### Component 3
**Area of Study A (Q12 Haydn 104, third movement / Q14 Development of orchestra Essay)**
- Brief intro to symphony
- **Listen to Minuets and discuss changes to Minuet and to orchestration**
  - Corelli (publ. 1712); Stamitz Op 3/2 (1750); **Haydn 104** (1794); Beethoven III (1804); Tchaik V (from O58) (1888)
- **Structure in Haydn 104 (third movement)**
  - Start with at basic minuet structure (compare to simple Minuet) and relate to Haydn 104 (discuss closely related keys)
  - Comparing A section iterations in Minuet
  - Rounded binary in Trio
  - Tonal relationship to Trio (flat submediant)
  - Motivic structure
  - Hemiola and other rhythmic

### Chromatic Chords
- Diminished sevenths and secondary dominants
  - Lots of whiteboard work
    - Haydn 104 17-20 tonic to rel. via dim 7, 104 Trio – tonic to dominant via s.d. onto ii of F
    - Haydn Surprise p. 22 G-D via secondary dominant
    - Schubert (from Minuet book?) p. 32 dim 7 in same key
- Augmented sixths and Neapolitans
  - Look at link back to minuet
- Dominant Pedals in Minuet and Trio

### Essay Preparation
- **Prepare for Dev. Of Orch (Essay Topic F)**
  - LVB 3, 6 & 9, Berlioz SF, Strauss Don Juan, Mahler 2
  - Haydn and Stamitz and Wagenseil writing for brass.
- **Third movements (Essay Topic D)**
  - Stamitz, Haydn 47 & 94, LVB 3, Berlioz SF, Tchaik 5 & 6, Mahler 2
- **Haydn and Humour (narrative)**
  - Haydn 33/2 (listen with eyes closed to spot end start 2.19)
  - Haydn Minuet from Symph 47. (also locate a V6/5 and what two notes are horn in G playing in first bar)
  - Op. 20/1 – look at false recap (where would we expect go at this point versus where we do go)
  - Rests in Minuet and Trio (and beginning of trio tonal feint to D minor)

### Component 1
**Composition 1 (WCT pastiche)**

**Orchestration Exercise**
Arrange Minuet Haydn IX20n8 (keyboard) copying the orchestration of minuets, which first need careful analysis and description:
1. Stamitz Op. 5
2. Filtz Symphonie Periodique
3. Haydn 104.

**Minuet for String Quartet (extension – add horns/woodwind)**
Write a minuet A section. It should be an 8-bar period in 3/4 and in a major key. In the antecedent it must modulate to the dominant via a secondary dominant onto ii (like the first part of the trio)

Write a minuet B section. Start the B section with a brief circle of fifths and then proceed to a dominant pedal (use harmonies from [www.alevelmusic.com](http://www.alevelmusic.com) notes on dominant pedal)

Re-write A section as a reprise without the modulation.