

1. A typical sonata-form movement of the late classical period can be most broadly reduced to a typically slow intro, followed by an exposition, development section, recapitulation, and a concluding coda. Each of these key points of a typical sonata form movement comes with its many subtleties, subdivisions, and often unique methods of bridging each section. Generally, the exposition is repeated and a total of two expansive key areas are explored, though tonicizations, chromaticism and much modal mixture may occur. Regarding chromaticism, another unifying factor of typical sonata-form movements of the late classical period include a dyad conflict, often presenting itself as a trichord that governs the movement, or even entire piece at times. It is through the course of sonata form, most notably in the development section, that these issues are resolved, and it is the course taken in doing so that varies radically among composers.

Most often, the intro is slow and serves to introduce the main, basic rhythm in its most embryonic form that will anchor the piece throughout and often act as its own distinct, memorable motif. Beginning in tonic harmony, generally a chromatic note(s) will be introduced in leading to the exposition, though the exposition serves to reinforce tonic harmony as the 1st key area, typically beginning on V and moving to I with a definitive, perfect authentic cadence. The exposition generally marks a shift to a faster, spritely tempo, often one of the fastest sections in a typical movement. A counterstatement follows, generally with an overall V7 harmony, leading to the bridge. Here, harmony is developed a lot in which, for example, secondary dominants, brief tonicizations and chromaticism is employed. However, due to the rapidity of the bridge's harmonic motion, the underlying harmony is still tonic, and it is not until the 2nd key area in which a distinct modulation occurs. As a bridge, this speeding up of harmonic rhythm,

however, bridges the gap between the tonic harmony of the exposition's beginning with the 2nd key area that will dominate the following development section. The 2nd key area may employ a rhythm derived from the introduction, as implied earlier, as a way to anchor the 2nd key area's relation to the initial tonic. As the ending of the exposition, this 2nd key area generally has the sensibility of a closing theme and has its own codetta that reinforces the 2nd key area through its half cadence. The exposition is then repeated, followed by the development section.

Beginning with the 2nd theme articulated at the exposition's ending, the development section as a whole serves to expound on themes hinted at or partially articulated in the exposition. This is done in a myriad of ways, including through an elaboration and repetition of an exposition's theme simply in the new key area (most often the dominant), as well as introducing new themes and material that will be worked out and resolved throughout the remainder of the movement or entire piece. The development is the complete opposite of a resolution in that it is the section of the furthest departure from tonic harmony and home base of the movement. It includes the most tonal, rhythmic and harmonic instability of the movement and builds tension and conflicts that make the successive sections of the movement a necessity to round out the piece. Sometimes, the imitation of a rhythmic motive taken from the exposition is not only restated and fleshed out, but destroyed completely (as in Beethoven's 3rd "Eroica" symphony). This is done through accenting different beats of a measure, thus altering the time signature's reception, and more obviously, through elongating or cutting short notes of the rhythmic motive, all working together to heighten the sense of discord and tension prevalent in the development section. Additionally, many key areas are explored for the

first time in the movement. Often, cycles of 5ths, or later of 3rds, were popularly used as sequences to travel to and between key areas. The trichord issue and/or dyad conflict presented in most sonata-form movements is also drawn out and unraveled to its fullest extent. This is done through expanding, usually chromatically, outwards from a central note or chord in opposite directions. Thus, one note or chord represents an axis, in which two separate lines move in opposite directions of the axis, heightening the distancing quality of the development section from the stable outer sections and preceding exposition. In the Classical era, the development was somewhat short, at least compared to Romantic era, due to the valued preference for symmetry by Classical era composers. A roughly equal length of the development with the exposition and recapitulation helped maintain symmetry strived for. The development is followed by a retransition, which essentially settles the development section enough to lead into the recapitulation, which returns to the 1st key area, likely the tonic. A second bridge then follows, but is generally unlike the more developmental and harmonic first bridge in the exposition. Contrarily, it reinforces tonic harmony through an emphasis on the dominant-tonic relationship. The bridge leads to the 2nd key area, which is generally the same as the recapitulation's key. A transition leads the 2nd key area to a codetta in tonic harmony, followed by a coda that completes the entire movement. This last part of the development section often prepares for the coda in tonic harmony through a prolongation of dominant 7th harmony.

