

Modulation (parts 4-5)

Ted Greene 10-04, 05-1975

From Key of I to Key of IV

Modulating Progressions (triad symbols only):

vi iii IV (V) I	vi IV (V) I	vi IV (ii) V (I)	(vi) vii^o IV (V) I	(iii) vi ii V I	II III IV V (I)
vi ii IV (V) I	iii IV (ii) V I	ii V I	IV V I	I IV vii^o iii (or III) vi ii V (I)	vi V (I)
#iv^o I IV (and/or ii) V I	#iv^o vii^o IV (V) I				

Try preceding I, iii, or vii^o with #iv^o or II7. Also, you may replace V with vii^o; also possible: Deceptive Cadences. I can precede any progression or be put between any chords.

From Key of I to Key of vi

Modulating Progressions (triad symbols):

| V (i) | ii^o V (i) | iv V (i) | II V (i) | bII V (i) | IV V (i) | ii V (i) | II ii^o V (i) |
| ii^o II V (i) | bII II7b9 V (i) | bII ii^o (or iv) V (i) |

All kinds of combinations of tonics, sub-dominants, and dominants as indicated for key of ii, on [Part 3]

| i (or I) iv (or IV) VII (or bvii) III VI ii^o (or ii or bII or II) V (i) |

Try starting the previous cycle progression on different chords, like iv or VII or III or VI. Also try Rvi^o for VI

VI III iv i	(ii^o) VI bII V (i)	iv i ii^o (VI) V (i)	ii iv (V) (i)	ii^o VI III iv (i) V (i)
V7b9 iv II7b9 (i) V (i)	(i) VI iv (and/or ii^o or bII or II) V (i)	(i) VI III iv V (i)		
(i) v VI (III) iv (and/or any kind of ii, II, etc.) V (i)	ii^o VI iv (V) i	ii^o VI (iv) V (i)		

As usual, i can be injected just about anywhere. Also Rvii^o, V7b9, and pedal dominants are possible for V. Likewise, pedal dominants for II; Rvi^o for i; deceptive cadences, also I(7) iv or IV....

From Key of I to Key of V

Modulating Progressions (triad symbols):

V I	ii V (I)	IV V (I)	#iv^o I	(I) vi ii V (I)	(I) vi IV V (I)	vi IV ii V (I)	vi V (I)
vi ii IV V (I)	I IV ii V (I)	I iii vi IV (and/or ii) V (I)	I V vi IV I (and/or ii) V (I)				
(I) IV vii^o iii vi ii V (I)	II III IV V (I)	ii vi IV I	ii vi IV V (I)				

As usual, all kinds of tonic, sub-dominant and dominant progressions will work. I can be injected anywhere; vii^o can be used for V, also possible: deceptive cadences.

From Key of I to Key of iii

Modulating Progressions (triad symbols):

| V (i) | ii° V (i) | iv V (i) | bII V (i) | II(7b9 only) V (i) | IV V (i) | II7b9 ii° V (i) | bII ii° V (i) |

As before, all kinds of combinations of tonics, sub-dominants, and dominants.

| i ii° II7b9 V (i) | (i)(or I) iv VII III VI ii° (or bII or II7b9) V (i) | Try starting the cycle on other chords too.

| i VI iv (and/or ii° or bII) V (i) | VI III iv i | VI III iv V (i) | ii° VI iv (V) i | ii° VI (iv) V (i) |

| (ii°) VI bII V (i) | ii° VI III iv (i) V (i) | iv i ii° (VI) V (i) | I7 iv or IV....

Once again, i can go almost anywhere; Rvii°, V7b9, and pedal dominants are possible for V; likewise, pedal dominants for II, and check out deceptive cadences.

