

Modal Mixture – Assignment 1

Part 1 – Converting Existing Chords

- These notated chords do not have modal mixture. Create modal mixture by altering them so that they match the quality of the given Roman numeral.

iv bVI bIII i ii^{o6} ii^{o7}

Part 2 – Creating Modal Mixture Chords from Scratch

G: bVI F: ii^{o6} f#: I Eb: ii^{o6}₅ B: iv

Db: ii^{o7} D: bIII Bb: bVII c#: I Ab: i

Part 3 – Modal Mixture with Figured Bass

- Realize the figured bass in “keyboard style”

F: 6/5 b5 6/b3 b7/3 6/4-5/3

D: 6 $\frac{4}{3}$ $\frac{6}{5}$ $\frac{\sharp 6}{\flat 5}$ $\sharp 5$ $\frac{6}{\sharp 5}$ 5—6 $\frac{8}{4}$ — $\frac{7}{3}$

Part 4 – Four-Voice Part Writing

E \flat : I V_2^4 iv^6 $\text{ii}^{\circ 6}$ V^{8-7} $\flat VI$ iv V^{8-7} I^{4-3}

A: I V_2^4 I^6 V_3^4 I V_3^4 $\flat VI$ $\text{ii}^{\circ 6}$ $\text{vii}^{\circ 7}$ V_4^6 — $\frac{5}{3}$ I

DOUZE ETUDES OP. 35

1RE SUITE.

NO. 3

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CHARLES-VALENTIN ALKAN (1813- 1888)

ANDANTINO $\text{♩} = 63$
DOUX, CHANTANT ET SOUTENU.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo and mood are indicated as 'ANDANTINO' with a quarter note equal to 63 beats per minute, and 'DOUX, CHANTANT ET SOUTENU.' (soft, singing, and sustained). The first system features a right-hand melody with a slur over the first six notes and fingering numbers 5, 2, 5, 2, 5, 2. The left hand has a 'Ped' marking. The second system continues the right-hand melody with a slur and has a 'Ped' marking in the left hand. The third system is marked 'SEMPRE.' and includes a slur over the first six notes of the right hand, with fingering numbers 1, 3, 5, 3 at the end. The fourth system has a slur over the first six notes of the right hand and includes fingering numbers 5, 2, 3, 2, 5, 2, 5, 3, 5, 3. The left hand accompaniment consists of chords and single notes, with 'Ped' markings in the first two systems.

5 5

pp 3 2

5 5 5

2 2 2

f

DIM.