Baroque Modulation or Secondary Chord “Openers”

Use confirming or negating progression after each example
Ted Greene, 1975-01-13

From I to ii (C to Dm)

1) ii\(^\#7\) (or ii\(^\natural\)) V7 (or vii\(^\natural\), vii\(^\#7\)) i Device: Precede new ii\(^\#7\) 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\(^\#7\) (E7 E\(^\#7\)) 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\(^\#7\), V7). Options of including bvi\(^\#7\) (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\(^\#7\) – go to V ala Brandenburg #4 (3rd movement).

9) Progression starting with new i, such as all combinations of:
   i iv V (vii\(^\natural\)) or (bring in as above) i ii\(^\#7\) V or i VI ii
   or i VI iv V or i III iv V or pedals in new key.

10) Any dominant harmony brought in as in ii\(^\#7\) V7; also mediant relation:
    C7 A7 or C C7\(_2\) A7 A7\(_2\) Dm\(_6\) or D\(_6\). Also i\(^6\) may precede V, V7, or V7b9

11) VI III iv i or iv i VI III – bring in as above.

12) ii\(^\natural\) VI (iv) i or bII VI (iv) i – bring in as above

13) ii vi vi\(^\natural\) i – bring in as above.

14) Others: VI(7) i | i\(^\#7\) i\(^6\) | iv(6) i | ii\(^\#7\) II7b9 i | iv6 VI | V VI | III iv |

15) ½ Cadence Formulas: follow ii\(^\natural\), ii\(^\#7\), or iv, iv7, iv6 with II7b9 V;
    also Lydian VI V | i v6 VI (ii\(^\#7\)) V |
    (i) V i iv or ii\(^\#7\) V | ii\(^\#7\) or iv V i V |

16) Combinations of Any Principles

17) VI iv ii\(^\#7\)(V) i

18) VI iv (V) i

19) iv ii\(^\#7\) (V) i
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Typical Confirming Progressions (Observe Basses):

A7♭9\(^4\) \(\text{Dm}_6\) A7♭9\(^6\) \(\text{Dm}\) A7 B♭ \(\text{Gm}_6\) \(\text{Dm}_4^6\) A7 \(\text{Dm}\)
E7♭9\(^6\) \(\text{Dm}_4^6\) \(\text{Gm}_6\) \(\text{A\ Dm}\)

A7♭9\(_2\) or B♭7\(_2\) (Huge Dens.) \(\text{Dm}_4^6\) \(\text{Gm}_6\) \(\text{Dm}_2^6\) or E7♭9\(^4\) C\(^#\)\(^0\)(7) B♭\(_6\)

Dm\(_6\) \(\text{Gm\ E7♭9}\) \(\text{A\ Dm}\)

Dm \(\text{A}_6\) \(\text{Dm\ Em7}(\text{no 5th})\) \(\text{Dm}_6\) \(\text{Dm}\)

Big \(\rightarrow\) B♭ \(\text{A\ G\ E\ A\ A\ Dm}\)

\(\text{Gm}_6\) \(\text{D}_6^4\) \(\text{Gm}_6\) \(\text{Eb}_6^6\) \(\text{Asus}\)

B♭7\(_2\) or E7♭9\(^6\) or A7♭9\(_2\) \(\text{Dm}_4^6\) A7(♭9)\(^4\) \(\text{Dm}_6\) \(\text{Gm\ Dm}_4^6\) etc.

Dm \(\text{Dm}_6\) \(\text{Gm\ Gm}_6\) \(\text{Dm}_4^6\) \(\text{A7\ Dm}\)

Dm \(\text{A}_6\) \(\text{Dm\ Gm\ Dm}_4^6\) \(\text{A7\ Dm}\)

D7 \(\text{Gm\ Dm}_4^6\) \(\text{A(7)\ Dm}\)

Dominants Can Resolve to iv\(^6\) (also to VI, i°7 and others)

Example:

Key of E♭:  
Fm\(^7\)\(^3\) B♭7  E♭\(\Delta\)\(^7\)\(^3\)  A♭\(\Delta\)\(^7\)  D\(^\#\)\(^7\)\(^3\)  G(7)  C\(^7\)\(^3\)  \(\text{Bm}_6^4\)  C\(7\)\(^9\)\(^6\)  G\(7\)\(^9\)\(^4\)  Fm\(^4\)