Minor “Home” Key:

From Key of i to Key of III

Modulating Progressions (triad symbols):

| (vi) IV (V) I | vi iii IV (V) I | vi IV (ii) V (I) | (vi) vii° IV (V) I | (iii) vi ii V (I) |

| vi ii IV (V) I | vi V (I) | iii IV (ii) V (I) | V I | ii V (I) | IV V (I) | #iv° I | I IV ii V (I) |

| iii vi IV (and/or ii) V (I) | All kinds of tonic, sub-dominant, and dominant progressions.

| I V vi iii IV I V | I V vi iii IV V I | (I) IV vii° iii vi ii V (I) | Start the cycle on any chord; also check out the cycles on the “*Secondary Sub-dominant*” page.

| II III IV V (I) | vii° IV #iv° I V I | Try preceding I, iii, or vii° with #iv° or II7

| I V vi IV I V I | I V vi IV I ii V | I can go almost anywhere in these progressions; also vii° can replace V; don't forget deceptive cadences.

From Key of i to Key of iv:

Use same progressions as **Key of I to Key of ii**.

From Key of i to Key of VI:

Use same progressions as **Key of I to Key of IV**.

From Key of i to Key of v:

Use same progressions as **Key of I to Key of iii**.

From Key of i to Key of VII:

Use same progressions as **Key of I to Key of V**.

Modulations between Related Keys or Back Home Again:

Composers of the Baroque (and later) period(s) were not only concerned with modulating from a home key to its various related keys, but also from one related key to another, and from any related key back to the home key. The following are guidelines for these techniques:

From Key of ii to Key of I:

Use same progressions as **Key of I to Key of V**.

From Key of ii to Key of vi:

Use same progressions as **Key of I to Key of iii**.

From Key of ii to Key of IV:

Use same progressions as **Key of i to Key of III**.

From Key of ii to Key of iii: (Rarely used. Why?)

Modulating Progressions (triad symbols):

| (VI) iv V (i) | bII iv (or ii^o) V (i) | VI III iv (V) i | i iv VII III VI ii^o V i and other cycle progressions.
| iv i ii^o (VI) V (i) | Also deceptive cadences and substitutes for V.

From Key of ii to Key of V: (Rarely used.)

Modulating Progressions (triad symbols):

| V I | ii V (I) | VI V (I) | (vi) IV (and/or ii) V (I) | I IV vii^o III vi ii V (I) | ii vi IV (V) I |
Usual miscellaneous facts as well.

From Key of iii to Key of I:

Use same progressions as **Key of I to Key of IV**.

From Key of iii to Key of vi:

Use same progressions as **Key of I to Key of ii**.

From Key of iii to Key of V:

Use same progressions as **Key of i to Key of III**.

From Key of iii to Key of IV:

Although this situation is pretty rare, almost any progression that can be used to go to a major key (like those involved in going from **Key of I to Keys of IV or V**) will work pretty well.

From Key of iii to Key of ii:

In a similar fashion, almost any progression that can be used to go to a minor key (like those involved in going from **Key of I to Keys of ii, iii or vi**) will work pretty well here.

From Key of IV to Key of I:

Use same progressions as **Key of I to Key of V** or **Key of i to Key of III**

From Key of IV to Key of vi:

Use same progressions as **Key of I to Key of iii.**

From Key of IV to Key of ii:

Use same progressions as **Key of I to Key of vi.**

From Key of IV to Key of iii:

Almost never done as a modulation, only rarely as simple tonicization of both keys.

From Key of IV to Key of V:

Often done as simple tonicization of both keys, but almost never as a modulation.

From Key of V to Key of I:

Use same progressions as **Key of I to Key of IV** or **Key of i to Key of III**

From Key of V to Key of vi:

Use same progressions as **Key of I to Key of ii.**

From Key of V to Key of iii:

Use same progressions as **Key of I to Key of vi.**

From Key of V to Key of IV:

Pretty rare (modulation) but major key progressions *will* work out okay; tonicization is pretty common.

From Key of V to Key of ii:

Use minor key progressions; this situation is mediumly common.

