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William Bates
Univ. of South Carolina

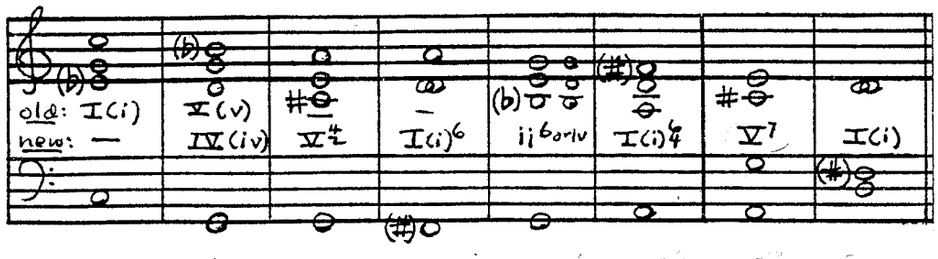
A BASIC APPROACH TO MODULATION

I. Ascending ***Major*** intervals (2^d, 3^d, 6^{th}, 7^{th}) and Perfect 5^{th}

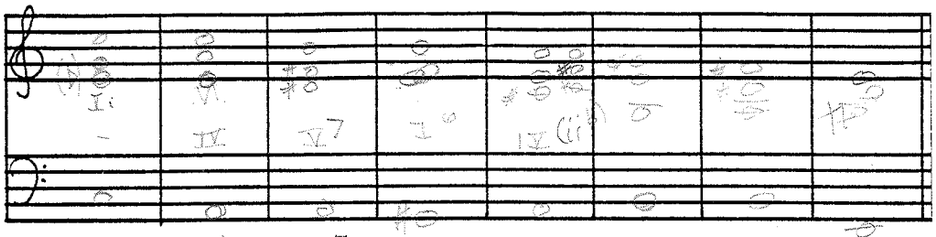
old key:	I(i)	(chord varies)	—	—	—	—	—	—
new key:	—	IV(iv)	$V^{(7)}$	$I(i)^{(6)}$	IV(iv) or ii^6	$I(i)^6_4$	V^7	I(i)

modulation | confirmation of new key

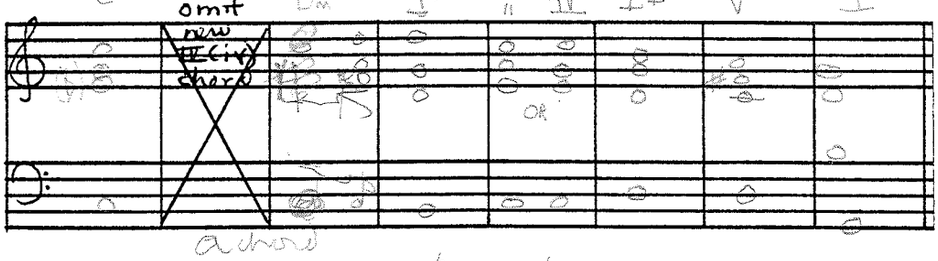
M2



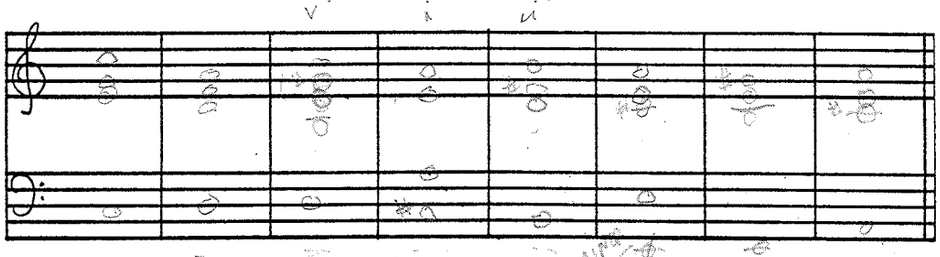
M3



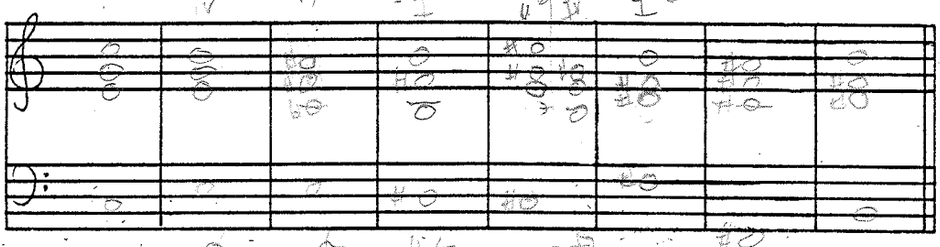
P5



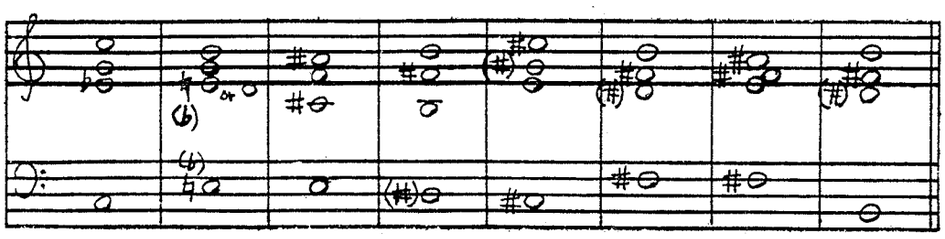
M6



M7



NB: In movement up a M3 from a minor key, the second chord will be diminished (vi° in the old key, iv° in the new). In movement up a M7 from a minor key, the second chord should be changed from an augmented configuration to a minor form by raising the root ½ step (see below).

