

20th Century Modulation

Use Lots of Extensions, Modern Chords, etc.

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To Major Keys

- 1) Right to New I. Also just V(7) – I works good.
- 1) **ii7 V7 of New Key:** Precede *new* ii – V with:
 1. Chord scale in old key (mixed scale concept)
 2. Any chord in old key
 3. ii (V's) in groups of descending minor 3rds, ascending 3rds, descending minor 2nds, descending 3rds, ascending 4ths, ascending 5ths, or any combinations of these.
 4. Cycle progression on other modern progression in old key.
 5. Ascending or descending bass progression in old key.
 6. Chromatic wandering. Example: C₆ C^o₆ Bm₆ B^o₆ A₆ A^o₆ Ab₆ = Fm7⁴₃, Bb7/6 Eb.
 7. Contrary in old key
 8. Compound modulation

Sym. i IV (Dorian) or I v (Aeolian major)

ii V or any other modulating device on this pages does not have to progress to new I only.

Instead of ii V (of new key) try:

ii^ø7 V7	iv7 bVII7 (bVI7)	iv6 V7	iv(7) V(7)			
iv dorian or Aeolian to new V7 or other diatonic progression.	iv7 bVII7 (ii7 V7)					
ii7 iii7 (IV^Δ7 V7)	IV V7	IV^Δ7 iii7 ii7 V7	V11th family	V7	iii₆ V7	iv7 or 6 V11th
iii7 biii7 ii7 V7	iii7 IV (IV/9) V	iii7 vi7 ii7 V7	vi IV	vii^ø7 IV	vi iii IV (V)	
ii vi IV (V)	vi7 ii7 V7 ala George Van Eps “Lullaby”	vi7 II7 ii7 V7	II7 V7			
bVI9 V11th	I⁶₄	#iv^ø7 iv6 or 7 iii7 or I etc.				

Where possible (or necessary) add “new key” passing tones or decoration to help loosen the bond of the old key.

2) Many subdominant type of modulations – see all modulation on “Romantic” page, especially bVII13#11 family I, II13#11 I, I+b5 I, I+/9 I, iv6/(9) vi6/(9) iv6/(9) etc.

Use 9ths, 9 no root, 13, 7, instead of bVII13#11, or II13#11 – prepare in any of the ways at the top of the page, especially in symmetric intervals.

- 3) 6/9 pentatonic or /9 on I of new key – symmetric interval preparation.
- 4) Borrowed major progressions (and cycle of 5ths major progressions). ← lots of different kinds, such as bVI bIII, iv I | bIII, bVII, i, v, I. Also bVI or bIII or bVII or bII to all keys.
- 5) Whole-1/2 (1/2-whole scale) preparation or post-triad embellishment.
- 6) minor 6 key cycles; 9th key cycles
- 7) Various modal modulation or modulation cycles.
- 8) Wandering | impressionistic wandering and chord movements.

20TH CENTURY MODULATION - use lots of extensions, modern chords etc.

4-29-75

TO MAJOR KEYS

- ① $i \rightarrow \text{II}$ or $\text{I} \rightarrow \text{II}$ also just $\text{V}(\text{I}) \rightarrow \text{I}$ works good
 ① $i \rightarrow \text{II}$ of new key: precede new II with ① chord scale in old key (MIXED SCALE CONCEPT)
 ② any chord in old key ③ $\text{ii}(\text{I}'\text{s})$ in groups of desc m3ds, asc 3rds, desc m2nds, desc 3rds, asc 4ths, asc 5ths or any combinations of these. ④ cycle prog or other modern prog in old key. ⑤ use or desc bass prog in old key. ⑥ Chromatic wandering: Example C, C \flat , B \flat , B, B \flat , A \flat , A, A \flat , G \flat = Fm7 $\frac{2}{3}$, B \flat 7/6 Eb ⑦ CONTRARY in old key ⑧ COMPOUND MODULATION

SYM. $i \rightarrow \text{IV}$ (DORIAN) or $\text{I} \rightarrow \text{V}$ (AEOLIAN MAJOR)