From Key of vi to Key of I:

Use same progressions as **Key of i to Key of III.**

From Key of vi to Key of IV:

Use same progressions as **Key of I to Key of IV.**

From Key of vi to Key of ii:

Use same progressions as **Key of I to Key of ii.**

From Key of vi to Key of V:

Use same progressions as **Key of I to Key of V.**

From Key of vi to Key of iii:

Use same progressions as **Key of I to Key of iii.**

To figure out all of these concepts (about modulating from one related key to another or back to the home key) *if the home key is minor*, simply *remember* all of the information you already have. Example: Suppose you want to know what progressions will work well when modulating from the key of VI back to the key of i; if you remember these keys in terms of their counterparts in the relative major home key, then you see that the good progressions would be those that work for going from the keys of IV to vi (which are actually the same as those for the keys of I to iii).

You may think it would be easier to just write all this out, as a separate list for minor keys—you're right—but I'm getting tired of writing and thinking about Baroque modulation (I don't want to ever *hear* about one again for weeks!) But seriously, it is good for your brain to figure all this stuff out, although you won't be copping out if you *do* decide to write out a separate list.

An interesting feature of the subject of modulation is that of choosing a **Harmonic Device** to “bring in” or prepare the modulating progression. Some of the common ones are:

- 1) Prepare the modulating progression with a diatonic chord scale (broken up with melodic figures, preferably) in the *home* key. Example: say you want to modulate from the key of C to the key of Dm (I to ii), and you are going to use the ii^o - V - i progression as the modulator; you could play something like:

B^o - Am - G - F - E^o - A₆ - Dm etc.
 vii^o vi V IV ii^o V i
 |----- of ii -----|

- 2) Prepare the new progression in a cycle of 4ths. Using the same modulator as in 1) above, i.e. the new ii^o - V. Here is an example:

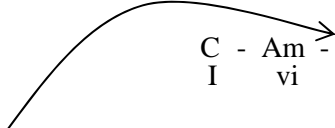
F7^{4/3} - B^o7 - E^o7^{4/3} - A - Dm etc.
 IV vii^o7 ii^o7 V i
 |----- of ii -----|

- 3) Prepare the new progression with any progression (in the home key) which is derived from a *bass line*. Example:

C - G₆ - Am - Em₆ - F - C₆ - E^o7₂ - A₆ - Dm etc.
 ii^o V i

- 4) Prepare the new progression with any normal progression in the home key. Example:

C - Am - Dm - Gm^{6/5} - Dm^{6/4} - A7 - Dm
 I vi ii i iv i V i
 |----- of ii -----|



Tonicize the new key's tonic (or?)

- 5) Prepare the new key in a sequence: Examples:

C - E7^{6/5} - Am - C7^{6/5} - F - A7^{6/5} - Dm - Gm^{6/2} - Dm₆ - Gm₆ - Dm^{6/4} - A7 - D

C - F₆ - G7^{6/5} - C, - Am - D₆ - E7^{6/5} - Am, - F - Bb₆ - C7^{6/5} - F - Gm₆ - C7 - F

- 6) Jump right into the new key after a pause or cadence in the home key (this is called *Direct* or *Abrupt Modulation*).

7) The new progression can be reached through a deceptive resolution or deceptive cadence:

C - Am - Dm₆ - G7₂ - E[♭]7 - A7 - Dm or C - A7 - B♭ - E^o₆ - E7b9⁶/₅ - A(7) - Dm

8) The new progression can be reached as the beginning of a progression in *another* key than the home key:

C - G₆ - C - E7 - F - B♭₆ - E^o - A₆ - Dm

V VI
|-- of vi --|

III VI ii^o V i
|----- of ii -----|

This process could be referred to as *Chain Modulation*.

9) Most modulations introduce tones that are not diatonic to the home key; most often, these tones are part of one or more of the chords in the new key. However, sometimes one or more of these *tones* are used as a “coming attraction” to help loosen the bond of the old key.