The coda can vary greatly in length and treatment by composer, but it most often involves a resurgence of the 2nd theme begun and explored in the development section. Sometimes, the two main themes that of the exposition and development, converge and resolve into the other at the coda. Then, the 2nd theme, or resolution of the two converging

themes, leads to tonic harmony. Often just before so, a chromatically inflected note or dyad conflict will return for the last time, before resolving stepwise into a perfect authentic cadence in tonic harmony. The rhythm commenced in the introduction also returns and resolves at the final cadence. Any other conflicts introduced in the movement are also resolved at this final section. In some cases, the first theme, similarly to the opening rhythmic motive, is restated for the last time in the closing cadence. Thus, the intro and exposition function to outline tonic harmony and rhythmic motives and themes to be explored throughout the movement. The development then takes over, expanding, juxtaposing and reinventing the themes presented through exploration of different keys and rhythms. The retransition steers the development back to a smooth return to tonic harmony and the recapitulation reinforces the new sense of tonic harmony after the journey endured by it through the development section. The codetta and coda following the bridge and 2nd key area function to resolve all conflicts undoubtedly and often re-anchor the central theme(s) dictated in the intro and exposition.

2. The three renowned composers of the Classical era, Haydn, Mozart, and Beethoven each contributed immensely to the development of sonata form. Though each differs in their interpretation, the influence of Haydn on Mozart and the two on Beethoven nonetheless is apparent among each composer's innovations.

Haydn, as an early Classical composer, often employed monothematic expositions in his sonata form, clearly seen in his String Quartet Op. 33, No. 2 in E^b. He was also a big user of the "Axis" technique in which a controlling pitch expands outward in both directions, and notes are enharmonically respelled in order to solidify a new key area or to return to tonic harmony. Exemplified in his 1772 String Quartet, Op. 20 with D-flat as

a controlling pitch, D-flat is examined as both VI and IV/III in the 2nd key area and also begins the Development section, relegating the usual move to relative major (III) at that point. Beethoven most clearly adopted this “axis” technique of Haydn’s as exemplified in the first movement of his 1793 Piano Trio in C minor Op. 3 No. 1 in which a G axis is established at the start of the exposition. While Haydn’s uses the 6th scale degree as a controlling pitch, Beethoven ups the ante by transferring it to the 5th scale degree (G in c minor), thus immediately destabilizing tonic harmony through the steady chromatic alterations centralized around the dominant. Beethoven, however, like Mozart (and, for the most part, Haydn, though avoided in many early string quartets) moves to the relative major (III) for his 2nd key area. To do so, he enharmonically respells F# (whose dyad conflict with F-natural has governed the exposition and a crucial point in the G axis) to G-flat, thus allowing the piece to first briefly modulate to e-flat minor before simply chromatically inflecting G-flat up to g-natural for the formal commencement of the 2nd key area (1st period) in E-flat major. This enharmonic respelling is done a little less blatantly in Haydn’s string quartet, but is apparent in his respelling of E-natural to F-flat and vice versa in the 1st movement his 1772 String Quartet Op. 20, No. 5. As an upper neighbor to E-flat in preparation for E-flat’s place as the dominant of the 2nd key (relative major) of A-flat, F-flat is enharmonically respelled to E-natural in order to act as a V6/5 harmony in F (as well as its proper leading tone) to clearly move to f minor (i) for the recapitulation. As Haydn uses the 6th scale degree of D-flat as a controlling pitch, Beethoven also works out A-flat (the 6th scale degree of the tonic of c minor) in the first movement of his Piano Trio in C minor Op. 3 No. 1 through melodic and harmonic motion. A-flat appears harmonically as its natural VI harmony as well as being a major

