

Baroque Modulation or Secondary Chord “Openers”

Use confirming or negating progression after each example

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From I to ii (C to Dm)

- 1) ii^ø7 (or ii^o) V7 (or vii^o, vii^o7) i Device: Precede *new* ii^ø7 with any diatonic chord in *old* key (especially V) in a progression. Bring in by way of:
 - a) Chord scales (especially 1st inversion)
 - b) Cycle of 4ths, starting on any degree, with or without “same root” preparation:
B^ø7 (E7 E^ø7) A7. (optional elision)
 - c) Ascending or Descending Bass Progression
 - d) Other types of Sequences: [see below]
 - e) Special 3-note Sequences
 - f) Broken Bass Progression
 - g) Contrary Runs
 - h) Counterpoint Devices, Harmonic patterns, and *Musica Ficta*.
- 2) iv(7,6) V(7) (or II7 V7) i Device: As above.
- 3) (III) IV V I Device: Just bring right in.
- 4) Whole Diatonic Cycle in New Key: Just bring right in, or prepared with new V(7) or ii (iv)^ø7 V(7). Options of including ^bvi^ø(7) II(7) or ^bII(6). (Rare option: real harmonic minor cycle)
- 5) Cycle from iv or IV
- 6) Cycle from VII
- 7) Cycle from III
- 8) Cycle from VI or ^bvi^ø7 – go to V ala Brandenburg #4 (3rd movement).
- 9) Progression starting with new i, such as all combinations of:
i iv V (vii^o) or (bring in as above) i ii^ø7 V or i VI ii V
or i VI iv V or i III iv V or pedals in new key.
- 10) Any dominant harmony brought in as in ii^ø7 V7; also mediant relation:
C7 A7 or C C7₂ A7 A7₂ Dm₆ or D₆. Also i⁶₄ may precede V, V7, or V7^b9
- 11) VI III iv i or iv i VI III – bring in as above.
- 12) ii^o VI (iv) i or ^bII VI (iv) i – bring in as above
- 13) ii vi vi⁶ I — bring in as above.
- 14) Others: VI(7) i | i^o7 i⁶₄ | iv(6) i | ii^ø7 II7^b9 i | iv6 VI | V VI | III iv |
- 15) ½ Cadence Formulas: follow ii^o, ii^ø7, or iv, iv7, iv6 with II7^b9 V;
also Lydian VI V | i v₆ VI (ii^ø7) V |
(i) V i iv or ii^ø7 V | ii^ø7 or iv V i V |
- 16) Combinations of Any Principles
- 17) VI iv ii^ø(V) i
- 18) VI iv (V) i
- 19) iv ii^ø (V) i

Typical Confirming Progressions (Observe Bases):

A7b9⁴₃ Dm₆ A7b9⁶₅ Dm A7 Bb Gm6 Dm⁶₄ A7 Dm
 E7b9⁶₅ Dm⁶₄ Gm6 A Dm
 A7b9₂ or Bb7₂ (Huge Dens.) Dm⁶₄ Gm6 Dm⁶₂ or E7b9⁴₃ C#^o(7) Bb₆
 Dm₆ Gm E7b9⁶₅ A Dm
 Dm A₆ Dm Em7(no 5th) Dm6 Dm
 Big → Bb A G E A A Dm
 Gm₆ D⁶₄ Gm6 Eb^o₆ Asus
 Bb7₂ or E7b9⁶₅ or A7b9₂ Dm⁶₄ A7(b9)⁴₃ Dm6 Gm Dm⁶₄ etc.
 Dm Dm₆ Gm Gm₆ Dm⁶₄ A7 Dm
 Dm A₆ Dm Gm Dm⁶₄ A7 Dm
 D7 Gm Dm⁶₄ A(7) Dm

Dominants Can Resolve to iv⁶₄ (also to VI, i^o7 and others)

Example:

Key of Eb: Fm7⁴₃ Bb7 EbΔ7⁴₃ AbΔ7 D^o7⁴₃ G(7) C7⁴₃ Bbm⁶₄ C7b9⁶₅ G7b9⁴₃ Fm⁶₄
 G7b9⁶₅ C7₂ F7⁶₅ Bbm7₂ (Fm₆) C7⁴₃ Bbm⁶₄ Fm^{sus} Fm
 Big Density.....

