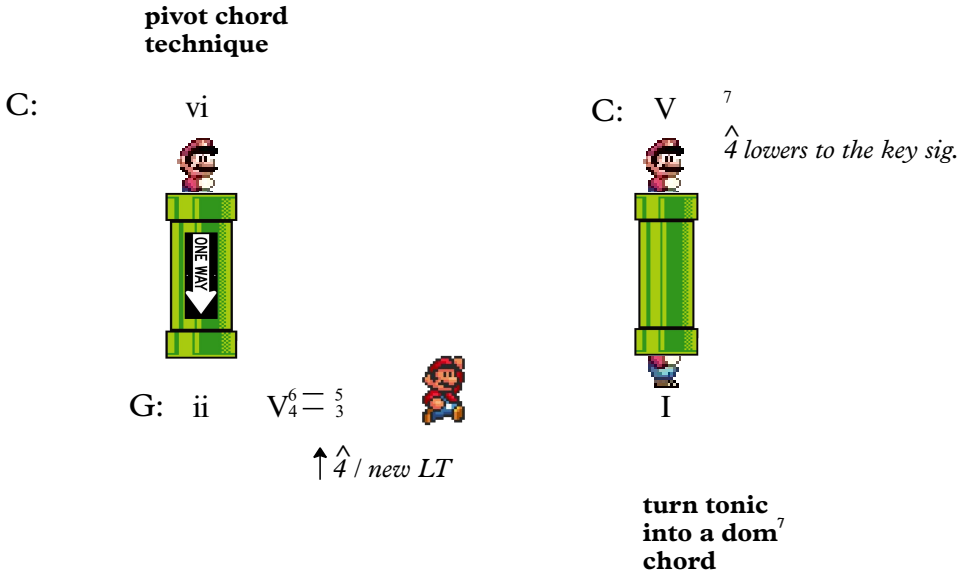
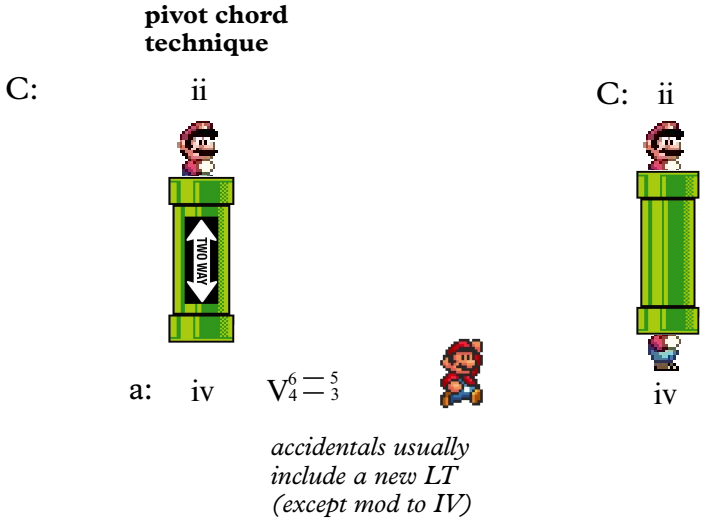
Modulation
in Major, to the other closely related keys (and back home again)

It required two techniques to modulate from I to V and then back to I. A pivot chord got you to V. But that was a one-way warp pipe. To get home, you had to turn the tonic into a dom^7 quality chord, V^7 which becomes of the home key.



Getting home from the key of V is an exception.

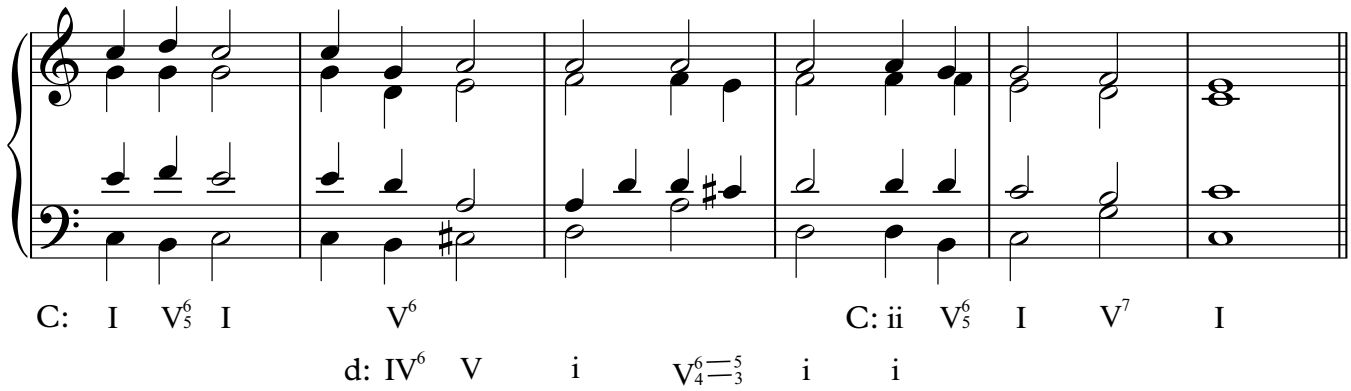
To modulate to and then back from every other closely related key in major and minor you can think of the pivot chord technique as a two-way warp pipe. Each time you modulate, just think of the predominant chords in the key you are headed; check which of these overlap keys.



