Modulations.

An easily comprehensible Method

for learning to read over quickly and surely to

all Major and Minor Keys

by

Bernhard Rollfuss.

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Most friendly dedicated

to

Mr. Herrmann Scholtz

Chambervirtuoso of his Majesty the King of Saxony.

Preface.

For a number of years the author was occupied with the question, if it might be possible to facilitate the art of modulation for amateurs. Incessant pursuit of this aim has rendered it possible for him to a certain extent to surmount the many difficulties which impeded his way to it, as to show even to those who indeed have theoretically studied, but till now, considered systematic modulation unattainable, that there are ways and means, in which they may steadily and surely persue their aim.

In the course of time this work however grew to be something universally useful, as the special application of two means of modulation mentioned already at the beginning, as well as the examples contained

in the other chapters may even be of interest to musicians.

The musician who has not yet completed his studies is however earnestly warned, not, to be satisfied with the method of modulation mentioned in this little book, but is admonished zealously to continue the studies till he has mastered the whole course of modulation.

Dresden, September 1888.

The Author.

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Introduction.

While the excellent Theories of Modulation by Brosig, Bussler and Draeseke, published in the last decennia, are intended for the musician, this little book is dedicated to amateurs to indicate to them an easily comprehensible method, which produces **on the piano** a transition between two pieces of music in different keys.

Such a method must however afford *absolute security* of passing *securely, quickly,* and *without harshness* to *all* major and minor keys, or it will entirely lose its value.

The author is well aware of the difficulty of this task, and would scarcely have taken upon himself a work so delicate and which takes so much time, had he not been repeatedly informed from *many parts* of the desire for a *Facilitated Method of Modulation.*

Besides this he was guided by the opinion, that the greater number of *distinguished amateurs,* who unite with an excellent technical education a thorough understanding for the beauties of musical works *well deserve to be met half way* in this respect.

Of course in a sketch of this kind it is not possible to enlarge upon the proper means of modulation as to the keys related in the first and second degrees, etc., but only to show such means which do not require any particular introduction.

Even with such an easily comprehensive method however the knowledge of the triads and chords consisting

of four tones, it must be presumed that their inversions, resp. resolutions, as well as the enharmonie changes are already familiar to the reader.

With the modulations in the first two chapters also the purpose is connected of stimulating all amateurs *to the neccessary studies in the theories of harmony* and *modulation by the promise of a speedy success.*

This would be a *great achievement for the amateurs themselves, as well as for those around them.* For a *harmonious education of this kind decidedly asserts its beneficial influence,* by enlarging the *musical range of view, opening the mind to a correct opinion of art* — in consequence of which an end is put to playing carelessly — *and the musical studies conclude with the reward of an independance which cannot be too highly valued.*

Annexed to the two kinds of modulation in the first and second chapter, there follows in the chapters 3—6 different modulations, which also render a quick transition to distant keys feasible.

The material contained in the appendix is on the one hand destined to complete the preceding chapters, and on the other hand it offers hints and remarks of different kinds.

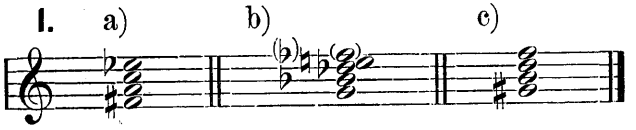
Perhaps the contents of this little book will not be unwelcome to such musicians, whose education has not given them security in dexterous modulation.

Chapter I.

The reader here finds means of modulation that are not new, but already known to him. The existing harmonies are only employed in a way *differing* from the hitherto usual one.

As the first means of modulation is to be recommended: *The chord of the diminished seventh,* already since a long time esteemed as chord of transition. It was not mentioned till now, *in how far* it is quite particularly adapted for an easily comprehensible transition to all major and minor keys.

On closer observing the chord of the diminished seventh, which by the equality of all the intervals among each other, appears as the softest of all harmonies of the seventh, we find that each of the three chromatically and successively ascending chords [1]) includes the transition to *those four* major and minor keys which by the separate intervals (minor thirds) of this chord of four tones are indicated *as fundamental notes of the new keys.* To render myself perfectly comprehensible, I refer to example 1.

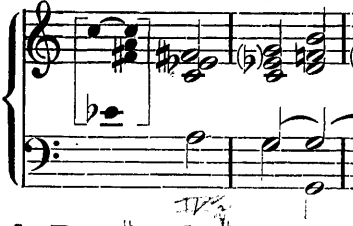


The first of these 3 chords (a) consists of the sounds: *f♯ (g♭), a, c (b♯), e♭ (d♯)* and also mediates the transition to the keys: *F♯* major and minor, *A* major and minor,

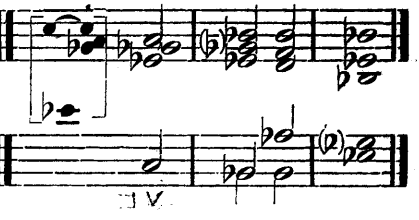
[1]) The three cdords of the diminished seventh exhaust with their 12 semitones the whole chromatical scale, including the enharmonical changes. *d♭ (c♯)*, e♭ *(d♯)*, *g♭ (f♯)*, *a♭ (g♯)*, *b♭ (a♯)* etc. must be accurately distinguished by every amateur, who will, if necessary, immediately produce these changes.

C major and minor, *E♭* major and minor, as will be seen from the examples 2, 3, 4 and 5. [2a])

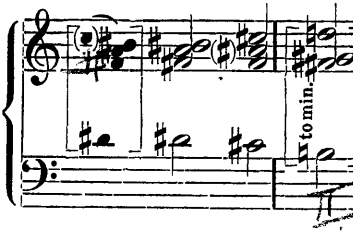
2. To *C* and *c*. [2b])



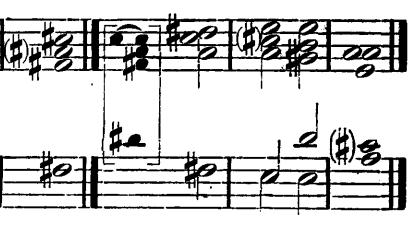
3. To *E♭* and *e♭*.



4. To *F♯* and *f♯*.

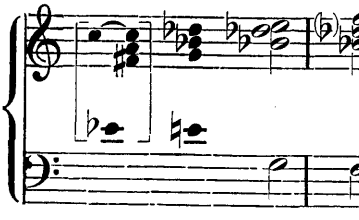


5. To *A* and *a*.

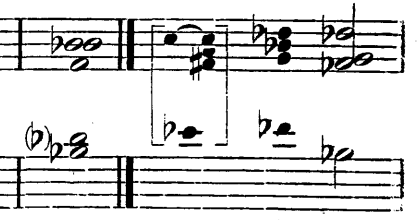


It is quite the same case with the other 2 chords in example 1 b) and c). See the examples 6—13.

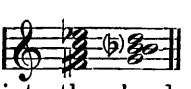
6. To *B♭* and *b♭*.



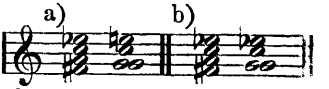
7. To *D♭* and *d♭*.



[2a]) In order to be able to execute these modulations, avoid the natural resolution of the chord of the diminished seventh:

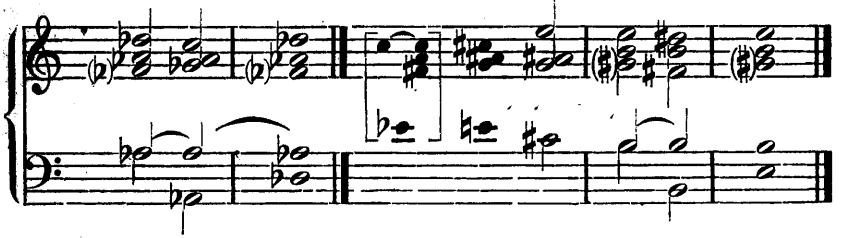


and choose the freer one:

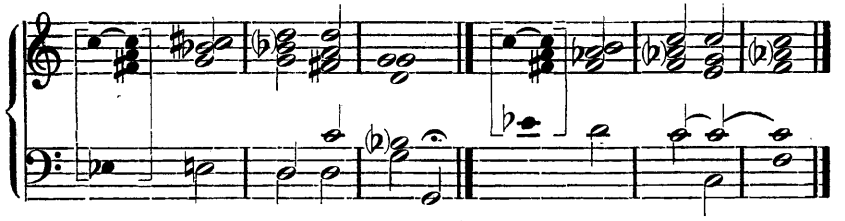


into the chord of the sixth and fourth of the next higher degree.

8. To *E* and *e*.

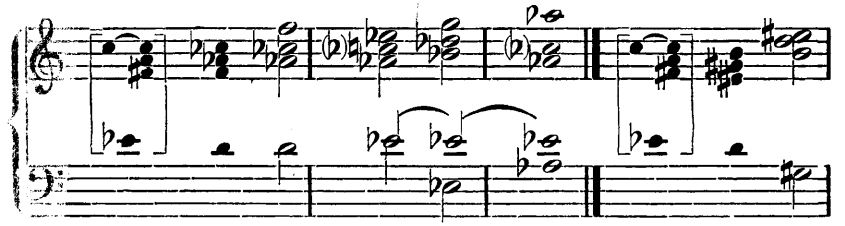


9. To *G* and *g*.



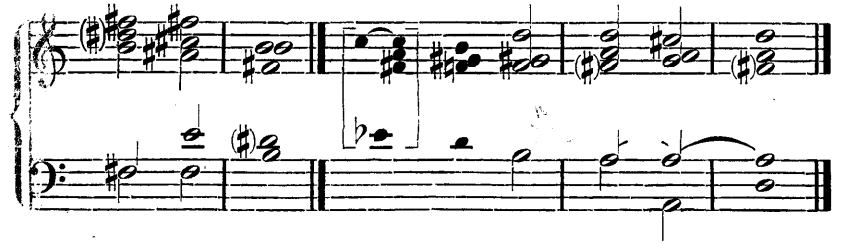
10. To *F* and *f*.

11. To $A^{\flat}$ and $a^{\flat}$.



12. To *B* and *b*.

13. To *D* and *d*.



The finding of *that* chord of the seventh which takes upon itself modulation is indicated in the examples written under 2—13.

Choose the original key for which we will set down *C* major. Without striking once more the *C* major chord, strike the key „*C*“ *(b♯)* in the once or twice accented octave and add towards right or left the three minor thirds: *e♭ (d♯), f♯ (g♭), a (b♭♭).*

Upon this let the chord of the sixth and fourth of the final key follow and form the final cadence by adding the chord of the dominant seventh.

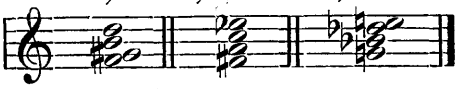
As one can intonate the first chord of the diminished seventh *immediately after* the here chosen original key, it is also allowed to intonate *either* of the *two others* b) and c) in example 1 without preparation.

A facilitation of a quicker survey is afforded by *the position* into which these three chords of the diminished seventh can be brought.

The *first (f♯, a, c, e♭)* is *placed* in the *middle;* the second *(g, b♭, d♭, e)* remains on the *right* hand; the *third (g♯, b, d, f)* however receives its position *a semitone deeper,* that is to say as chord of the sixth, fourth and second (with the seventh in the lower part).

For a more convenient survey these three chords shall be written out once more in their *above indicated* new *position* in example 14.

14. c) a) b)



As soon as this figure has been imprinted upon the mind, and the different ever returning intervals of the three chords are so far mastered, and each position itself mirrors

as it were before the mind's eye then it is easy to find out *the one* which contains the *fundamental note of the new key.*

Some practise in this produces a speedy success.

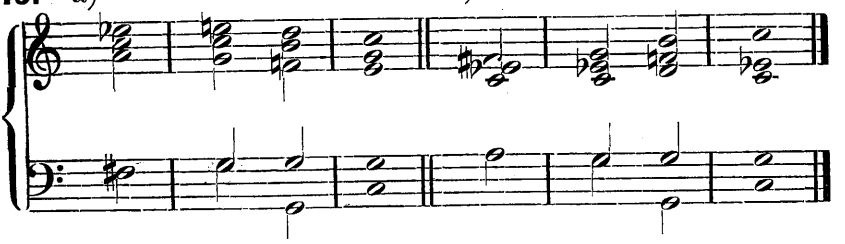
It is much more difficult to find *that* chord which is adapted for the gradual introduction of the chord of the sixth and fourth of the new key.