I to vi or iii: As above, but also bII to any dominant – Approach as above.

I to IV or V: In major, equivalent of all above principles plus | iii₆ V7₂ I | vi V I | ii7 I |
 vi₆ (#iv^o7) or II7 I | vii^o7 IV |

To IV Only: vi iii or (I V) bVII IV I V I; for Renaissance sound use bIII, bVII, bVI occasionally.

In any modulation where possible add “new key” passing tones or decoration to help loosen the bond of the old key.

Substitute (also Follow or Precede) Chords Whose Roots Are a 3rd Apart:

C7b9⁶₅ FΔ7₂ B^o7⁶₅ E7₂ C7b9₂ FΔ7⁴₃ B^o7 E7⁴₃ C7b9₂ etc.

Sequence Modulation (that is ideas in sequence) Can be applied to these cycle.

Sequence Modulation is a form of *Direct* or *Abrupt Modulation*.

Complete Key Cycles for Modulation:

- | | |
|------------------------------------|--|
| 1) C F B \flat E \flat etc. | Am Dm Gm Cm etc. |
| 2) C G D A etc. | Am Em Bm etc. |
| 3) C Am F Dm B \flat Gm etc. | Am F Dm B \flat Gm E \flat etc. |
| 4) C Em G Bm D etc. | Am C Em G Bm D etc. |
| 5) C Dm F Gm B \flat m Cm etc. | Am C Dm F Gm B \flat etc. |
| 6) C Am, Dm F, B \flat Gm etc. | Am C, F Dm, Gm B \flat , E \flat Cm etc. |
| 7) C Em, Bm G, D F \sharp m etc. | Am F, B \flat Dm, Gm E \flat etc. |

(Use all or part of the following cycles)

Some Diatonic Key Cycles for Modulation or Simple Tonicization:

- | | |
|---------------------------|------------------------|
| [(C) G Em] (C Am, F Dm) | Am F Dm |
| (C) Em G, Am C Dm F | Am C Dm F |
| (C) Dm F, Am C (Em G) | Am C Em G |
| (C) F Am Em C G | Am Em C G |
| C Am Dm F | Am F C Em |
| (C) Am G F Em Dm C | Am C F Dm |
| A start from anywhere | Am G F Em Dm C Am |
| [C Dm (Em)] F G Am C | Am C Dm (Em) F G Am |
| (C) Em Am Dm G C F | Am Dm G C F Am |
| (Am Dm) C F Dm G Em Am C | Am Dm F C G Em Am |
| C G Dm Am Em | Am Dm C F Em Am |
| C F Am Dm | Am F C G Dm Am Em C Am |
| C G Em Am C F Dm | Am Em G C Dm F |
| C G Em Am C Dm F | Am Em C G Dm Am |
| (Em G) C Am Dm F | Am Em C Dm F Am |
| | Am Em G C F Dm |

Mix melodic minor.
Use quasi-E for Em
if desired.

Also majors for minors
in these progressions

Start on All Degrees

Symmetric Chord Progressions (Sequences) With or Without Voice-Leading

4ths C F B° Em... | C F, Dm G | C F, Am Dm... | C F, Em Am... |
↖ Start on "and"

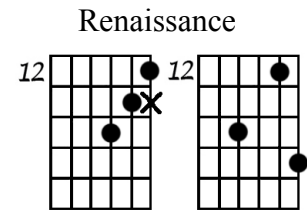
5ths C G Dm A... | Am Em, G Dm | C G, Am Em | C G Em B or Bb |

3rds C Am F | C Em G... | C Am F, Bm G#° E or Bb Gm E° |
 C Am F, Dm B° G | C Em G, Dm F Am | C Am, Bb Gm... |
 C Am, Em C... | C Am, G Em | C Em, Dm F | C Em, Am C |
 C Em, Bb Dm | C Em, G Bm | C Em, F Am | C Am, Dm B° |
 C Am, F Dm |

Also with or without 7ths:

Example: CΔ7 Am7⁶₅ FΔ7⁴₃ Dm7₂ B°7 G7⁶₅ Em7⁴₃ etc.

melody E E
 chords C Am
 Do down in 2nds.