3rd in flat VI/VI harmony, as IV/III, and lastly as an Aug.6/V, which contains the two main dyad conflicts in the triad above of C, E-flat and F#. This follows closely with Haydn's developmental procedure, in which D-flat as a controlling pitch acts as VI and IV/III in the new key area. Expanding on the "axis" technique, Beethoven features a double axis around G-flat and D-flat in the first movement of his 1805 Piano Sonata No. 23 In F Minor, Op. 57 ("Appassionata"), in which both pitch classes expand outward chromatically. Another Beethoven innovation, in harmonic relationships and choice of key areas, is present in the "Appassionata" sonata as well. All three movements are built upon the two Neapolitan harmonies founded at the 1st movement's beginning: G-flat/F and D-flat/C (consequently creating dyad conflicts between G-flat/G and D-flat/D). A C-flat/C dyad conflict is also raised through motion into the relative minor. This method of building entire movements upon Neapolitan harmonies was definitely a new innovation in his time, but perhaps inspired by Haydn, who uses the Neapolitan significantly in The Creation's No. 1: Representation of Chaos's bridge to the 2nd key area, as well as the minor Neapolitan in the extensive coda of String Quartet, Op. 20 No. 5's first movement.

All three composers undoubtedly places dyad conflicts and trichord issues as crucial dissonances to be resolved throughout the piece. Mozart does not employ the axis technique quite as extensively as Haydn and Beethoven, but more subtlety through dyad conflicts expanding outwards in opposite directions, creating trichord issues. The trichord issue can be seen especially in Haydn's later vocal works and Mozart's operas. Mozart does so most explicitly in his 1787 opera, Don Giovanni, in whose Act II finale has an opening overall harmonic progression identical to the opera's beginning: D-F-B-flat. This is the harmonic motion played by the on-stage band as the background divertimento. This

outlining of a diminished triad with an outer tritone as the groundwork of the overall finale's harmonic motion, rather than presenting it through stepwise chromatic motion in the bass (often around an axis of a controlling pitch) is unique to Mozart. Perhaps inspired by Haydn's F-F#-G trichord introduced in his vocal works as seen in 1798's *The Creation*, Mozart employs a dyad conflict of F#/F-natural raised and resolved in Don Giovanni's Act II Finale. The raising of F to F# is done to establish D Major as the final resolution of the entire opera, after Don Giovanni, in the appropriate key of d minor, is dragged into hell, thus saving the moral of the opera, though somber, that sinners will be punished by Heaven and light will arrive from their just punishment. Parallels here can be seen with Haydn's 1798 *The Creation*, whose opening representation of chaos (No. 1) presents a F-F#/G-flat-G (often expanded to A-flat) worked out as the main developmental issue. Like Don Giovanni's tonic of d minor, *The Creation* mainly stays in c minor (despite unusual and rapid harmonic motion in structurally important areas, representing "chaos") until the final resolution, where both works move to the parallel major. In Haydn's case, cadencing on the words "Let there be light; and there was light!", the moral is not far from Don Giovanni's, that "light" will in the end shine through, and God or heaven is just. Haydn's movement ends with the resolution of F-F#-G trichord resolved in the bass into tonic harmony of 3 c minor triads, as well as A-flat in the inner voices. The E-flat is raised to E in a simple Picardy third fashion at the very end, while Mozart's move to the parallel major is also relatively abrupt (occurring directly after d minor harmony as flames engulf Don Giovanni), but given more time to establish itself as the final tonic through harmonic motion to its subdominant and dominant with a V pedal on A before cadencing in D major.