But considering that this excellent means of modulation renders it possible *to obtain conveniently any modulation required,* this little trouble must appear endurable and even extremely small, compared with the advantage gained by it.

The following means of facilitation may moreover be recommended.

After having found the proper chord of the diminished seventh, *figure in your mind, the chord of the sixth and fourth of the new key* and lay the chord of the seventh so that the *fundamental note* to be chosen from it either comes *a semitone below* the bass-tone of the chord of the sixth and fourth, or *a whole tone* above it. See for this purpose example 15 a) and b):

15. a) b)



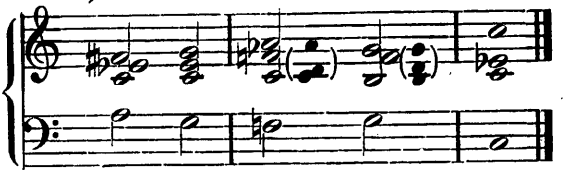
For a modulation to the *major* the position of the chord 15 a) will be more adapted on account of the melodious progression, than the *minor* 15 b).

Suppose, the conclusion of a piece has taken place in *A* major (position of the octave) in the first position of the

chord example 15: „*a*“ in the upper part is more to be recommended, while for the closing cadence to minor „*f♯*“ in the upper part deserves the preference.

The triad of the subdominant or its substitute, the chord of the seventh of the second degree is to be recommended for the accentuation of „*minor*“. (See example 16.)

16. a)

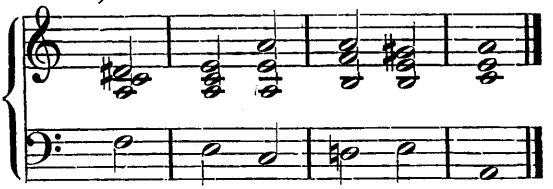


For the advantage of the formation of melody in general, many a case could still be mentioned here. However with the variety of modulations it is not possible to mention all cases.

Besides I adhere to the opinion, that amateurs who in general feel themselves attracted by modulation will certainly endeavour to avoid harshnesses.

NB. If desired, these examples of modulation may still be prolonged by one chord. See example 16 b).

16. b)



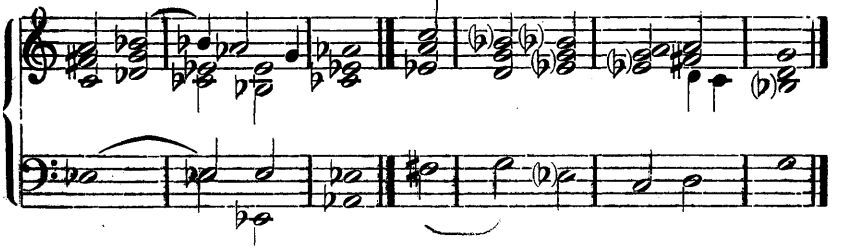
In the resolutions of a chord of the diminished seventh to all major and minor keys, only four of which from a chord of the seventh were shown in the preceding pages,

only musicians will be interested. On account of completeness however all these resolutions have been written in the examples 17 to 29.

17. To $a^{\flat}$.

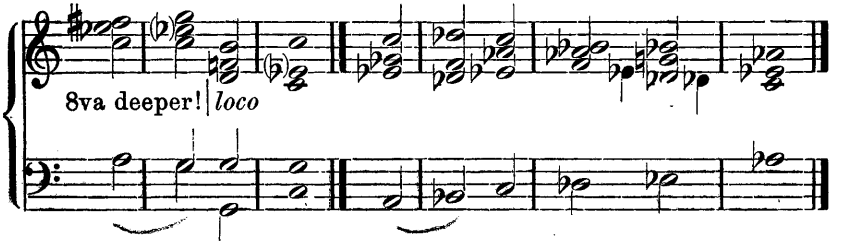
18. To G and g.

(Mozart: Requiem „Confutatis".)



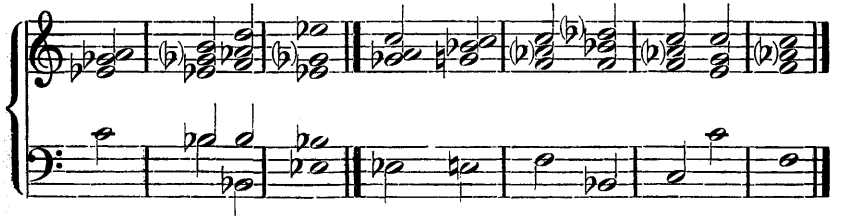
19. To C and c.

20. To $A^{\flat}$.



21. To $E^{\flat}$ and $e^{\flat}$.

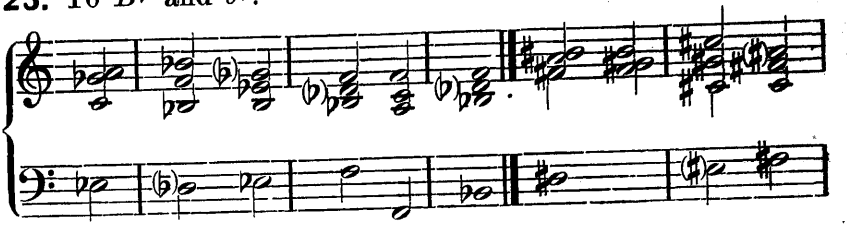
22. To F and f.



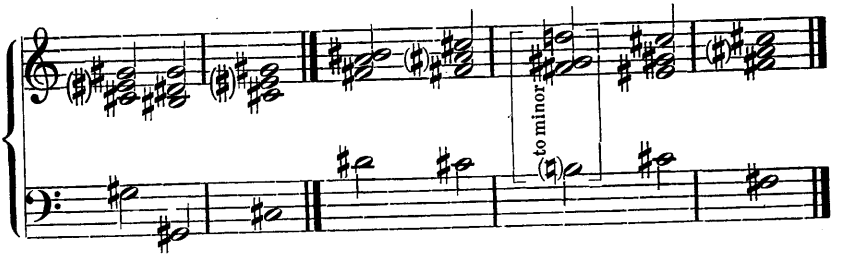
[3]) Please to observe the different positions of the chords of the closing key, beginning with example 2.

23. To $B\flat$ and $b\flat$.

24. To $C\sharp$ $(D\flat)$ and $c\sharp$.

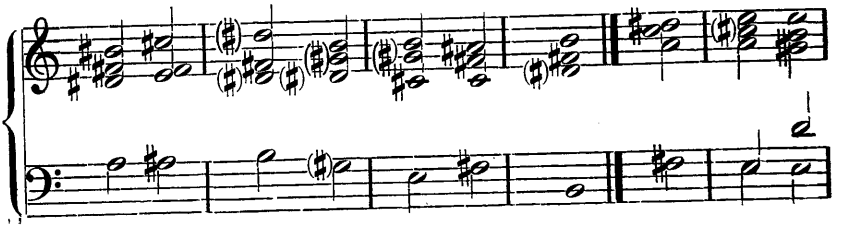


25. To $F\sharp$ and $f\sharp$.

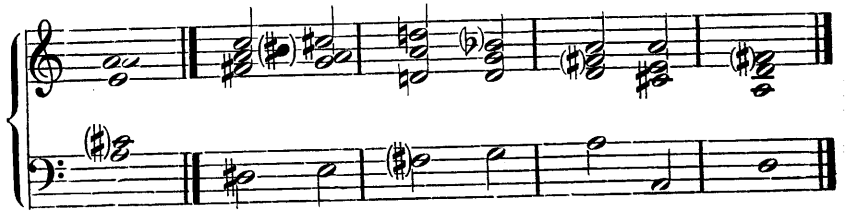


26. To B and b.

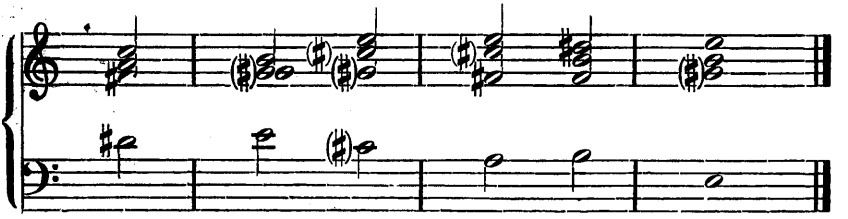
27. To A and a.



28. To D and d.



29. To *E* and *e*.



NB. The succession of these examples was determined by the way in which the diminished chords of the seventh are written.

Chapter II.

Modulations in three Parts.

The second means of modulation here to be recommended is the *chord of the augmented sixth.*

This chord inclines towards proceeding into the contrary motion.

The upper part moves a semi-tone towards the right hand, the lower part on the contrary a semi-tone towards the left and introduces into the chord of the sixth and fourth of the new key.

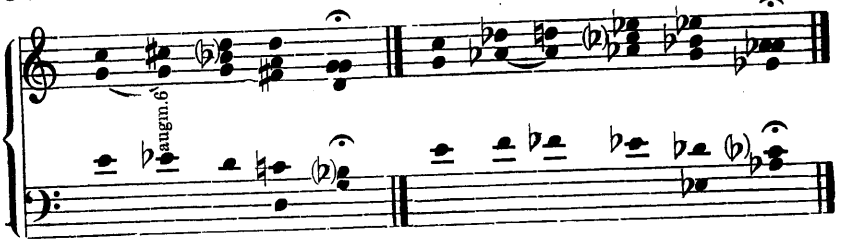
But the augmented chord of the sixth *cannot,* like the diminished chord of the seventh pass *unprepared* to the original key. Its introduction by the chord of the sixth of the original-major key has to take place in three parts as it only consists of three tones.

After the transition the harmony can take place in several parts, for on the piano the movement in three parts, especially towards the closing cadence, makes a poor impression. —

We again choose *C* major for the original key, and proceed from the chord of the sixth of the tonic triad — in chords of the sixth major in three parts (chromatically) *upwards* to the chord of the sixth of the subdominant triad *above* the final key.

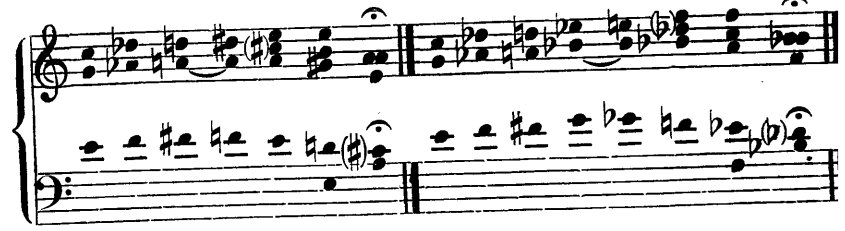
Arrived here, we let the *middle part lie*, lead the extreme parts in *contrary motion* to the *next* semi-tone, then again follows in *contrary motion* the chord of the sixth and fourth of the new key [4]) and conclude after the entrance of the dominant chord of the seventh in the now accentuated closing key. (See the examples.)

30. To *G* and *g*.



31. To $A\flat$ and $a\flat$ $(g\sharp)$.

32. To *A* and *a*.

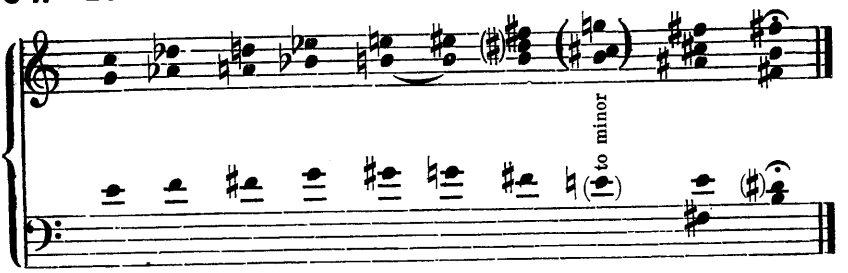


33. To $B\flat$ and $b\flat$.

[4]) The chromatical moment diminishes the harshness, which may arise by the entrance of the minor-triad. Besides one may, to soften such a harshness, still insert the chord of the seventh of the second degree of the new key in the position of the fifth and sixth before the entrance of the dominant chord of the seventh.

The examples 30 to 33 show the first four adjacent transitions; how the limit of the chromatical progressions issues from the chord of the sixth is shown by example 34.

34. To *B* and *b*.



Lest too much room be used, also in the examples 35 and 36, as well as 41 and 42, only the limit of the position of the chords concerned is indicated.

