

## Common Chord / Pivot Chord Modulation – Homework

Realize the modulations. The pivot chord is analyzed in both keys. In some of the modulations below, there may be more than one pivot chord common to both keys. Provide full analysis.

Modulation to the Dominant.

1.

D: 6 6 6 6      A: ii 6 6 7 #

Modulation to the Dominant.

2.

A $\flat$ :  $\frac{6}{5}$  6      E $\flat$ : iii<sup>8-7</sup> vi  
 E $\flat$ : vi<sup>8-7</sup> ii      6 2 6 7 #

Modulation to the Relative Major.

3.

7 # 2 6 6/4 7

Modulate from G minor to B-flat major. Identify the two pivot chords.

4.

Unfigured

5. Compose a four-measure modulating phrase from G major to B minor. Use three to four chords in each key and cadence in the new key. Employ an appropriate harmonic rhythm in a simple meter. Once complete, add nonharmonic tones. Provide full analysis.

6. Add the missing A and T. Maintain open spacing until the last two chords. Identify the pivot chord. After the cadence at the first fermata, a phrase modulation returns to the home key. Provide full analysis.

**Ein Feste Burg ist Unser Gott**

7. Complete the two-part soprano and bass texture. The example below shows how pivot chord modulation is employed within a short composition. The first phrase establishes the home key. Pivot chord modulation occurs in the second phrase. The third phrase reinforces the new key. Employ root position and first inversion triads as part of the diatonic sequence. The phrases cadence on the second beat due to the pickup.

**Bourrée**

e: i i<sup>6</sup> iv iv<sup>6</sup> V<sub>#</sub> V<sup>6</sup> i i i<sup>6</sup>

iv i<sup>6</sup>  
G: ii ii<sup>6</sup> V V<sup>6</sup> I ii<sup>6</sup> ii [I<sup>6</sup><sub>4</sub>] V I

8. Write an original 2, 3, or 4 voice composition in two parallel or contrasting phrases, with the first phrase establishing the home key and the second phrase modulating to a closely related key.