2nds C B° Am G... | C Dm Em... | C B°, Dm C | C B°, Em Dm | C B°, B° Am |
 C B°, F Em | C Dm, B° C | C Dm, Dm Em | C Dm, G Am | C Dm, Am B° |
 C Dm C B°, Am B° Am G | C B° C Dm, Em Dm Em F | C Em Dm C
 and other Harmonized Scale Patterns.

Distant Baroque Modulation: 1) Complete Cycles, 2) Picardy, 3) 1/2 Cadences.

BAROQUE MODULATION OR SECONDARY CHORD "OPENERS" - use confirming or negating prog after each example.

From I to ii (C to Dm)

- ① ii^o V⁷ i device: Precede new ii^o with any diatonic chord in old key (especially V in a progression. BRING IN by way of a) Chord Scales (especially 1st inv.) b) CYCLE OF 4ths c) ASC OR DES BASS PROG. d) OTHER TYPES OF SEQUENCE (SEE BELOW) e) special 3 note sequences f) BROKEN BASS PROG g) CONTRARY RUNS WITH OR WITHOUT 'SAME ROOT' (PREPARATION: B^o | E⁷ | E⁷ | A⁷)
- ② iv(7,6) V(7) i device: as above
- ③ V i device: just bring right in
- ④ whole diatonic cycle in new key: " " " or prepared with new V(7) or ii(IV)^o V(7) options of including ^bvi^o V(7) II(7) or ^bII(6) (RARE OPTION: REAL HAR. MINOR CYCLE)
- ⑤ cycle from iv or II to II⁷ V⁷
- ⑥ " " VII
- ⑦ " " III
- ⑧ " " IV or ^bvi^o - old BRANDENBURG #4 (3rd movement)
- ⑨ progressions starting with new i such as all combinations of i IV V or i ii^o V⁷ or i V ii^o V⁷ or i V IV V or i III IV V
- ⑩ any dominant harmony brought in as in ii^o V⁷ V⁷; also mediant relation: C7 A7 or C C⁷ A7 A7 D⁷ D⁷ or D⁷, also i^o may precede V, V⁷, or V⁷ b9
- ⑪ VI III IV i or IV i VI III - BRING IN AS ABOVE
- ⑫ ii^o VI (IV) i or ^bII VI (IV) i - BRING IN AS ABOVE
- ⑬ ii^o vi^o VI I - BRING IN AS ABOVE
- ⑭ OTHERS: VI(7) i | i^o i^o | iv(6) i | ii^o V⁷ II b9 | iv6 VI | V VI | III IV |
- ⑮ 1/2 CAECIDE FORMULAS; follow ii^o V⁷ or iv, 7, 6 with II⁷ b9 V; also Lydian VI V | i V^o VI (ii^o) V |
- ⑯ COMBINATIONS OF ANY PRINCIPLES ⑰ VI iv ii^o V⁷ i ⑱ VI iv V i ⑲ iv ii^o V⁷ i

USUAL CONFIRMING PROGS (OBSERVE BASSES): A7 b9⁹ or B⁷ (CHUG DENA) Dm⁷ G⁷ Dm⁷ or E7 b9⁹ C#^o B⁷ | Dm⁷ Gm⁷ E7 b9⁹ A Dm⁷ | Dm⁷ A⁷ Dm⁷ Em⁷ (two SH) Dm⁷ Dm⁷ → BIG → ^{B⁷} Gm⁷ ^A D⁷ ^E G⁷ A Dm⁷ | B⁷ or E7 b9⁹ or A7 b9⁹ Dm⁷ A⁷ | Dm⁷ Dm⁷ Gm⁷ Gm⁷ Dm⁷ A⁷ Dm⁷ | D7 Gm⁷ Dm⁷ A⁷ Dm⁷

DOMINANTS CAN RESOLVE TO iv^o (also to VI, i^o + others) → EXAMPLE: Key of Eb: Fm⁷ B⁷ Eb⁷ A⁷ D⁷ G⁷ C⁷ (Bbm⁷ C⁷ b9⁹ G⁷ b9⁹ Fm⁷ G⁷ b9⁹ C⁷ F⁷ B⁷ Eb⁷ F⁷ B⁷ Eb⁷ etc. (also follow or precede) OF DENSITY.....

