

Example 18-6 Modulation in a minor-key melody

Here we move from C minor to the relative major, $E\flat$. Rather than chromaticism announcing a new leading tone, the accidentals all disappear! This happens because C minor and $E\flat$ major share the same key signature. Once the $B\flat$ leading tone disappears, $B\flat$ becomes the dominant in the relative major, and the new leading tone, D, takes over. Once again, it is more than just the new scale degree 7 that creates a modulation: the melodic structure of the second phrase supports a tonic–predominant–dominant–tonic harmonic structure in the new key.

The two modulations discussed above (I–V and i–III) are the most prevalent in early tonal music, so they will be emphasized in this and the next chapter. When transcribing the modulating melodies in the following exercises, remember the following:

- For major keys, listen for the new leading tone to appear.
- For minor keys, listen for the original leading tone to disappear.

Exercises

Your instructor will play two modulating melodies for transcription. Make sure you know which accidentals are required at any given time.

Melodic Dictation 18-1**Melodic Dictation 18-2**

online

Audio files for these transcription exercises may be found online at www.oupcanada.com/Ethier