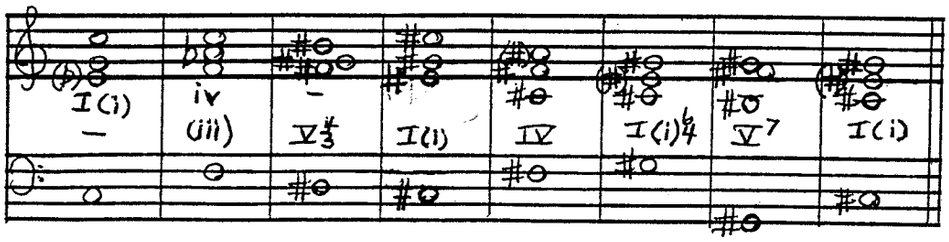


II. Ascending ***Minor*** intervals (2^d, 3^d, 6^{th}, 7^{th}) and Perfect 4^{th}

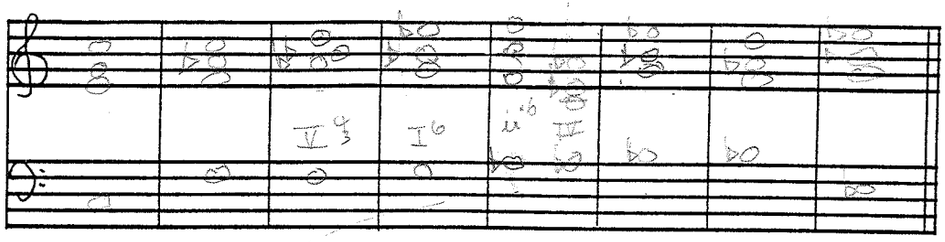
old key:	I(i)	iv (always (minor)	—	—	—	—	—	—
new key:	—	(chord varies)	$V^{(7)}$	$I(i)^{(6)}$	IV(iv) or ii^6	$I(i)^6_4$	V^7	I(i)
		modulation		confirmation of new key				

NB: In movement up a m7, the second and third chords will produce chromaticism.

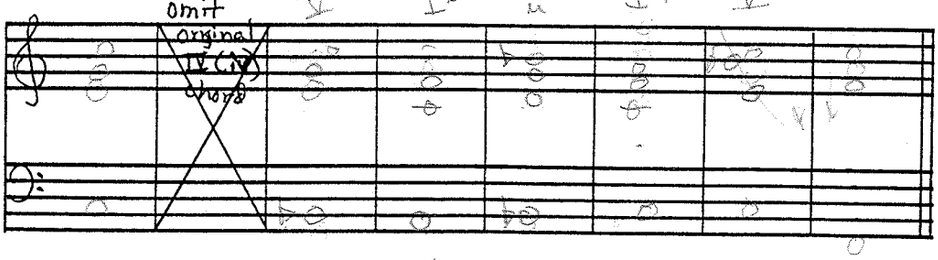
m2



m3

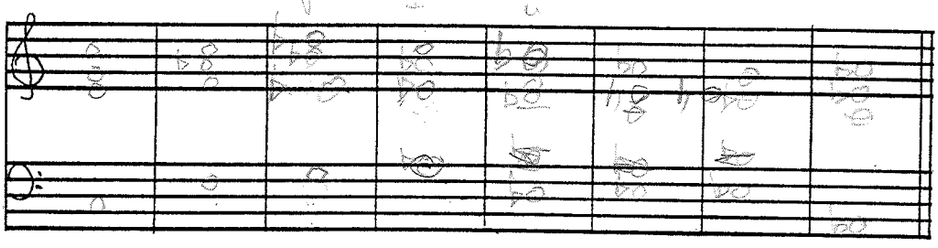


P4

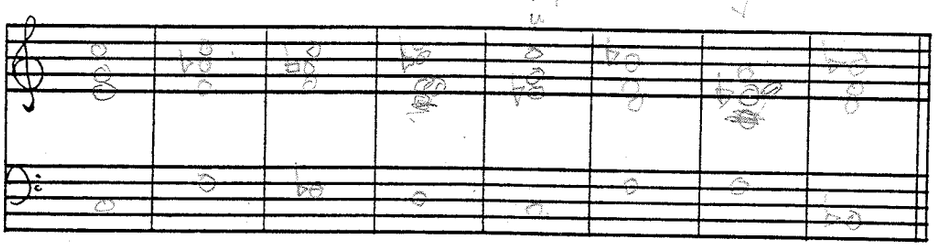


m5?

