

Examples of Modulation via Chromatic Pivot Chord:

(Adapted from: Turek, *Theory for Today's Musician*)

Example 1: basic chromatic pivot chord

(Brahms: Quintet No. 1, Op. 88, mm. 5-10)

5 Allegro non troppo ma con brio

Chord labels: FM, CM, FM, CMm, FM, AMm, Dm, Dmm, EM, EMm, AM, DM, AM, AMm, DM.

Figured Bass: F: I V I V⁷ I V⁷/vi vi⁶ --- --- vi⁷ D: i⁷ (BC)

(pivot chord is chromatic in one key)

Example 2: enharmonically spelled dd7 chord used as a pivot chord

(Brahms: Ballade, Op. 10, No. 4, mm. 126-130)

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Chord labels: Bm A#dd, Bm C#dd, DM.

Figured Bass: b: i vii⁰⁷ i vii⁰⁴₃ (enh) D: vi vii⁰⁶₅ (BC) I⁶

A#dd and C#dd are enharmonically equivalent. However, A# resolves to B, and C# resolves to D. This change in tendency through respelling allows for a different modulation.

Example 3: enharmonically spelled Mm7 chord becomes German chord in new key (used as pivot)
 (Chopin, Mazurka in B Major, Op. 56, No. 1, BI 153, mm. 42-46)

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A A (Fi)
 F# F# = Gb (Me)
 D# Eb (Do)
 B Cb (Le)

Poco piu mosso

ET

NT

leggiere

BMm CbMm

B: I IV V⁷ -- V⁷/IV -- (enh)
 Eb: Gr (enh) I⁶/₄ -- (then to V⁷-I [IAC])

Example 4: chord mutation of Mm7 to become dm7 (pivot chord is chromatic in both keys)
 (Liszt: Consolation No. 2, mm. 9-16)

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Un poco piu mosso

cantando espressivo

p EM BMm EM F#Mm

E: I V⁷ I V⁶/₅/V

(F#Mm should resolve to B)

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F#dm CM GMm CM

Instead, F#Mm is chromatically altered (mutated) to F#dm, changing its function.

(delayed resolution)

E: ii^{o6}/₅ (BC)
 C: vii^{o6}/₅/V

I⁶/₄ V⁷ I (IAC)

(Chromatic pivot chord)