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## Bass Line Movable Do Modulation Paradigms

Jay Smith

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## **Bass-Line Movable Do Modulation Paradigms**

Dr. Jayson Smith

**Purpose:** These singing exercises help students internalize common modulation patterns by singing modulating bass lines. The worksheet uses movable do modulation, meaning students change *do* to reflect the solfège of the new key at an appropriate pivot point. Students should sing the top line in the original key, repeat the pitch on the solfège syllable of the new key where it aligns with the lower line (the pivot point), and continue in the new key to the end.

**Supporting Progressions:** The instructor may wish to accompany students with an appropriate chord progression. Possible progressions appear below each exercise.

**Selected Potential Problem Areas:** Problems typically occur when students do not shift their thinking to the new key area, resulting in incorrect interval qualities. Most commonly, students erroneously sing minor thirds instead of major thirds and major seconds instead of minor seconds. A more detailed list accompanies the examples.

**Bass-Line Modulation to Closely Related Keys**

Major I to V	Potential Problem Areas
<p>1) do re mi ti do fa sol la fa sol do</p> <p>I vii<sup>o6</sup> I<sup>6</sup> V<sup>6</sup> I</p> <p>IV V vi IV V I</p>	<p>1) The syllables <i>fa sol la</i> in the new key are identical in pitch to <i>do re mi</i> in the original key. If students are still thinking in the original key, they may struggle with the final interval from <i>sol</i> to <i>do</i>. It may be helpful for students to fill in the interval, singing <i>sol la ti do</i>.</p>
<p>2) do fa mi do ti la re sol do</p> <p>I V<sub>2</sub><sup>4</sup> I<sup>6</sup> I V<sub>3</sub><sup>4</sup> vi</p> <p>ii V<sup>7</sup> I</p>	
<p>3) do re ti do mi la fa sol do</p> <p>I V<sub>3</sub><sup>4</sup> V<sub>5</sub><sup>6</sup> I I<sup>6</sup></p> <p>IV<sup>6</sup> IV V<sup>7</sup> I</p>	

Minor i to v	Potential Problem Areas
<p>1) do re me ti do fa sol le fa sol do</p> <p>i V<sub>3</sub><sup>4</sup> i<sup>6</sup> V<sup>6</sup> i</p> <p>iv V VI ii<sup>o6</sup> V<sup>7</sup> i</p>	<p>1) The syllables <i>fa sol le</i> in the new key are identical in pitch to <i>do re me</i> in the original key. If students are still thinking in the original key, they may struggle with the final interval from <i>sol</i> to <i>do</i>. It may be helpful for students to fill in the interval, singing <i>sol la ti do</i>.</p>
<p>2) do fa me le fa sol do</p> <p>i V<sub>2</sub><sup>4</sup> i<sup>6</sup></p> <p>iv<sup>6</sup> iv V<sup>7</sup> i</p>	
<p>3) do re me ti do te me fa sol do</p> <p>i V<sub>3</sub><sup>4</sup> i<sup>6</sup> V<sub>3</sub><sup>6</sup> i VII</p> <p>III iv V i</p>	

Major I to vi	Potential Problem Areas
<p>1) do re mi fa le fa sol do</p> <p>I <math>\frac{6}{4}</math> I<sup>6</sup> IV</p> <p>VI iv V<sup>7</sup> i</p>	<p>1) The syllables <i>le</i> and <i>fa</i> in the new key are identical in pitch to <i>fa</i> and <i>re</i> in the original key. If students are still thinking in the original key, they may struggle with the final interval from <i>sol</i> to <i>do</i>. It may be helpful for students to fill in the interval, singing <i>sol la ti do</i>.</p>
<p>2) mi re do ti la do me fa sol do</p> <p>I<sup>6</sup> V<sub>3</sub><sup>4</sup> I V<sub>3</sub><sup>4</sup> vi</p> <p>i i<sup>6</sup> ii<sup>06</sup> V i</p>	
<p>3) do ti do me fa sol do</p> <p>I V<sup>6</sup> I</p> <p>III iv V i</p>	
<p>4) do ti do re fa sol le fa sol do</p> <p>I V<sup>6</sup> I ii</p> <p>iv V VI ii<sup>06</sup> V i</p>	

