

Chapter 6

Mozart Symphony No.36 in C, K.425 “Linz” – I *Adagio-Allegro spiritoso* (bars 1-19)

In our analysis of the Introduction of the first movement of Mozart’s “Linz” Symphony, it will be helpful to examine it in separate sections before putting it together into a single complete entity.

The first important arrival point occurs with the change in texture on the IV⁶ chord in bar 4. How does the opening tonic get to this subdominant harmony? The next structurally significant change occurs in bar 8 with sudden arrival on a D-major chord that introduces a new figure that is passed back and forth between the wind instruments. This is followed by a descending succession of root-position dominant-seventh chords that ultimately lead to F minor in bar 11. Following the various demarcation points, make an analysis of the opening section of the Introduction, leading from the opening C-major tonic to the minor form of the subdominant at bar 11.



Template 6.1

At the arrival on the minor form of IV in bar 11, the next structurally significant goal is the dominant at bar 16. In between these two points, however, we have a V⁶₅ chord at bar 13 that resolves to the tonic in the following bar. Is this dominant-seventh harmony related to the V at bar 16? What about the C-minor chord in bar 17? Does this represent a structural return to the tonic? If not, how does it fit within the motion from the IV_b in bar 11 to the V in bar 16? In making your analysis, it will be useful to think about the chord that immediately precedes V and how it might relate to the subdominant.



Template 6.2

With the arrival on the dominant that ends the Introduction and serves to usher in the exposition, make an analysis of the prolongation of V.





Template 6.5

Now that we have looked at the three different sections of this opening part, make a middleground analysis combining them into an organic whole.