<u>Chapter 21 – Modal Mixture</u>

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





D. Vivaldi, Violin sonata in C major



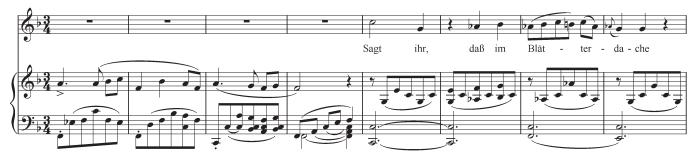


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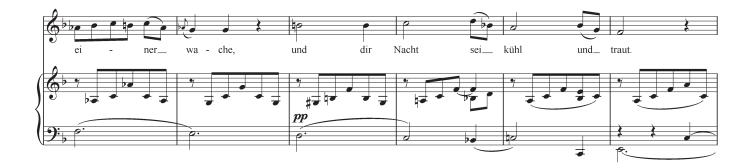
D. Vivaldi, Violin sonata in C major (Cont'd)

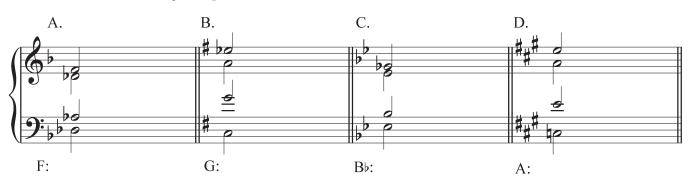


E. Schubert, "Liebeslauschen"

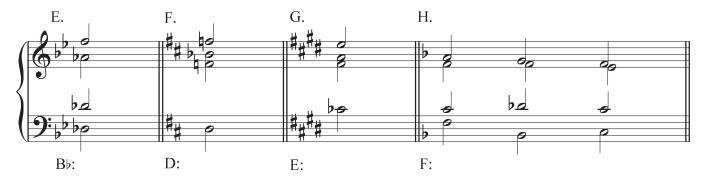






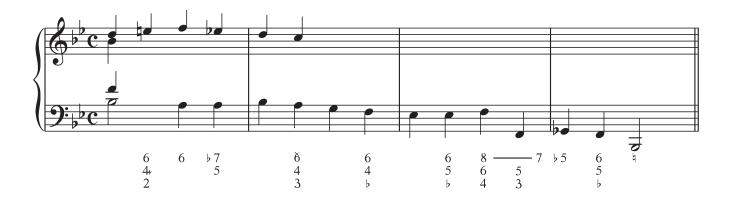


Exercise 2: Writing. Based on the given key and notated harmony, provide a roman numeral and figured bass analysis for each of the following examples.



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?

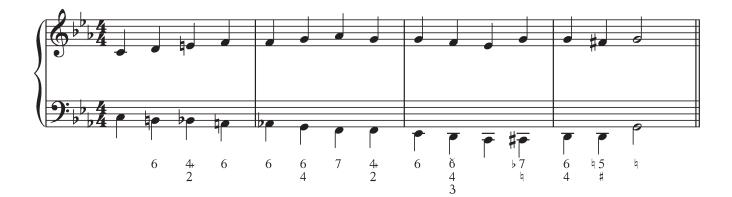


Exercise 4. Writing: Melody Harmonization. Harmonize the melody below in a major key. Employ the phrase model. You must include:

- 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.