modulating to ii and back

Before you turn the page, what are the pivot chord(s) to modulate to ii?
It's a tricky one to start with, but let's do it.
Add this to your modulation roadmap.

notice: prep of the 4th
of the cad. $^{6}_{4}$
still happens;
your compass
is still active;
voice leading
still applies

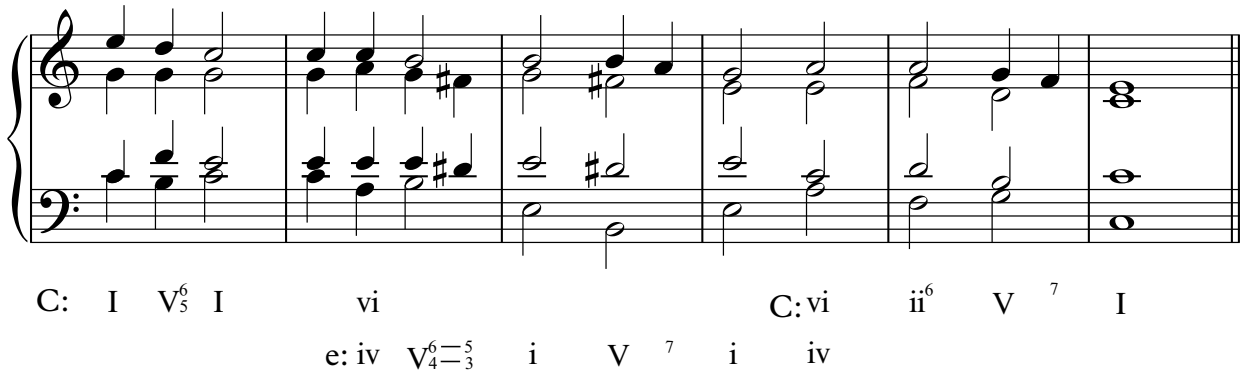


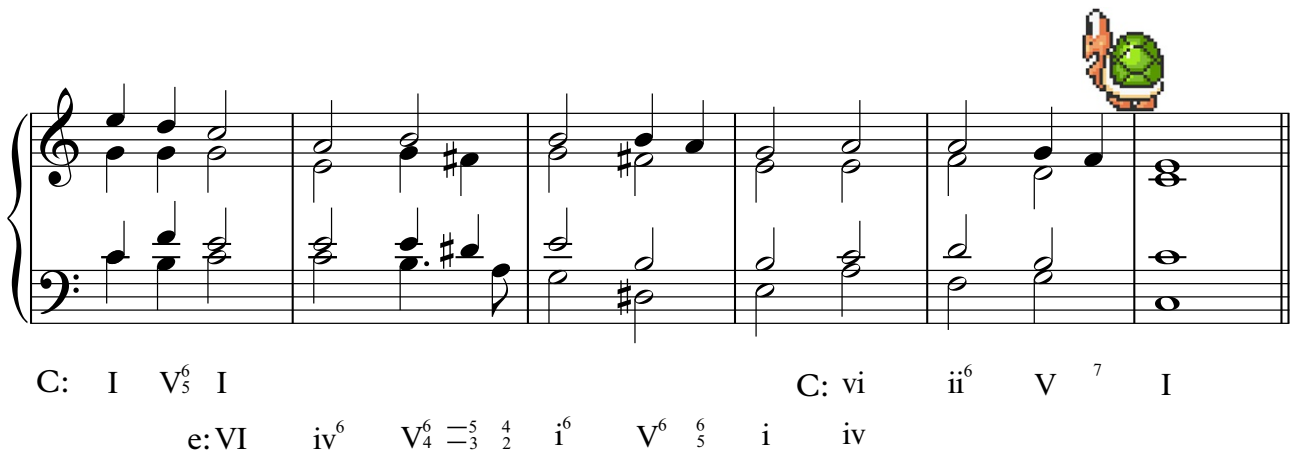
modulating to iii and back

Before you turn the page, what are the pivot chords between I and iii?

