

## Mode Mixture Assignment

Mode mixture typically starts with being in a major mode and borrowing notes/chords from the parallel minor mode. The three notes that differ in the parallel minor scale are the 3<sup>rd</sup>, 6<sup>th</sup> and 7<sup>th</sup> (all lowered by a 1/2 step).

Comparing parallel scales with C as the tonic reveals this:

- C-D-E-F-G-A-B-C (C major)
- C-D-**Eb**-F-G-**Ab-Bb**-C (C minor)

Typical chords brought about from mode mixture are (from the major key point of view):

- iv (an F minor chord—in the key of C major)
- bVI (an Ab major chord—in C major)
- bIII (an Eb major chord—in C major)
- v (minor) (a G minor chord—in C major)

### Assignment:

- Compose two phrases that form something like a periodic structure (such that the end of the second phrase sounds the most conclusive).
- Try following the standard roman numeral progression “rules”. When you’ve finished, look for the roman numerals IV, VI, iii and V. Through experimentation (trial and error), swap in some or all of the parallel minor (mode mixing) chords just for those and see how the progression differs.
- You might find that incorporating too many parallel minor chords makes the composition seem like it’s actually in a minor key—probably not the desired effect.
- Time permitting, add a melody line.
- Write the chord symbols and roman numerals beneath your melody staff (if you write a melody).
- Also consider incorporating inversions into the chords for a more specific and interesting bass line.