

December 7, 2007

Haydn, Symphony No. 3 in G major

- (see handout)
- The (expected) general plan:
  - After a “rev-up” introduction, the first theme will establish the key and end with a moderately conclusive cadence. Following the first theme, there will be a transitional section ending with some kind of half cadence and caesura (in the key of the tonic or dominant). The second theme will come immediately after this and end with a conclusive cadence in the key of the dominant. The first section will end with a terminative section marked by repetitive cadences. The development section will typically move to the key of the submediant (the relative minor) before transitioning back to the tonic key and the recapitulation.
- This piece:
  - This movement begins with the first theme. Evidence for this includes:
    - (1) The fact that the opening material returns in the recapitulation,
    - (2) this material is developed in the development section, and
    - (3) it ends with a perfect authentic cadence in mm. 9-10.
  - The transition ends with a PAC in the dominant key. The second theme is in the dominant key and ends with a PAC in m. 43 followed by a short terminative section.
  - The development modulates to A minor, the subdominant of E minor (the submediant).
- Orchestration:
  - In multi-part pieces such as this one, it is often a good idea to keep track of the orchestration, particularly to what instrument or group is carrying the theme. In this piece, the oboes have the first theme in the exposition as well as in the recapitulation. This piece is still in the relatively generic orchestral style of the 18<sup>th</sup> century. Later pieces will move the various themes around the orchestra.

Prokofiev, Classical Symphony, Op. 25

- Given the title and intentions behind this piece, the analyst should ask him- or herself the following question: “Does this piece follow a Classical formal/harmonic plan?”
- The piece begins with the first theme in D (the tonic key). Following this, the theme is repeated in C. (The reason for this will become clearer in the recapitulation.) This is weird for a Classical symphony, but not necessarily for Prokofiev. The harmony then moves back to D for the tail end of the first theme. After this we move to B minor (vi). This harmony acts as a pivot chord leading to V (I:vi becomes V:ii) which then moves to a big half cadence. The second theme is highly contrasting and ends with a terminative section with repetitive cadences.
- The development goes through a series of keys before reaching the recapitulation. The recapitulation begins with the first theme in C! This is soon corrected with the repeat of the first theme in D. The second theme is in the tonic key, as expected for the recapitulation.