20th Century Modulation
Use Lots of Extensions, Modern Chords, etc.
Ted Greene – 1975-04-29

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: C\(_6\) C\(_0\) \(Bm_6\) B\(_0\) \(A_6\) A\(_0\) A\(_b\) = Fm7\(^4\), B\(_b7/6\) E\(_b\).
   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:

\[
| \text{ii}^\#7 \ V7 | \text{iv7} \ bVII7 (bVI7) | \text{iv6} \ V7 | \text{iv(7)} \ V(7) | \\
| \text{iv} \text{ dorian or Aeolian to new V7 or other diatonic progression.} | \text{iv7} \ bVII7 (ii7 \ V7) | \\
| \text{ii7} \ iii7 (IV\(^a7\) V7) | \text{IV} \ V7 | \text{IV}^\#7 \ iii7 \ ii7 \ V7 | \text{V11th family} | \text{V7} | \text{iii6} \ V7 | \text{iv7 or 6 V11th} | \\
| \text{iii7} \ biii7 \ ii7 \ V7 | \text{iii7} \ IV (IV/9) \ V | \text{iii7} \ vi7 \ ii7 \ V7 | \text{vi} IV | \text{vi}^\#7 IV | \text{vi} \text{iii} IV (V) | \\
| \text{ii vi} IV (V) | \text{vi7} \ ii7 \ V7 \text{ala George Van Eps “Lullaby”} | \text{vi7} \ II7 \ ii7 \ V7 | \text{II7} \ V7 | \\
| \text{bVI9} \ V11th | \text{I}^\#4 | \#iv\(^a7\) \text{ 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 chord sets.

4-29-75

TO MAJOR KEYS

1. Right away I also just write in a new key (MIXED SCALE CONCEPT)

   a. II x V, new key: Precede new II x V with a chord scale in old key
   b. CHORD SCALE in old key
   c. any chord in old key
   d. II x V's in groups of three, more, less.
   e. any chord in old key
   f. use or use combinations of these.

   g. CHROMATIC wandering (example: C6 C6 C6 Bb6 B6 A6 A6 Fm7 Fm7 B6 B6 Eb)
   h. CONTRARY in old key
   i. COMPOUND MODULATION

SYN. i IV (Dorian) or i V (Aeolian major)

II x V or any other modulating device on this page does not have to progress to new I only.

Instead of II x V (of new key) try: II x (V) or V x (II) or V x (V) or other.

use 4ths, 9ths, 13s, etc.

WHERE POSSIBLY add "new key" passing tones or decoration to help loosen the bond of the old key.

2. Many subdominant type of modulations — see all modulations on ROMANTIC page

   especially b VII 13 11 family: I, II 13 11, I, I + 9 I, I + 9 I, iv 6 4, vi 6 4, etc.

3. 6/9 pent, or 19 on I of new key — symmetric interval preparation

4. BORROWED MAJOR PROC & CYCLE OF 5ths major proc. also b VII or b VII or b VII or b VII to all keys

   also symmetric interval prep. MUCH of different kinds (such as b VII b III, VI, b VII b III, V, I)

5. WHOLE TONE (or whole scale) preparation or post-triad embellishment

6. MB key cycles; 9TH KEY CYCLES

7. VARIOUS MODAL MODULATIONS or MODULATION CYCLES

8. WANDERING / IMPRESSIONISTIC WANDERING + CHORD MOVEMENTS

Modulation cycles