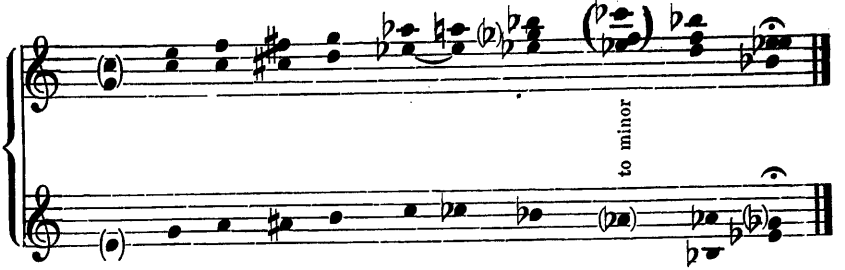
More than *three* or *four* such chromatic steps, succeeding each other in a free measure, *fatigue*, therefore employ the following means with modulations to distant keys.

If the chord of the sixth of the subdominant triad (4. degree) lies above the final key *more* than two whole tones (four chromatical steps) distant from the original key, *exchange* in such cases the position of the chord of the sixth of the original key with the chord of the sixth and fourth of the same triad. Now again let the middle part lie, while the extreme parts execute an *equal* motion — that is, the upper part a *semi*-tone, the lower part a *whole* tone — *towards the right hand.*[5]) (See the following example.)

---

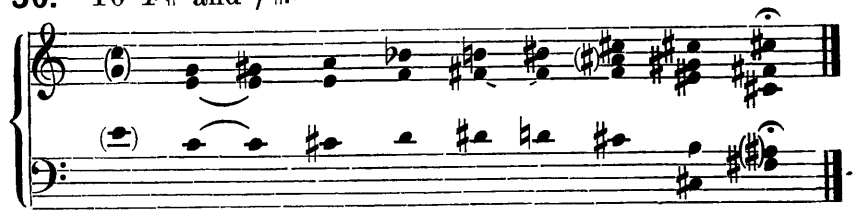
[5]) The practical experiment will furnish the proof that these two rules are very easily remembered, because in both cases the progression in the respective parts takes place quite naturally and melodiously.

35. To $E\flat$ and $e\flat$.



If the chord of the sixth of the subdominant triad above the new key is however *more* than eight chromatic steps distant from the original key, *exchange* the chord of the sixth with the tonic triad. Here, however, heed must be taken, that the middle part remains lying, while the upper part advances by two semi-tones, the lower part however only by a semi-tone towards the right. (See example 36.)

36. To $F\sharp$ and $f\sharp$.



Everey position of the starting chord suffices for the modulation of four *chromatic steps,* as is to be seen from the examples 34, 35 and 36.

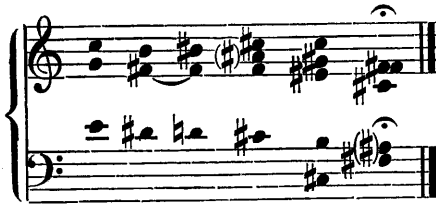
Modulations to the other intervening keys can, as they also are much shorter, be conveniently formed and therefore require but few (1, 2 or 3) chromatic steps.

In general the proceeding of the modulation in three parts in *ascending* motion is to be recommended, as with

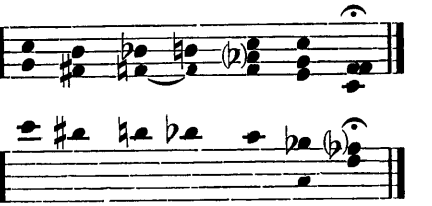
the chromatic ascent the melody leads unimpeded into the augmented sixth; whereas in the descending motion before the entrance of the augmented chord of the sixth by the inversion of the melody not only the chromatic ascent is interrupted, but also the conclusion in the new key is as it were checked. —

But nevertheless the four *nearest-lying* chromatic steps in the *descending* motion offer the advantage that one need not before change the chord of the sixth of the original key, but in this way quickly succeed, as the examples 37 to 40 show.

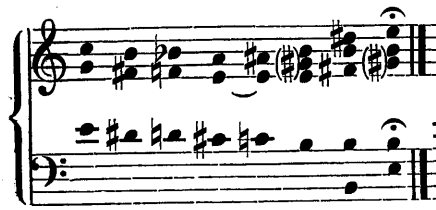
37. To $F\sharp$ and $f\sharp$.



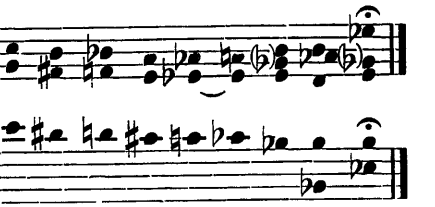
38. To F and f.



39. To E and e.



40. To $E\flat$ and $e\flat$.

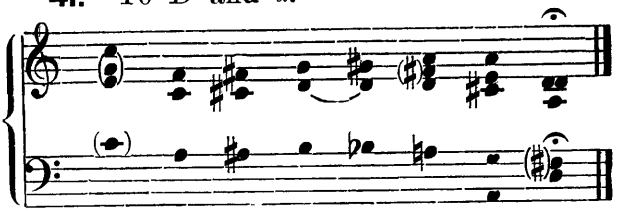


Another mediation perhaps still more recommendable in regard to a diminution of the successive chromatical steps consists in striking the *subdominant triad* or the *major triad of the major third below* after the original key.

This proceeding is represented as clearly and as shortly as in the examples 41 to 43.

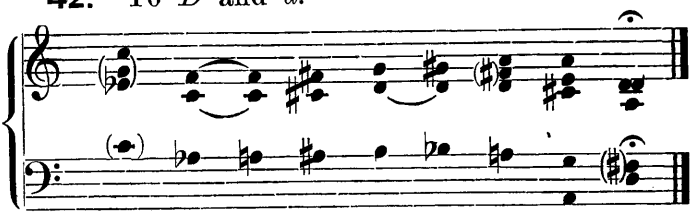
After the original key „*C*“ we immediately intonate with the position of the sixth of the subdominant triad:

41. To *D* and *d*.



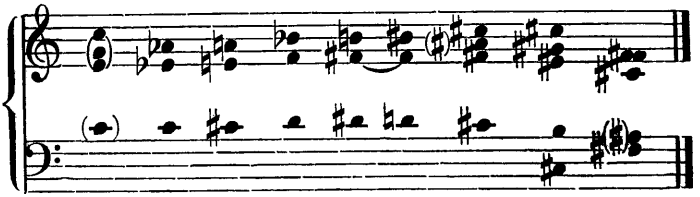
If we have to begin the modulation from the *original-minor key* — to avoid harmonic harshness — the homonimous „*Minor*“ must precede *the chord of the sixth of the subdominant triad.*

42. To *D* and *d*.



Neither after the original *major* key nor after the original *minor* key the *immediate* entrance of the chord of the sixth of the major third below can offend. (See example 43.)

43. To *F*♯ and *f*♯.



Both modes of mediation again comprise four chromatic steps each, so that in connexion with the chord of the sixth of the original key they exhaust the whole chromatic scale.

In the major and minor scales such successions of the chord of the sixth may indeed also be produced *diatonically* but the chromatic steps are preferable *on account of an easier survey.* For this reason the diatonic steps remain unnoticed.

NB. This mode of modulation in three parts *is* and *remains,* in consequence of its schematical formation, an expedient which can only be shown conditionally. If rarely applied, it does not become troublesome; but from the artistic point of view it is only exceptionally to be justified.

Chapter III.

The author attaches great importance to showing *as many different ways as possible,* in which a modulation can be *prepared* and *executed* and therefore here adds still a number of chapters whose mediations of modulation (triads and chords consisting of four tones) arranged so as to ascend according to difficulty, are not universally known.

Besides this the applicability of the respective mediations of modulation to *all modes* shall be examined here.

The experiment will prove that — with the exception *of few* examples — their hitherto doubted applicability is to be enlarged.

If, however, as for example the triad in the major third below, or the minor triad in the fourth degree (chapter 3 and 4) cause a quick transition to the two nearest major and minor keys, it is still not to be supposed that either of these two chords, which there *removed* us by four to six steps of modulation from the original key, at the same time leads with the same shortness and facility over to keys *near the original key.*

Sometimes we succeed in this by a free resolution of the chord of the dominant seventh on different tone-degrees; but for some modulations even this chord is not sufficient, especially as in the chapters 3 to 6 the expedient of the chord of the diminished seventh (this favourite expedient which however loses in value and charm by its too frequent occurrence) *is intentionally avoided.*

At all events *only short and natural transitions* are standard; modulations which must be attained by very roundabout ways must stand back and will be marked henceforth *by smaller notes.*[6])

If the advanced and studious amateur takes an interest in the following examples of modulation which are mostly intended for the musician, I mentally shake hands with him and assure him, that after a minute study of the following chapters he will *the more conveniently* be enabled to employ the method of modulation shown in the first and second chapter.

(First Half.)

As is well known, *the change of the homonimous minor key* in connexion with the dominant chords of the seventh and the chord of the seventh on the second degree of the major and minor scales suffices in many cases, quickly to

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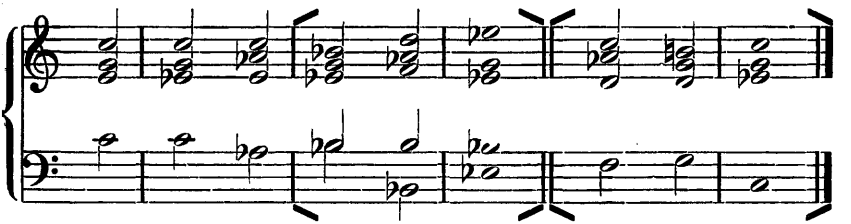
[6]) The mediations of modulation in chapter 3 have been taken up principally to make the amateur first acquainted with the natural transitions.

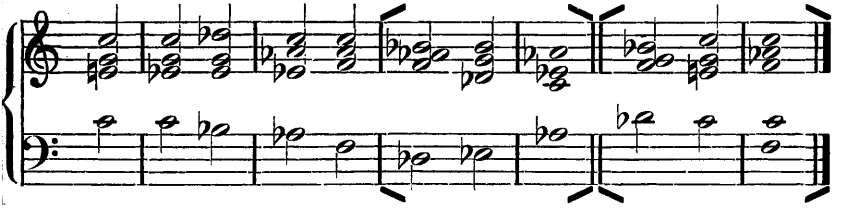
approach the new key; but at least the original key is by this approached to the Untertonseite (ascending in flats) by *three* to *six* steps of modulation, as will be seen from the examples 44 to 49.

NB. Henceforth the respective mediations of modulation are used with regard to the abreviations caused by them and an easier survey — with few exceptions at the same time after minor.

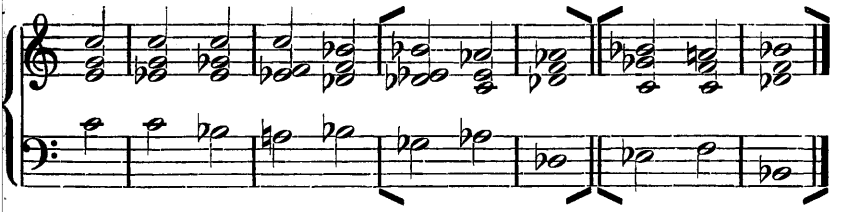
44. a) To $E\flat$ and *c*. b)



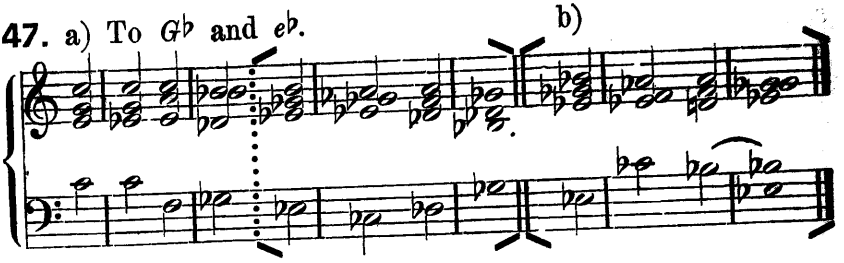
45. a) To $A\flat$ and *f*. b)



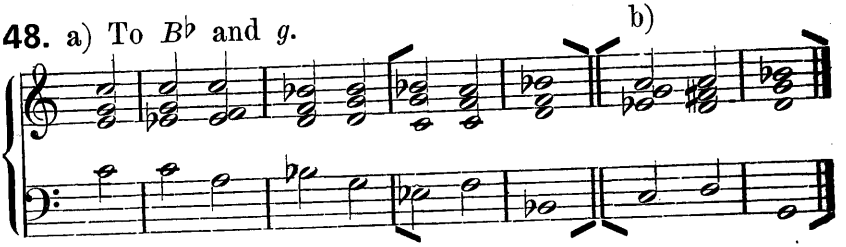
46. a) To $D\flat$ and $b\flat$. b)



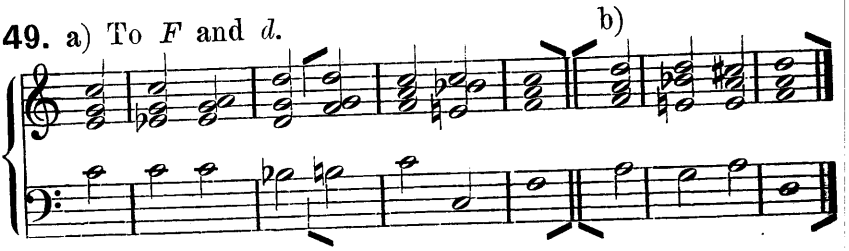
47. a) To $G\flat$ and $e\flat$. b)



48. a) To $B\flat$ and g. b)



49. a) To F and d. b)



For the modulations in example 49 the mediation of the homonimous minor key was in general not required, for the respective new key can be reached in a simpler way; but on account of the unity of transition this mode of modulation was here retained.

