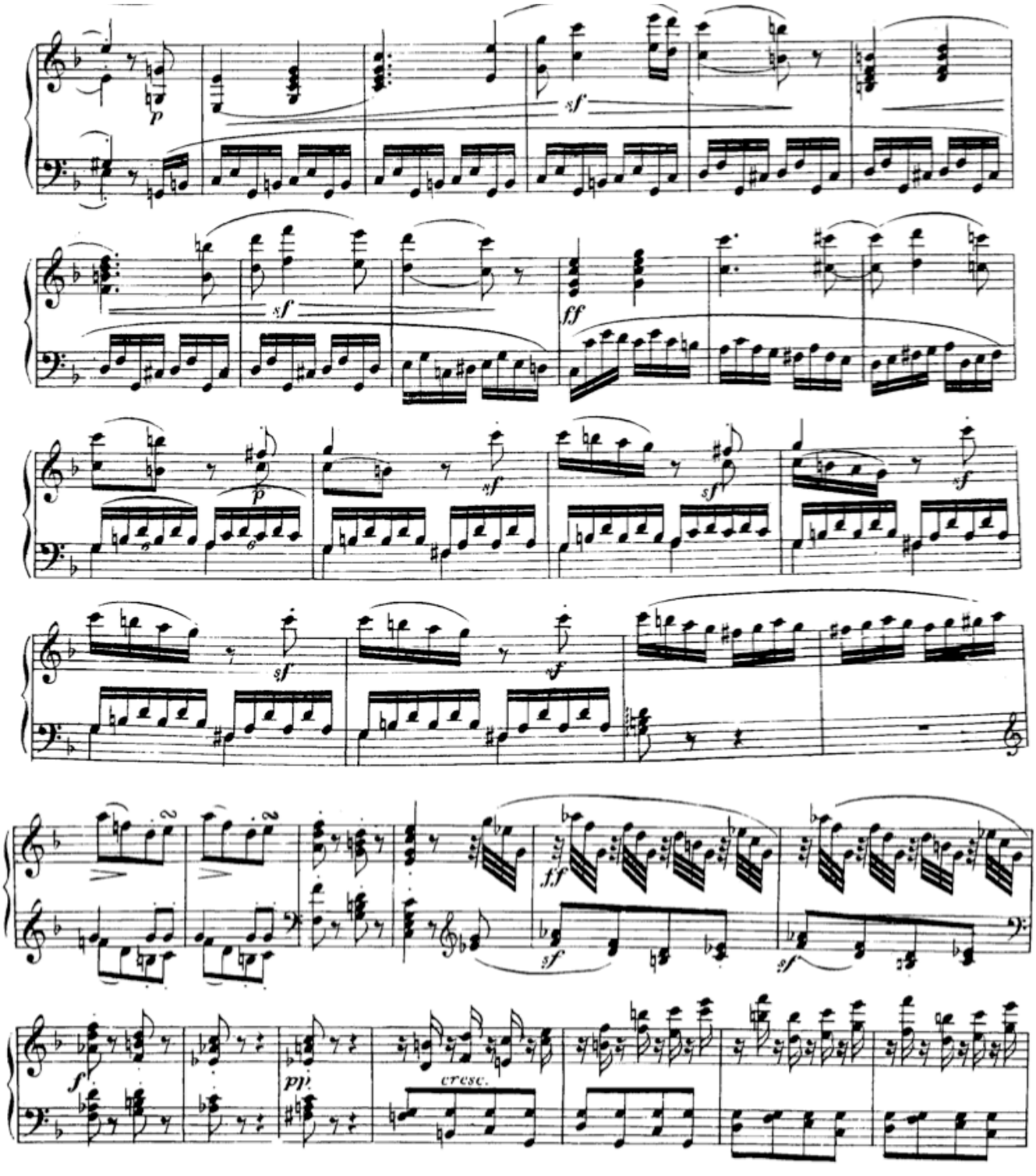
MODAL MIXTURE Beethoven Piano Soanta 6 in F (op. .10/2)



Mixture is a new kind of chromaticism. Now you know two situations where chromatic pitches arise.

1. **Applied dominants,** which involve

    a. applied LTs, which are **usually** raised notes (sharp-y things)

    b. applied dominants, which are of Mm7 or fully dim 7 quality

    c. sequences possible

2. **Mixture**, which usually involves

    a. a major key

    b. altered predominant chords (usually flat-y things)

    c. of course there are exceptions, as in minor pieces that borrow from the major mode!