An important gap between Haydn's style vs. Mozart's and Beethoven's involves treatment of the final movement in sonata form. In addition, Haydn's string quartets were generally binary form symmetrical sonata movements, a form somewhat abandoned by Mozart and Beethoven in favor of usually longer exposition or development sections. Haydn's 1772 Op. 20, 6 quartets all featured fugal last movements. His 1772 String Quartet Op. 20, No. 5 finale is a double fugue on two subjects. Diatonic dyads are included in the main subject, taken from Handel. Over the course of the last movement, the controlling pitch of D-flat as a diatonic dissonance is resolved into tonic harmony. Thus, the final movement is a resolution of the first, becoming a hallmark procedure of the Classical sonata form procedure from then on. It wasn't until the end of 1781 that Haydn adopted Rondo finales in place of fugal. Beethoven, in his 3rd "Eroica" symphony, took the double fugue and then rondo forms traditionally placed in the last movement, and instead inserted both, one after the other, into his second movement, Marcia Funebre. He also inserts a "Maggiore" (Trio) generally used as a second movement in pieces. Beethoven thus was the first to take Haydn's framework of separate movements and place several, if not all of them in a singular movement. The second movement of the 3rd symphony begins with a rondo theme, followed by a "Maggiore" trio, another rondo theme, and then a development section with a double fugue (normally placed as finale movement form by Haydn). This combination of different forms in a single, atypical movement reaches its peak in Beethoven's 9th symphony. There, in only the first movement, Beethoven employs a triple fugue in the development section, and an unexpected "funeral march" in the coda, which will resolve into the last movement's joy. Following Haydn's 1781 initiative of replacing minuets with scherzos in second

movements, Beethoven's 9th follows suit with its d minor second movement in scherzo form. However, Beethoven places the slow movement in the third adagio, rather than in the scherzo, as was commonplace. This slow third movement helps the Finale acquire tremendous power and effectiveness in its celebratory tone, but also deadens acceleration of tempo due to the abrupt halt of the scherzo's fast pace. Beethoven displays the combination of forms most climactically in the 4th Finale movement, which is a theme & variations (a very rare form in late Classical late symphonies) with elements of Rondo and Sonata form (created by Haydn). Here, he introduces all the themes, and thus all the tonal conflicts, of the former three movements. Each theme is presented briefly then dismissed, implying that tonal issues are about to be resolved. The finale begins with an intro, then several variations on a theme, followed by a Turkish march (which has a scherzo quality), then a Developmental double fugue March theme against a variation of the "Joy" theme. The 9th variation is followed by an Andante Maestoso section, characteristic of a slow movement unto itself, introducing a new theme of brotherhood and unity. Then, a triple fugue follows for the 10th variation, moving to a sped up Allegro Energico tempo, followed by a final Coda, Prestissimo in which D major triumphs over B-flat minor, true to most Classical form and Haydn and Mozart's pieces. In addition to the rapid dismissal of themes, change in form and change in tempo, the time signature also varies greatly, moving from a beginning $\frac{3}{4}$ signature to $\frac{6}{8}$ for the Turkish March and then to $\frac{6}{4}$ for the 10th Variation (Allegro Energico). The symphony begins in descending 5ths; however, the B-flat harmonic axis results in a cycle of 3rds, a marked departure from the traditional Fortspinnung 5th cycles sequences used by Haydn and earlier composers, perhaps indicating literally throughout the symphony the overall

benchmark change in music from Beethoven's time forward. Thus, the entire symphony is so large in scope and breadth that the fourth finale movement must encompass the entire meaning behind the piece and solve the several conflicts, including the dyad conflicts of F#/F and B-flat/B and B-flat's role as a harmonic axis between d minor, the tonic and g minor, and the subdominant. This calls for radical and abrupt changes in form, as well as its inordinate length, being the longest symphony written at the time. Beethoven stays true to Mozart's (and untrue to Haydn's later works) method of using the fourth movement to completely resolve all conflicts brought up through the entire piece, but completely reinvents and eliminates the boundaries in doing so. Though employing several different forms throughout the finale with no real dominance of a particular form, Beethoven heightens the sense of unity, brotherhood and equality at the root of the entire symphony. All musical forms, are in a sense, created equal, and none dominates the other; each gives rise swiftly to the next. In the end and throughout the entire course of the symphony, classical sonata procedure vanishes gradually in place of folk song (Volksweise), a form that all can relate to and sing with ease.

