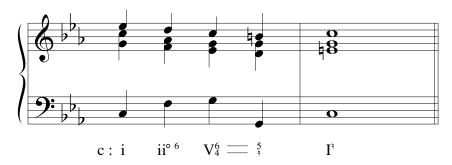
Mixture ("borrowed chords")

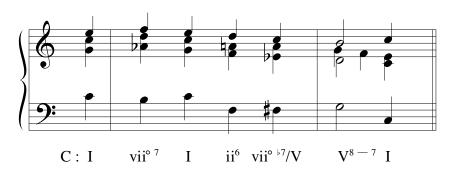
i.e., in Major, substituting the same but from the parallel minor or vice versa

A. Some uses of mixture already encountered:

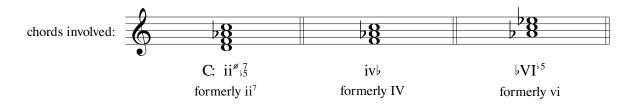
(1) Picardie 3rd: in minor, I (or I) is substituted (usually at the very end).



(2) $vii^{\circ 7}$ (instead of $vii^{\circ 7}$) in Major ($\flat \hat{6}$ sounds better going to $\hat{5}$ than does $\flat \hat{6}$)

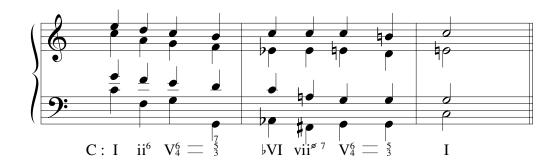


B. New examples – mostly involve $\flat \hat{6}$ in Major (borrowed from parallel minor)



Plagal ii \S (substitute for IV): $C: I \quad vi \quad ii^{2} \stackrel{6}{\downarrow} \quad V \quad I \qquad C: I \quad iv^{\downarrow} \quad V_{4}^{\frac{8}{3}} = \stackrel{7}{3} \qquad I \qquad C: I \quad ii^{2} \stackrel{6}{\downarrow} \qquad I$

VI usually used deceptively:



C. Modulation and Mixture