NB. The enharmonic change might, it is true, be employed here; but it is better to reserve it for the second half of this chapter.[7])

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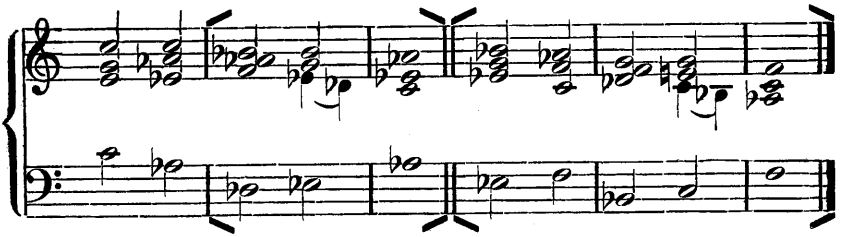
[7]) To diminish and simplify the *number of the modulations*, all the modulations are here begun *from major and that in the position of the octave*, as the quick change from major to minor is allowed

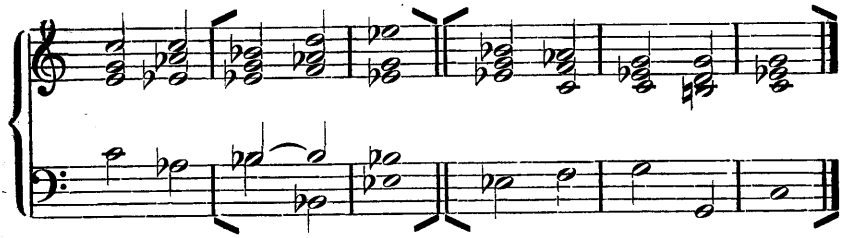
(Second Half.)

Every thing that is said at the beginning of the first half of this chapter is equally applicable to the *major triad of the major third below* (minor sixth). This chord, still more adapted to a less limited modulation forms as it were a supplement to the change of the homonimous minor key. In connexion with the (afterstriking) seventh and the enharmonic change inclining towards the Obertonseite (ascending in sharps) [8]) it proves more effectual for the transition to all keys.

50. a) To $A^\flat$ and *f*. b)

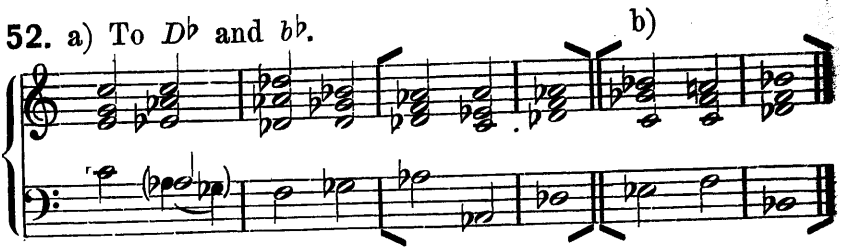


51. a) To $E^\flat$ and *c*. b)

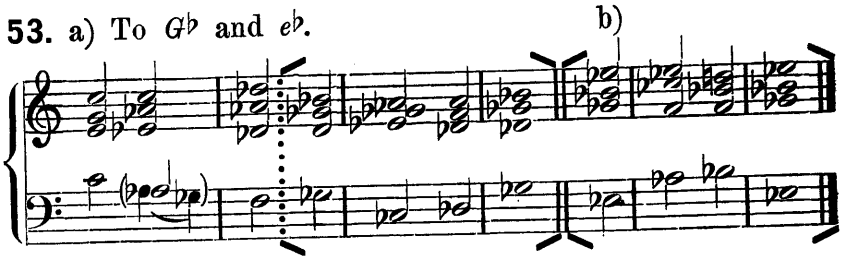


[8]) If a transition in the shortest way possible is intended, also the often blamed application of the enharmonic change in a fitting moment is to be justified, especially as it is here mostly founded on the interrupted cadence formed by the chord of the dominant seventh.

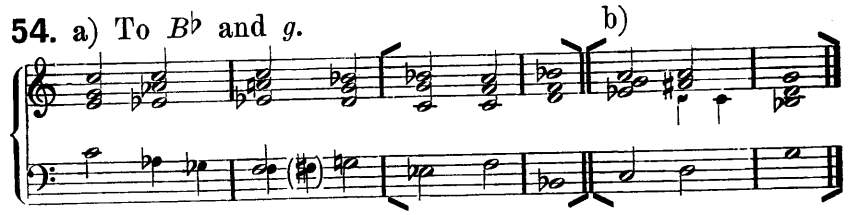
52. a) To $D\flat$ and $b\flat$.



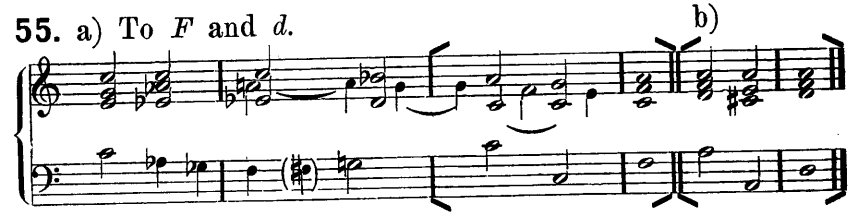
53. a) To $G\flat$ and $e\flat$.



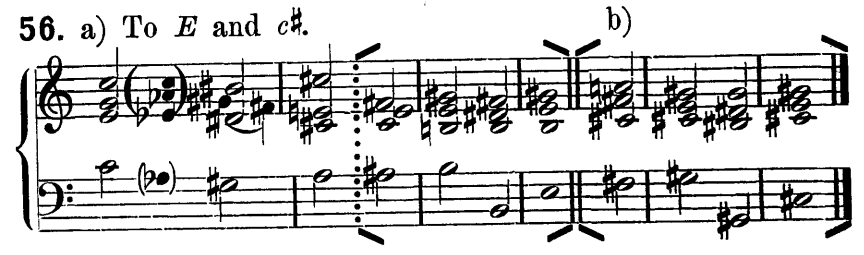
54. a) To $B\flat$ and g.



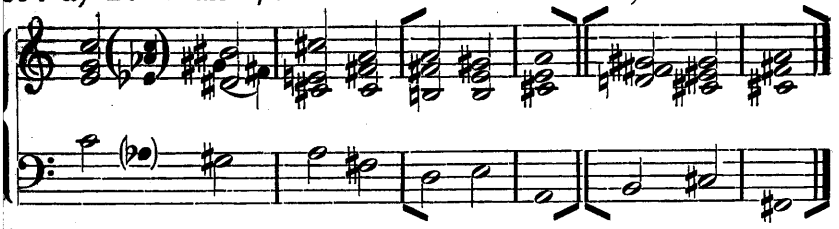
55. a) To F and d.



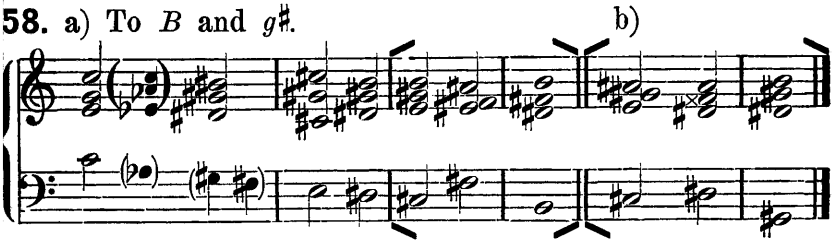
56. a) To E and $c\sharp$.



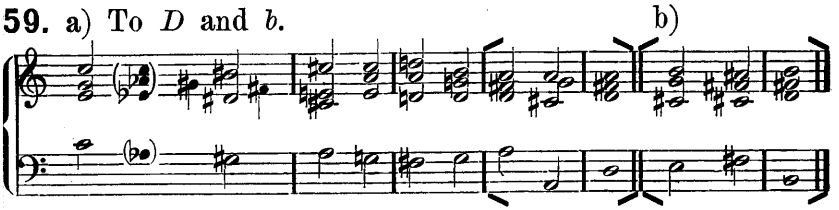
57. a) To *A* and *f*♯. b)



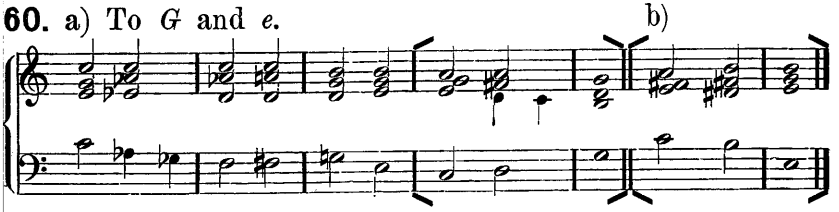
58. a) To *B* and *g*♯. b)



59. a) To *D* and *b*. b)



60. a) To *G* and *e*. b)



In example 60 which, as well as example 59, was only received here for the purpose of examining the manifold applicability of the mediating triad of the major third below, there are two interrupted cadences in the second bar.

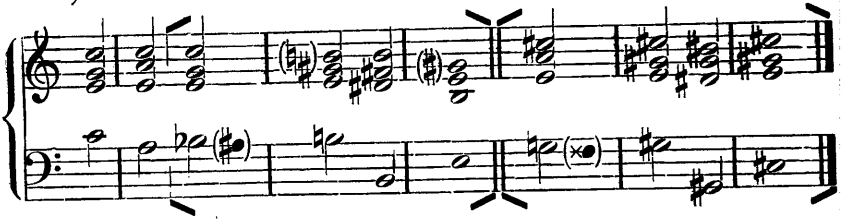
NB. The examples No. 49, 54 a) and b), 55 a) and b), 56 a) — also No. 65 a), 78 a) and b) etc. are only supportable in very slow motion. — NB. The series of the examples of modulation in the chapters 3—6 is recommended by the brevity of the transition.

Chapter IV.

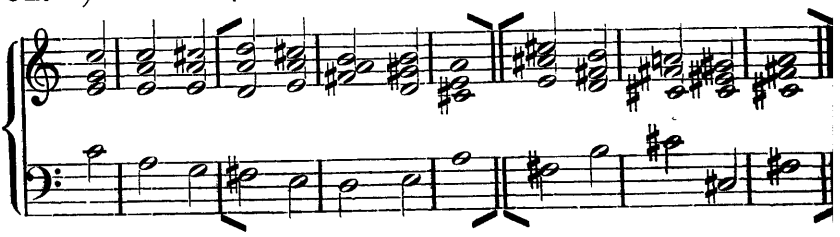
The tonic triad of the parallel-minor-key, accompanied by several triads and chords consisting of four tones leads to the Obertonseite (ascending in sharps) into the six first keys with sharps and mediated by the free resolutions of, often very short transitions which will be written here first of all.

It also proves applicable for the modulation to the Untertonseite (ascending in flats) (examples 67 and 68).

