

minor Symphonies's First Movements of the Classical Era Kochian-Schenkerian Approaches

ABSTRACT

Background

melodic

harmonic

Michael Broyles (1983, 215) aptly observed on the basis of D... first half of the eighteenth century well into the nineteenth, melody was recognized as the... thematic approach betrays a lack of histori... sonata-form is a key-

Nicolaus Forkel (1788, 24, § 38) confirms this, noting the primacy of the harmony as underpinning melody as an expres-... -arranged musical composition so inseparable as the truthfulness of the thoughts and the correctness of the expression in the language. Language is the dress of the thoughts in the same way as melody is the dress of the harmony. In this consideration, we can designate harmony a logic of music, because its relation toward melody is about the same as in [verbal] language is the logic toward the expression, namely it justifies and defines a melodic phrase in the way that it seems to appear as a real basis for

! ! G el, harmony is the basis of form and it articulates the form so that melody can function as the expressive component of the music.

Aims and repertoire studied

This study applies our Kochian-Schenkerian approach to a distinct repertoire of the G minor symphonies's first movements of the Classical Era. In the title of this article, we employ the L...!)*Hauptperiode*) rather than the... to Heinrich Christoph L...!(1749 1816) concept that (larger) forms derive from the hierarchy of cadences; additionally,...! a specific order or sequence within the first main period, a Marxian way of thinking about form which would have been incompatible with Koch. The corpus of this study consists of forty G minor symphonies from around 1740 to the turn of the 19th century, contributed by 27 composers coming from Italy (4), Spain (1), France (4), Belgium (2), the Netherlands (1), England (1), Denmark (1), Germany (4), Austria (7), and Bohemia (7). The selection has been dictated by which symphonic scores or most often only their parts are available, either in printed or manuscript versions, mostly posted on various digital websites. If we can say that from all the symphonies composed during the 18th-century, perhaps around 15,000 pieces, some 2% are in the minor mode, it means that maybe some 300 symphonies in a minor key exist. And as G minor was among the most popular minor modes, perhaps some 50 to 100 G minor symphonies can be hypothesized.

Methods

!G !F !L !*interpunctische Form*, is employed by Vasily Byros in his recent...!thinking, a period can be just a (small) period (*Periode*), commonly a unit of eight or sixteen bars, often expanded by different means of repeating its smaller units, like *Satz*) ! *! *Einschnitt*) ! *!...larger main period (*Hauptperiode*), which covers the first,... possibly an appendix. Th...! e.g. between two ending formulas, which are frequently but not...! such sections, which conclude with different ending formulas or

designated by small and big letters and Roman numbers, like QA(i) or QA(V), also assigned Arabic numerals in brackets like (1), (2) etc. or inside of circles, when technically possible (see Fig. 1). One of Koch's most important discoveries is that the first main period (*die erste Hauptperiode*, *interpunktische Haupttheile*) on the basis of their different ending formulas. L first main period can include eight (*interpunktische Formen*) due to different combinations of the d or some of them are omitted or elided.

period in major key. In minor mode, the TC (*Terzcadenz*) replaces the QC (*Quintcadenz*), and QA(III) the QA(V) (QA = *Quintabsatz*).

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Schenker understands music as forward-moving goal-oriented harmonic process, distinguishing the main harmonic goals the harmonic *Stufen* from subsidiary arrivals. In his approach to form, Koch is genuinely compatible with Schenker for this reason: given his emphasis on cadence, i.e., on harmony, rather than on surface motive, for determining large-scale form Koch thinks analogously to Schenker; however, since Koch does not have the methodology to demonstrate hierarchies between more surface and deeper-level cadences, and since a Schenkerian approach enables us to make such distinction L form can be further refined and enhanced by Schenkerian analysis. Since, for Schenker, music will always be in motion, a sophisticated Schenkerian analysis of the counterpoint between formal design and tonal structure, i.e., of the dialectic between harmonic-contrapuntal structure on the one hand and the formal design on the other, is only genuinely compatible with an approach to form that also views it as dynamic process, rather than as a proscriptive sequence of reified formal divisions. Koch's view of form as comprising end- or goal-oriented cadential punctuation evokes resting points within a forward-moving dynamic process, and is thus ideologically complementary to Schenker's mature conception of form. For these reasons, we posit the essential congruence of Kochian and Schenkerian formal approaches, which we combine in our analyses.

Implications

Since the current selection includes forty G-minor symphonies, it covers almost half of the repertoire and is a representative corpus, which makes it possible to draw some general conclusions, at least with regard to the use of this particular key for expressive purposes and to define basic structures serving those purposes. It is possible to demonstrate, how the harmonic and linear approaches to the Classical repertoire can offer valid and innovative results for understanding the formal thinking of composers writing minor-mode symphonies. Also the special procedures connected with the minor mode can be defined more reliably than before and the inventors of those procedures can be identified.

Stufe
die erste Hauptperiode
Stufe

Additionally, the concepts of the Mediant Tutti (MT) (see Riley 2015, 12–24) and the Mediant Piano (MP) contribute our understanding of the form as a continuous process, whereby dramatic contrasts may play a significant role in producing and enhancing tension between the main and subsidiary keys.

Keywords

Kochian theory, Schenkerian analysis, cadences, punctuation form, main period, minor-key symphonies.

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