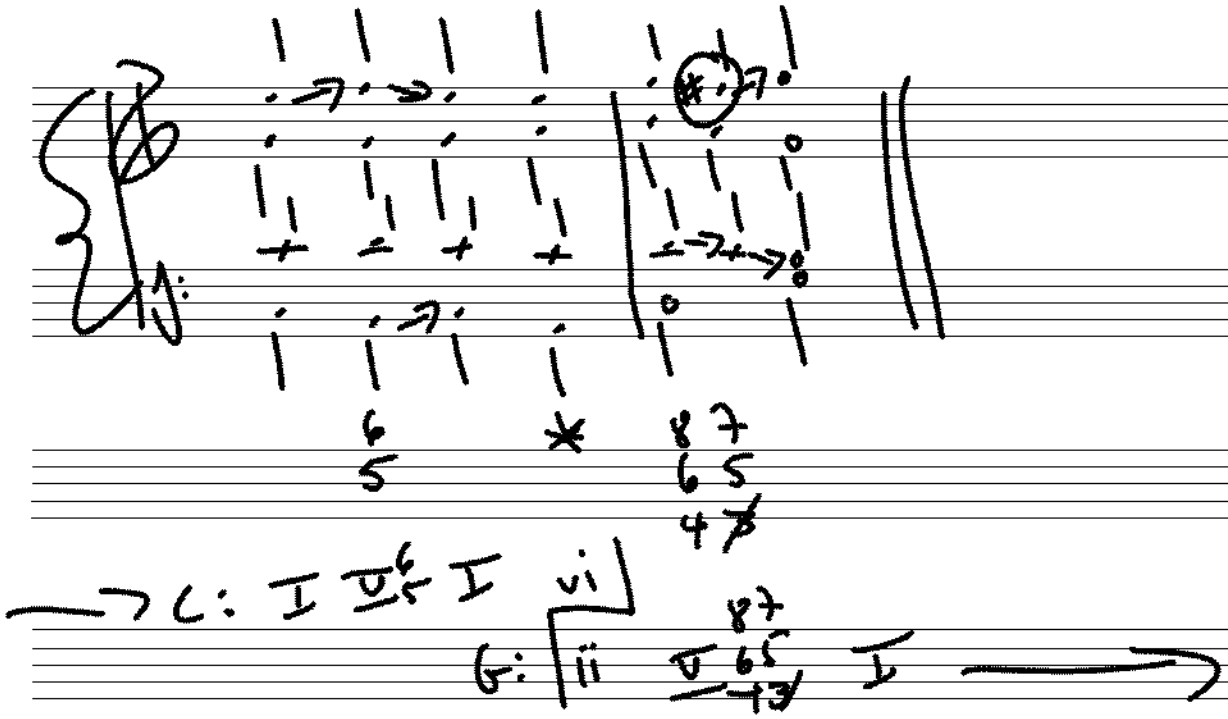
Modulation: moving to and establishing a new key

- diatonic
  - one of the closely related keys
    - usually V in major and III in minor *
- chromatic
  - (later)

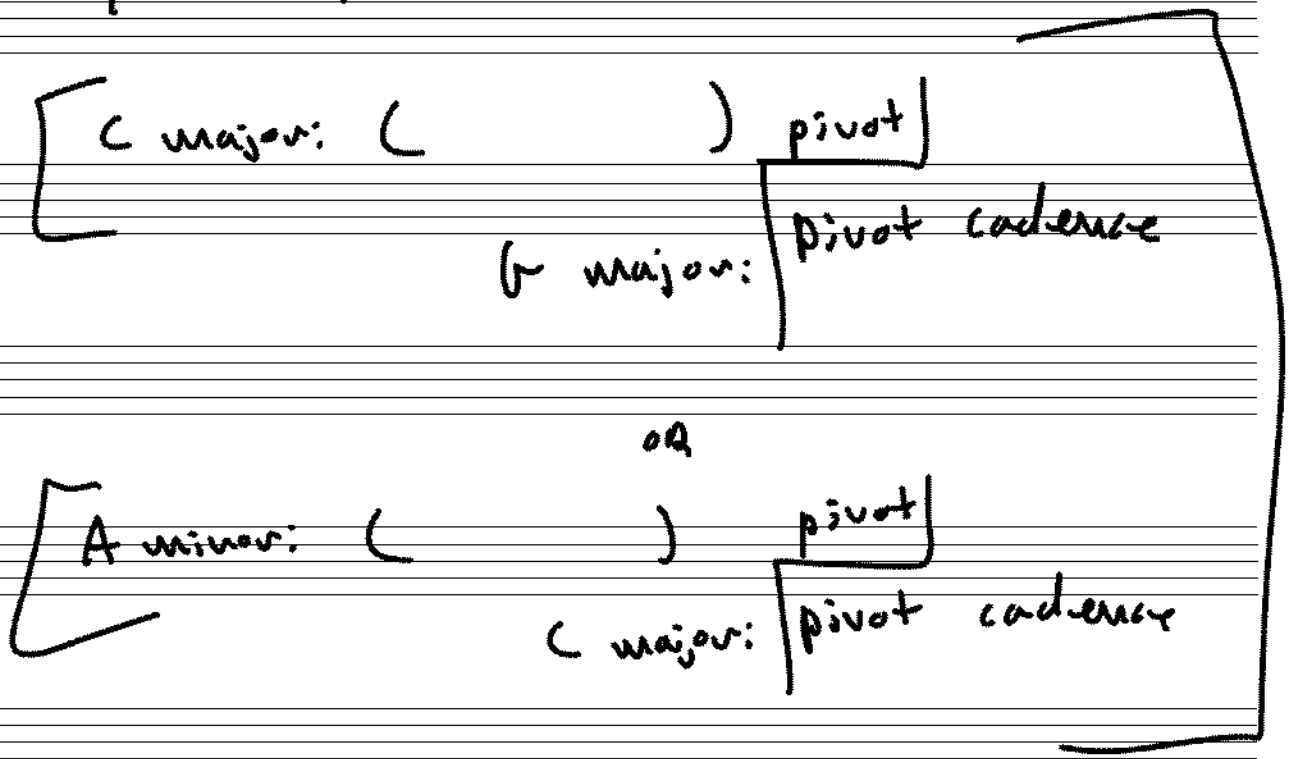
ways to modulate
- direct (later)
- common tone (later)
- pivot chord
  - one chord is common to both the key of origin and the key of destination



