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) | 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 | IV vii° iii (or III) vi ii V (I) | vi 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. Also, you may replace V with vii°; 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) | i° V (i) | iv V (i) | II V (i) | bII V (i) | IV V (i) | ii V (i) | II i° V (i) |
| i° II V (i) | bII III° V (i) | bII i° (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 i° (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° for VI

| VI III iv i | (i°) VI bII V (i) | iv i i° (VI) V (i) | ii iv (V) (i) | ii° VI III iv (i) V (i) |
| V7b9 iv III° V (i) | (i) VI iv (and/or i° 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) | i° VI iv (V) i | i° VI (iv) V (i) |

As usual, i can be injected just about anywhere. Also Rvi°, V7b9, and pedal dominants are possible for V. Likewise, pedal dominants for II; Rvi° 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° 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° 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° 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°) V (i) | VI III iv (V) i | i iv VII III VI ii° V i and other cycle progressions. |
| iv i ii° (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° 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 coping 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° - V - i progression as the modulator; you could play something like:

   B° - Am - G - F - E° - A6 - Dm etc.
   vii° vi V IV ii° 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° - V. Here is an example:

   F7 4/3 - B⁷ - E⁷ 4/3 - A - Dm etc.
   IV vii°⁴⁷ ii°⁷ 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 - E⁷ 2 - A6 - Dm etc.
   ii° V i

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

   C - Am - Dm - Gm6 ⁵⁄₄ - Dm⁶⁄₄ - A7 - Dm
   Tonicize the new key’s tonic (or?)
   I vi ii iv i V i
   |---------------- of ii ----------------|

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

   C - E⁷ ⁶⁄₅ - Am - C⁷ ⁶⁄₅ - F - A⁷ ⁵⁄₅ - Dm - Gm⁶⁄₂ - Dm₆ - Gm₆ - Dm⁶⁄₄ - A7 - D
   C - F₆ - G⁷ ⁶⁄₅ - C, - Am - D₆ - E⁷ ⁵⁄₅ - 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:

\[
C - Am - Dm_6 - (G^7_2 - E^7) - A7 - Dm \quad \text{or} \quad C - (A7 - Bb) - E^6 - E7b9/5 - A(7) - Dm
\]

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

\[
C - G^6 - C - E^7 - F - Bb^6 - E^6 - A_6 - Dm
\]

<table>
<thead>
<tr>
<th>V</th>
<th>VI</th>
</tr>
</thead>
<tbody>
<tr>
<td>III</td>
<td>vi^0</td>
</tr>
</tbody>
</table>

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.

Another example of Sequence Modulation: (little triads)

Example: C - F^9/4 - G^6 - C - Am - Dm^7/4 - E^6 - Am, - F - Bb^9/4 - C^6 - 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 - part

FROM KEY OF I to KEY OF IV

Modulating Progresions (Trip Sylmbs Only):

vi iv (x) | vi vi (x) | vi iv (i) x | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) |

Also you may replace vi with vii;
I can proceed any progression be put between

FROM KEY OF I to KEY OF VI

Modulating Progresions (Trip Sylmbs):

vi iv (x) | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) |

Try starting the cycle progression on different chords like: iv vi x or vii x.
Also try vii vi x for:

vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) |

As usual, vi can be injected just about anywhere, also: vii vi x. Pedal tones are possible for:

vi vi (x) | vi vi (x) | vi vi (x) |

As usual, all kinds of Tone Sub-Dominant prog. will work.

I can be injected anywhere. vii vi x can be used for x, also possible: Deceptive Cadences.

FROM KEY OF I to KEY OF III

Modulating Progresions (Trip Sylmbs):

vi iv (x) | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) |

As usual, all kinds of Tone Sub-DominantProg. will work.

I can be injected anywhere. vii vi x can be used for x, also possible: Deceptive Cadences.

Minor Home Key:

FROM KEY OF I to KEY OF VI

Modulating Progresions (Trip Sylmbs):

vi iv (x) | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) | vi vi (x) |

As usual, all kinds of Tone Sub-Dominant Prog. will work.

I can be injected anywhere. vii vi x can be used for x, also possible: Deceptive Cadences.

FROM KEY OF I to KEY OF V

Use same Progresions as Key of I to Key of II

FROM KEY OF I to KEY of VI

Use same Progresions as Key of I to Key of IV

FROM KEY OF I to KEY of VII

Use same Progresions as Key of I to Key of V

FROM KEY of II to Key of IV

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 IV

Use same Progresions as Key of I to Key of VI

FROM KEY of II to Key of V

Use same Progresions as Key of I to Key of VII

FROM KEY of II to Key of IV

Use same Progresions as Key of I to Key of III

FROM KEY of V to Key of VI

Use same Progresions as Key of I to Key of IV

FROM KEY of V to Key of VII

Use same Progresions as Key of I to Key of III.

continued
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 G (I to ii) and you are going to use the ii | V progression as the modulator, you could play something like:
   - B♭ Am G F E7 A7 |
   - vi | VII

2. Prepare the new progression in a cycle of /s, using the same modulation line. Example:
   - F7 / B♭7 E7 / A7 |
   - IV / viii

3. Prepare the new progression with any progression which is derived from a bass line. Example:
   - C Am Dm G7 B♭7 A7 Dm|

4. Prepare the new progression with any normal progression in the home key. Example:
   - C Am Dm G7 B♭7 A7 Dm TONICIZE THE NEW KEYS TONE (or ?)
   - i | vi | i

(continued)
MODULATION—Page 6

1. Prepare the new key in a sequence:
   Example: C E7 F Am C7 F D7 Bm Gb D7 G b6 Dm7 A7D | C, F, G7 C, Am, Bb7 F Bb C7 F Gm C7 F
   (this is called DIRECT or ABRUPT MODULATION).

2. The new progression can be reached through a deceptive resolution or deceptive cadence: C Am Dm7 (G7 E7) A7 Dm or C (A7 B7) E7 B7 A7 Dm
   The new progression can be reached as the beginning of a progression in another key than the home key: C G C E7 F Bb E7 A7 Dm. This process could be referred to as COMMON MODULATION.

3. 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 lower the bomb of the old key.
   Sequence mod.: Ex. C E7 F G C, Am Dm7 F Am E7 B7, etc.

In the Baroque period, these key areas were more discussed as far as these modulations are of 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 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 I again," or "why that sounding magical, it 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 the same for all 15 minor keys. "Number" everything to indicate what with roman numerals. Then practice memorizing this information until you have it down.

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.