

Key Relationships

Parallel, Relative & Enharmonic

- Parallel keys have the same tonic
 - (A major and A minor)
- Relative keys have the same key signature
 - (A major and \sharp minor)
- Enharmonically-equivalent keys sound the same
 - ($C\sharp$ major and $D\flat$ major)

Closely-Related Keys

- For every key there are five closely-related keys
- All other keys are distantly-related
- There are three methods of finding all of the closely related keys to a given key—each method yields the same result

Method 1: Closely-Related Keys

- Method 1. All keys that differ by no more than one sharp or one flat in their key signature
 - For D major:

3 sharps	A / \sharp
2 sharps	D / b
1 sharp	G / e

Method 2: Closely-Related Keys

- Method 2. Keys of the Dominant, Tonic, and Subdominant and their relatives
 - For D major:

Dominant	A / \sharp
Tonic	D / b
Subdominant	G / e

Method 3: Closely-Related Keys

- Method 3. The keys represented by all of the major and minor triads in the home key
 - For D major:

I = D major	ii = e minor	iii = \sharp minor
IV = G major	V = A major	vi = b minor

(D, e, \sharp , G, A, b)

Method 3 for minor keys

- In order to use method 3 with minor keys, you need to use natural minor, without raising the leading tone in any chords, resulting in
 - A minor v chord
 - A major VII chord
- For e minor:
 - i = e minor III = G major iv = a minor
 - v = b minor VI = C major VII = D major

Modulation vs. Tonicization

- A modulation is a *clear shift of tonal center* away from the home key
- This tonal shift is often confirmed by a *cadence*
- Modulations can be quite brief, or they can extend throughout entire sections of a piece
- Tonicizations usually only involve a few chords and are *not* confirmed by a cadence
- The line between modulation and tonicization is not always a solid one—use your judgment

Is it Modulation?

- When music modulates, the tonic of the new key is not the same as the tonic of the old key
- Going to the parallel major or minor is not modulation—it is a *change of mode*
- Going to an enharmonic key is not modulation—it is an *enharmonic respelling*
- Ending one movement or section in one key and beginning the next in a new key is not technically a modulation—it is a *key change* (this usually involves a new key signature)

Most Common Modulations

- Some modulations are more common than others—the most commonly encountered modulations are:
 - In a major key: modulation to the dominant (V)
 - In a minor key: modulation to the relative major (III)
- The next most common are modulations to any of the closely-related keys
- Modulations to distantly related keys are the least common