

Chapter 21 – Modal Mixture

Exercise 1: Analysis. Each example below contains one or more examples of modal mixture. Analyze each, and be aware that some chords containing chromaticism may be applied chords, not mixture chords.

A. Tchaikowsky, “Love Theme” from *Romeo and Juliet*

Moderato

mp dolce

Moderato

mp dolce

rit.

rit.

B. Vivaldi, Violin Sonata in D minor

f

p

f

p

mf espressivo

f poco rit

a tempo

pp dolcissimo

mf poco rit...

p

C. Mozart, Aria #6, from *Così fan tutte*

hat schon man-chem weh ge - tan. Mit so lie-bens-wer-ten Rei - zen

hat Na - tur euch reich ver - schn.

D. Vivaldi, Violin sonata in C major

[p]

[p]

Continued

D. Vivaldi, Violin sonata in C major (Cont'd)

f

f

E. Schubert, "Liebeslauschen"

Sagt ihr, daß im Blät - ter - da - che

seufz' ein wohl - be - kann - ter Laut. Sagt ihr, daß noch

ei - ner_ wa - che, und dir Nacht sei_ kühl und_ traut.

pp

Exercise 2: Writing. Based on the given key and notated harmony, provide a roman numeral and figured bass analysis for each of the following examples.

A. F: B. G: C. B \flat : D. A:

E. B \flat : F. D: G. E: H. F:

Exercise 3: Writing: Figured bass. Realize the figured bass in four voices. Provide a complete first and second-level analysis. Here is a possible working method:

1. The progression includes a sequence. Locate the sequence and remember the model/copy idea (i.e., keep all four voices melodically sequential in this section).
2. Complete the soprano.
3. Add roman numerals that reflect chordal quality (work carefully since the excerpt includes mixture).
4. Write the inner parts. Don't forget to include necessary accidentals/cancellations. There are four mixture chords. Circle them.
5. Add a second-level analysis.
6. What do we call the progression in the last measure?

6 4 2 6 5 \flat 7 5 6 4 3 6 4 \flat 6 5 \flat 8 6 4 7 5 3 \flat 5 6 5 \flat \flat

Exercise 4. Writing: Melody Harmonization. Harmonize the melody below in a major key. Employ the phrase model. You must include:

- one modal mixture harmony
- one applied chord
- analysis

Exercise 5: Writing: Longer Figured bass. Realize the the figured bass below and analyze.

Exercise 6: Melody Harmonization. Begin in G major, tonicize iv(b), and end in a half cadence.