Minor i to III	Potential Problem Areas
<p>1) me re do ti do la fa sol do</p> <p>i<sup>6</sup> <math>\frac{6}{4}</math> i V<sup>6</sup> i</p> <p>vi IV V I</p>	<p>1) After <i>do</i> becomes <i>la</i>, be aware of the major third from <i>la</i> to <i>fa</i>. It may be helpful for students to fill in the interval, singing <i>la sol fa</i>.</p>
<p>2) do ti do re me do re sol do</p> <p>i V<sup>6</sup> i V<sup>6</sup><sub>5</sub> III</p> <p>I ii<sup>7</sup> V I</p>	
<p>3) do re me fa re sol la fa sol do</p> <p>i V<sup>4</sup><sub>3</sub> i<sup>6</sup> iv</p> <p>ii V vi IV V I</p>	
<p>4) me re do te le fa sol do</p> <p>i<sup>6</sup> <math>\frac{6}{4}</math> i V<sup>4</sup><sub>2</sub> iv<sup>6</sup></p> <p>ii<sup>6</sup> V I</p>	

Major I to IV	Potential Problem Areas
<p>1) do mi re la fa sol do</p> <p>I I<sup>6</sup> ii   vi IV V I</p>	<p>1) After <i>re</i> becomes <i>la</i>, be aware of the major third from <i>la</i> to <i>fa</i>. If students are still thinking in the original key, they will likely sing a minor third, as in <i>re</i> to <i>ti</i>. It may be helpful for students to fill in the interval, singing <i>la sol fa</i>.</p>
<p>2) do re mi fa do ti do sol do</p> <p>I vii<sup>o6</sup> I<sup>6</sup> IV   I V<sup>6</sup> I V I</p>	
<p>3) do re mi ti do la mi fa sol do</p> <p>I V<sub>3</sub><sup>4</sup> I<sup>6</sup> V<sub>5</sub><sup>6</sup> I vi   iii IV V I</p>	<p>3) After <i>la</i> becomes <i>mi</i>, be aware of the minor second from <i>mi</i> to <i>fa</i>. If students are still thinking in the original key, they will likely sing a major second, as in <i>la</i> to <i>ti</i>. It may be helpful for students to sing <i>do la ti do</i> in the old key and compare it to <i>do la</i> (modulate) <i>mi fa sol</i>.</p>

Minor i to iv	Potential Problem Areas
<p>1) do re me fa do le fa sol do</p> <p>i V<sub>3</sub><sup>4</sup> i<sup>6</sup> iv</p> <p>i VI ii<sup>o6</sup> V i</p>	<p>1) After <i>fa</i> becomes <i>do</i>, be aware of the major third between <i>do</i> and <i>le</i>. If students are still thinking in the original key, they will likely sing a minor third, as in <i>fa</i> to <i>re</i>. It may be helpful for students to fill in the interval, singing <i>do te le</i>.</p>
<p>2) do me fa sol le me fa sol do</p> <p>i i<sup>6</sup> iv V VI</p> <p>III iv V i</p>	



Major I to iii	Potential Problem Areas
<p>1) do ti do mi do re me fa sol do</p> <p>I V<sup>6</sup> I iii</p> <p>i V<sub>3</sub><sup>4</sup> i<sup>6</sup> iv V<sup>7</sup> i</p>	<p>1) After <i>mi</i> becomes <i>do</i>, be aware of the major second between <i>do</i> and <i>re</i>. If students are still thinking in the original key, they will likely sing a minor second, as in <i>mi</i> to <i>fa</i>. It may be helpful for students to sing <i>do mi fa sol</i> in the old key and compare it to <i>do mi</i> (modulate) <i>do re me</i>.</p>
<p>2) do fa sol la fa sol do</p> <p>I IV V vi</p> <p>iv V i</p>	
<p>3) do ti do le fa sol do</p> <p>I V<sup>6</sup> I</p> <p>VI ii<sup>06</sup> V<sup>7</sup> i</p>	

