

## Chapter 16: Mixture

### Wieniawski Violin Concerto No.2 in D minor, op.22 – II *Andante non troppo* (bars 1-8)

Although the melody of this movement begins unequivocally on  $\hat{1}$ , what scale degree can be inferred as the theme's *Kopftön*? Explain the structural meaning of the expressive octave skip from  $G\flat_4$  to  $G\flat_5$  over bars 4-5. Where does the final *Urlinie* descent occur?



Template 16.1

### Schubert Impromptu in C minor, D.899 no.1 (bars 47-55)

In the second workbook exercise from Chapter 9, we looked at the first phrase from the secondary theme from Schubert's Impromptu in C from D.899, which articulated an *Urlinie* descent from  $\hat{5}$ . Schubert not only expands the second and third phrases that follow, but also imbues them with modal mixture. Furthermore, these two phrases combine together for a single *Urlinie* descent. What is the single harmonic progression that spans across the two phrases? Furthermore, how do you interpret the A-flat minor harmony in bar 53? Is it a structural return to the tonic, or does its meaning have a contrapuntal origin?



Template 16.2