

Chapter 10: Substitution

Haydn Symphony No.100 in G – III *Menuetto: Moderato* (bars 1-8)

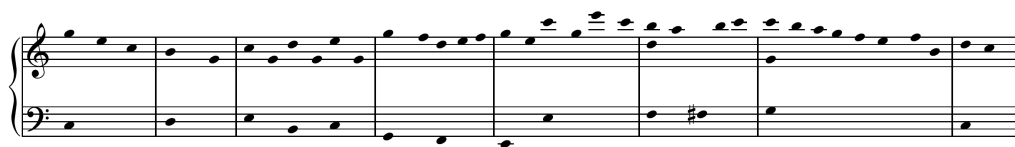
The opening theme from the *Minuetto* from Haydn's "Military" Symphony is made up of two interdependent phrases. What expected harmony is substituted in the second phrase? How is the structural $\hat{2}$ in the *Urlinie* elaborated at the final cadence?



Template 10.1

Beethoven Violin Sonata No.3 in E-flat, op.12 no.3 – II *Adagio con molta espressione* (bars 1-8)

The broad melody at the beginning of the slow movement from Beethoven's Third Violin Sonata begins clearly on $\hat{5}$ as the *Kopfton*. The perfect authentic cadence is initiated by the II^6 chord in bar 6. How does Beethoven articulate closure in the *Urlinie*?



Template 10.2