m6

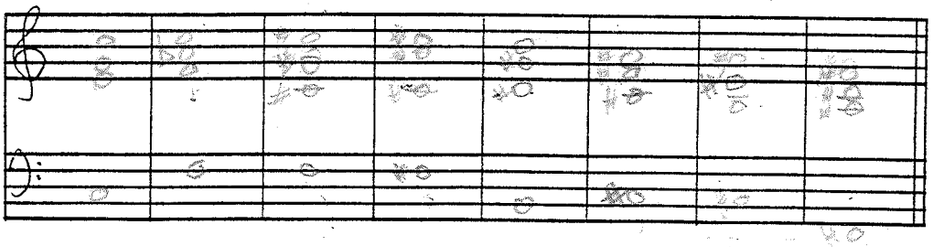


m7



III. Tritone

Either procedure I or II may be used, though the second one is "safer" (voice-leading problems may arise when using procedure I).

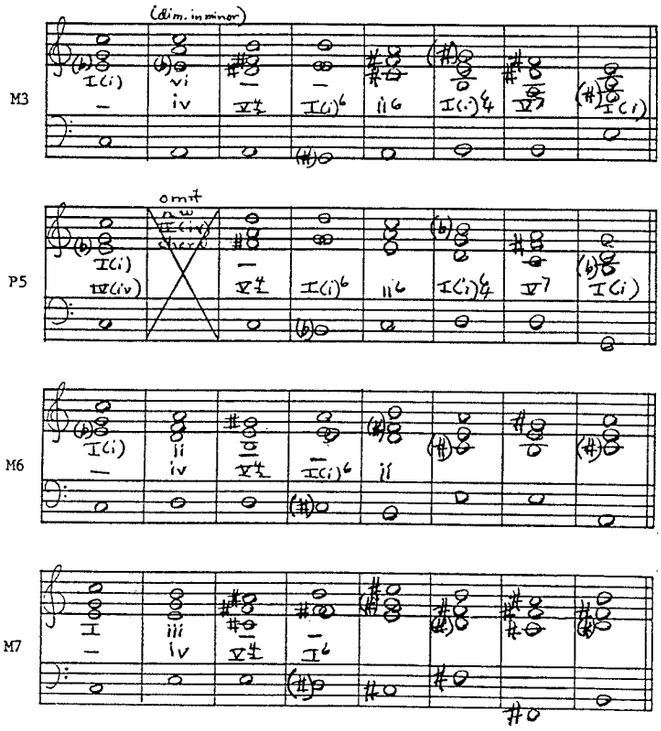


Adapted in part from *The American Organist* 16/10 (October 1982):55-57.

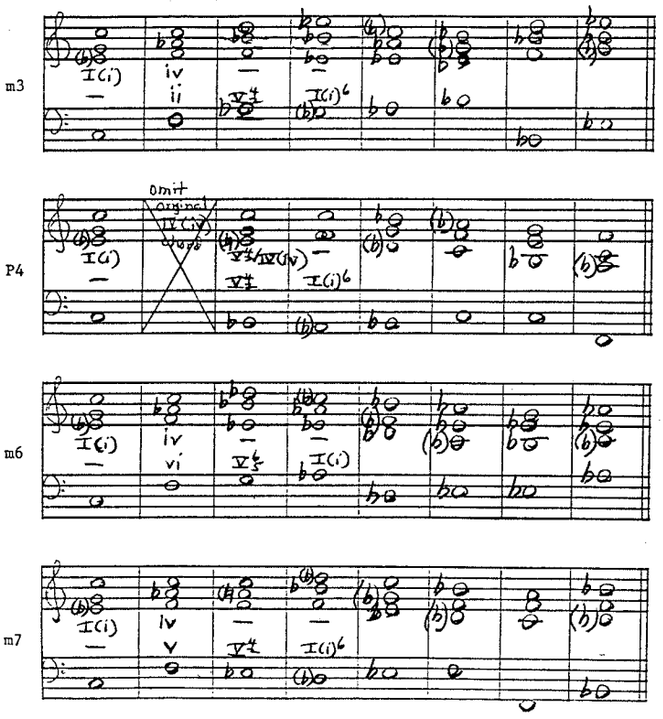
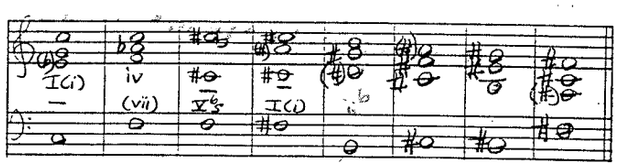
SOLUTIONS TO

A BASIC APPROACH TO MODULATION

I.



II.



III.