

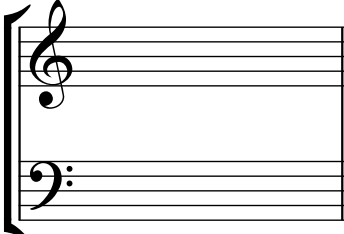
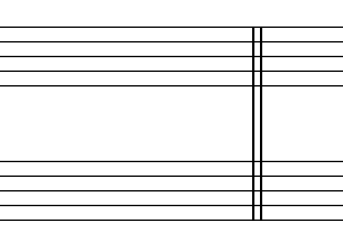
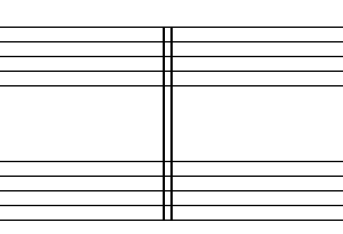
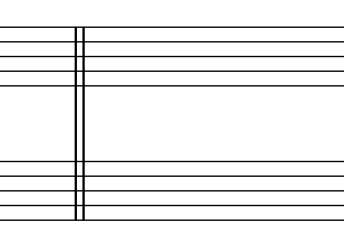
MU 209 (Feurzeig): Mode Mixture Review I

Name: _____

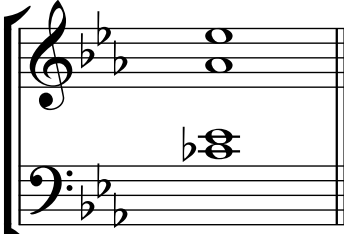
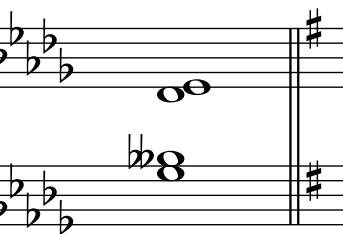
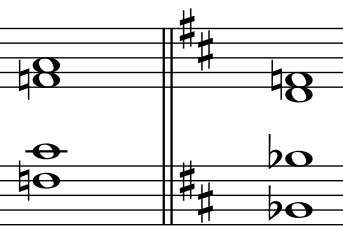
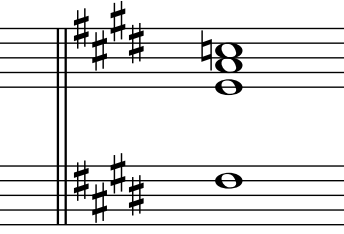
First provide the appropriate key signature, then write the indicated chord. Observe clefs carefully.

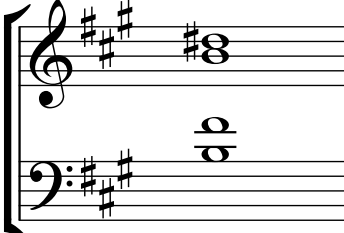
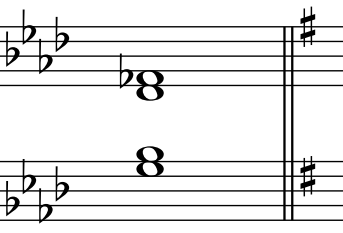
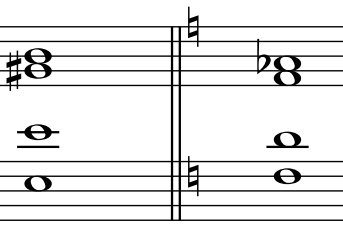
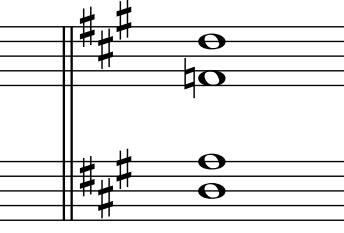
			
A: $\text{ii}^{\circ 4}_3$	G: $\flat\text{VI}$	A \flat : i^6_4	F \sharp m: IV
			
B: $\text{ii}^{\circ 6}$	E: $\flat\text{III}$	F: $\text{vii}^{\circ 7}$	G \flat : iv^6

Provide the indicated key signature and write the chord indicated by the roman numeral, in SATB voicing.

			
D: iv^6	G: $\flat\text{III}$	A \flat : i^6	Fm: IV^6_4
			A: $\text{ii}^{\circ 6}_5$

Provide roman numerals for these mixture chords.

			
E \flat :	D \flat :	G:	D:
			E:

			
F \sharp m:	A \sharp :	E \sharp :	C \sharp :
			A:

In all the following examples, **play the progressions on the piano** as well as analyzing them.

In each of the following progressions, the first chord is a predominant and resolves to V.

All are common predominant options, but each one is different.

Analyze the given chords and resolve each one to V with proper voice leading.

B \flat : — V — V — V — V — — V — V

Just as \flat^6 can be “borrowed” from minor in a major context, so \sharp^6 can be borrowed in a minor context, typically as part of chromatically descending bass line. Analyze the chords in this progression.

Bm:

F:

The following common progressions all move from I to V, with an intervening chord(s) that decorates V, or in other words emphasizes and intensifies the progression to V, through semitonal voice leading that connects \wedge^3 to \wedge^2 . Analyze each harmony.

D:

— — — — — — — — — —