

Mixture ("borrowed chords")

i.e., in Major, substituting the same but from the parallel minor or vice versa

A. Some uses of mixture already encountered:

- (1) Picardie 3rd: in minor, I[♯] (or I[♮]) is substituted (usually at the very end).

c : i ii° 6 V₄⁶ = ⁵/₄ I[♯]

- (2) vii°⁷ (instead of vii°^{♮7}) in Major (♭6 sounds better going to $\hat{5}$ than does $\hat{b}6$)

C : I vii° 7 I ii⁶ vii° ^{b7}/V V⁸⁻⁷ I

B. New examples – mostly involve ♭6 in Major (borrowed from parallel minor)

chords involved:

C: ii[°]_{b⁵}⁷ iv^b ^bVI^{b5}
 formerly ii⁷ formerly IV formerly vi

Plagal ii ⁶/_b (substitute for IV):

C : I vi ii[°]_{b⁶} V I C : I iv^b V₄⁸ = ⁷/₃ I C : I ii[°]_{b⁶} I

\flat VI usually used deceptively:

C : I ii⁶ V₄⁶ = ₃⁷ \flat VI vii⁷ V₄⁶ = ₃⁵ I

C. Modulation and Mixture

C : i VI ii⁶ V⁶ i $\overline{\text{E}^7 \text{F}^7 \text{G}^7 \text{A}^7}$ $\overline{\text{E}^7 \text{F}^7 \text{I} \text{ii}^6}$ V₄⁸⁻⁷₃⁶⁻⁵ i \flat