Chapter 18 Composing: Modulation

Name _____

A A PIVOT-CHORD MODULATION

Write a four-voice progression (one chord per beat, 7–10 chords) that modulates from a home key to a closely related key of your choice.

Requirements

1. Establish the home key first: begin with I (or i) and use at least one dominant-to-tonic progression.
2. Choose a pivot that is diatonic in both keys and becomes a predominant (ii, IV, iv, or VI) in the new key.
3. Follow the pivot with the new key's V or V^7 (with its accidental) and finish with a PAC in the new key.
4. Label every chord. Use two lines of Roman numerals that overlap at the pivot.
5. Keep the home key's signature; write the new key's accidentals in the music.

1. Home key _____
2. Destination key (closely related) _____
3. Pivot chord, old key → new key _____
4. New accidental to watch for _____



B A MODULATING PERIOD

Compose an 8-bar parallel period for piano (melody in the right hand, bass line in the left) in a major key. The antecedent ends with a half cadence in the home key; the consequent modulates and ends with a PAC in the dominant key.

Requirements

1. Bars 1–4: home key, ending on V (HC).
2. Bars 5–8: begin like bars 1–2, then pivot to the dominant key and end with a PAC there.
3. Write Roman numerals below the bass, showing the pivot on two lines.
4. Use at least two embellishing tones in the melody (Chapter 12).



Play or listen to your period. Where does the new key start to feel like home? Is it at the pivot, at the new accidental, or at the cadence?

Grading (10 points)

A: home key established; valid pivot labeled in both keys	3
A: new V with correct accidental; PAC in the new key; good voice leading	3
B: period structure (HC, then PAC in the dominant key)	2
B: analysis with pivot; embellishing tones; reflection	2