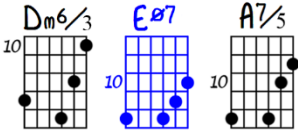


# Examples of Baroque Modulation

Ted Greene, 1974-12-12

## From I to ii (C to Dm)

- 1) C – G(7) – E<sup>o</sup>7 (Gm6) – A7 – Dm
  - 1a) C – G – E<sup>o</sup>7 – Dm....
  - 1b) C – G – E<sup>o</sup>7 – B<sup>b</sup> – Asus or Dm
  - 2) (C – F) – G – A(7) – Dm
  - 3) C – F(<sup>Δ</sup>7) – B<sup>o</sup>7 – (E7) – E<sup>o</sup>7 – A7 – Dm
  - 4) Dm(7) – G(7) – Gm(6) – A7....
  - 5) For ½ cadences follow Gm6 (E<sup>o</sup>7) with E7<sup>b</sup>9 – A
  - 6) Direct – like i – v – VI – ii<sup>o</sup>7 – V
  - 7) C – C7 – A7 – D or Dm
  - 8) C (Bm7<sup>b</sup>5 or C) – E7
- 
- 9) C – F/3 – B<sup>o</sup> – E/3 (optional Am) – Dm6/3 – E<sup>o</sup>7 – A7/5 – Dm – Gm/5 – Gm7 – C7 – F<sup>Δ</sup>7  
Also put in modulation to IV

## From I to iii [C to Em]

- 1) C – F#<sup>o</sup>7 (or F) – B7 – Em (or longer cycle Am6 – F#7<sup>b</sup>7 – B)
- 2) C – G – F#<sup>o</sup>7 – Em – Am6 – Em<sup>6</sup><sub>4</sub> – B – E(7) or  
F#7<sup>b</sup>9 – B
- 3) C (Em) – B(sus)(7) – Em or F#7<sup>b</sup>9 – B
- 4) C (G – Gm6 – A7<sup>b</sup>9) – C7(<sup>b</sup>9) – Em.... (more Romantic than Baroque)
- 5) C<sup>Δ</sup>7 – F<sup>Δ</sup>7 – B<sup>o</sup>7 – Em7 – Am7 – B7(<sup>b</sup>9) etc.
- Elision 6) Cycle to G(7) – C<sup>o</sup>7 (B7<sup>b</sup>9) – Em....
- 7) C – D(7) – B(7) – Em or F#7<sup>b</sup>9
- 8) C – F#7<sup>b</sup>9 – B7 – Em
- 9) C – Am – B7 – Em
- 10) Direct

## From I to IV [C to F]

- 1) (C) – C7 – F or B<sup>b</sup>6/4 – F
- 2) C<sup>Δ</sup>7 – F<sup>Δ</sup>7 – B<sup>o</sup>7 – Em7 – Am7 – Dm7 – Gm7 – C7....
- 3) Em7 – Am7 – Dm7 – G7 Gm7 – C7....
- 4) Pedals in any voice with diatonic movement in new key.
- 5) B<sup>b</sup>6 – C7<sup>6</sup>/5 – F or B<sup>b</sup>6/4 – F
- 6) C – G – C7<sub>2</sub> – F<sub>6</sub>
- 7) C – E<sup>o</sup>7 – B<sup>b</sup> – F
- 8) Gm – Dm – B<sup>b</sup> – F....
- 9) F – C – E<sup>b</sup> – B<sup>b</sup>....
- 10) Dm – Am – E<sup>b</sup> – B<sup>b</sup>....

Key of Am: E7<sup>b</sup>9/3 – A7 – B<sup>b</sup>Δ7 – Gm6/3 – A or E7 – A7/3 – Dm/9 – E7<sup>b</sup>9/7 – A7<sup>b</sup>9/D – D – Gm6/5 – D

Study all diminished triads and <sup>o</sup>7's in a key with and without various pedals, including <sup>b</sup>3 and “<sup>b</sup>3 of”

12-12-74

# Examples of Baroque Modulation

From I to ii (C to Dm)

- ① C G#E#7 (Gm6) A7 Dm
- ② C G E#7 Dm
- ③ C G E#7 Bb A sus or Dm

- ④ (C F) G A(7) Dm
- ⑤ C F# B#7 (E7) E#7 A7 Dm
- ⑥ Dm(b9) G(7) Gm(6) A7
- ⑦ For  $\frac{1}{2}$  cadences follow Gm6 (E#7) with E7 b9 A

⑧ DIRECT - like i V VI ii#7 V

- ① C C7 A7 D or Dm
- ② (Bm7b5) E7

5-10-23 OLC

- ③ C F#7 B#7 Dm6/3



Key of Am: E7 b9, A7 Bb7 Gm6/3 A or E7 A7, Am E7 b9, A7 b9 D Gm6/3

From I to iii  $\frac{1}{2}$  or F  $\frac{1}{2}$  or longer cycle

- ① C F##7 (E7) Em (Am6 F#7 b9 B)
- ② C G F##7 Em Am6 Em# B E7 or F#7 b9 B
- ③ C# B(sus)7 Em or F#7 b9 B
- ④ C (G Gm6 A7 b9) - C7(b9) Em MORE ROMANTIC
- ⑤ C7 F7 B#7 Em7 Am7 B7(b9) etc.
- ⑥ cycle to G7 C7 (B7 b9) Em
- ⑦ C D7 B7 Em or F#7 b9
- ⑧ C F#7 b9 B7 Em
- ⑨ C Am B7 Em
- ⑩ DIRECT

ELISION

study ALL DIMINISHED TRIADS in key w/out VARIOUS PEDALS including b3 + "b3 of w

From I to IV

- ① (C) C7 F or Bb  $\frac{1}{2}$  F
- ② C7 F7 B#7 Em7 Am7 Dm7 Gm7 C7..
- ③ Em7 Am7 Dm7 G7 Gm7 C7...
- ④ PEDALS in any voice with diatonic movement in new key
- ⑤ Bb C7  $\frac{1}{2}$  F or Bb  $\frac{1}{2}$  F
- ⑥ C G C7  $\frac{1}{2}$  F
- ⑦ C E#7 Bb F
- ⑧ Gm Dm Bb F...
- ⑨ F C Eb Bb...
- ⑩ Dm Am Eb Bb...