Add them to your modulation roadmap.

this pivot works both ways
because in each key it is a
predominant





modulating to IV and back

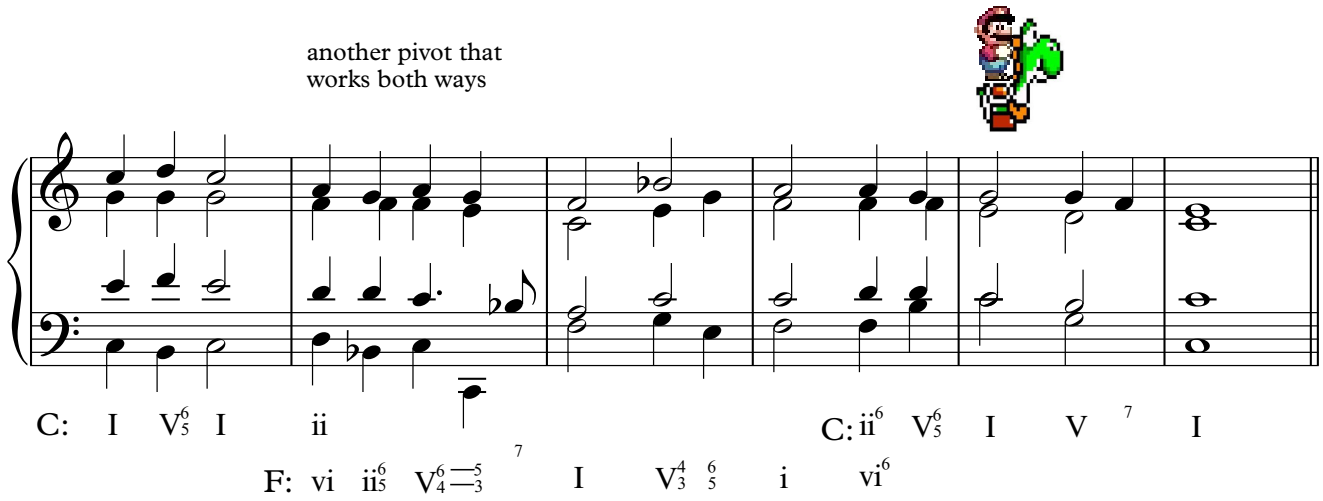
This is a strange one. To modulate from the key of V back home, (up a 4th) you were told not to use pivot chords.

...and yet in modulating up a 4th in the first place to IV, it is ok to use pivot chords.

If I get more information on why this is, I'll update this sheet, but for now it just is the way it is.

Before you turn the page, what are the pivot chord(s) between I and IV?

Add them to your modulation roadmap.