rule of thumb: when you hear that you are modulating, you have already been modulating and don't know it yet. the chord right before the one that made you hear modulation is the **pivot.**

rule of thumb: the vast majority of pieces in our style modulate to V from major keys and III from minor keys.

So you'll very often see:



C major: ( ) pivot

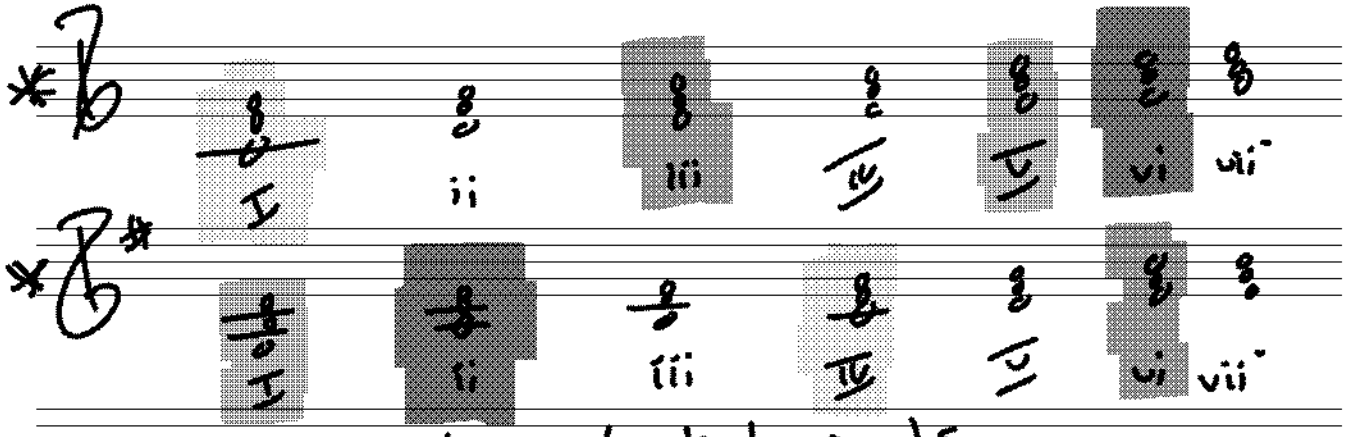
G major: pivot cadence

OR

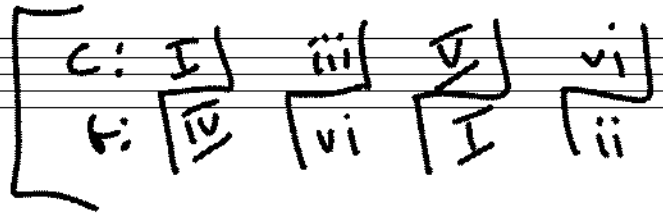
A minor: ( ) pivot

C major: pivot cadence

what, you might ask are the pivots between C + G?

