

## Appendix 18.1

# QUICK REFERENCE MODULATION GUIDE

### Modulation

Often, when designing a song set, or medley, it becomes necessary to transition to a new key.

**Modulation** is the process of moving to another key so that it seems inevitable and smooth, while creating interest and freshness.

### Related Keys

All keys, whether **major** or **minor**, have a number of **related keys**. The ones that are most nearly related are those which share the same key signature, for instance, *C major* with *a minor* (both with no flats and sharps). Next, there are closely related keys which are either one flat or one sharp more or less than the home key. So in the case of *C major*, there are five related keys – *a minor*, *F major* and *d minor* (with one flat), plus *G major* and *e minor* (with one sharp). It is possible to modulate from a given key into any of its related keys **without the use of an intermediate chord**, with one exception. That is, moving to the chord which is one degree away from the original key. (For instance, moving from the *key of C* to *D major* or *minor*, or from *a minor* to *b minor* or *B major*.)

[Insert Music Appendix 18.1b - Show these chords transitioning]

### The Intermediate Pivot Chord

If we conclude our first song in the *key of C* with a *C chord* (*C-E-G*), and then add a *Bb*, we create what is known as a **dominant seventh chord**. This *C7 chord* acts as an intermediate chord to transition to either *F major* (with one flat) or *f minor* (with four flats). The majority of the **quick reference modulations** shown here use the dominant seventh chord as an intermediate **pivot chord** to move from one key to another.

### How to Use the Quick Reference Modulation Guide

Listed on each of three pages in the vertical left margin are the 12 chromatic tones, moving from C at the top, down to B at the bottom. Select from this list the key that you want to modulate from. Then locate across the top of the three pages the key you want to modulate to. **A possible option for modulation is shown at the intersection of the two keys**. The basic chords are shown as full notes, while additional notes to further reinforce the modulation are indicated as the smaller cued notes. Note that the pivotal dominant seventh chord can transition to either a major or minor key, with the minor key indicated next to the major chord as a cued chord.

For a more thorough explanation of ways to modulate, reference pages 368-371 (Chapter Seventeen – Keyboard Worship) and pages 391-392 (Chapter Nineteen – Leading the Worship Team) in *The Beat Goes On!*

# QUICK REFERENCE MODULATION GUIDE

Modulate to Key of C, Db, D, Eb major (or minor)

	C	Db	D	Eb
C				
Db				
D				
Eb				
E				
F				
F#/ Gb				
G				
Ab				
A				
Bb				
B				

# QUICK REFERENCE MODULATION GUIDE

Modulate to Key of E, F, F#/Gb, G Major (or minor)

	E	F	F#/Gb	G
C	C B7/D# E or Em	C C7 F or Fm	C C#7 F# or F#m	C D7 G or Gm
D	D B7 E or Em	D Bb/C C7 F or Fm	D Db7/F Gb or Gbm	D D7 G or Gm
E	E or Em	E C7 F or Fm	E C#7 F# or F#m	E C/D D7 G or Gm
F	F B7 E or Em		F Db7 Gb or Gbm	F D7 G or Gm
G	G B B7 E or Em	G C7 F or Fm	G Db7 Gb or Gbm	
A	A B7 E or Em	A C C7 F or Fm	A Db Db7 Gb or Gbm	A D7 G or Gm
B	B B7 E or Em	B C7 F or Fm	B C#7 F# or F#m	B D D7 G or Gm
Ab	Ab B B7 E or Em	Ab C7 F or Fm	Ab Db Db7 Gb or Gbm	Ab D7 G or Gm
Bb	Bb B B7 E or Em	Bb C7 F or Fm	Bb Db Db7 Gb or Gbm	Bb D7 G or Gm
F#	F# B B7 E or Em	Gb C7 F or Fm		Gb D7 G or Gm
Gb				

# QUICK REFERENCE MODULATION GUIDE

Modulate to Key of Ab, A, Bb, B major (or minor)

	Ab	A	Bb	B
C	C Eb Eb7 Ab or Abm	C E E7 A or Am	C F F7 Bb or Bbm	C F#7 B or Bm
D	D Eb Eb7 Ab or Abm	D E E7 A or Am	D F F7 Bb or Bbm	D F#7 B or Bm
E	E Eb7/G Ab or Abm	E E7 A or Am	E F7 Bb or Bbm	E F#7 B or Bm
F	F D#7/Eb Eb7 Ab or Abm	F E7/G# A or Am	F F7 Bb or Bbm	F F#7 B or Bm
G	G Eb7 Ab or Abm	G E7 A or Am	G Eb/F F7 Bb or Bbm	G F#7/A# B or Bm
Ab		Ab E7 A or Am	Ab F7 Bb or Bbm	Ab E/F# F#7 B or Bm
A	A Eb7 Ab or Abm		A F7 Bb or Bbm	A F#7 B or Bm
Bb	Bb Eb Eb7 Ab or Abm	Bb E7 A or Am		Bb F#7 B or Bm
B	B Eb Eb7 Ab or Abm	B E E7 A or Am	B F7 Bb or Bbm	