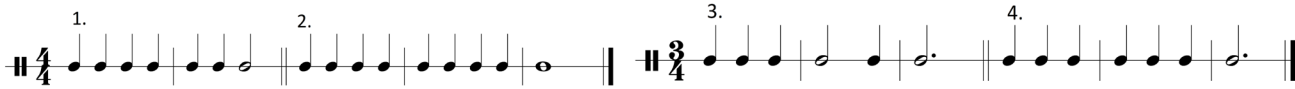


Homework: Pivot Chord Modulation to Closely Related Keys

1. Tonality is established on both sides of the pivot chord using at least three chords to define each key.
2. Simple diatonic materials are used. Chromaticism is avoided as it can confuse the modulation.
3. Using the modulations provided below, create two to four bar phrases in keyboard voicing. Choose appropriate meters and harmonic rhythms as shown.



4. Play the realizations at the keyboard.

Tonic to dominant	Tonic to subdominant
C: $\overset{5}{I} - IV - vii^{o6} - I^6$ G: $IV^6 - [i_4^6] - V^7 - I$	C: $\overset{5}{I} - IV - ii$ F: $vi - ii^6 - [I_4^6] - V^7 - I$
Tonic to relative minor	Tonic to mediant
C: $\overset{8}{I} - vi - ii - vii^{o6}$ a: $iv - ii^{o6} - [i_4^6] - V_#^7 - i$	C: $\overset{8}{I} - IV - V - vi$ e: $iv - [i_4^6] - V_#^7 - i$
Tonic to supertonic	Tonic to dominant in minor
C: $\overset{8}{I} - V - vi - ii^6$ d: $i^6 - ii^{o6} - V_#^7 - i$	a: $\overset{8}{i} - iv - V_# - i$ e: $iv - [i_4^6] - V_#^7 - i$
Tonic to subdominant in minor	Minor to relative major
a: $\overset{5}{i} - iv - iv^6$ d: $i^6 - iv - [i_4^6] - V_#^7 - i$	a: $\overset{8}{i} - V_#^7 - VI_3^3 - iv$ C: $ii - [I_4^6] - V^7 - i$
Major to relative minor using the diatonic sequence	Minor to relative major using the diatonic sequence
C: $\overset{3}{I} - IV - vii^o - iii - vi - ii$ a: $i - iv - [i_4^6] - V_#^7 - i$	a: $\overset{3}{i} - V_5^6 - i \mid - iv$ C: $\mid ii - V - I \mid - IV - [I_4^6] - V^7 \mid - I$

Create the closely related key diagram at the top of this chapter in three other major and three other minor keys.