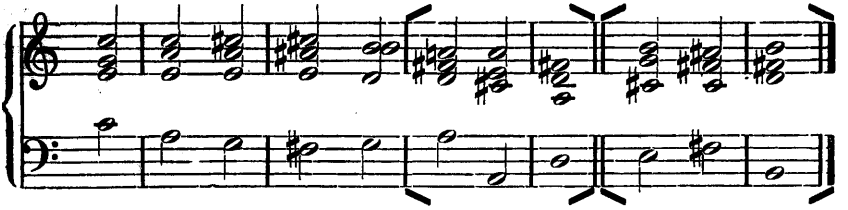
61. a) To *E*, *e* and *c♯*. b)



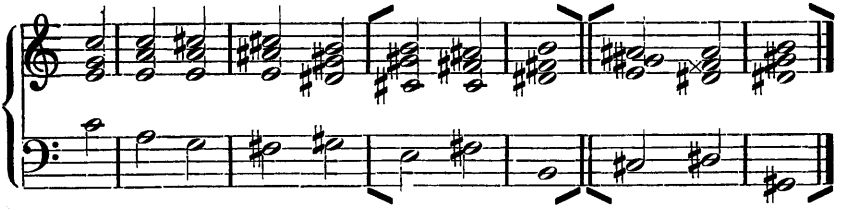
62. a) To *A* u. *f♯*. b)



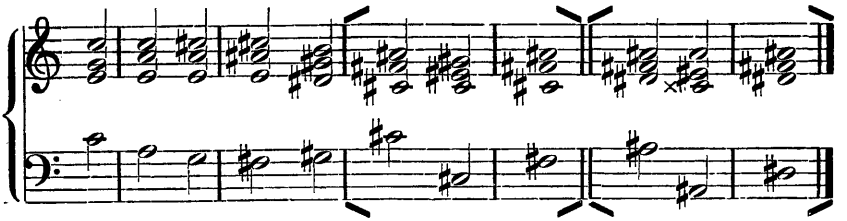
63. a) To *D* and *b*. b)



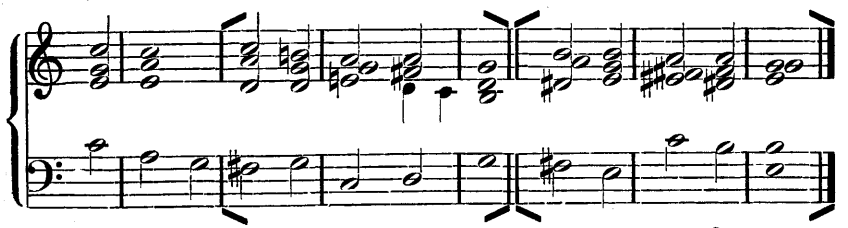
64. a) To *B* and *g♯*. b)



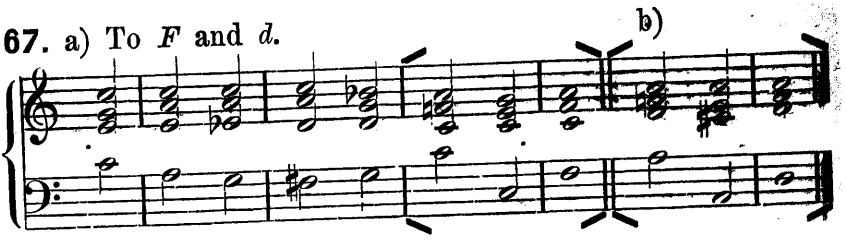
65. a) To *F♯* and *d♯*. b)



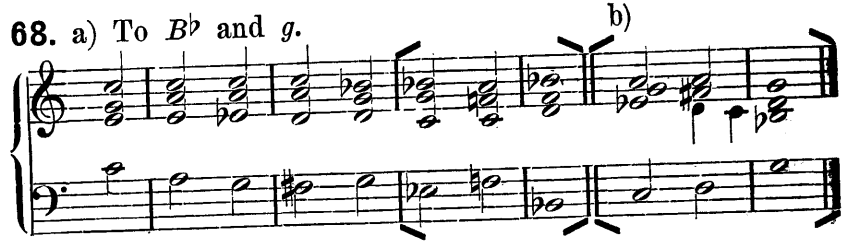
66. a) To *G* and *e*. b)



67. a) To *F* and *d*.



68. a) To *B♭* and *g*.

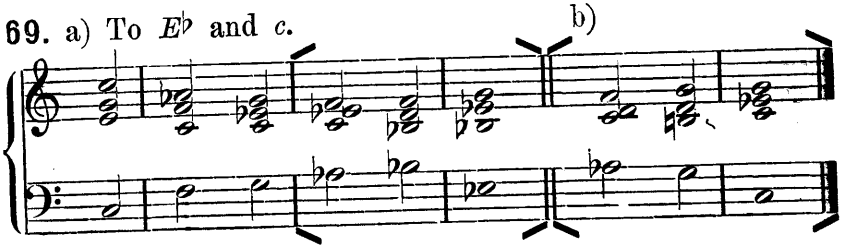


For the completion of the modulations to the Untertonseite (ascending in flats) the *minor-triad on the subdominant* may be recommended.

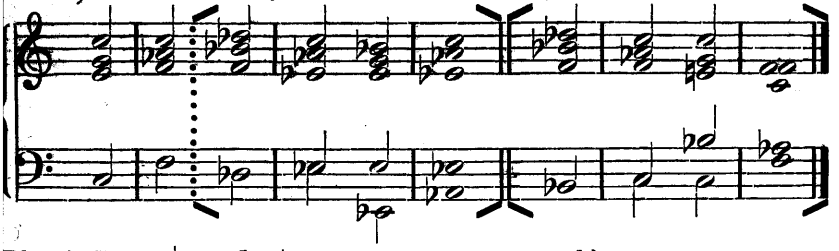
It appears here with particular independence, as by the position assigned to it, the original major key does not only appear as its upper-dominant-key, but its occurrence in itself immediately approaches the four nearest lying major and minor keys, and allows the respective transitions to be still shorter than in the chapters 5 to 6.

While the modulations in chapter 5th require besides the mediating chord the assistance of different chords consisting of four tones, here in the examples 69 to 72 triads are sufficient.

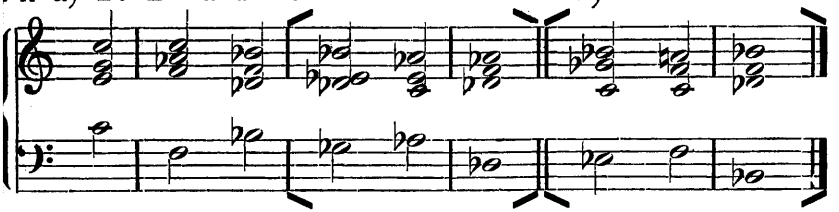
69. a) To *E♭* and *c*.



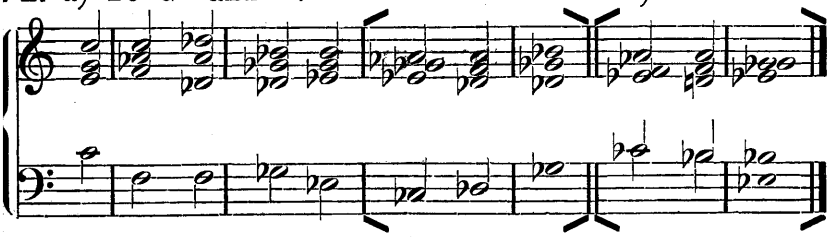
70. a) To $A^{\flat}$ and *f*. b)



71. a) To $D^{\flat}$ and $b^{\flat}$. b)

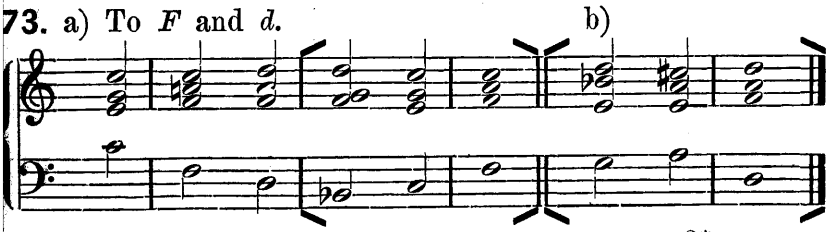


72. a) To $G^{\flat}$ and $e^{\flat}$. b)

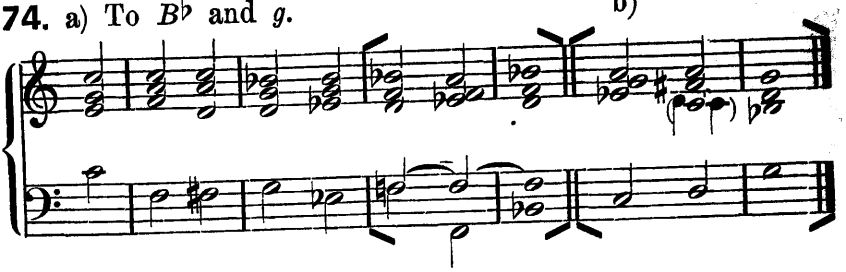


Please to employ for the first two steps to the Untertonseite (ascending in flats) the major triad on the subdominant, as it is executed in the examples 73 and 74.

73. a) To *F* and *d*. b)



74. a) To $B\flat$ and *g*. b)



NB. In the theories of harmony and modulation generally only the most usual transitions by the same means of modulation find a place; but in the chapters 3 to 6 the transitions to *all* the keys shall be *written*, to offer an opportunity of conveniently comparing the different modulations among each other.

Chapter V.

The free resolutions of the chord of the dominant seventh.

To the well known free resolutions of the dominant chord of the seventh on the fifth degree of the major and minor scale, which all follow written out, several other applicable ones are added, which indeed require again the assistance of different triads and chords of four tones.[9])

But as the chord of the dominant seventh is the ruling one among the harmonies of the seventh, its further use and connexion with triads and accessory harmonies of the

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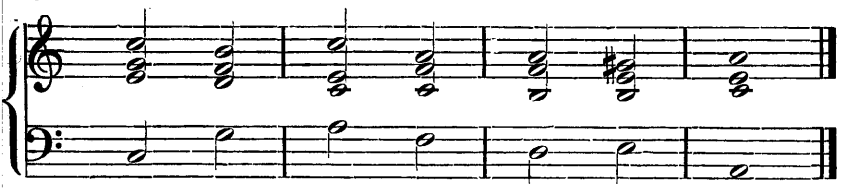
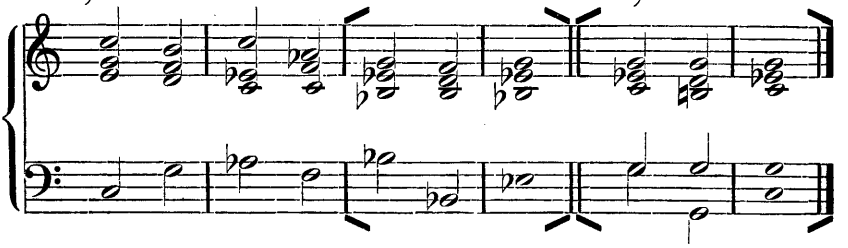
[9]) In the chapters 3 to 6 certain combinations of chords sometimes recur in the midst of the examples of modulation. This is caused by the shortest possible form of all the examples and pursues the object, better to imprint upon the memory certain modulatory successions of chords.

seventh appears easily to be accomplished and tempting. Its well-known resolution into the triad of the sixth degree (called interrupted cadence) is seen in the examples [10]) 75 till 77.

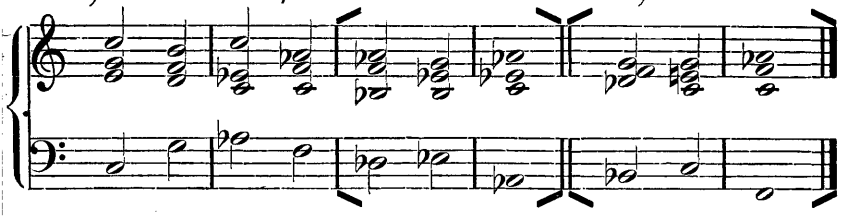
75. To *a*.



76. a) To $E^{\flat}$ and *c*. b)



77. a) To $A^{\flat}$ and *f*. b)



Many of the free resolutions shown here, or in the following examples depend on the position of the seventh and are therefore scarcely performable, or at least ineffectual in other positions.

