

## Modal Borrowing (Mode Mixture)

**Definition:** Chords borrowed from the parallel major or minor key.

They can be built on any scale degree.

Their function stays the same.

Here is a way to look at it using the Key of C major and the parallel C natural minor:

The image shows two musical staves. The top staff is for C Major, with chords labeled I, ii, iii, IV, V, vi, viio, and I. The bottom staff is for C Natural Minor, with chords labeled i, iio, III, iv, v, VI, VII, and i.

Here are two simple examples of the Subdominant being “borrowed”:

The image shows two musical staves. The top staff is for C major, showing a progression of I, iv (from C major), V, and I. The bottom staff is for C minor, showing a progression of i, III, VI, IV (from C major), and V (can be thought of as from C major).

A few notorious modally borrowed harmonies we hear all the time are:

The “Picardy Third.” In minor the i chord’s third is raised to create a major I (borrowed from the parallel major key). Used a lot throughout the common practice.

The IV - iv - I cadence. Used (overused many would say) a lot in pop.

Ex: [“In My Life” the Beatles](#) (right at 0:17, “in my life”) the D major (IV) becomes D minor (iv)