The image shows three staves of musical notation in G major (one sharp). The first staff shows a sequence of chords: G major, C major, F major, C major, G major, C major, F major, C major, G major, C major, F major, C major. An arrow points to the final G major chord, labeled 'modulating tones'. The second staff shows a similar sequence, but with a B major chord (two sharps) appearing, which is also labeled 'modulating tones'. The third staff shows a sequence of chords: G major, C major, F major, C major, G major, C major, F major, C major, G major, C major, F major, C major, G major, C major, F major, C major. An arrow points to the final G major chord, labeled 'modulating tones'. A note 'or B' is written above the final G major chord.

Another example of Sequence Modulation: (little triads)

Example: C - F⁶/₄ - G₆ - C, - Am - Dm⁶/₄ - E₆ - Am, - F - B♭⁶/₄ - C₆ - F etc.

In the Baroque period, other key areas than those discussed so far *were* modulated to at times, but because they are the exception rather than the rule, and because they were used much more frequently during the Classical period, they will be discussed later.

A good point for helping you get more familiar with modulations is that of listening to many pieces of music, trying to follow a composer’s thinking in regards to this. Virtually any piece of Baroque music will do, but some of the greatest ones for this are the concertos or fugues (of Bach and the other masters), where everything just keeps flowing along for a considerable length of time, due to the nature of the form. In a lengthy piece, a composer must draw upon the resources of modulation a little more (as a rule) — this, plus the fact that these pieces *sound* fantastic, makes it an educational *and* enjoyable “task” to listen and analyze them.

Don’t be discouraged if you can’t follow *everything* that goes on—there are not many people running around anywhere who are capable of that. But, in time, you’ll be able to follow more and more as your familiarity with the subject of modulation increases; you’ll be able to say things like, “There he goes, into the key of V again” or “Why that sneaky rascal, I thought he was going into the key of vi and he went into ii instead.” Lots of fun.

Assignment:

- 1) Write out all the related keys of all 15 major keys, then do same for all 15 minor keys. “Number” everything too (indicate what’s what with Roman numerals). Then practice memorizing this information until you have it down.
- 2) Practice many different types of modulations — remember, if you work with all the concepts given, it is going to take a long time, so be patient, try and work systematically, and you will see results.

MODULATION - Page 4

FROM KEY OF I TO KEY OF IV

MODULATING PROGRESSIONS (TRIAD SYMBOLS ONLY):

vi iii IV (V) I | vi IV (V) I | vi IV (ii) V (I) | vi vii° IV (V) I | (iii) vi ii V I | II III IV V (I) | vi ii IV (V) I | iii IV (ii) V I | (ii) V I | IV V I | I IV vii° iii vi ii V (I) | #iv° I IV (and/or ii) V I | #iv° vii° IV (V) I | try preceding I, iii, or vii° with #iv° or II7 (*III) | vi V (I)

Also you may replace V with vii°; I can precede any progression or be put between any chords also possible: Deceptive Cadences

FROM KEY OF I TO KEY OF VI

MODULATING PROGRESSIONS (TRIAD SYMBOLS):

V (i) | ii° V (i) | IV V (i) | II V (i) | bII V (i) | IV V (i) | ii V (i) | II ii° V (i) | ii° II V (i) | bII II79 V (i) | bII ii° V (i) | all kinds of combinations of TONICS, SUB-DOM'S, + DOM'S as indicated for key of ii, on last page. (and/or ii) IV (or IV) VII (or vii) III VI ii° (or ii° or bII or II) V (i) | try starting the previous cycle progression on different chords like iv or VII or III or VI. also try #vii° for VI | VI III IV i | (ii) VI bII V (i) | vi ii° (or ii) V (i) | ii IV V (i) | ii° VI III IV (i) V (i) | V7b9 IV II7b9 (i) V (i) | (i) V IV (and/or ii) V (i) | (i) VI III IV V (i) | (i) V VI (III) IV (and/or any kind of ii, etc) V (i) | ii° VI IV (V) I | ii° VI (i) V (i) | As usual, i can be injected just about anywhere, also #vii°, V7b9 + PEDAL DOM'S are possible for V likewise PEDAL DOM'S for II; #vii° for i; deceptive cadences, also I7 IV or IX...