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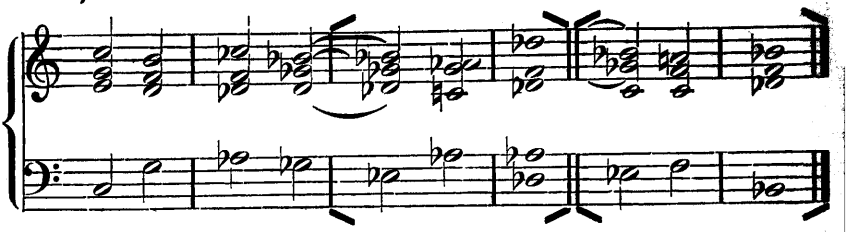
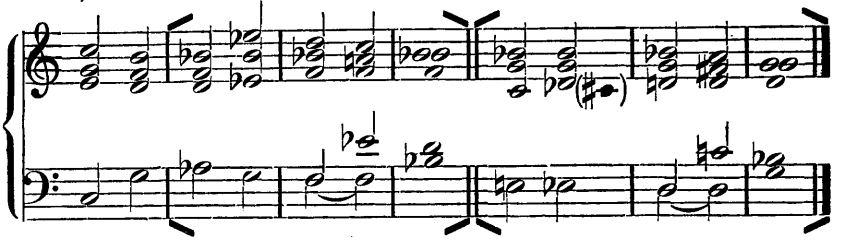
[10]) The sequences to be formed by the chord of the dominant seventh shall not find application here.

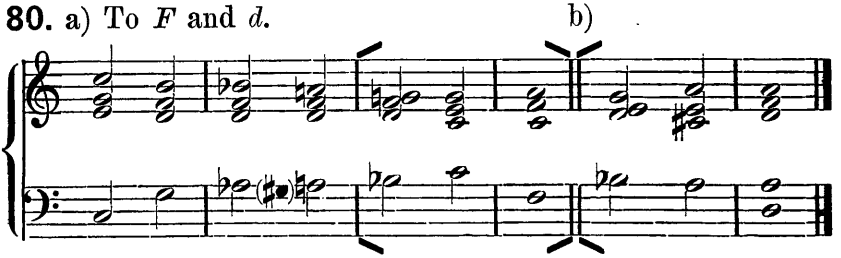
78. a) To $D\flat$ and $b\flat$. b)



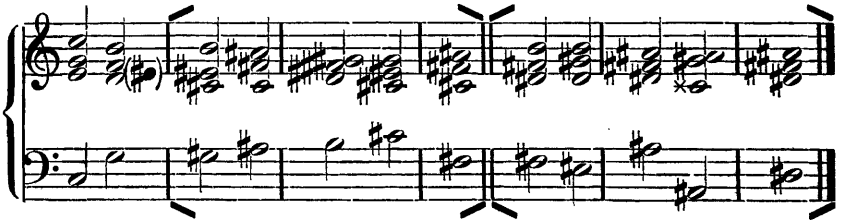
79. a) To $B\flat$ and g. b)



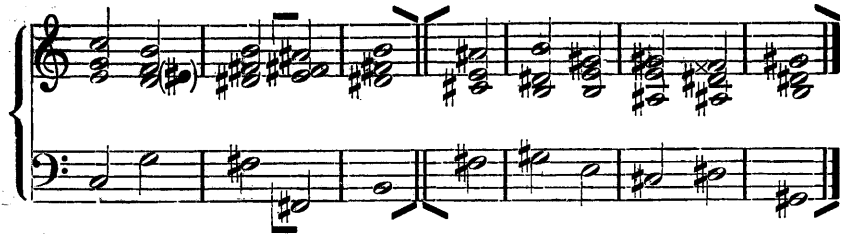
80. a) To F and d. b)



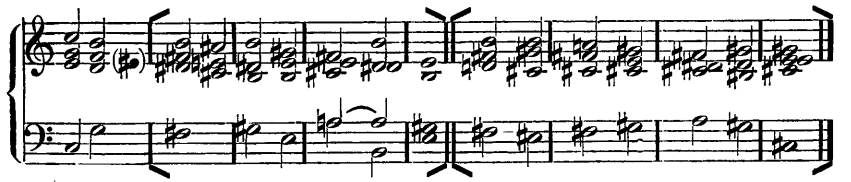
81. a) To $F\sharp$ and $d\sharp$. b)



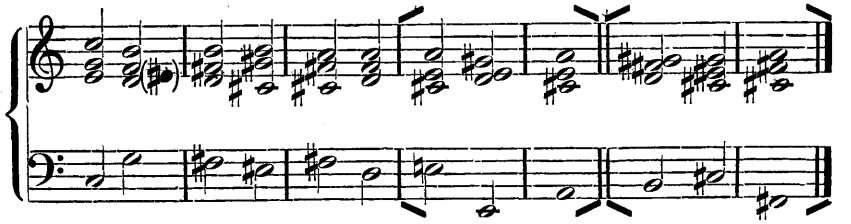
82. a) To *B* and *g*♯. b)



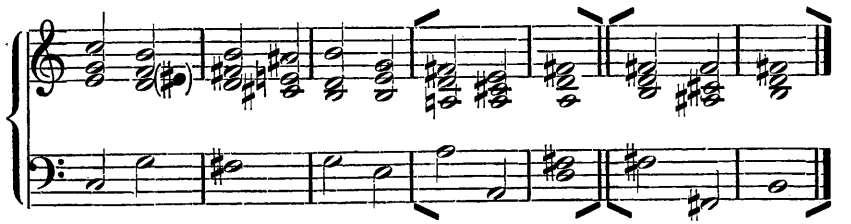
83. a) To *E* and *c*♯. b)



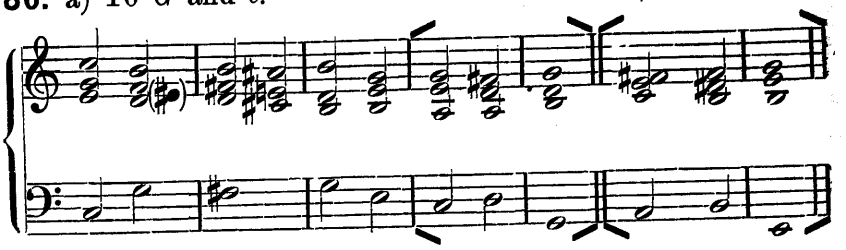
84. a) To *A* and *f*♯. b)



85. a) To *D* and *b*. b)



86. a) To *G* and *e*. b)



Chapter VI.

The *chord of the sixth of the diminished triad* of the seventh degree of the major scale, and the second degree of the minor scale replaces in some cases the chord of the dominant seventh.

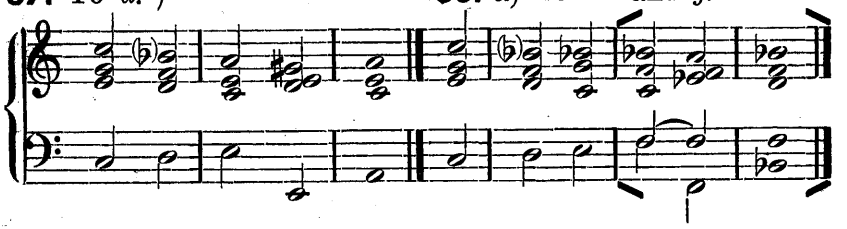
In the examples 87, 89 a), 91 b), 95 a) and 98 b) it exclusively forms the direct mediation between the original-key and the chord of modulation and is more adapted for it than perhaps any other.

For the first five transitions to the Untertonseite (ascending in flats) the diminished triad is joined besides the accessory triads only with one chord of the dominant seventh each and the chord of the seventh of the second degree.

For the modulation to the Obertonseite (ascending in sharps) two other chords of the dominant seventh are required besides the above named two chords in example 94 a) and b).

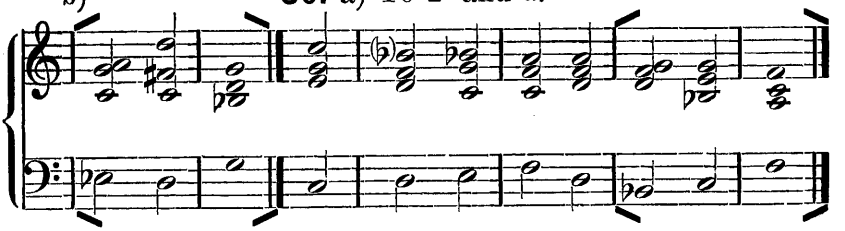
87. To *a*.*)

88. a) To $B^{\flat}$ and *g*.



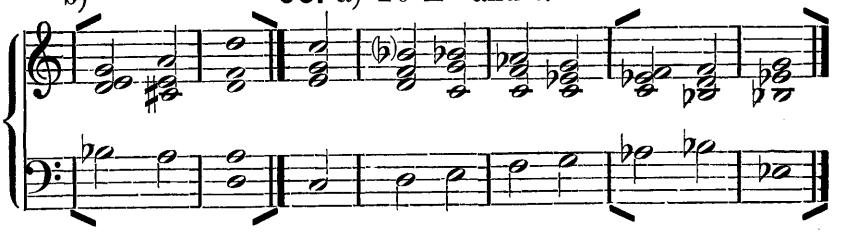
b)

89. a) To *F* and *d*.



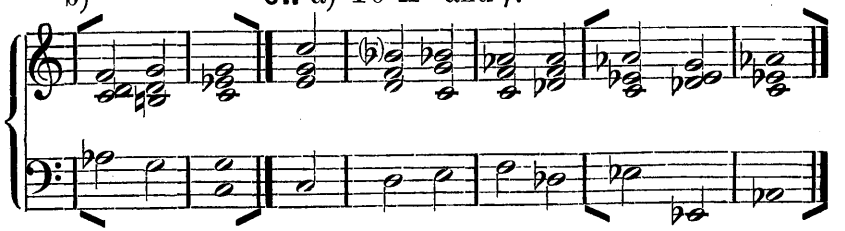
b)

90. a) To $E^{\flat}$ and *c*.



b)

91. a) To $A^{\flat}$ and *f*.

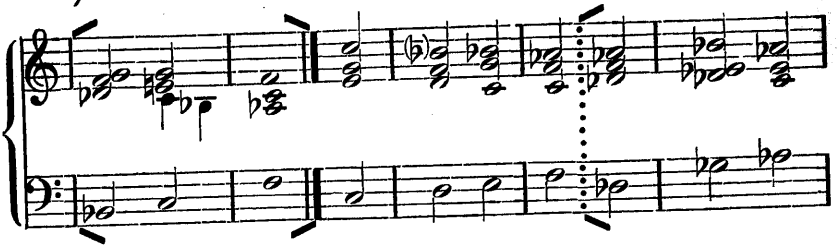


*) The chromatical depression of the „*b*“ to „*bb*“ in the examples 87 to 92 sounds very soft and gentle, may therefore be recommended.

*

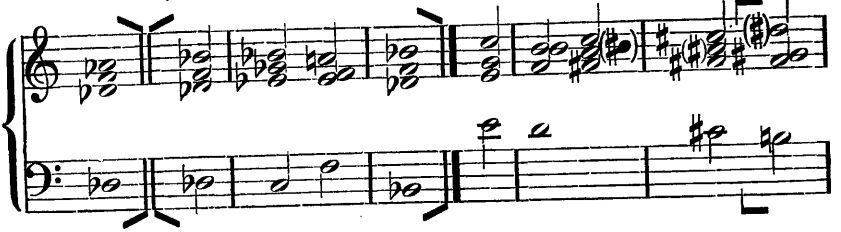
b)

92. a) To $D\flat$ and $b\flat$.

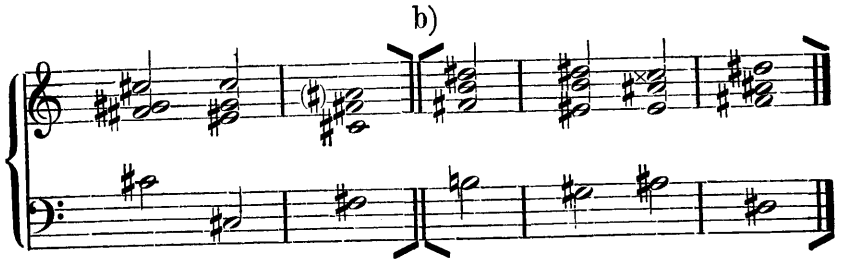


b)

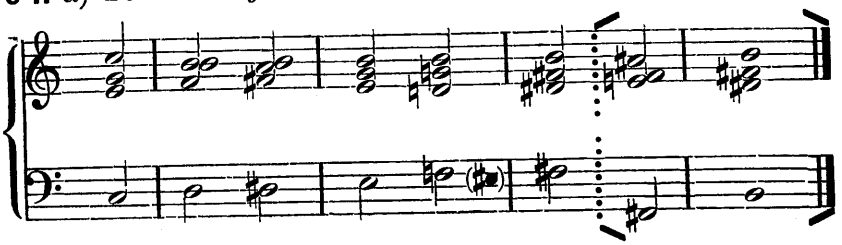
93. a) To $F\sharp$, $f\sharp$ and $d\sharp$.