Minor i to VI	Potential Problem Areas
<p>1) do re me fa la fa sol do</p> <p>i <math>\overset{6}{4}</math> i<sup>6</sup> iv vi ii<sup>6</sup> V I</p>	<p>1) After <i>fa</i> becomes <i>la</i>, be aware of the major third between <i>la</i> and <i>fa</i>. If students are still thinking in the original key, they will likely sing a minor third, as in <i>fa</i> to <i>re</i>. It may be helpful for students to fill in the interval, singing <i>la sol fa</i>.</p>
<p>2) me re do ti do mi fa sol do</p> <p>i<sup>6</sup> V<math>\overset{4}{3}</math> i V<sup>6</sup> i iii IV V I</p>	<p>2) After <i>do</i> becomes <i>mi</i>, be aware of the minor second between <i>mi</i> and <i>fa</i>. If students are still thinking in the original key, they will likely sing a major second, as in <i>do</i> to <i>re</i>. It may be helpful for students to sing <i>do re me</i> in the old key and compare it to <i>do</i> (modulate) <i>mi fa sol</i>.</p>
<p>3) me re do te le do ti do sol do</p> <p>i<sup>6</sup> V<math>\overset{4}{3}</math> i V<math>\overset{4}{3}</math> VI I V<sup>6</sup> I V I</p>	

Minor i to VII	Potential Problem Areas
<p>1) do ti do re me fa sol la fa sol do</p> <p>i V<sup>6</sup> i V<sup>4</sup><sub>3</sub> i<sup>6</sup>   ii<sup>6</sup> V vi IV V I</p>	<p>1) The syllables <i>fa sol la</i> in the new key are identical in pitch to <i>me fa sol</i> in the original key. If students are still thinking in the original key, they may struggle with the final interval from <i>sol</i> to <i>do</i>. It may be helpful for students to fill in the interval, singing <i>sol la ti do</i>.</p>
<p>2) me re do ti do re sol la fa sol do</p> <p>i<sup>6</sup> <sup>6</sup>/<sub>4</sub> i V<sup>6</sup> i   ii V vi IV V I</p>	
<p>3) do re me ti do te do fa sol do</p> <p>i V<sup>4</sup><sub>3</sub> i<sup>6</sup> V<sup>6</sup><sub>3</sub> i VII   I IV V I</p>	

**Bass-Line Modulations Via Chromatic Mediant**

Major I to $\flat$ VI	Potential Problem Areas
<p>1) do re mi ti do fa la fa sol do</p> <p>I <math>\frac{6}{4}</math> I<sup>6</sup> V<sup>6</sup> I iv vi IV V I</p>	<p>1) After <i>fa</i> becomes <i>la</i>, be aware of the major third between <i>la</i> and <i>fa</i>. If students are still thinking in the original key, they will likely sing a minor third, as in <i>fa</i> to <i>re</i>. It may be helpful for students to fill in the interval, singing <i>la sol fa</i>.</p>
<p>2) do fa mi ti do mi fa sol do</p> <p>I V<math>\frac{4}{2}</math> I<sup>6</sup> V<math>\frac{6}{3}</math> i iii IV V I</p>	<p>2) After <i>do</i> becomes <i>mi</i>, be aware of the minor second between <i>mi</i> and <i>fa</i>. If students are still thinking in the original key, they will likely sing a major second, as in <i>do</i> to <i>re</i>. It may be helpful for students to sing <i>do re mi</i> in the old key and compare it to <i>do</i> (modulate) <i>mi fa sol</i>.</p>
<p>3) do mi ti do te le do ti do sol do</p> <p>I I<sup>6</sup> V<sup>6</sup> i V<math>\frac{4}{3}</math> <math>\flat</math>VI I V<sup>6</sup> I V<sup>7</sup> I</p>	
<p>4) do ti do do le do fa sol do</p> <p>I V<sup>6</sup> I i <math>\flat</math>VI I ii<sup>6</sup> V I</p>	