$\text{ii} \rightarrow \text{II}$ or any other modulating device on this page does not have to progress to new I only.

instead of $\text{ii} \rightarrow \text{II}$ (of new key) try: $\text{ii} \rightarrow \text{I} \rightarrow \text{V} \rightarrow \text{I}$ | $\text{iv} \rightarrow \text{bVII} \rightarrow \text{I}$ | $\text{iv}(\text{I}) \rightarrow \text{V}(\text{I})$ | IV Dorian or Aeolian to new $\text{V} \rightarrow \text{I}$ or other diat. prog | $\text{iv} \rightarrow \text{bVII} \rightarrow (\text{ii} \rightarrow \text{V})$ | $\text{ii} \rightarrow \text{iii} \rightarrow (\text{IV} \rightarrow \text{V})$ | $\text{IV} \rightarrow \text{V} \rightarrow \text{IV} \rightarrow \text{iii} \rightarrow \text{ii} \rightarrow \text{V} \rightarrow \text{II}$ 11th family | $\text{I} \rightarrow \text{III} \rightarrow \text{I}$ | $\text{iv} \rightarrow \text{bVI} \rightarrow \text{I}$ | $\text{iii} \rightarrow \text{bII} \rightarrow \text{I}$ | $\text{ii} \rightarrow \text{V} \rightarrow \text{I}$ | $\text{iii} \rightarrow \text{II}(\text{IV/9}) \rightarrow \text{I}$ | $\text{iii} \rightarrow \text{VI} \rightarrow \text{I}$ | $\text{ii} \rightarrow \text{V} \rightarrow \text{I}$ | $\text{vi} \rightarrow \text{IV}$ | $\text{vii} \rightarrow \text{I}$ | $\text{vi} \rightarrow \text{iii} \rightarrow \text{IV}(\text{V})$ | $\text{ii} \rightarrow \text{VI} \rightarrow \text{IV}(\text{V})$ | $\text{vi} \rightarrow \text{I}$ | $\text{ii} \rightarrow \text{V} \rightarrow \text{I}$ also $\text{I} \rightarrow \text{V} \rightarrow \text{I}$ etc.

where possible add "new key" passing tones or decoration to help loosen the bond of the old key.
 or necessary

- ② Many subdominant type of modulations - see all modulations on ROMANTIC page especially $\text{bVII} \rightarrow \text{I}$ family, $\text{I} \rightarrow \text{II} \rightarrow \text{I}$, $\text{I} \rightarrow \text{bV} \rightarrow \text{I}$, $\text{I} \rightarrow \text{I} \rightarrow \text{I}$, $\text{iv} \rightarrow \text{I}$, $\text{vi} \rightarrow \text{I}$, $\text{iv} \rightarrow \text{I}$ etc.

use 9ths, 9th root, 13, 7, instead of $\text{bVII} \rightarrow \text{I}$, or $\text{II} \rightarrow \text{I}$ - prepare in any of the ways at the top of the page, especially in symmetric intervals

- ③ $\text{bVI} \rightarrow \text{I}$ or $\text{I} \rightarrow \text{I}$ of new key - symmetric interval preparation

- ④ BORROWED MAJOR PROG (+ CYCLE of 5ths major prog) also bVI or bIII or bVII or bII to all keys also symmetric interval prep. lots of different kinds (such as $\text{bVI} \rightarrow \text{bIII}$, $\text{VI} \rightarrow \text{I}$, $\text{bIII} \rightarrow \text{VI}$, $\text{I} \rightarrow \text{VI}$)

- ⑤ whole - $\frac{1}{2}$ ($\frac{1}{2}$ - whole scale) preparation or post-triad embellishment

- ⑥ m6 (key) cycles; 4th (key) cycles

- ⑦ VARIOUS MODAL modulations or modulation cycles

- ⑧ WANDERING | IMPRESSIONISTIC WANDERING + CHORD MOVEMENTS