A parallel between Beethoven, Mozart and Haydn's approach to sonata form can be seen in their use of the "musical sublime." Present in Haydn's 1798 *The Creation*, Mozart's *Don Giovanni* and Beethoven's 3rd and 9th symphonies, the Sublime consisted of music instilled with the intent and power of raising passions to an extremely excited, even violent stage. In a "newer, proto-romantic sense, the Sublime was oriented towards the vastness of untamed Nature, and represented a turn away from the everyday, in favor of boundless, of the inexpressible, of transcendence" (Burnett, Lecture 22). This is more explicitly understood in *Don Giovanni*, *The Creation*, and *Symphony No. 9* due to the

text, but nonetheless blatant in Beethoven's 3rd symphony. Achieved through musical contrast in an unusual and extremely bare context, or through a unique combination of contrasts involving rhythm, harmony, musical topics, etc., the sublime is present in Beethoven's 3rd symphony from the opening first movement where an abundance of fresh orchestral sounds are used, including 3 horns in the same key, as well as modulations to far-off keys and several clashes of sound between unlike instruments. As crucial parts of the piece's design, these innovations help justify its inordinate length found most unsatisfactory at its 1805 premiere. The opening three measures feature a large-scale rhythmic dissonance, accompanied by a strange syncopated entrance of the first violins, and is worked out over the entire movement.

A harmonic axis around a "controlling pitch" and a basic chromatic dyad conflict are both present throughout all three composers' works, but Mozart's use of chromaticism is distinct and worth noting most importantly in the 4th movement of his 1788 Symphony No. 40 in G Minor, K. 550. The dyad conflict of E-flat/D presented in the first movement, in which outward chromatic expansion occurs, follows that of the first movement and is heightened even further. Similarly to Haydn's lack of resolving asymmetrical phrasing rhythm in his fourth movement of 1782's String Quartet Op. 33 No. 2 In E-flat, Mozart chooses not to definitely resolve the basic chromatic dyad conflict (E-flat/E) until the end of his 41st symphony in C Major. Uncharacteristic of Mozart, who, like Beethoven, tends to resolve all tensions and conflicts of the piece in the last movement, Symphony No. 40 in G Minor is significant for being left unresolved in order to provide continuity on a grand scale of over 3 symphonies, almost in symphonic form, an embryonic "Gesamtkunstwerk" epically defined by Wagner's opera writing almost a

century later. Beyond the unresolved dyad conflict, Mozart's use of chromaticism is noteworthy in the start of the development of Symphony 40's final movement, where he presents 11 notes of the chromatic scale one after another in unison. The only missing note is the tonic of G, totally avoiding any sense of stability or arrival to any particular key. Chromatic unfoldings in Beethoven's 3rd symphony are very similar to Mozart's 40th Symphony as both the PCA and inversion cycles of the first movement's exposition together expand outward from E-flat. The difference lies in that Beethoven's axis revolves around the controlling pitch of the E-flat tonic, which is voiced more than once. Mozart, contrarily, hides the G minor tonic as the only unvoiced chromatic tone. Nonetheless, each expands outward chromatically, employing 11 notes of the chromatic scale, with the tonic felt as the central pitch, given attention through emphasis on the tonic or complete lack thereof as the only missing pitch.

Haydn wrote in the Sturm und Drang style, most strongly in his 1772 6 Quartets, Op. 20. Half of them were in minor keyed movements and featured fugal last movements, as the conservative Viennese court Haydn worked for promoted quartets with fugues. His Sturm Und Drang symphonies composed between 1766-C. 1772 were written for dramatic entertainment purposes at the Esterhaza Palace. A notable example is his 1772 Symphony No. 45 In F# Minor ("The Farewell"), which features a rhythmic drive characteristic of the Baroque era with syncopations and large melodic leaps. This contributes to a strange development section that tonicizes D major (VI) with a new theme for an extended period through placing the melodic pitch D in the opening melody on a strong rhythmic beat. Thus, the whole development works out A-B-D (the important notes of the melody) inside a larger harmonic progression, which ultimately leads back to

