

Other Means of Modulation

Other Means of Modulation

- Common-chord modulations are used frequently whenever two keys have a chord in common
- There are *other* means of modulation, some of which allow you to modulate to keys that do *not* have a chord in common
 - Chromatic modulation
 - Phrase modulation
 - Modulation by sequence
 - Modulation by common tone
 - Monophonic modulation

Chromatic Modulation

Phrase Modulation

- Sometimes modulations occurring within a phrase do not have a common chord that connects the two keys at the point of modulation
 - These typically feature a chromatic progression, with one of the notes being chromatically altered from the last chord in the first key to the first chord in the second key
- These are called *chromatic modulations*
 - just label the new key directly, and analyze chords in the new key (with no pivot chord)
- Sometimes you can use a secondary chord as the pivot chord in a passage that modulates
 - For example, a V/V in C major could be used as the pivot chord V in the key of G

- Another type of modulation which may not feature a common chord is called a *phrase modulation*, with one phrase ending in one key and the next phrase beginning directly in a different key
- Just label the new key and begin analyzing in the new key (no pivot chord symbol required)
- This is also known as *direct modulation*, since there is no attempt to connect the two keys—they are simply juxtaposed

Modulation by Melodic Sequence

Modulation by Harmonic Sequence

- Melodic sequences are a very simple way of moving from one key to another
- The composer just states a melody in one key and then immediately restates it in another key, afterwards remaining in the second key
- Modulation by melodic sequence often moves the music up by a step or down by a step

- Harmonic sequences can also be used to modulate from one key to another
- The most common harmonic sequence is around the circle of fifths (by descending fifths)
- Circle-of-fifths sequences can act like harmonic merry-go-rounds—when you get on them, you leave your tonal center and go around the circle
- You can get off at any point in the sequence, leading to a number of possible tonal centers
 - (See Example 19-4)

Modulation by Common Tone

- In some modulations, the connection between keys is not a common chord but a *common tone*
- In a common-tone modulation, a single tone that is held in common between two keys is isolated and repeated, linking them together
- This can be analyzed with a pivot symbol that has shows what scale degree the common tone is in both of the keys involved

Monophonic Modulations

- Modulation can take place within a single vocal or instrumental line, by introducing and emphasizing the accidentals of the new key
- This is called a *monophonic modulation*, because there is only one voice
 - (See Example 19-10)
- It may not be possible to analyze this type of modulation with Roman numerals, so just mark the point that it switches from one key to another

Chromatic Mediants

- Common-tone modulations often connect two chords that are related by a *chromatic mediant*
- *Mediant* means that the two chords involved have roots that are a *third* apart (either a M3 or a m3)
- *Chromatic* means that chromatic alterations will be necessary in one of the chords—they will *not* both work in the same key (and are distantly related)
 - Both chords will either be major or minor
 - Examples: G major / E major; G major / B \flat major; D minor / F minor; D minor / B minor