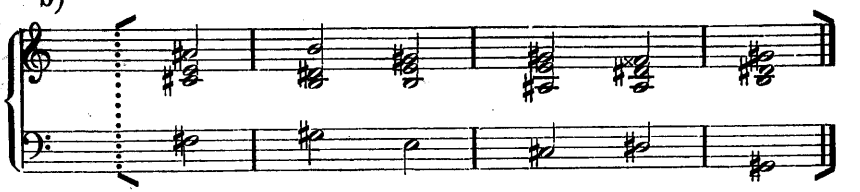
b)



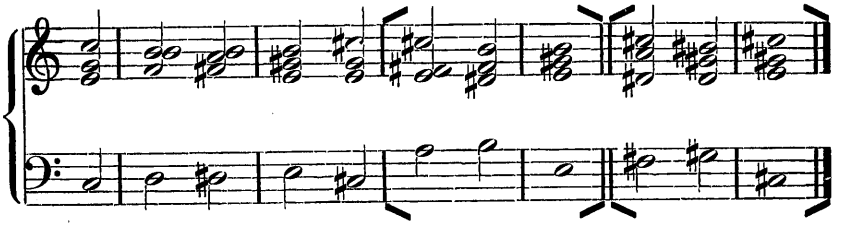
94. a) To B and $g\sharp$.



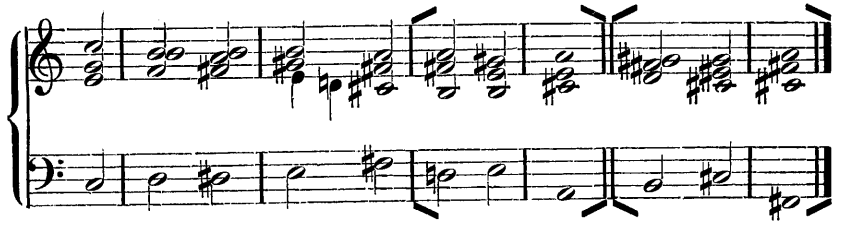
b)



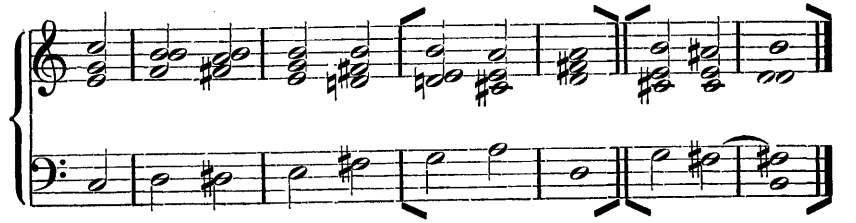
95. a) To *E* and *c*♯. b)



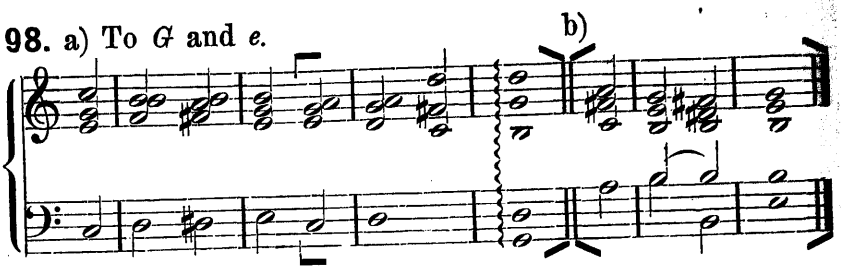
96. a) To *A* and *f*♯. b)



97. a) To *D* and *b*. b)



98. a) To *G* and *e.* b)



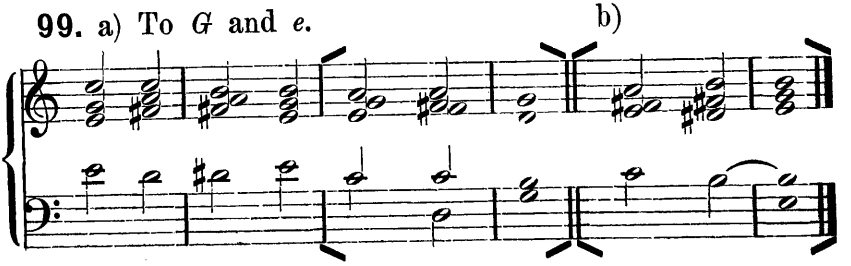
NB. The example 93 must begin with the chord of the sixth of the original triad, in order to attain a more melodious progression of the bass.

Appendix.

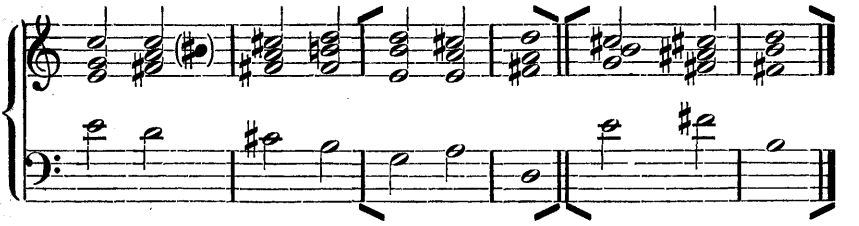
Let me here first of all mention some more mediating chords adapted for a quick transition.

The first of them is the *chord of the dominant seventh formed on the major second,* which in connexion with different triads and chords of the dominant seventh conveniently mediates the first six modulations to the Obertonseite (ascending in sharps). The transitions in the examples 99 to 102 are formed short and naturally. NB. These, as well as the examples 103 and 104 must begin with the position of the sixth of the original triad.

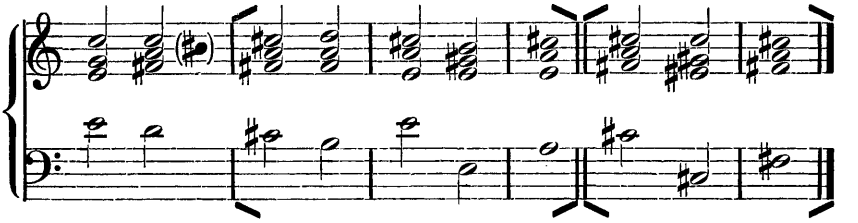
99. a) To *G* and *e.* b)



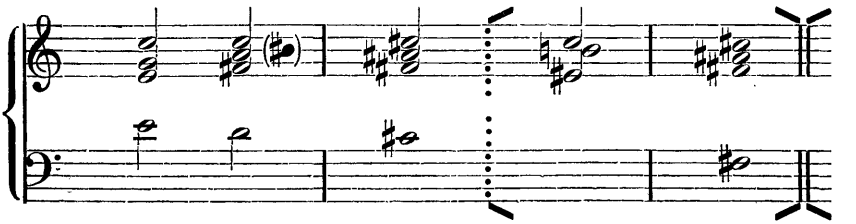
100. a) To *D* and *b*. b)



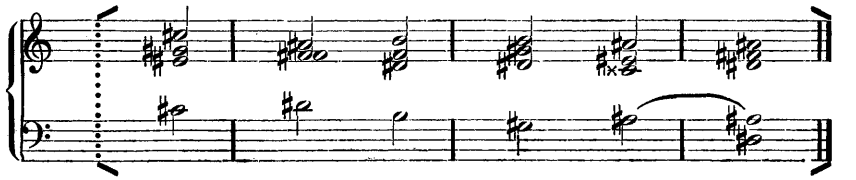
101. a) To *A* and *f*♯. b)



102. a) To *F*♯ and *d*♯.

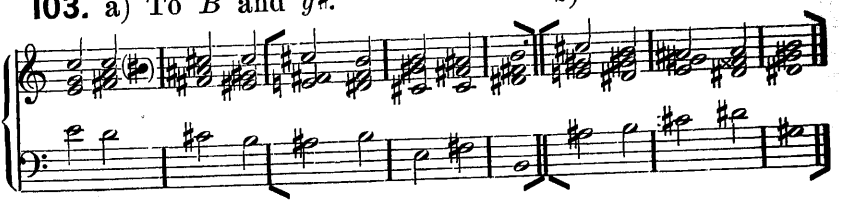


b)

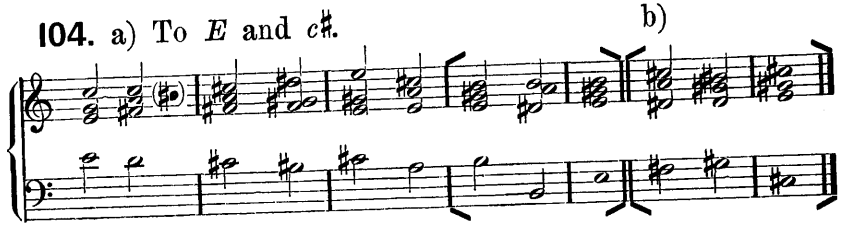


The examples 103 and 104 are longer by two chords.

103. a) To *B* and *g*♯. b)

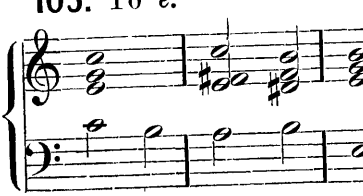


104. a) To *E* and *c*♯. b)

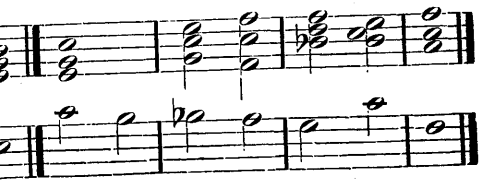


The chord of the second of the major chord of the seventh formed on the tonic is less voluminous, but still applicable for modulation. See the examples 105 till 108.

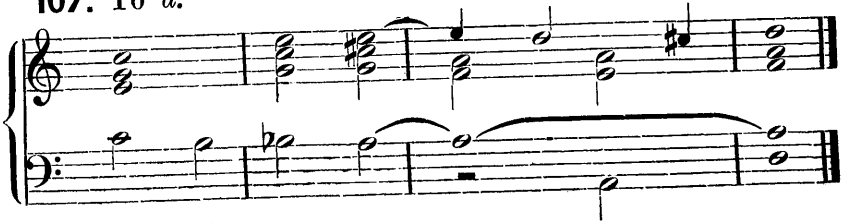
105. To *e*.



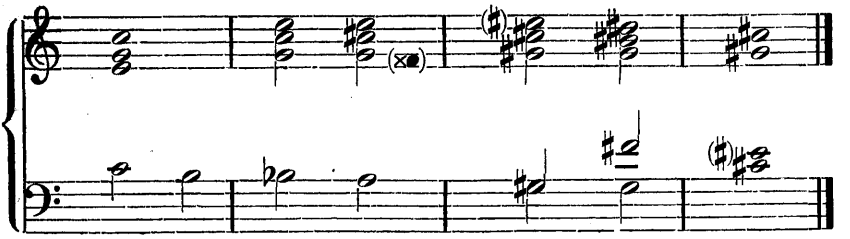
106. To *F*.



107. To *d*.



108. To *C♯* and *c♯*.

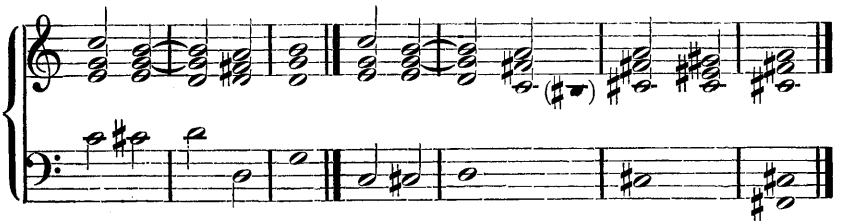


The mediation of modulation *of the diminished triad with seventh* (contrary motion in the extreme parts) formed on the augmented prime has a very soft effect.

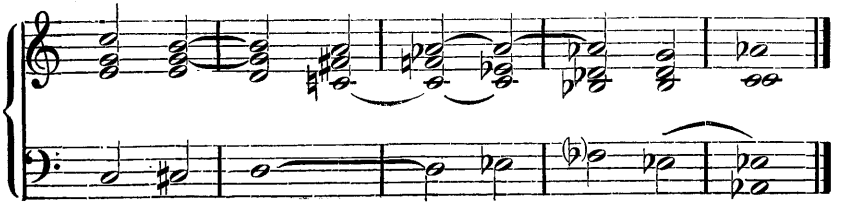
To the resolution in example 109 still others are added in examples 110 to 112 which, by the interrupted cadences cause a transition by four to six steps of modulation.