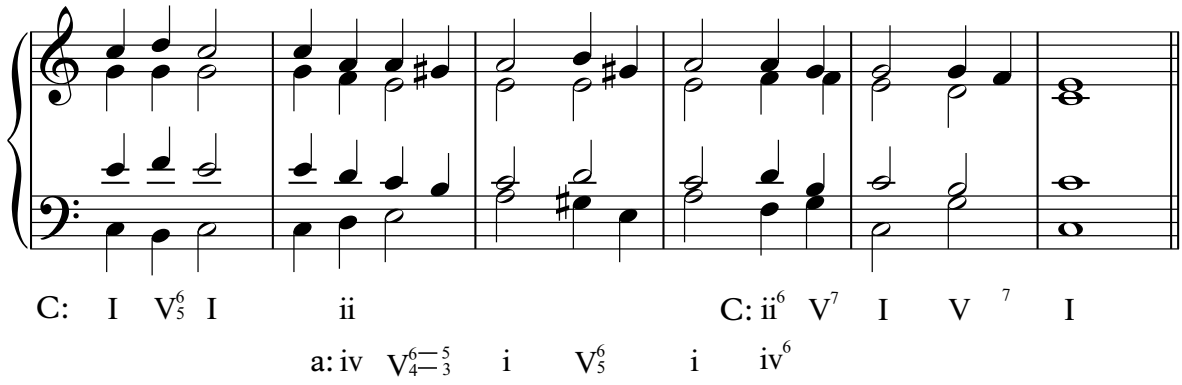


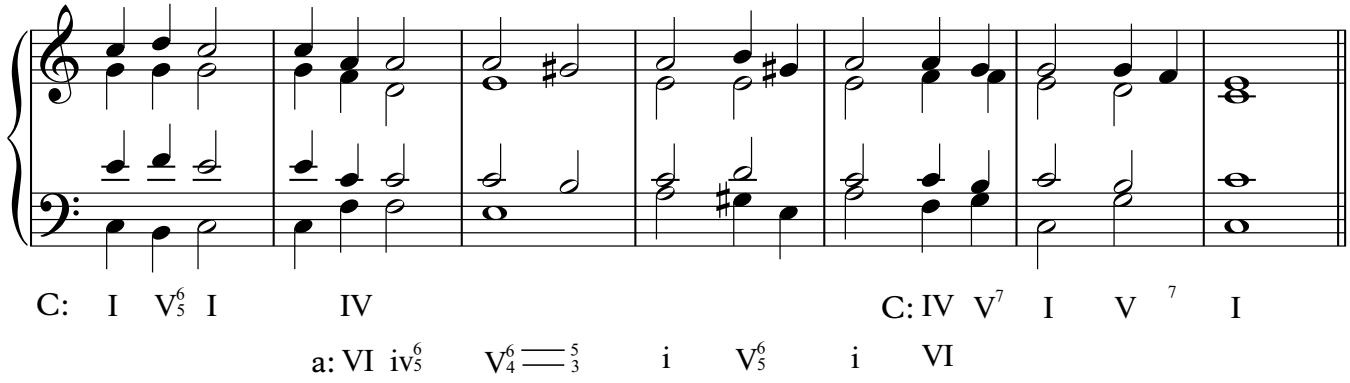
modulating to vi and back

This is an easy one. Everything you can think of will work (and that makes sense since it is the relative minor).

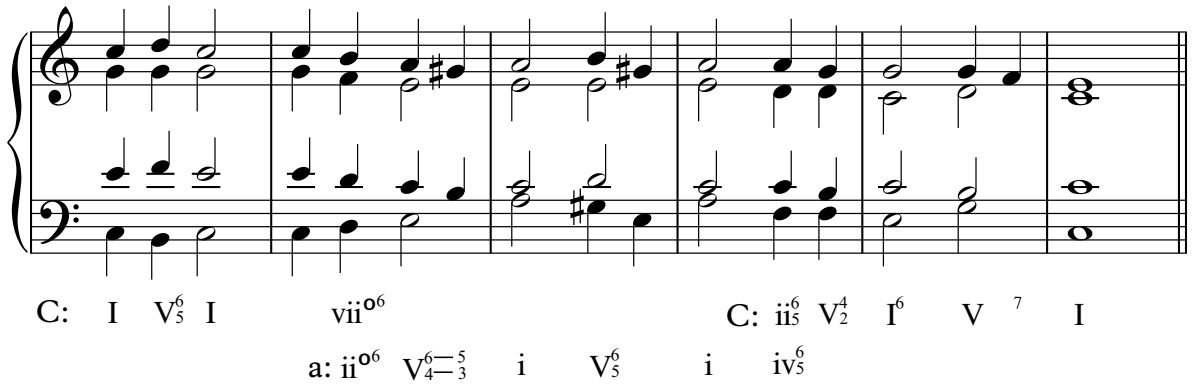
Before you turn the page, what are the pivot chords between I and vi?

Add them to your modulation roadmap.





In diatonic harmony, you wouldn't have a dangling vii^{o6} noodle without a bookend of tonic on both sides of it.
But alas! That dangling noodle can happen in a modulation. I think this is a particularly nifty trick.
In the middle of your tonic expansion in the home key, vii^{o6} becomes predominant ii^{o6} in the new key of vi.
Poof the tonic expansion never finishes and instead we are in predominant land of the new key.



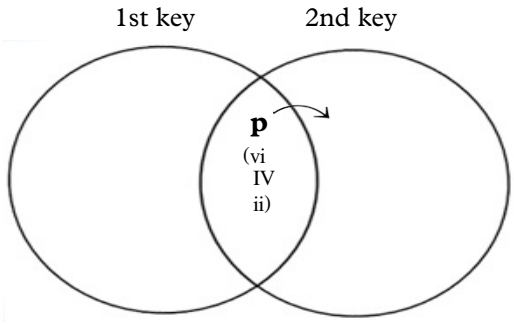
Observe above the pivot when modulating from C Major to a minor. In C Major, the note "b" is a leading tone and thus can't be doubled. In a minor, this same note is just $\hat{2}$, and can be doubled. So, which way does your compass point in this situation? Can you or can you not double "b"? The answer is to simply **follow the voice leading for the new key, the key you are headed to**. In this example, "b" can be doubled, because in a minor, it is just $\hat{2}$.

Summary of how to get around with pivots:

As you use these pivots, you will get to know some of them by heart.

In the mean time, you can reference your modulation road map...

...or better yet, understand the process of how they were derived in the first place, using the model you first learned when modulating to the dominant:



As you have seen, the pivot first behaves as some chord in the home key, in it's cycle of ||: t > p > d :||

Then on that very pivot, *poof*, whatever idea you were in the middle of in the home key, forget about it. It's only a memory whether it was complete or not. At that very moment, the pivot is now a predominant in the new key; the new key takes over with its very own cycle of ||: t > p > d :|| .

Your compass of voice leading and doubling all the while are calibrated and guiding you as always. The added thing is just spelling correctly in the new key, adding accidentals...we have modulated, but the key signature remains that of the home key.

To get back home, you do the same process, using the same model above.