FROM KEY OF I TO KEY OF V

MODULATING PROGRESSIONS (TRIAD SYMBOLS):

V I | ii V (I) | IV V (I) | #iv° I | (I) vi ii V (I) | (I) vi IV V (I) | vi IV ii V (I) | vi V (I) | vi ii IV V (I) | I IV ii V (I) | I iii vi IV (and/or ii) V (I) | I V vi IV I V (I) | (I) IV vii° iii vi ii V (I) | II III IV V (I) | ii vi IV I | ii vi IV V (I) | unusual, all kinds of TONIC, SUB-DOM + DOM prog. will work. (and/or ii) I can be injected anywhere, vii° can be used for V, also possible: Deceptive Cadences.

FROM KEY OF I TO KEY OF III

MODULATING PROGRESSIONS (TRIAD SYMBOLS):

V (i) | ii° V (i) | IV V (i) | bII V (i) | II (b9 only) V (i) | IV V (i) | II7b9 ii° V (i) | bII ii° V (i) | as before, all kinds of combinations of TONICS, SUB-DOM'S, + DOM'S | i ii° II7b9 V (i) | (i) IV VII III VI ii° (or bII or II, b9) V (i) | try starting the cycle on other chords too! i VI IV (and/or ii° or bII) V (i) | VI III IV i | VI III IV V (i) | ii° VI IV (V) I | ii° VI (IV) V (i) | (ii) VI bII V (i) | ii° VI III IV (i) V (i) | iv i ii° (VI) V (i) | I7 IV or IV... Once again, i can go almost anywhere; #vii°, V7b9 + PEDAL DOM'S are possible for V; likewise pedal dom's for II and check on deceptive cadences.

MINOR "HOME" KEY:

FROM KEY OF I TO KEY OF III

MODULATING PROGRESSIONS (TRIAD SYMBOLS):

(vi) IV (V) I | vi iii IV (V) I | vi IV (ii) V (I) | (vi) vii° IV (V) I | (iii) vi ii V (I) | vi ii IV (V) I | vi V (I) | iii IV (ii) V (I) | V I | ii V (I) | IV V (I) | #iv° I | I IV ii V (I) | iii vi IV (and/or ii) V (I) | all kinds of Tonic, sub-Dom + DOM prog. | I V vi iii IV I V | I V vi iii IV V I | (I) IV vii° iii vi ii V (I) | Start the cycle on any chord; also, check out the cycles on the SECONDARY SUB-DOMINANT PAGE, II III IV V (I) | vii° IV #iv° I V I | try preceding I, iii, or vii° with #iv° or II7 | I V vi IV I V I | I V vi IV I ii V | I can go almost anywhere in these prog, also vii° can replace V; don't forget decept. cadences

FROM KEY OF I TO KEY OF IV

USE SAME PROGRESSIONS as key of I to key of ii

FROM KEY OF I TO KEY OF VI

USE SAME PROGRESSIONS as key of I to key of II

FROM KEY OF I TO KEY OF V

USE SAME PROGRESSIONS as key of I to key of iii

FROM KEY OF I TO KEY OF VII

USE SAME PROGRESSIONS as key of I to key of I

MODULATIONS BETWEEN RELATED KEYS OR BACK HOME AGAIN:

Composers of the Baroque (and later) periods were not only concerned with modulating from a home key to its various related keys, but also from one related key to another, and from any related key back to the home key. The following are guidelines for these techniques:

FROM KEY OF ii TO KEY OF I

USE SAME PROGRESSIONS as key of I to key of V

FROM KEY OF ii TO KEY OF VI

USE SAME PROGRESSIONS as key of I to key of iii

FROM KEY OF ii TO KEY OF IV

USE SAME PROGRESSIONS as key of i to key of III

MODULATION - Page 5

FROM KEY OF ii TO KEY OF iii

MODULATING PROGRESSIONS (TRIAD SYMBOLS):

(RARELY USED) (why?)

