

Examples of Romantic Modulation

(From a Major Key)
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Figured Bass for diatonic triads:

- Root Position = blank or 5_3
- 1st Inversion = 6_6 or 6_3
- 2nd Inversion = 6_4

Figured Bass for 7th chords:

- Root Position = 7
- 1st Inversion = 6_5
- 2nd Inversion = 4_3
- 3rd Inversion = 2_2 or 4_2

C $_6$ – Cm $_6$ – A $\flat_6$ – Eb 6_4 – B $\flat_7$ – Eb
 C $_6$ – Cm $_6$ – Eb 6_4
 C – Cm – A $\flat$ m(6) – Eb



[Ted crossed out these three examples.]

C – Cm – Gm – A $\flat$ – Eb....
 C – Cm – D $^{\circ}_7$ (Fm6) – A $\flat_6$ – Eb 6_4
 C – Cm – F 6_5 – Eb 6_4
 C – Cm – Eb $^{\circ}_7$ (C $^{\circ}_7$) – Eb 6_4
 C – Cm – F 6_5 – Eb 6_4
 C – Cm – Eb+ (G+) – Eb....
 C – Cm – C $\flat$ (7) – Eb....
 C – Cm – D $^{\circ}_6$ – A $\flat$ – C $\flat_7$ (or Eb $^{\circ}_7$) – Eb 6_4
 Combinations of any of these modulators

C – Cm 6_4 – Cm $_6$ – Eb 6_4
 C – Cm – Eb7 – A $\flat$ or A $\flat$ m
 C – Cm – D $\flat$ (or Bm $_6$) – Eb7 – A $\flat$ or A $\flat$ m
 C – Cm – F7 – Gm – Eb – B $\flat$...
 C – Cm – G $^{\circ}_6$ (or Eb7 $_2$) – D $\flat$ (or C $\sharp$ m) – A $\flat_6$ or G $\sharp$ m
 C – Cm – G $^{\circ}_6$ (or Eb7 $_3$) – D $\flat_6$ (or C $\sharp$ m) – A $\flat$ or G $\sharp$ m
 C – Cm – G $^{\circ}_6$ (or Eb7 $_3$) – D $\flat_6$ – A $\flat$
 C – Cm – Gm $_6$ – A $\flat$ – D $^{\circ}_7$ – G
 C – Cm – Gm $_6$ – A $\flat$ – Eb...G7
 C – Cm – (Fm $_6$) – D7 $\flat_9$ – G
 C – Cm to any confirming progressions
 C – Cm – G $^{\circ}_6$ (or Eb7 $_3$) – C7 $_2$ – Fm $_6$
 C – Cm – G $^{\circ}_6$ (or Eb7 $_3$) – D $\flat_6$ – Fm
 C – Cm – G $^{\circ}_6$ – Fm $_6$...
 C – Cm – G7 $\flat_5$ (or $\flat_9$) – Fm 6_4 ...
 C – Cm – C $\flat$ (7) – Eb $\flat$ m
 C – Cm – C $\flat$ (7) – A $\flat$ m – Eb $\flat$ m
 C – Cm – C $\flat$ (7) – (Am) – Em

C – Cm – A $\flat$ m6 – B7₂ – E or Em⁶₄
 C – Cm – A $\flat$ m6 – C $\flat$ 7₂ – E $\flat$ or Eb $\flat$ m⁶₄
 C – Cm – F7 – Gm – E $\flat$ ₆ (or Eb $\flat$ m6) to B $\flat$ or B $\flat$ m⁶₄

Do in F

D – B $\flat$ 7 $\flat$ 5⁶₅ – G7⁴₃ – F⁶₄ – D $\flat$ 7 $\flat$ 5⁶₄ – B $\flat$ 7⁴₃ – A $\flat$ ⁶₄ – Eb7₂ – A $\flat$ m6 – C $\flat$ 7 – E⁶₄ – B $\flat$ 7/6 – Eb
 to F $\sharp$ m6 – A7 – D⁶₄ – Dm6 – A⁶₄ – A – C $\sharp$ 7⁴₃ – F $\sharp$ m higher A7⁴₃ – D – F $\sharp$ 7⁴₃ – Bm – D7⁴₃ –
 G $\sharp$ ⁶7 – C $\sharp$ – F $\sharp$ 7⁶₅ – B7₂ – E₆ – G7 – B⁶₄ – F $\sharp$ 7 – B....

F – A7 – Dm – F7 – B $\flat$ – D7 – Gm – B $\flat$ 7 – D $\flat$ 7 – E7 – A $\flat$

Same to..... B

Same to..... D

linger

C to B $\flat$: C – C7₂ (or C7) – E $\flat$ ⁶₄ – B $\flat$

$\flat$ VI – iv (V) – I

C – B+ – B7₂ – E

EXAMPLES OF ROMANTIC MODULATION (from a major key)

$C_{cm} F75 E6 \frac{1}{2} \dots | C_{cm} E607 \frac{1}{2} (07) E6 \frac{1}{2} | C_{cm} F765 \frac{1}{2} E6 \frac{1}{2} | C_{cm} F765 \frac{1}{2} E6 \frac{1}{2} | C_{cm} F765 \frac{1}{2} E6 \frac{1}{2}$
 $C_{cm} D06 \frac{1}{2} Ab C02 \text{ or } E607 \frac{1}{2} E6 \frac{1}{2} \dots | \text{combinations of any of these modulators } 12 C_{cm} C06 E6 \frac{1}{2}$

[illegible]

do in $\boxed{E}$
 E $\boxed{D}$ B^b b^b $\frac{6}{5}$ $\frac{7}{3}$ $\frac{F}{4}$ $\frac{D^b}{5}$ B^b $\frac{7}{3}$ A^b $\frac{6}{4}$ E^b $\frac{7}{2}$ A^b $\frac{6}{m}$ C^b $\frac{E}{4}$ B^b $\frac{7}{6}$ $\boxed{E^b}$ $F^{\#}$ A^7 $D^{\#}$ Dm $A^{\#}$ ✓
 A $C^{\#}$ $\frac{7}{3}$ $F^{\#}$ m $HIGHER$ A^7 $\frac{7}{3}$ D $F^{\#}$ $\frac{7}{3}$ Bm D^7 $\frac{7}{3}$ $G^{\#}$ $\frac{7}{2}$ $C^{\#}$ $F^{\#}$ $\frac{7}{3}$ B^7 $\frac{7}{2}$ E^b G^7 $B^{\#}$ $\frac{6}{4}$ $F^{\#}$ $\boxed{B}$...

$[E, A] \subset [D, F] \subset [B, G] \subset [A, H]$ same to $[B]$. Same to $[D]$

C to Bb - C ^{lingering} C7₂ Eb₄ Bb
or C7₂

bVI iv(V) I C B+ B7₂ E