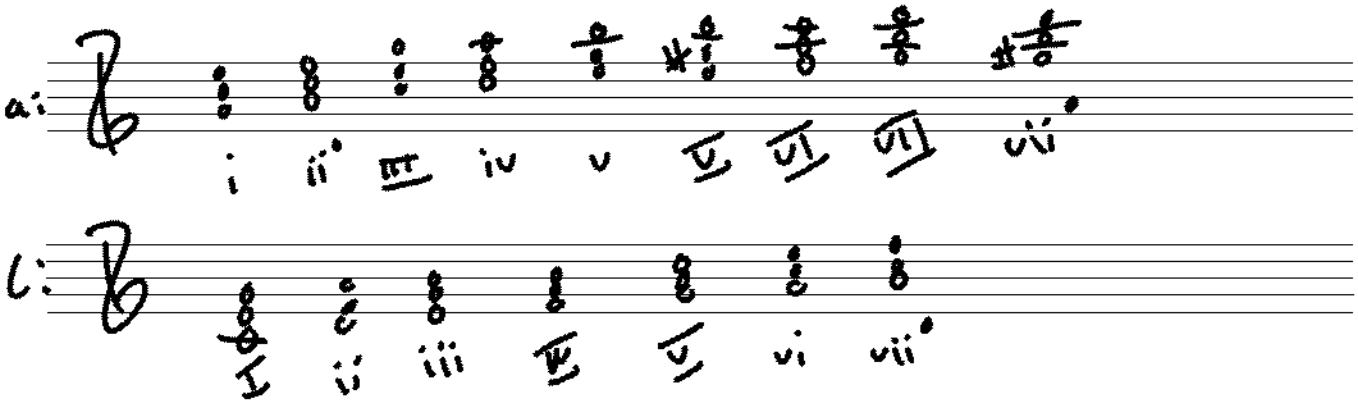


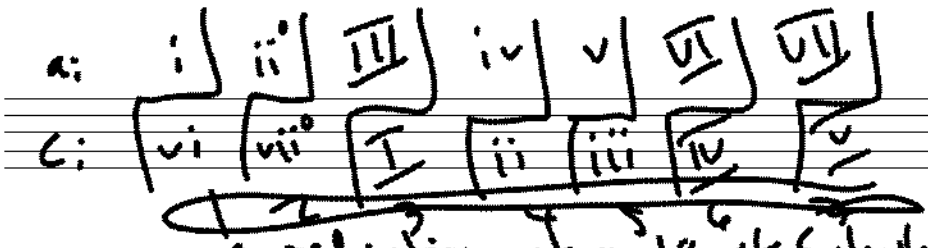
Lets circle potential pivots

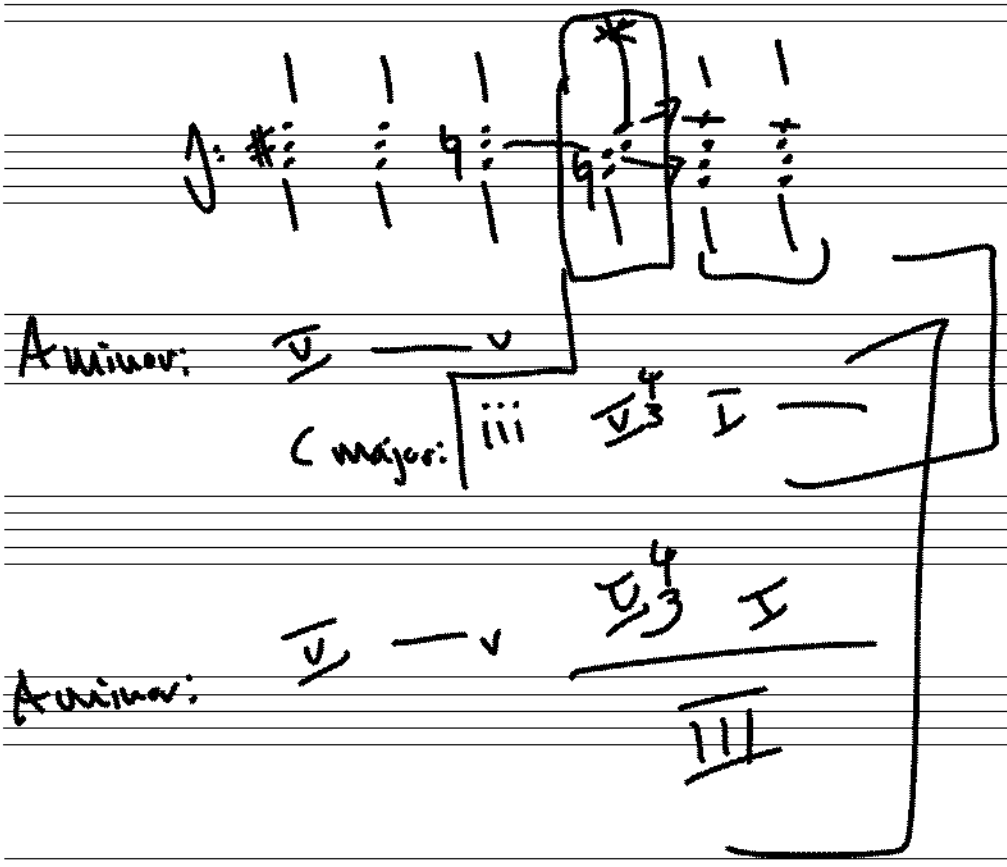


therefore there are four potential pivots from a major key to its dominant

lets do this together for a minor key modulating to III (its relative major)




a: i ii° III iv v VI VII
C: vi vii° I ii iii IV V
a reduction of m. 19 of Schubert's
"Die Liebesbotschaft"


A minor: V v
C major: iii V4/3 I
A minor: V v V4/3 I
III