$(\text{VI}) \text{IV V (i)} \parallel \text{II IV (or ii)} \text{V (i)} \parallel \text{VI III IV (V) i} \parallel \text{i IV VII III VI ii} \circ \text{V i}$ and other cycle progressions $\text{IV i ii} \circ (\text{VI}) \text{V (i)}$

also DECEPTIVE CAEUNCES and substitutes for V

FROM KEY OF ii TO KEY OF V

MOD. PROGS:

(RARELY USED)

$\text{V I} \parallel \text{ii V (I)} \parallel \text{IV V (I)} \parallel (\text{VI}) \text{II (and/or ii)} \text{V (I)} \parallel \text{I IV vii} \circ \text{III vi ii V (I)} \parallel \text{ii vi IV (V) I}$
usual miscellaneous facts as well

FROM KEY OF iii TO KEY OF I	: USE SAME PROG. AS KEY OF I TO KEY OF IV	FROM KEY OF iii TO KEY OF VI	: USE SAME PROG. AS KEY OF I TO KEY OF II
FROM KEY OF iii TO KEY OF V	: " " " " " " ; to KEY OF III		
FROM KEY OF iii TO KEY OF IV	: although this situation is pretty rare, almost any progression that can be used to go to a major key (like those involved in going from KEY of I to Keys of IV or V) will work pretty well.		
FROM KEY OF iii TO KEY OF ii	: in a similar fashion, almost any prog. that can be used to go to a minor key (like those involved in going from Key of I to Keys of ii, iii or vi) will work pretty well here.		
FROM KEY OF IV TO KEY OF I	: USE SAME PROG. AS Key of I to Key of V or Key of i to Key of III		
FROM KEY OF IV TO KEY OF VI	: " " " " " " I to Key of iii	FROM KEY OF IV to Key of ii	: use same prog. as Key of I to Key of vi
FROM KEY OF IV to KEY OF iii	: almost never done as a modulation, only rarely as simple tonicization of both keys.		
FROM KEY OF IV to Key of V	: often done as simple tonicization of both keys, but almost never, as a modulation.		
FROM KEY OF V TO KEY OF I	: USE SAME PROG. AS KEY OF I TO KEY OF IV or KEY OF i TO KEY OF III		
FROM KEY OF V TO KEY OF VI	: " " " " " " " " " " ii	FROM KEY OF V TO KEY OF iii	: USE SAME PROG. AS KEY OF I TO KEY OF VI
FROM KEY OF V TO KEY OF IV	: PRETTY RARE but major key prog.'s will work out okay; TONICIZATION is PRETTY COMMON.		
FROM KEY OF V TO KEY OF ii	: USE minor key prog.'s; this situation is mediumly common.		
FROM KEY OF VI TO KEY OF I	: USE SAME PROG. AS KEY OF i TO KEY OF III		
FROM KEY OF VI TO KEY OF II	: " " " " " " I to KEY OF ii	FROM KEY OF VI TO KEY OF IV	: USE SAME PROG. AS KEY OF I TO KEY OF II
FROM KEY OF VI TO KEY OF iii	: " " " " " " I to KEY OF iii	FROM KEY OF VI TO KEY OF V	: USE SAME PROG. AS KEY OF I TO KEY OF V

To figure out all of these types of stuff (about modulating from one related key to another or back to the home key) if the home key is minor, simply remember all of the information you already have. Example: Suppose you want to know what progressions will work well when modulating from the key of VI back to the key of i. If you remember these keys in terms of their counterparts in the relative major home key, then you see that the good progressions would be those that work for going from the key of IV to VI (which are actually the same as those for the keys of I to iii). You may think it would be easier to just write all this out, as a separate list for minor keys - you're right - but I'm getting tired of writing + thinking about Baroque modulation (I don't want to even have about one again for weeks). But, seriously, it is good for your brain to figure all this stuff out, although you won't be copping out if you do decide to write out a separate list.

