

Modulation to Closely Related Keys

I. Key relationships

- Parallel keys have same tonic (A major and a minor)
- Relative keys have same key signature (A major and f# minor)
- Enharmonically equivalent keys (C# major and Db major)

Finding *closely related* keys:

Method 1: All keys that differ by no more than one sharp or one flat:

	3 sharps	A / f#
D major:	2 sharps	(D) / b
	1 sharp	G / e

Method 2: Dominant, Tonic, and Subdominant keys and their relatives (*same result*):

	Dominant	A / f#
D major:	Tonic	(D) / b
	Subdominant	G / e

Method 3: Keys represented by all of the major and minor triads in the home key (*same result*):

D major: (I=D major); ii = e minor; iii = f# minor; IV = G major; V = A major; vi = b minor

Thus, for any given key, there are five *closely related* keys. (All other keys are *distantly related*)

The most common modulations are to V in major keys and to III or v in minor

II. Modulation vs. Tonicization or Change of Mode

- Modulations can be very brief or extend throughout entire sections of a piece. Thus, the line between modulation and tonicization is not a solid one.
- In general, *modulation* implies a shift of tonal center that is stronger/longer than tonicization.
- A modulation is often confirmed by a cadence—a tonicization is not.
- a change of mode (mode mixture) is not considered a modulation
- a change of key (and key signature) from one movement or section to another is not considered a modulation
- respelling in an enharmonically equivalent key is not considered a modulation

III. Common Chord Modulation

- you can use a chord that is common to both keys as a pivot chord between the two keys in a modulation
- any pair of closely related keys will have at least one diatonic triad in common

Example: D major and A major

D major:	I (D)	ii (e)	iii (f#)	IV (G)	V (A)	vi (b)	vii° (c#°)
A major:	IV (D)	V (E)	vi (f#)	vii° (g#°)	I (A)	ii (b)	iii (c#)

- To find a common chord between two keys, find the first chord that seems to function only in the second key, then back up one chord
- use the zig-zag symbol to show the *dual function* of a common chord in the first key and the second key

How to Find and Analyze Modulations

1. Listen for / look for cadences

Hint: learn to visually (and aurally) recognize the patterns found at cadences:

V^7-I or $I_4^6-V^7-I$ progressions (V^7-I in g minor in the diagram below)

Also look for melodic phrases that come to an end

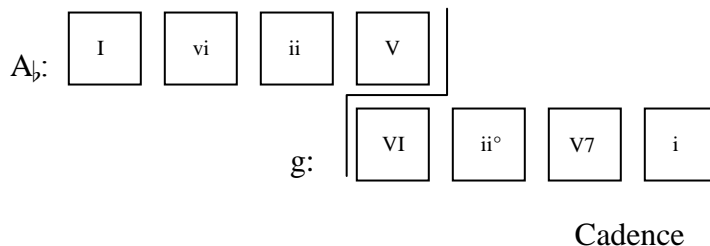
2. Back up from the cadence until you find a chord that works better in the first key
(in the diagram, that would be ii in $A\flat$ — $b\flat$ minor doesn't work in the key of g minor)

OR

Move forward in the old key until you find a chord that doesn't work in the first key
(in the diagram that would be ii° in g minor— a° doesn't work in the key of $A\flat$ major)

Also, take note of any consistent use of accidentals that belong to another key. When do these new accidentals begin?

3. Look for a pivot chord just before the first chord that belongs only to the second key



4. If no diatonic common chord can be found, try one of the Other Means of Modulation:
 - a. Modulation by Secondary Chords: A secondary dominant or secondary leading tone chord acts as the pivot between two keys
 - b. Modulation by Sequence: a melodic line (and/or harmonic progression) is exactly repeated higher or lower, leading to a corresponding change of key
 - c. Modulation by Common Tone: a single pitch is repeated, acting as a link between two keys (often related by a chromatic mediant) that share that pitch
 - d. Modulation by Mode Mixture: A change of mode (usually from major to minor) enables a change of key to a more distant tonal region
 - e. Monophonic Modulation: A single monophonic line introduces the accidentals of the new key one by one
 - f. Enharmonic Modulation: A $Ger+6$ or $vii^\circ 7$ chord is enharmonically reinterpreted and made to resolve differently than expected (the $Ger+6$ as a $V7$ [or vice versa], the $vii^\circ 7$ as a vii° chord in another inversion, leading to one of three other keys)
 - g. Direct Modulation: if all else fails, label the modulation as direct, particularly if no attempt is made at connection between keys, or if one phrase cadences clearly in one key and the next clearly begins in a different key (phrase modulation)