

RELATIONSHIPS BETWEEN KEYS

– in the 12-tone equal temperament system, all 12 major and 12 minor (x3) can be created, by reproducing the structure of the scales starting on different notes. Although some theoreticians see a difference in “color” between keys, and, due to the construction of instruments, same keys sound different on different instruments, from an analytical point of view, they are all equal

RELATIVE KEYS – have the same tones (=key signature), but a different tonic; one Major, one Minor

ex. C Major & A Minor (no accidentals); G Major and E Minor (1#)... etc

PARALLEL KEYS – have the same Tonic, but are of different modes

ex. C Major (no acci.) and C Minor (3b)

ENHARMONIC KEYS – sound the same but is spelled differently

ex. F# Major (6#) and Gb Major (6b)

CLOSELY RELATED KEYS – share many common tones with the original key

ex. C Major (no acci.) and G Major (1#) or F Major (1b) with their relatives

MODULATION

MODULATION – a key change, with or without key signature change

Classification by “how long it takes” and “where does it go from there”

TONICIZATION – very brief modulation

PASSING – modulates for a while, then returns to the original key

DEFINITIVE – modulates, but does not return to the original key

Classification by the way the key change is presented/prepared

DIATONIC – uses common chord(s) between keys

CHROMATIC – the modulation is based on a chord that is chromatic in the new key, old key or both

ENHARMONIC – a chord (and/or tones in it) get a different function in the new key

PHRASE (DIRECT, ABRUPT) MODULATION – no preparation; one phrase ends in the old key, the new one starts in the new key