Major I to $\flat$ III	Potential Problem Areas
<p>1) do re mi fa re sol la fa sol do</p> <p>I <math>\frac{6}{4}</math> I<sup>6</sup> iv ii V vi IV V I</p>	<p>1) After <i>fa</i> becomes <i>re</i>, be aware of the perfect fourth from <i>re</i> to <i>sol</i>. If students are still thinking in the original key, they will likely sing an augmented fourth, as in <i>fa</i> to <i>ti</i>. It may be helpful for students to sing <i>fa sol la ti</i> in the old key and compare it to <i>fa</i> (modulate) <i>re mi fa sol</i>.</p>
<p>2) do ti do te la le fa sol do</p> <p>I V<sup>6</sup> I V<sub>2</sub><sup>4</sup> IV<sup>6</sup> iv<sup>6</sup> ii<sup>6</sup> V I</p>	
<p>3) mi re do ti do la fa sol do</p> <p>I<sup>6</sup> V<sub>3</sub><sup>4</sup> I V<sup>6</sup> i vi ii<sup>6</sup> V<sup>7</sup> I</p>	<p>3) After <i>do</i> becomes <i>la</i>, be aware of the major third from <i>la</i> to <i>fa</i>. If students are still thinking in the original key, they will likely sing a minor third, as in <i>do</i> to <i>la</i>. It may be helpful for students to fill in the interval, singing <i>la sol fa</i>.</p>
<p>4) do ti do do me do fa sol do</p> <p>I V<sup>6</sup> I i <math>\flat</math>III I ii<sup>6</sup> V I</p>	

**Bass-Line Modulations Via V7/Ger+6 Reinterpretation**

Major I to $\flat$ II	Potential Problem Areas
<p>1) do ti do la le sol do mi fa sol do</p> <p>I V<sup>6</sup> I IV<sup>6</sup> Ger<sup>+6</sup>   V<sup>7</sup> I I<sup>6</sup> ii<sup>6</sup> V I</p>	<p>1) After <i>le</i> becomes <i>sol</i>, be aware of the perfect fourth from <i>sol</i> to <i>do</i>, which sounds foreign if students are not thinking in the new key. It may be helpful for students to compare the normal resolution of the augmented 6<sup>th</sup> to the modulating progression. Students may sing <i>do la le sol do</i> in the old key and compare it to <i>do la le (modulate) sol do</i>. Students may also fill in <i>sol do</i> in the new key with <i>sol la ti do</i>.</p>
<p>2) do mi la le sol la re sol do</p> <p>I iii vi Ger<sup>+6</sup>   V<sup>7</sup> vi ii V<sup>7</sup> I</p>	

Minor i to $\flat$ ii	Potential Problem Areas
<p>1) do ti te la le sol do me fa sol do</p> <p>i V<sup>6</sup> v<sup>6</sup> IV<sup>6</sup> Ger<sup>+6</sup>   V<sup>7</sup> i i<sup>6</sup> iv V<sup>7</sup> i</p>	<p>1) After <i>le</i> becomes <i>sol</i>, be aware of the perfect fourth from <i>sol</i> to <i>do</i>, which sounds foreign if students are not thinking in the new key. It may be helpful for students to compare the normal resolution of the augmented 6<sup>th</sup> to the modulating progression. Students may sing <i>do ti te la le sol do</i> in the old key and compare it to <i>do ti te la le</i> (modulate) <i>sol do</i>. Students may also fill in <i>sol do</i> in the new key with <i>sol la ti do</i>.</p>
<p>2) me re ti do le sol le fa sol do</p> <p>i<sup>6</sup> V<sub>3</sub><sup>4</sup> V<sub>5</sub><sup>6</sup> i Ger<sup>+6</sup>   V<sup>7</sup> VI ii<sup>o6</sup> V i</p>	

Minor i to vii	Potential Problem Areas
<p>1) do me fa sol le sol sol do</p> <p>i i<sup>6</sup> iv V<sup>7</sup>   Ger<sup>+6</sup> V<sub>4</sub><sup>6</sup> = <math>\frac{5}{3}</math> i</p>	<p>1) After <i>sol</i> becomes <i>le</i>, be aware of the following minor second and perfect fourth, which sounds foreign if students are not thinking in the new key. It may be helpful for students to compare the normal resolution of the dominant seventh to the modulating progression. Students may sing <i>do me fa sol do</i> in the old key and compare it to <i>do me fa sol</i> (modulate) <i>le sol do</i>. Students may also fill in <i>sol do</i> in the new key with <i>sol la ti do</i>.</p>
<p>2) me ti do le sol le sol sol do</p> <p>i<sup>6</sup> V<sup>6</sup> i iv<sup>6</sup> V<sup>7</sup>   Ger<sup>+6</sup> V<sub>4</sub><sup>6</sup> = <math>\frac{5}{3}</math> i</p>	