How to Modulate

1) Imagine you're in "home key X" and you want to modulate using a pivot chord to "away key Y."

2) Consider all the sonorities (triads as well as seventh chords) that are in "home key X."

3) Determine which of these chords are also in "away key Y." THESE are your potential pivots from "home key X" to "away key Y."

4) Choose one of these pivots; the best thing to do is to pick a chord whose dual functions are in the same classification (tonic or tonic / substitute; pre-dominant; dominant or dominant substitute) in both keys.

5) Use some modules we've been using all semester to write a progression in the "home key X" that comes to a cadence.

6) Begin the second phrase in "home key X" and use the pivot to shift the harmony to the "away key Y."

7) Write a cadence in the "away key Y" (now heard as the new key; you know you have modulated if, at the end of a passage, you sing "tonic" and the note you sing is not the root of the tonic triad with which your piece began).

Here is how the process works for steps 1), 2), and 3) above moving from home key C major to away key G major. Smiley faces mark good pivots.

Home Key	C major:	ii	iii	IV	V	vi
Away Key	G major:	nope	vi	Nope	I	ii
			☺			☺

The structure and its usefulness are unchanged when you consider seventh chords, right?:

Home Key	C major:	ii^7	iii^7	IV^7	V^7	vi^7
Away Key	G major:	nope	vi^7	nope	NOPE	ii^7
			☺			☺

Wrong! When you add a seventh to a G major triad in C, you get a dominant seventh chord: G-natural / B-natural / D-natural / F-natural; that chord does NOT naturally occur in G major. The smiley pivots still work as seventh chords. See why?

Make a table like this for a modulation from A minor to C major.