An interesting feature of the subject of modulation is that of choosing a HARMONIC DEVICE to "bring in" or prepare the modulating progression. Some of the common ones are:

- Prepare the modulating progression with a diatonic chord scale (broken up with melodic figures, preferably) in the home key. Example: Say you want to modulate from the key of C to the key of Dm (I to ii) and you are going to use the ii° V i progression as the modulator, you could play something like: $B^{\circ} \text{Am G F E}^{\circ} \text{A}_6 \text{Dm etc.}$
 $\text{vii}^{\circ} \text{vi V IV (ii}^{\circ} \text{V i)}$
- Prepare the new progression in a cycle of 4ths. Using the same modulator, here is an example: $F7^{\sharp} B^{\flat}7 E^{\flat}7 A Dm \text{ etc.}$
 $\text{IV vii}^{\flat}7 \text{ ii}^{\flat}7 \text{ V i}$
- Prepare the new progression with any progression (in the home key) which is derived from a base line. Example: $C G_6 \text{Am Em F C}_6 E^{\flat}7 A_6 \text{Dm etc.}$
 $\text{I vi ii}^{\circ} \text{V i}$
- Prepare the new progression with any normal progression in the home key. Example: $C \text{Am Dm Em}^{\flat} \text{Dm}^{\flat} \text{A7 Dm}$ TONICIZE the NEW KEYS TONK (or ?)
 $\text{I vi ii}^{\circ} \text{IV of ii i I i}$

(continued) →

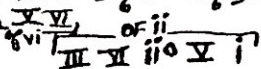
③ Prepare the new key in a sequence:

EXAMPLES → C E7^b Am C7^b F A7^b Dm Gm^b Dm G^b Dm^b A7D | C E^b G7^b C, Am D^b E7^b Am, F B^b C7^b F Gm^b C7F

④ Jump right into the new key after a pause or cadence in the home key (this is called DIRECT or ABRUPT MODULATION).

⑤ The new progression can be reached through a deceptive resolution or deceptive cadence: C Am Dm (G^b E^b) A7 Dm or C (A7 B^b) E^b E7^b9^b A(7) Dm

⑥ The new progression can be reached as the beginning of a progression in another key than the home key: C G^b C E7 F B^b E^b A^b Dm
 This process could be referred to as CHAIN MODULATION.



⑦ Most modulations introduce tones that are not diatonic to the home key; most often, these tones are part of one or more of the chords in the new key. However, sometimes one or more of these tones are used as a 'coming attraction' to help loosen the bond of the old key.

In the Baroque period, other key areas than those discussed so far were modulated to at times, but because they are the exception rather than the rule, and because they were used much more frequently during the Classical period, they will be discussed later.

A good project for helping you get more familiar with modulations is that of listening to many pieces of music, trying to follow a composer's thinking in regards to this. Virtually any piece of Baroque music will do, but some of the greatest ones for this are the concertos or fugues, (of Bach and the other masters) where everything just keeps flowing along for a considerable length of time, due to the nature of the form. In a lengthy piece, a composer must draw upon the resources of modulation a little more (as a rule) - this, plus the fact that these pieces sound fantastic, makes it an educational and enjoyable "task" to listen and analyze them. Don't be discouraged if you can't follow everything that goes on - there are not many people running around anywhere who are capable of that. But, in time, you'll be able to follow more + more as your familiarity with the subject of modulation increases; you'll be able to say things like "There he goes, into the key of I again" or "Why that sneaky rascal, I thought he was going into the key of VI and he went to II instead." Lots of fun.

Assignment: Write out all the related keys of all 15 major keys, then do same for all 15 minor keys, "number" everything too (indicate what's what with roman numerals). Then practice memorizing this information until you have it down.

⑧ Practice many different types of modulations - remember, if you work with all the concepts given, it is going to take a long time, so be patient, try and work systematically, and you will see results.