

**HOW TO MODULATE: A SIMPLE AND  
SYSTEMATIC GUIDE IN MODULATING  
FROM ANY KEY TO ANY OTHER  
AND A REVIEW OF THE PRINCIPLES OF  
ARTISTIC MODULATION AS APPLIED IN  
GENERAL COMPOSITION**

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How to Modulate: A Simple and Systematic Guide in Modulating from Any Key to Any Other and a Review of the Principles of Artistic Modulation as Applied in General Composition by F. H. Shepard

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**F. H. SHEPARD**

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\$1.00

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AND A REVIEW

OF THE

PRINCIPLES OF ARTISTIC MODULATION

AS APPLIED IN

GENERAL COMPOSITION.

BY

**F. H. SHEPARD,**

AUTHOR OF „CHURCH MUSIC AND CHOIR TRAINING“, „HOW TO STUDY  
TRANSPOSITION“, etc.

SECOND EDITION.

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## PREFACE.

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The object of this little work is to systematize, as far as possible, the principal means of Modulation and make them *practically* useful to the student. Though it might be said that to modulate by rule would be most unmusicianly, still it must be conceded that some principle should underlie all Modulation, else it would become mere wandering from chord to chord till chance brings about the connection with the right key. To place these principles in such a simple form as to be easily comprehensible, and to show their application to all possible cases is the aim in view.

Careful examination will show that the considerations here advanced are not so much New Principles as a Broader Application of principles already known and partly applied, or applied without system.

One of the leading features of the work, the System of Attendant Chords, may seem somewhat novel to the musician. By referring to the Article on "Modulation" in Grove's Dictionary of Music, Vol. II, pp. 350—351, and the Article on "Harmony", Vol. I., p. 682, line 21 et seq., and comparing with Chapters I. and IX. it will be seen that theoreticians have already bestowed some thought upon the subject. Helmholtz also suggests the use of Seventh chords to facilitate the connection of triads, which would otherwise have no direct connection with each other. (See "Sensations of Tone" by Helmholtz, translated by Ellis, 2<sup>nd</sup> Ed. p. 357.) Thus it becomes apparent that the

musical world is ready for a systematic presentation of the subject, and the way is already prepared for such a work as is here attempted. The System of Attendant Chords will be found an important auxiliary to the Tonic Sol Fa method of Harmony, as the union of the two produces a practical method of Transposition. This is more fully developed in a little work, "How to Study Transposition" now in preparation.

As generally taught, the Closing Formula is used to establish the key *after* the Tonic triad of the new key has been reached. It is here developed as a *regular means of Modulation*, equal in importance and superior in smoothness of effect to that of the *Dominant Seventh* chord. Beethoven gives frequent illustration of this device.

The student of Theory who is not content with a merely superficial view of the subject, will find that several of the principles here developed — particularly the Attendant chords and the treatment of the Chords of the Augmented Sixth — have a most important bearing not only upon Modulation but upon Musical Theory in general.

In our standard works on Theory we have fine examples of Modulation, but there are few principles advanced and these do not apply in every case. Therefore it has been concluded that the Art of Modulation is a matter of *experience and taste*, and that the subject though it *may be learned, can not be taught*. This little work shows that it may be reduced to a system and thoroughly mastered in a short time.

LEIPZIG, September 1889.

BETHEL, CONN., U. S. A.



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## CHAPTER I.

### Introduction: Structural Relation of Chords: Tonality: System of Attendant Chords: Application to Modulation.

§ 1. Modulation is the passing from one key to another, and is effected by the use of one or more chords characteristic of the key to which it is desired to modulate.

Considerable difference of opinion exists in regard to what constitutes a Modulation, some theorists holding that the appearance of a chord foreign to the key is evidence that a Modulation has taken place, while others contend that there is no Modulation until the original key has been utterly abandoned. These opinions have more to do with the classification of Modulations than with the *practical considerations*, which are, *How to connect with the new key*, and *How to establish it*.

In general the Tonic triad of the new key should be heard on the accented beat of a measure, preceded by the Dominant harmony on an unaccented beat. But even this is not sufficient to give a strong impression of the key if the next succeeding chords are in a different key.

It is presumed that the student is already familiar with the elements of Musical Theory, therefore the conditions necessary for Modulation will not be exhaustively reviewed. It will be sufficient to remark that *those chord connections are most intelligible which have one or more notes in common*. This should be carefully observed, as upon this principle rests much that is here advanced for consideration. To illustrate, connect the triads  $D F^{\sharp} A$  and  $G B D$ . Here it will be seen that  $D$  is the common note, serving as the connecting link between the two chords.

§ 2. The standard works on Theory tell us that in modulating, if there is no direct connection between two keys, a chord should be interposed which is related to both keys. But the young student needs more explicit guidance than can be obtained from such a general rule and this necessity of *accurate direction* leads to the consideration of