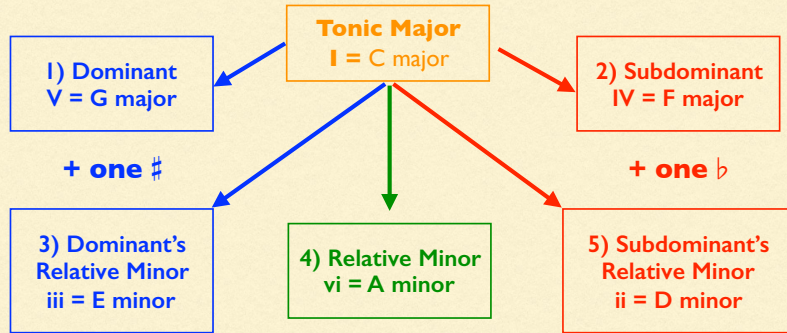


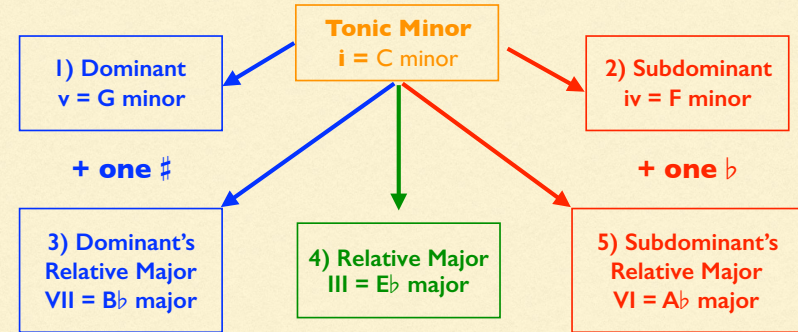
# Modulation

1. When a piece of music changes key it's called a modulation. It makes the music more interesting by providing a contrast between different keys and can give structure to an entire piece (e.g. sonata form).
2. It is common to modulate within a piece of music from the tonic to one of its **five closely related keys**. Here's an example starting in the tonic key of C major:



# Modulation

3. Here's another example starting in the tonic key of C minor:



4. Modulations are usually established by a **perfect cadence** in the new key (often using a V<sup>7</sup> chord - sometimes also a vii<sup>o</sup>b chord).
5. The **modulating chord** must contain a note which is foreign to the old key (a 'chromatic note'). This cancels the old tonality and introduces the new one.

Two musical staves are shown. The first staff shows a perfect cadence in C major: I<sup>b</sup> (F major), I (C major), IV (F major). The second staff shows a modulation from C major to F major: I<sup>b</sup> (F major), V<sup>7</sup> (C7), I (F major). The V<sup>7</sup> chord in the second staff is circled in blue, and the F note in the treble clef is circled in green.

C major (no modulation)      C major to **F major**

# Pivot Chord Modulation

1. The smoothest way to approach the modulating chord (with the chromatic note), is to use a chord which is found in both the old and new keys. This is called a **pivot chord**.
2. The pivot chord is reached in the context of the old key. It is then treated as belonging to the new key and leads immediately to the modulating chord.

Musical notation showing a modulation from Bb major to C minor. The old key is Bb major and the new key is C minor. The pivot chord is vii<sup>o</sup>b (Bb7) in the old key, which becomes ii<sup>o</sup>7b (F7b9) in the new key. The modulating chord is V<sup>7</sup> (F7) in the new key.

Old Key B<sup>b</sup> maj      New Key C min

B<sup>b</sup>:I    V<sup>7</sup>    vi    ii<sup>b</sup>    **c:i<sup>b</sup> vii<sup>o</sup>b    i    ii<sup>o</sup>7<sup>b</sup> V<sup>7</sup>    i**

3. For pivot chord modulations, you must know what chords are shared by the old and new keys. For example, if you want to modulate from C major to G major you can use the following chords as pivot chords:

<b>CEG</b> = Chord <b>I</b> in C major	Chord <b>IV</b> in G major
<b>EGB</b> = Chord <b>iii</b> in C major	Chord <b>vi</b> in G major
<b>GBD</b> = Chord <b>V</b> in C major	Chord <b>I</b> in G major
<b>ACE</b> = Chord <b>vi</b> in C major	Chord <b>ii</b> in G major

<b>I</b>	<b>iii</b>	<b>Vb</b>	<b>vi</b>
<b>IV V I</b>	<b>vi V I</b>	<b>Ib V I</b>	<b>ii V I</b>

## Doing Pivot Chord Modulations

1. Decide on your tonic key and work out the five closely related keys.
2. Determine the different accidentals for old key and the new key. This includes key signatures and, in minor keys, the raised 7th as well!
3. Find out what chords are spelt the same for each key, remembering that chords will be affected by the different accidentals.
4. Decide on which of these common chords are the best Pivot chords, remembering that the next chord is chord V of the new key (i.e. the modulating chord with the 'chromatic note'). So use good pre-dominant chords if you can! These are usually ii, and IV of the new major key or ii°, and iv of the new minor key.
5. Once you've got a good pivot chord processing to chord V of the new key, don't go straight to chord I of the new key. Delay this perfect cadence with more chords of the new key.

This modulation isn't as good because it feels too unexpected. Not a smooth transition!

4. Try to **delay V-I cadence** using
- a **deceptive progression (V-vi)**
  - **pre-dominants (ii, IV and Ib)**
  - a **cadential 6-4 (Ic chord)**

<b>C: I</b>	<b>IV</b>	<b>V</b>	<b>I</b>	<b>vi</b>
			<b>G: ii</b>	<b>V</b>
				<b>I</b>

This modulation is much better, because the ear is guided towards G major

<b>C: I</b>	<b>IV</b>	<b>V</b>	<b>I</b>	<b>vi</b>
			<b>G: ii</b>	<b>V</b>
			<b>vi</b>	<b>IV</b>
			<b>ii</b>	<b>Ic</b>
			<b>V7</b>	<b>I</b>