

# Direct Modulation (by rising chromatic voice leading)

Listen to this and we'll then discuss how we got from C major to G major.

C: I V<sub>5</sub><sup>6</sup> I IV  
 G: V<sub>5</sub><sup>6</sup> I ii<sup>6</sup> V<sub>4</sub><sup>6</sup>—<sub>3</sub><sup>5</sup> I



## Direct modulation: by a rising chromatic line (voice leading)

When you use this method, there is no pivot chord.

Instead, you'll create a *rising chromatic line* that smoothly gets you to the new key.

Harmonically, this rising line says the following: "chord in the old key; and then leading tone →  $\hat{1}$  in the new key".

V<sup>(7)</sup>     I  
 vii<sup>o7</sup>

Before learning how to do it yourself, just recognize the principle in the example above.

Again, someone says " chord in old key; new LT →  $\hat{1}$  ".



This should seem nice and familiar:

When given a bassline or soprano, you already know rising chromatic 1/2 steps can be interpreted as the resolution of a new LT. That very thing happens here, and the smoothness of the rising line is strong enough to be a direct modulation with no necessary pivot. This is modulation by voice leading, a fish swimming upward by 1/2-step.

So what keys can you modulate to using this technique? It's related to where you can put one of these rising chromatic lines.

Behold the major scale and the root position chords built off of each scale degree, i.e. the closely related keys.

C: I      ii      iii      IV      V      vi      I

First notice anywhere you have a whole step, you could insert a chromatic 1/2 step...

C: I      ii      iii      IV      V      vi      I

...that can then be the leading tone to modulate to the following note/chord/key.

C: I      —————      IV

G: V<sup>6</sup><sub>3</sub>      I

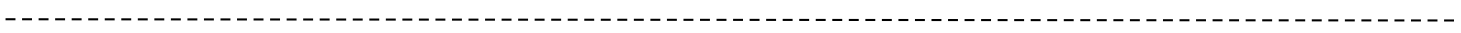
      vii<sup>07</sup>

Thus, anywhere you have a rising whole step, you can modulate to the second note in the pair by chromatically inserting a LT in between. (and duh, it has to be to a closely related key)

Then carry on in the new key, as you saw on page 1 of this lesson.

This also works to make smooth secondary dominants; here it just modulates by staying in the key.

Note: there is no pivot, so there is no overlap in the lines of your analysis. Simply create a new space for the new key and state V - I in that key.



Before you turn the page, starting in major, what are other possibilities for modulation by rising chromatic voice leading?

carry on in the new key as usual.

C: I V<sub>5</sub><sup>6</sup> I

d: V<sub>5</sub><sup>6</sup> i ii<sup>06</sup> V<sub>4</sub><sup>6</sup> = <sub>3</sub><sup>5</sup> i

The chromatic line can be in any voice.

C: I V<sub>5</sub><sup>6</sup> I ii

e: V<sup>7</sup> i iv<sup>7</sup> V<sub>4</sub><sup>6</sup> = <sub>3</sub><sup>5</sup> i

C: I V<sub>5</sub><sup>6</sup> I V<sup>7</sup>

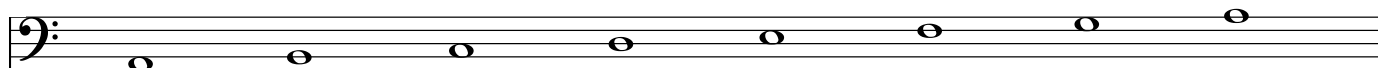
a: V<sub>5</sub><sup>6</sup> i iv V<sub>4</sub><sup>6</sup> = <sub>3</sub><sup>5</sup> i

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Could you modulate to IV by rising chromatic voice leading?

**In minor:**

Behold the natural minor scale, and the root position chords built off of each scale degree, i.e. the closely related keys.



a: i III iv v VI VII i

It's the same game we just played...beginning in minor, where can you create one of these modulations by rising chromatic voice leading?

Here's a couple possibilities. You might not even have considered this first one.

Remember, you just need a whole step to fill in. The first chord in the rising chromatic line belongs to the home key.

Then, " new LT  $\rightarrow \hat{1}$  "

a: i vii<sup>o6</sup> i<sup>6</sup>

d: vii<sup>o7</sup> i ii<sup>o6</sup> V<sub>4</sub><sup>6</sup> = <sub>3</sub><sup>5</sup> i

a: I V<sub>5</sub><sup>6</sup> I iv

e: V<sub>5</sub><sup>6</sup> i iv V<sub>4</sub><sup>6</sup> = <sub>3</sub><sup>5</sup> i