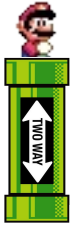


Modulation in minor, to the relative major III (and back home again)

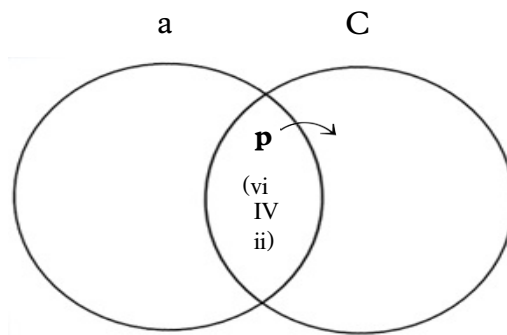
In major, the most common place to modulate as a secondary key area was V.

In minor, the most common secondary key area is not v, but the relative major, III.

In minor, you can always use the pivot chord technique to modulate away and then later come home.



So, before you turn the page, what are the pivot chords to modulate to III? Add them to your master roadmap.



a: i V₅⁶ i iv⁶ a: iv V⁷ i V⁷ i
 C: ii⁶ V₄⁶=₃⁵ I⁶ V₃⁴ I ii

a: i V₅⁶ i VI a: VI ii₃⁴ V⁷ i V⁷ i
 C: IV V₄⁶=₃⁵ I⁶ V₃⁴ I IV

a: i v⁶ iv⁶ V⁷ i⁶ a: ii^{o6} V₂⁴ i⁶ V⁷ i
 C: vi⁶ ii⁷ V₄⁶=₃⁵ I⁶ V₂⁴ I⁶ vii^{o6}

Analysis tip: Remember, first find your dominant in the new key, and look for the pivot directly before that.

Also, when a piece modulates to the relative major, all those accidentals that raised the leading tone will disappear from the page.