G\(7\)\(^9\)\(^5\)  C\(_7^2\)  F\(_7^6\)\(^3\)  B♭m\(_7^2\) (Fm\(_6\))  C\(_7^4\)\(^3\)  B♭m\(_6^4\)  \(\text{Fm}^\text{sus}\)  \(\text{Fm}\)

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 \(\left|\begin{array}{c} iii_6 \ V^7_2 \ I \mid \ vi \ V \ I \mid \ ii7 \ I \mid \end{array}\right|\)

vi\(_6\) (♭iv\(^a\)7) or II\(_7^7\) \(I\ V\ I\ V\ I\ I\ V\ I\ I\ V\ I\ V\ I\ I;\) 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:

C\(7\)\(^9\)\(^6\)\(^5\)  F\(_7^\Delta\)\(^7\)\(^2\)  B\(_7^\Delta\)\(^7\)\(^6\)\(^5\)  E\(_7^2\)  \(\text{C\(7\)\(^9\)\(^6\)}\)\(^2\)  F\(_7^\Delta\)\(^7\)\(^3\)  B\(_\Delta\)\(^7\)  E\(_7^4\)\(^3\)  \(\text{C\(7\)\(^9\)}\)\(^2\)  \(\text{etc.}\)

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♭ E♭ etc.  Am Dm Gm Cm etc.
2) C G D A etc.  Am Em Bm etc.
3) C Am F Dm B♭ Gm etc.  Am F Dm B♭ Gm E♭ etc.
4) C Em G Bm D etc.  Am C Em G Bm D etc.
5) C Dm F Gm B♭m Cm etc.  Am C Dm F Gm B♭ etc.
6) C Am, Dm F, B♭ Gm etc.  Am C, F Dm, Gm B♭, E♭ Cm etc.
7) C Em, Bm G, D F♯m etc.  Am F, B♭ Dm, Gm E♭ 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
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 B♭ |

3rds

| C Am F | C Em G… | C Am F, Bm G♯ E or B♭ Gm E° |
| C Am F, Dm B° G | C Em G, Dm F Am | C Am, B♭ Gm… |
| C Am, Em C… | C Am, G Em | C Em, Dm F | C Em, Am C |
| C Em, B♭ Dm | C Em, G Bm | C Em, F Am | C Am, Dm B° |
| C Am, F Dm |

Also with or without 7ths:
Example: CΔ7 Am7₆ FΔ7₄ Dm7₂ B°7 G7₆₅ Em7₄ 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" WAS CONFIRMING INimmersing PRoofs OF

From I to ii (C#dim)

1. ii(b) IV i device: Proceed ments with any diatonic chord in 3rd key (especially in

2. iv(b) V i device: as above

3. V i device: as above

4. Where diatonic cycle in new key: "i" or prepared with new iv or ii (iv(b) V i)

5. Cycle from i to III

6. iii iv i V ii

7. iii iv i V ii

8. Progressions starting with new i such as all combinations of iv b i iv b ii iv b ii

9. Any dominant harmony brought in as in ii V i: also

10. Mediant relation: C7 A7 B7 A7 B7 A7

11. IV V i V i IV i III V i IV i III V i

12. ii V i IV V ii V i

13. Cadence formulas: follow ii V i IV i IV i III V i

14. Combination of any principles

Typical continuous progressions (basses):

Dominants can resolve to IV (bass to II + others)

Sequence: Modulation (That is, changing in sequence) sequence mod, or a form of direct or abrupt modification can be applied to these cycles

Complete key cycles for modulation:

Of all or part of the following cycles:

A4
B4
C4
D4
E4
F4
G4
H4
I4
J4
K4
L4
M4
N4
O4
P4
Q4
R4
S4
T4
U4
V4
W4
X4
Y4
Z4

Baroque modulation with or without Venetian

Part 1: An Introduction to Venetian Baroque

Part 2: Advanced Baroque Techniques

Part 3: Baroque Harmony and Counterpoint

Part 4: Baroque Orchestration

Part 5: Baroque Composition

Part 6: Baroque Performers' Guide