

Pivot Chord Modulation (Tonic Major)

TO 5 CLOSELY-RELATED KEYS				
From Major Tonic (I) To Dominant (V) and back used for circle of fifths ascending vi (ii) - V - I				
OLD KEY	PIVOT CHORDS	NEW KEY CONFIRMATION	PIVOT CHORDS	OLD KEY
I - IV - V - I - IV	V - I - iii - vi V - III - vi I - IV - vi - ii	$V_5^{(6)} - I^{(6)} - V^{(7)} - I$ ok $V_5^{(6)} - I^{(6)} - V_4^6 - V_3^{(7)} - I$ ok $V_5^{(6)} - (I^{(6)}) - vi - ii - V^{(7)} - I$ good $V_5^{(6)} - (I^{(6)}) - vi - IV - ii - V_4^6 - V_3^{(7)} - I$ best	I - vi - IV - ii V - iii - I - vi V - III - vi	ii - (V-vi-IV) - $V_4^6 - V_3^{(7)} - I$ good IV - ii (V-vi-IV) - $V_4^6 - V_3^{(7)} - I$ best usual if pivot is V or I ($V^7 - vi...$)
From Major Tonic (I) to Subdominant (IV) and back used for circle of fifths descending I (V) - V ⁷ - I				
I - IV - V - I - IV - V	I - vi - IV - ii I - VI - ii V - iii - I - vi	ii - (V-vi-IV) - $V_4^6 - V_3^{(7)} - I$ good IV - ii (V-vi-IV) - $V_4^6 - V_3^{(7)} - I$ best usual if pivot is V or I ($V^7 - vi...$)	V - I - iii - vi I - IV - vi - ii I - VI - ii	$V^6 - I^{(6)} - V^{(7)} - I$ ok $V^6 - I^{(6)} - V_4^6 - V_3^{(7)} - I$ ok $V^{(6)} - (I^{(6)}) - vi - ii - V^{(7)} - I$ good $V^{(6)} - (I^{(6)}) - vi - IV - ii - V_4^6 - V_3^{(7)} - I$ best
From Major Tonic (I) to Relative Minor (vi) and back				
I - IV - V - I - IV - V	I - vi - IV - ii - vii ^o III - i - VI - iv - ii ^o	$V_5^{(6)} - i^{(6)} - V^{(7)} - i$ ok $V_5^{(6)} - i^{(6)} - V_4^6 - V_3^{(7)} - i$ ok $V_5^{(6)} - (i^{(6)}) - VI - ii^o - V^{(7)} - i$ good $V_5^{(6)} - (i^{(6)}) - VI - iv - ii^o - V_4^6 - V_3^{(7)} - i$ best vii ^{o6} - V - VI ⁶ - iv - ii ^o - $V_4^6 - V_3^{(7)} - i$ best	III - i - VI - iv - (ii ^o) I - vi - IV - ii - (vii ^o)	$V^6 - I^{(6)} - V^{(7)} - I$ ok $V^6 - I^{(6)} - V_4^6 - V_3^{(7)} - I$ ok $V^{(6)} - (I^{(6)}) - vi - ii - V^{(7)} - I$ good $V^{(6)} - (I^{(6)}) - vi - IV - ii - V_4^6 - V_3^{(7)} - I$ best
From Major Tonic (I) to Dominant's Relative Minor (iii) and back				
I - IV - V - I - IV	V - I - iii - vi III - VI - i - iv	$V_5^{(6)} - i^{(6)} - V^{(7)} - i$ ok $V_5^{(6)} - i^{(6)} - V_4^6 - V_3^{(7)} - i$ ok $V_5^{(6)} - (i^{(6)}) - VI - ii^o - V^{(7)} - i$ good $V_5^{(6)} - (i^{(6)}) - VI - iv - ii^o - V_4^6 - V_3^{(7)} - i$ best vii ^{o6} - V - VI ⁶ - iv - ii ^o - $V_4^6 - V_3^{(7)} - i$ best	i - VI - III - iv iii - I - V - vi	ii - (V-vi-IV) - $V_4^6 - V_3^{(7)} - I$ good IV - ii (V-vi-IV) - $V_4^6 - V_3^{(7)} - I$ best usual if pivot is I ($V^7 - vi...$)
From Major Tonic (I) to Subdominant's Relative Minor (ii) and back				
I - IV - V - I	IV - ii III - i	$V_5^{(6)} - i^{(6)} - V^{(7)} - i$ ok $V_5^{(6)} - i^{(6)} - V_4^6 - V_3^{(7)} - i$ ok $V_5^{(6)} - (i^{(6)}) - VI - ii^o - V^{(7)} - i$ good $V_5^{(6)} - (i^{(6)}) - VI - iv - ii^o - V_4^6 - V_3^{(7)} - i$ best	I - III ii - IV	$V^6 - I^{(6)} - V^{(7)} - I$ ok $V^6 - I^{(6)} - V_4^6 - V_3^{(7)} - I$ ok $V^{(6)} - (I^{(6)}) - vi - ii - V^{(7)} - I$ good $V^{(6)} - (I^{(6)}) - vi - IV - ii - V_4^6 - V_3^{(7)} - I$ best

1. When establishing the original key and the new key, make sure that the duration of the two tonal areas is balanced. Place the pivot chord about halfway into a phrase that modulates, and use at least a few chords in each key.