I to vi or iii as above but also bII to any dom - APPROACH AS ABOVE
 I to IV & V: ^{or II⁷} equivalents of all above principles plus iii^o V⁷ I | vi^o V⁷ I | vi^o (bII⁷) I | vi^o V⁷ IV | to V only: vi^o iii^o or (I V) bVII IV I V I; for Renaissance sound use bIII, bVII, bVI occasionally

When modulation where possible add "new key" passing tones or decoration to help loosen the bond of SUBSTITUTE CHORDS WHOSE ROOTS ARE A 3RD AWAY: C7 b9⁹ F⁷ B⁷ Eb⁷ E⁷ (C⁷ F⁷ B⁷ Eb⁷ E⁷ (C⁷ b9⁹) etc. (also follow or precede)

SEQUENCE MODULATION (that is ideas in sequence) SEQUENCE MOD. is a form of DIRECT or ABRUPT MODULATION can be applied to these cycles

- COMPLETE KEY CYCLES FOR MODULATION:
- ① C F B^b E^b etc. Am Dm Gm Cm etc.
 - ② C G D A etc. Am Em Bm etc.
 - ③ C Am F Dm B^b Gm etc. Am F Dm B^b Gm E^b etc.
 - ④ C Em G Bm D etc. Am C Em G Bm D etc.
 - ⑤ C Dm F Gm B^b Cm etc. Am C Dm F Gm B^b etc.
 - ⑥ C Am Dm F, B^b Gm etc. Am C, F Dm, Gm B^b, E^b etc.
 - ⑦ C Em, Bm G, D F etc. Am F, B^b Dm, Gm E^b etc.
- CHORD PROGRESSIONS (SEQUENCES) WITH OR WITHOUT VOICE LEADING
- ① C F B^b E^b ... | C F, Dm G | C F, Am Dm ... | C F, Em Am, station
 - ② C G Dm A | Am Em G Dm | C G, Am Em | C G Em B^b B^b and
 - ③ C Am F C Em G ... | C Am F, Bm G#^o E^o or B^b Gm E^o | Am F, Dm B^o G | C Am G, Dm F Am | C Am B^o Gm ... | C Am, Em C ... | C Am G Em | C Em, Dm F | C Em Am C | C Em, B^b Dm | C Em G Bm | C Em, F Am | C Am, Dm B^o | C Am, F Dm
 - ④ C B^o Am G ... | C Dm Em ... | C B^o Dm C | C B^o Em Dm | C B^o A m | C B^o F Em | C Dm, B^o C | C Dm Dm Em | C Dm G Am | C Dm Am B^o | C Dm C B^o, Am B^o Am G | C B^o C Dm, Em Dm Em F | C Em Dm C
- OTHER HARMONIZED SCALE PATTERNS

- (USE ALL OR PART OF THE FOLLOWING CYCLES): SOME DIATONIC KEY CYCLES FOR MODULATION OR SIMPLE TONICIZATION:
- (C) G Em (Am, F Dm) Am F Dm
 - (E) Em G, Am C, Dm F Am C Dm F
 - (G) Dm F, Am C (Em G) Am Em C G
 - (C) Am G F Em Dm C Am F Dm
 - (C) Dm (Em) F G Am C Am Dm G C F
 - (C) F Dm G Em Am C C G Dm Am Em
 - (C) F Am Dm C F Am Dm
 - (C) G Em Am C F Dm C G Em Am C F Dm
 - (Em G) C Am Dm F
- EX: C F Am⁷ F⁷ Dm⁷ B⁷ G⁷ Em⁷ etc
- also major for minor in these party
- COMBINE HELMINOS use G# and E for Em (desired)
- DO NOT DO DISTANT BAROQUE COMPLETE CYCLES @ PICARDY @ CAECIDES