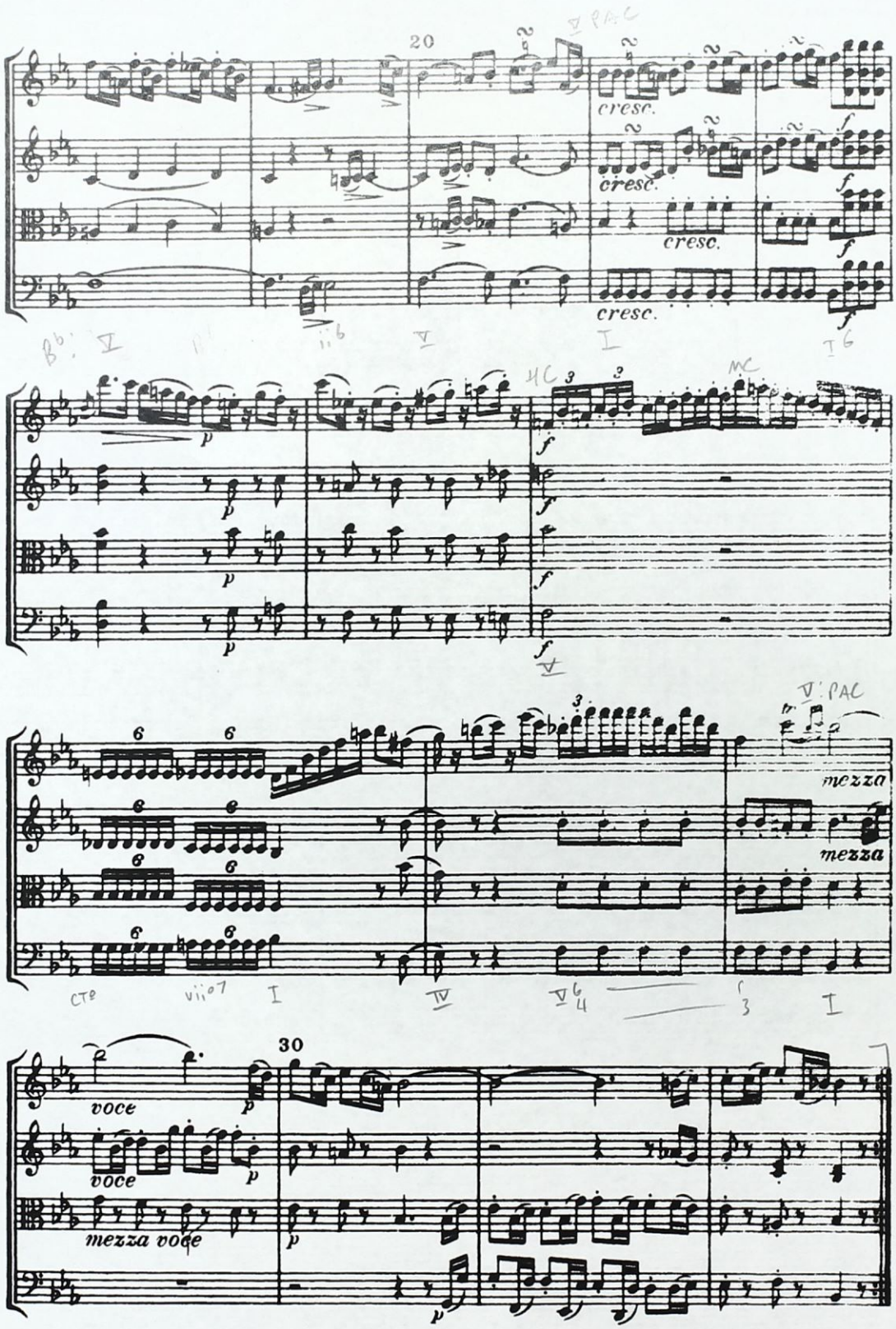
The Hepokoski and Darcy article titled “The Medial Caesura and Its Role in Eighteenth-Century Sonata Exposition” describes and analyzes different ways composers of the eighteenth-century approached the medial caesura in sonata form. The article describes one tactic they labeled the “bait-and-switch.” This tactic is, essentially, when a composer prepares the listener for a medial caesura, but instead veers from the expected formal path and does not reach the expected cadence. The example used is from measures 13-28 of Haydn’s Op. 33, No. 2, In E-flat Major, Mvt. 1. Here, the piece immediately into a V/V harmony at measure 14, setting up the expectation of a HC in V. Instead, Haydn completely avoids a MC and continues the exposition. Haydn does eventually provide the V:HC and MC in measure 25, although he does not move to I, and instead moves into a common-tone fully-diminished vii chord.

The article provides a sound analysis of the occurrences in this excerpt. It is clear that Haydn sets up the expectation of a MC, yet moves away from this expectation and instead continues to expand upon the exposition. Haydn toys with the expectation of the listener by not providing the expected tonal arrivals and paths, despite providing all the necessary steps for the arrival of an HC or a MC.

OP. 33, NO. 2, IN E-FLAT MAJOR ("THE JOKE")

I

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