109. To *G*.

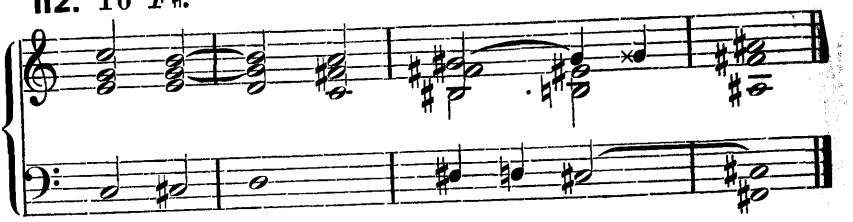
110. To *f♯*.



111. To *A♭*.



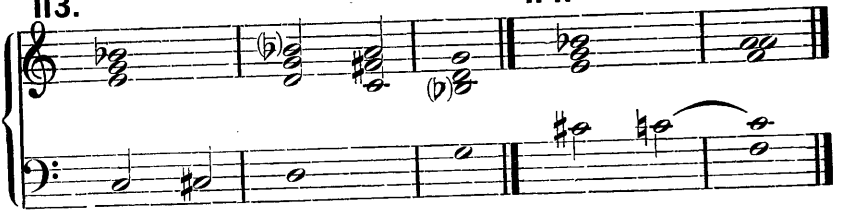
112. To *F♯*.



With some imagination still many interrupted cadences can be formed by this mediation.

The change of the chord of the dominant seventh into a diminished chord of the seventh and vice versa by the chromatical elevation or lowering of the lower part is frequently applicable. See the examples 113 and 114.

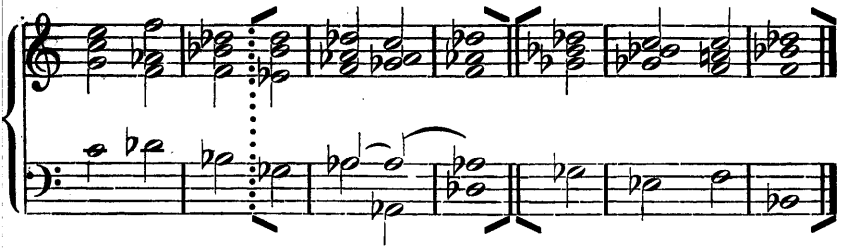
113. 114.



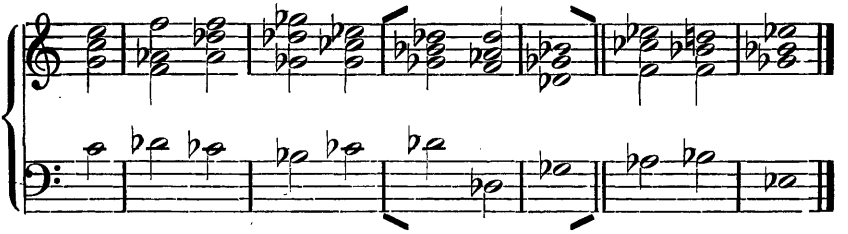
Position of the Fifth and Third.

As already results from the note 7th (chapter 3) the position of the fifth and third of the original key is sometimes better adapted for the preparation for a modulation than the position of the octave which, to prevent confusion was hitherto adhered to. Nay, by the position of the third of the original key even still other mediating chords, as for example the *major triad on the minor second* can be conveniently introduced, because in this case a melodious, natural progression results. See the examples 115 to 117.

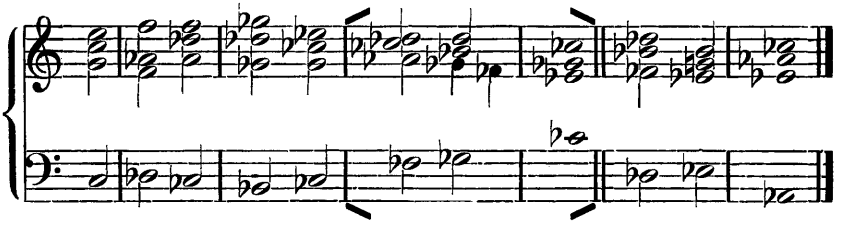
115. a) To $D\flat$ and $b\flat$. b)



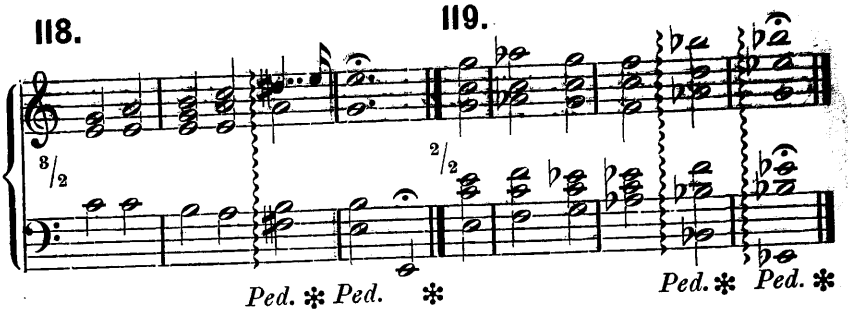
116. a) To $G\flat$ and $e\flat$. b)



117. a) To $C\flat$ and $a\flat$. b)

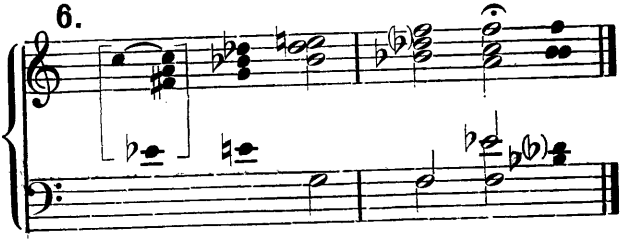


Who feels the desire of choosing another position, will easily transform the preceding examples in the chapters 3 to 6, and also often execute them in more tuneful positions on the piano, as is indicated in the examples 118 and 119.

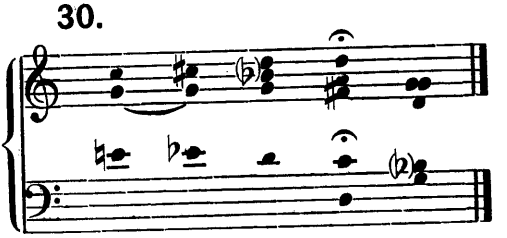


With transitions it is sometimes of a good effect to dwell on the dominant of the new key, that is, not to finish the closing cadence, but, as it were, to make a fermate on the dominant triad (with seventh). But the new key must have been marked before, so that the subsequent fundamental key (we imagine here the beginning of a composition), then appears the fresher.

For such a half close as we are thinking of here, many examples of modulation from the preceding chapters can be used. For example No. 6 (Chapter I):



In the same manner example 30 (Chapter II):



General Remarks.

Between two keys, which are in *close* tonal relation to each other, a special transition is not necessary, as soon as such a mediation does not appear requisite in regard of the singer.

To these related keys belong, as we know: the parallel minor and major triads, the homonimous minor and major triads, the dominant and subdominant triads (major and minor), the minor triad on the major third (major scale), the major triad on the minor third (minor scale) and the major triad on the minor sixth (major third below).

With every modulation it is necessary to mark the new key and sufficiently to accentuate it before the closing cadence either by the subdominant-triad or the triad of the second degree (chord of the sixth) with subsequent chord of the sixth and fourth of the closing key. As to the chords necessary for such an accentuation the examining eye will easily recognise which of the above named chords is most efficiently to be used in each separate case.

In order to see one's way quickly as to the distance between the original- and the new key, an exact knowledge of the signatures (12 sharps and 12 flats) together with the result in the enharmonic change is requisite. As the method of immediately seeing one's way as to the number of sharps or flats in the enharmonic change is little known, please to remember, that the number of the found sharps or flats in any key is only to be deducted from 12 to behold without fail the result in the enharmonic change. For example: *F♯* major and *D♯* minor (with 6 sharps) stand

opposite to $G\flat$ major and $E\flat$ minor (with 6 flats); B major and $G\sharp$ minor (with 5 sharps) stand opposite to $C\flat$ major and $A\flat$ minor (with 7 flats) etc. etc.

I will not fail to mention the most interesting work by G. F. Weitzmann: 900 Preludes and Modulations for the Piano or Organ. (Number I in the classical, and number II in the romantic style.) Berlin, with Enslin.

The exact perusal of these two works shows the extremely expert musician.

In this place a combination of the (576) most usual modulations will not appear quite unwelcome. By the simplification of the modulation (only beginning from major, as has been the case in the preceding six chapters) the number is diminished by half.

Combination of the most usual Modulations.

I. ***C, c*** to: *C♯ (D♭), c♯; D, d; E♭, e♭ (d♯); E, e; F, f; F♯ (G♭), f♯; G, g; A♭, a♭ (g♯); A, a; B♭, b♭; B, b.* —

II. ***C♯ (D♭), c♯*** to: *D, d; E♭, e♭ (d♯); E, e; F, f; F♯ (G♭), f♯; G, g; A♭, a♭ (g♯); A, a; B♭, b♭; B, b; C, c.* —

III. ***D, d*** to: *E♭, e♭ (d♯); E, e; F, f; F♯ (G♭), f♯; G, g; A♭, a♭ (g♯); A, a; B♭, b♭; B, b; C, c; C♯ (D♭), c♯.*

IV. ***E♭, e♭ (d♯)*** to: *E, e; F, f; F♯ (G♭), f♯; G, g; A♭, a♭ (g♯); A, a; B♭, b♭; B, b; C, c; C♯ (D♭), c♯; D, d.* —

V. ***E, e*** to: *F, f; F♯ (G♭), f♯; G, g; A♭, a♭ (g♯); A, a; B♭, b♭; B, b; C, c; C♯ (D♭), c♯; D, d; E♭, e♭ (d♯).* —

VI. ***F, f*** to: *F♯ (G♭), f♯; G, g; A♭, a♭ (g♯); A, a; B♭, b♭; B, b; C, c; C♯ (D♭), c♯; D, d; E♭, e♭ (d♯); E, e.* —

VII. ***F♯ (G♭), f♯*** to: *G, g; A♭, a♭ (g♯); A, a; B♭, b♭; B, b; C, c; C♯ (D♭), c♯; D, d; E♭, e♭ (d♯); E, e; F, f.* —

VIII. ***G, g*** to: *A♭, a♭ (g♯); A, a; B♭, b♭; B, b; C, c; C♯ (D♭), c♯; D, d; E♭, e♭ (d♯); E, e; F, f; F♯ (G♭), f♯.* —

IX. ***A♭, a♭ (g♯)*** to: *A, a; B♭, b♭; B, b; C, c; C♯ (D♭), c♯; D, d; E♭, e♭ (d♯); E, e; F, f; F♯ (G♭), f♯; G, g.* —

X. ***A, a*** to: *B♭, b♭; B, b; C, c; C♯ (D♭), c♯; D, d; E♭, e♭ (d♯); E, e; F, f; F♯ (G♭), f♯; G, g; A♭, a♭ (g♯).* —

XI. ***B♭, b♭*** to: *B, b; C, c; C♯ (D♭), c♯; D, d; E♭, e♭ (d♯); E, e; F, f; F♯ (G♭), f♯; G, g; A♭, a♭ (g♯); A, a.* —

XII. ***B, b*** to: *C, c; C♯ (D♭), c♯; D, d; E♭, e♭ (d♯); E, e; F, f; F♯ (G♭), f♯; G, g; A♭, a♭ (g♯); A, a; B♭, b♭.* —

Conclusion.

Should too much have been said as to the applicab lity of the different mediating chords, please to explai this by the endeavour to afford in this respect manifol suggestion for further study. —

The quick transition to distant keys by free resolutions of the chord of the dominant seventh, which F. Draesecke applies in his "Theory of the Harmonia" were manifold applied in the chapters III to VI. This may be particularly mentioned here, as otherwise many might find fault with the standard way of writing and might expect the augmented chord of the sixth and fifth instead of the chord of the dominant seventh.

Many a transition in the above named chapters (for ex. in No. 60 a) and b), 79 b), 110, 111 and 112) might have been formed more easily and agreeably, if the chord of the diminished seventh had found admission in them. But, as was repeatedly remarked, this chord has been intentionally avoided with the exception of chapter I; for without this incentive the offered substance proves fresher and more instructive.

The originally intended application of different other chords for mediation of modulations shall not take place here, but will perhaps be shown on a later occasion.

The insertion of suspensions and changing notes was only employed in the examples No. 17, 55, 88 a), 107 and 112.

May this little book find a friendly reception and bring the advantage intended with it.

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