        Picardy third – end on I, because it sounds more "perfect"!
        IV chords from melodic minor (raised scale degree 6)
        Brief wholesale changes in mode (sun breaks out of the clouds)

<u>Tips for analyzing / part-writing with mixture</u>

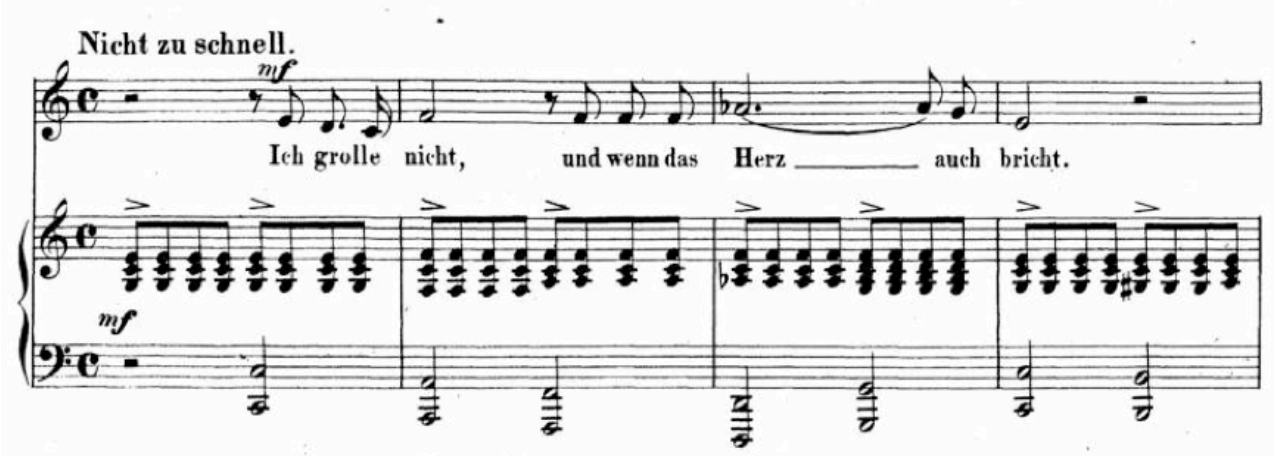
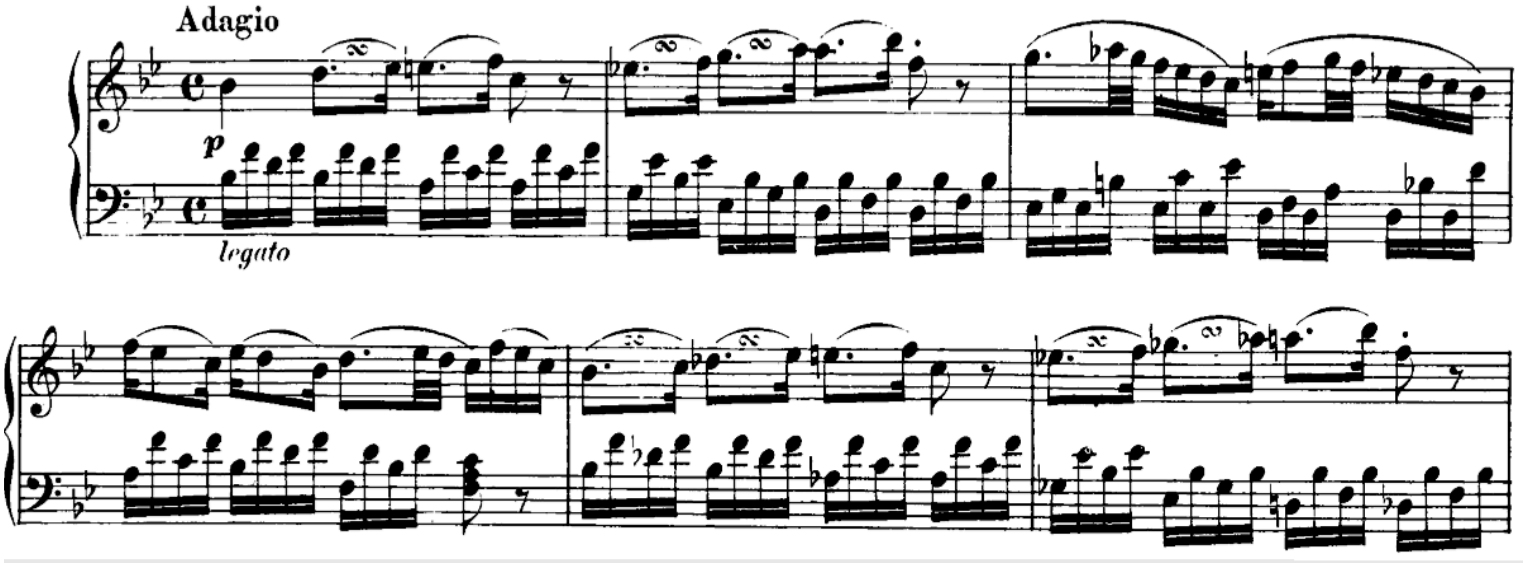
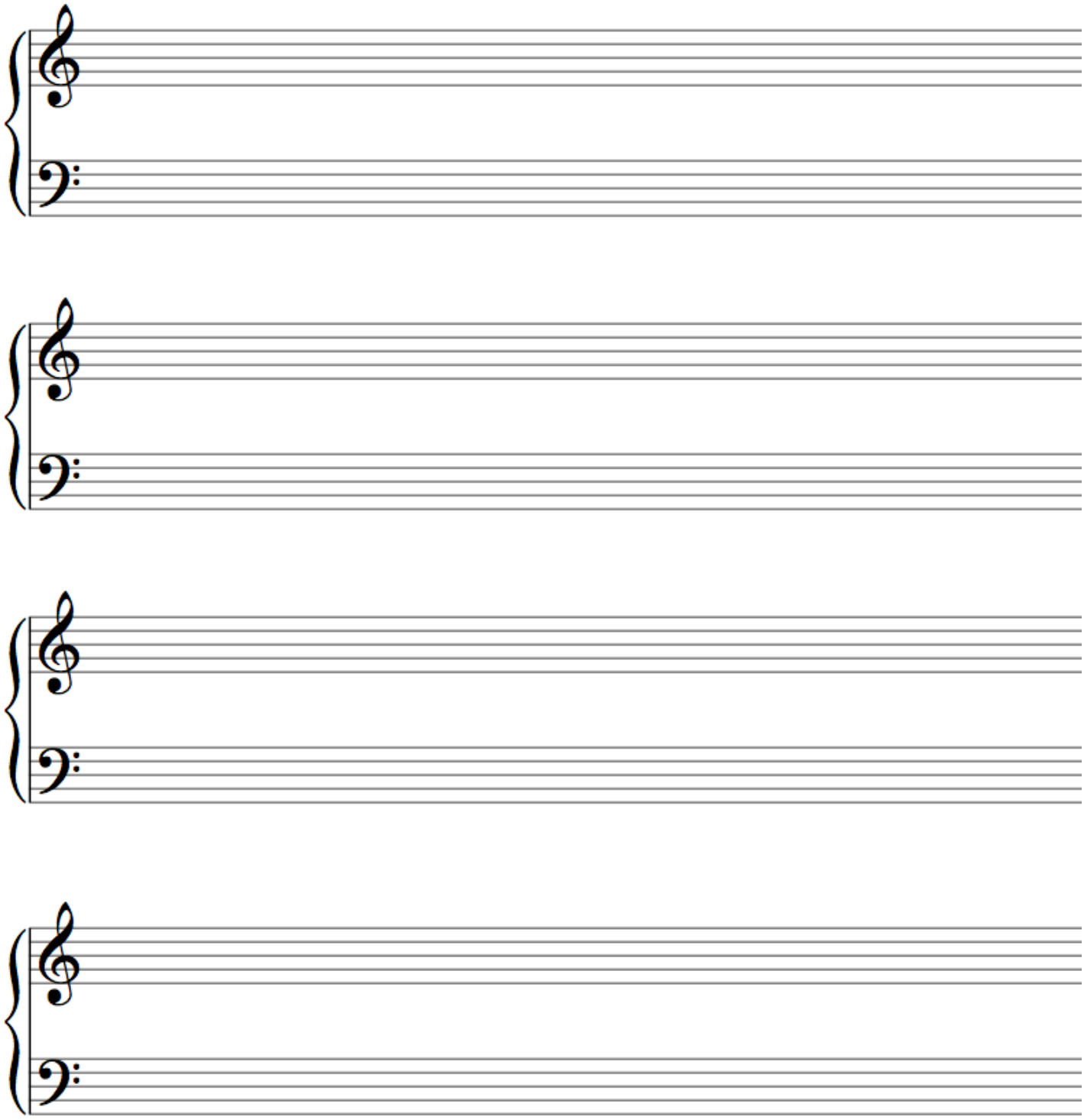
1. Generally it's nothing to fear. The Roman numerals behave exactly as they always have. You'll see familiar T – PD – D – T progressions. The only thing, is that the quality of the PD chords will look funny. **It is especially important that you note the quality of the PD chords, so that it's clear you recognize the mixture**.

2. Mixture, once invoked, must stay active until it is discharged by the sound of a V5/3 chord or a tonic chord. If you write multiple PDs and even a cadential 6/4, the sound of mixture should continue throughout!

Good: I iv ii°6/5 Vb6/4 – 5/3 I

BAD!!: I iv ii6 V I

Schumann: Song 7 from *Dichterliebe*



Mozart, Sonata in F, K. 332 (Movement 2)