2. Figure out the potential pivot chords. Work through the phrase until you come to a melody note that can only be in the new key (it isn't part of the scale of the old key); this is your modulating chord. The chord before this modulating chord is your pivot chord. See what chords in the new key can fit with your pivot chord. The best chord to use acts as a pre-dominant in the new key. To avoid harsh sounding modulations, try not to use the dominant V of the new key as a pivot chord (so be careful when modulating to the subdominant). Ideally it should be one of the following:
 - I (can lead to any chord, but be sensible!)
 - V (best followed by I or IV)
 - IV (best followed by V or I)
 - ii (must be followed by V)
 - vi (best followed by IV, ii or V)

3. Do not crash into a perfect authentic cadence immediately after the pivot chord. To create the best modulations it's best to *postpone the authentic cadence* after the pivot chord and modulating chord (usually V) by:
 - inserting a deceptive cadence (V-vi), or a contrapuntal cadence ($V^6_5 - I$, $V^6 - I$, $vii^{06} - I$ etc.,) i.e. the bass moving by step instead of by a fifth, or invert chord I so it doesn't sound finished ($V-I^6$).
 - then inserting a few extra chords in the new key, pre-dominants are particularly good (IV - ii)
 - then ending on a cadential 6-4 to strongly confirm the new key.

Modulating up a tone (Subdominant relative minor altered to major)

Mandy by Barry Manilow

C: I - vi - IV - V - V

D: IV - (V) - I - vi - IV - V

Half-Step Modulation

I get Around – by the Beach boys:

Intro & Verses and Choruses are in G major I - V/ii-ii-bVII-V (G-E-Am-F-D)

Verse ii-V-ii-V-ii-V-ii-V-I (Am-D-Am-D-Am-D-Am-D-G)

Bridge in A major: V-I-IV-I-V-bVI (E-A-D-A-E-F)

New Verse in Ab major: ii-V-ii-V-ii-V-ii-V-I (Bb-Eb- Bb-Eb-Bb-Eb- Bb-Eb- Ab)

Parallel (USE V^7 or borrowed chords)

Other keys with common chords: from tonic (C major) to the II (D major), vii (B minor), bVII (Bb major), i (C minor), iv (F minor), bvii (Bb minor)

Abrupt Modulation (Tonic Major)

Usually a primary chord of the old that is immediately followed by a primary chord of the new key, with chromatic movement.

To 5 Closely-Related Keys	OLD KEY	NEW KEY	POST MODULATION CHORDS
To Dominant	IV ii I-IV-vii°	V7 vii° not great iii	straight to I vi - IV - ii - V64 - V53 - I vi - ii - V - I
To Subdominant	V I - iii I - IV - vii°	V7 vii° IV	straight to I vi - IV - ii - V64 - V53 - I (ii) - V64 - V53 - I
To Relative minor	I V iii	V7 vii°	straight to i VI - iv - ii° - V64 - V53 - i
To Dominant's Relative minor	V ii I - IV - vii°	V7 vii°	straight to i VI - iv - ii° - V64 - V53 - i
To Subdominant's Relative minor	I vi IV	V7 vii°	straight to i VI - iv - ii° - V64 - V53 - i

Modulating up a Semitone

Very common in pop music (Barry Manilow <http://www.artofcomposing.com/the-art-of-modulation-part-1>)

When playing I in the **old key** move directly to V⁶₅ in the **new key** (bass **stays the same** and becomes leading note to new key) then move to I in the new key. I (Gr 6) - V⁶₅ - I

When playing V in the old key move directly to V⁷ in the new key (**bass moves up** a semitone leading to V of the new key). V (Gr 6) - V⁷ - I

Modulating up a tone (Subdominant relative minor altered to major, I-II)

When playing chord I in the old key move directly to V⁶₅ in the new (**bass moves up** semitone to leading note of the new key)

I - V⁶₅ - I

Modulating up a three semitones (Subdominant relative minor altered to major, I- \flat III)

When playing chord vi in the old key move directly to ii in the new followed by V⁽⁷⁾ - I in the new key

vi - ii - V⁽⁷⁾ - I ii (I?) - ii - V⁽⁷⁾ 5- I

iv borrowed chord

Modulating to Subdominant (iv) - G minor Symphony Mozart (Leonard Bernstein)

When playing chord I in the **old key** move directly to V⁷ in the **new key** (the bass - and another voice - **stays the same**). This can be used as a circle of fifths modulation. i - V⁷ - i