

# Modulation Types for Musical Analysis

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Diatonic Common Chord      Deceptive Cadence      Enharmonic Modulation using Diminished 7th

The first section contains three musical examples. The first, 'Diatonic Common Chord', shows a progression in C major: I (C4-E4-G4), ii<sup>6</sup><sub>5</sub> (D4-F4-A3), V<sup>8-7</sup> (G4-B4-D5), I (C5-E5-G5), iii (E4-G4-B3), and em (C4-E3-G3). The second, 'Deceptive Cadence', shows a progression in C major: I (C4-E4-G4), ii<sup>6</sup><sub>5</sub> (D4-F4-A3), V<sup>8-7</sup> (G4-B4-D5), vi (A3-C4-E3), and V<sup>6</sup><sub>5</sub> (G4-B4-D5). The third, 'Enharmonic Modulation using Diminished 7th', shows a progression in C major: I (C4-E4-G4), V<sup>7</sup> (F4-A4-C5), I (C5-E5-G5), vii<sup>o7</sup> (B4-D5-F5), I (C5-E5-G5), vii<sup>o7</sup> (B4-D5-F5), and V<sup>6</sup><sub>5</sub> (G4-B4-D5).

C: I ii<sup>6</sup><sub>5</sub> V<sup>8-7</sup> I iii  
 em: i ii<sup>o6</sup><sub>5</sub> V<sup>8-7</sup> i  
 C: I ii<sup>6</sup><sub>5</sub> V<sup>8-7</sup> vi  
 am: i V<sup>6</sup><sub>5</sub> i V<sup>7</sup> i  
 C: I V<sup>7</sup> I vii<sup>o7</sup> I vii<sup>o7</sup>  
 am: vii<sup>o6</sup><sub>5</sub> i V<sup>6</sup><sub>5</sub> i

Chromatic Common Chord      Enharmonic Modulation using Mm7th

The second section contains two musical examples. The first, 'Chromatic Common Chord', shows a progression in C minor: i (C4-E3-G3), N<sup>6</sup> (B3-D4-F4), V (E4-G4-B4), i (C4-E3-G3), N<sup>6</sup> (B3-D4-F4), and Db: I<sup>6</sup><sub>5</sub> (C4-E4-G4), ii<sup>6</sup><sub>5</sub> (D4-F4-A3), I<sup>6</sup><sub>4</sub> (C4-E4-G4), V<sup>8-7</sup> (B4-D5-F5), and I (C5-E5-G5). The second, 'Enharmonic Modulation using Mm7th', shows a progression in C minor: i (C4-E3-G3), V (E4-G4-B4), i (C4-E3-G3), Gr<sup>6</sup> (F4-A4-C5), i<sup>6</sup><sub>4</sub> (C4-E4-G4), V (E4-G4-B4), i (C4-E3-G3), Gr<sup>6</sup> (F4-A4-C5), Db: V<sup>7</sup> (F4-A4-C5), I (C5-E5-G5), and V<sup>6</sup><sub>5</sub> (E4-G4-B4).

cm: i N<sup>6</sup> V i N<sup>6</sup>  
 Db: I<sup>6</sup><sub>5</sub> ii<sup>6</sup><sub>5</sub> I<sup>6</sup><sub>4</sub> V<sup>8-7</sup> I  
 cm: i V i Gr<sup>6</sup> i<sup>6</sup><sub>4</sub> V i Gr<sup>6</sup>  
 Db: V<sup>7</sup> I V<sup>6</sup><sub>5</sub> I

Diminished 7th - Mm7th      Chromatic Mediant

The third section contains two musical examples. The first, 'Diminished 7th - Mm7th', shows a progression in C minor: i (C4-E3-G3), iv (F3-A3-C4), i (C4-E3-G3), vii<sup>o7</sup> (B3-D4-F4), i (C4-E3-G3), vii<sup>o7</sup> (B3-D4-F4), Eb: (vii<sup>o4</sup><sub>3</sub>)V<sup>7</sup> (B3-D4-F4), I (C5-E5-G5), and V<sup>6</sup> (E4-G4-B4). The second, 'Chromatic Mediant', shows a progression in C major: I (C4-E4-G4), ii<sup>6</sup><sub>5</sub> (D4-F4-A3), I<sup>6</sup><sub>4</sub> (C4-E4-G4), V (E4-G4-B4), C.M. (F4-A4-C5), A: V<sup>7</sup> (F4-A4-C5), I (C5-E5-G5), and V<sup>6</sup><sub>5</sub> (E4-G4-B4).

cm: i iv i vii<sup>o7</sup> i vii<sup>o7</sup>  
 Eb: (vii<sup>o4</sup><sub>3</sub>)V<sup>7</sup> I V<sup>6</sup> I  
 C: I ii<sup>6</sup><sub>5</sub> I<sup>6</sup><sub>4</sub> V  
 A: V<sup>7</sup> I V<sup>6</sup><sub>5</sub> I

Common Tone Modulation      Direct Modulation

The fourth section contains two musical examples. The first, 'Common Tone Modulation', shows a progression in C major: I (C4-E4-G4), V (E4-G4-B4), I (C5-E5-G5), I (C5-E5-G5), E: I (E4-G4-B4), V<sup>6</sup><sub>5</sub> (D4-F4-A3), I (E4-G4-B4), I (E4-G4-B4). The second, 'Direct Modulation', shows a progression in C major: I (C4-E4-G4), V<sup>8-7</sup> (E4-G4-B4), vi (A3-C4-E3), eb:m: i<sup>6</sup><sub>4</sub> (C4-E4-G4), V<sup>4</sup><sub>2</sub> (D4-F4-A3), i<sup>6</sup> (C4-E4-G4), V<sup>4</sup><sub>3</sub> (D4-F4-A3), and i (C4-E3-G3).

C: I V I I  
 E: I V<sup>6</sup><sub>5</sub> I I  
 C: I V<sup>8-7</sup> vi  
 eb:m: i<sup>6</sup><sub>4</sub> V<sup>4</sup><sub>2</sub> i<sup>6</sup> V<sup>4</sup><sub>3</sub> i