the tonic at the recapitulation through the motion of III-iv-VI-V-i. Haydn used Baroque contrapuntal procedures including 4th species suspensions, Fortspinnung 5ths cycle sequences and fugal imitations as well as Basso continuo used to bind together the orchestra. Baroque 5ths style sequences were not always abandoned by Beethoven, as exemplified in the development section of the first movement of his 1804 Piano Sonata No. 21 In C, “Waldstein” Op. 53. There, a 5ths cycle occurs around the subdominant F, moving from F-gm-cm-fm-Gflat7-Cflat-Gflat-C7. Haydn’s orchestration in his Sturm und Drag symphonies included a trio sonata texture of 3 “Real parts”-violins I & II and basses, oboes, horns, timpani and cellos doubled by bassoons, double basses and violas. The use of timpani was taken to new heights by Beethoven, who, like Haydn, used them to articulate the harmonic rhythm, but enriched their role by tuning them in octaves (f-F) in his 9th Symphony, allowing them to, for the first time, state the main theme of the movement, thus become both rhythmically and melodically integrated into the 2nd movement. The Sturm und Drag style of Haydn influenced Mozart greatly in his early symphonies. His 1774 Symphony #25 In G Minor, K.183 is Sturm und Drag due to its minor tonic, one of only two of all his symphonies, among other reasons. It features rousing syncopations, intense chordal accents in the winds (which include 4 horns), and a wide variety of dynamics in the first movement, displaying power and passion recalling Haydn’s Sturm und Drag style symphonies. Mozart used the oboe as an orchestral sonority in his 25th symphony, while Haydn’s oboe use articulated the harmonic rhythm when present. This development of orchestration yielded Mozart as the greatest orchestrator of his, and arguably, all time (not to mention development of motivic, rhythmic and chromatic conflicts as well). Regarding Mozart’s thematic construction in

sonata form, his experimentation was much more conservative than Haydn's. While Haydn's themes, at times, give the sense of having been created with a dominating view of their potential for motivic development, Mozart's themes are usually complete unto themselves, featuring extremely subtle thematic construction and development. Haydn most often repeated the exposition's opening theme in a transposed 2nd key area, while Mozart almost always uses contrasting themes in his 2nd key area in his allegro sonata movements: a melodic one for the initial period of the 2nd key and a more exultant, jubilant one for the Closing period. A contrasting idea is also expounded in the codetta as well. Another difference from Haydn's sonata form interpretation is Mozart's development sections, which are usually much smaller than Haydn's. Haydn loved to surprise the listener through loud, sudden jolts of increased dynamics, often with humorous appeal, and elaborate changes in order and treatment of his recapitulation material, but Mozart seldom surprised the listener, as most of his actual development of ideas occurs in the Exposition and in the Recapitulation of his sonata movements. The "surprise" element employed by Haydn is also apparent in his often avoiding resolving tonal conflicts in his final movement, displayed in his 1782 String Quartet, Op. 33 No. 2 in E-flat. The final movement has a rhythmic joke, in which the opening rondo melody is a cadence unto itself, making it impossible to tell whether the movement is finished. The final movement's conclusion recalls the central trichord issue of the quartet and resolves it into tonic harmony, but the disquieting asymmetry of the phrase rhythm is never resolved at any point in the piece. Haydn differs strongly from Mozart and Beethoven in this way, as the latter two always resolved all issues and tensions of the work. In addition, while Haydn mostly used Monothematic expositions with only 2 key areas, Mozart was a

frequent exponent of tripartite exposition, taken after J.C. Bach, in which three large harmonic periods take place.

Mozart, Haydn and Beethoven's treatment of the minor mode in sonata form follow relatively the same overall harmonic motion as far as the exposition and recapitulation is concerned, despite varying in rapidity of harmonic movement within each section. All begin on i in the exposition and follow with a move to the relative major (III) for the 2nd key area, maintained through the closing of the exposition. The recapitulation recalls the 1st key of i, and Haydn and Beethoven move to the parallel major for the 2nd key area (exemplified in Haydn's 1798 *The Creation*, No. 1: *Representation of Chaos* and Beethoven's *Piano Trio In C Minor*, Op. 3 No. 1, 1st movement). Haydn, however resolves the movement in the new parallel major in the closing, while Beethoven returns to the tonic minor for the closing. Mozart, on the other hand, is more conservative, reverting back to the original minor tonic in both the 2nd key and closing, in line with his overall less adventurous approach to harmonic experimentation compared to Haydn and Beethoven. Thus, Haydn, Mozart and Beethoven, as the three great classical composers, each revolutionized sonata form in their own interpretations and unfailingly built upon each other's distinct innovations.