

A Kalmus Classic Edition

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REGER

**ON THE THEORY
OF MODULATION**

MINIATURE SCORE

K 03841



Preliminary Remarks.

This "Supplement to the theory of Modulation" is intended both for the professional musician (for those learning harmony, for pianists, organists, singers and others), and for the amateur to whom the rudiments of the theory of music are not a sealed book.

I would draw special attention to the fact that in this 'Supplement to the theory of modulation', i. e. in the examples of modulation, I have *purposely* avoided anything pertaining to enharmonics, with a view of drawing the student's special attention to musical logic; for the same reason, I have given almost all the examples of modulation by translating tonic, sub- and super-dominant into the new tonic, sub- or super-dominant, as the case may be, i. e. I have given them in so-called cadence-like form, in order to thus lay before the pupil the fundamental principle of modulation in the clearest possible manner; the analyses of the examples of modulation will

at once make the fundamental principles clear to any student, even to less gifted ones! Of course, all the examples of modulation will allow of other solutions; but I doubt whether such other solutions will always be shorter — i. e. “more to the point” and more logical than those given in this “Supplement”.

The musician, studying the examples of modulation with their analyses, under the guidance of an experienced teacher with a “mind open to improvement or progress”, should transpose the examples into as many keys as possible, and should himself try to invent similar modulations, and even perhaps analyse his own examples of modulation in the manner of analysis adopted by me, whereby the understanding of the principles of modulation briefly developed in this “Supplement” will certainly be facilitated for him, and he will gain a considerable amount of additional insight into the subject and absolute clearness in grasping and understanding even the most complicated modulation, harmony, and counterpoint.

In conclusion, I would request that my examples of modulation be looked upon not as compositions, but that they be merely taken for what they are intended — “dry” examples explaining the simplest principles of the theory of modulation, one of the most important chapters in the whole of musical theory — especially considering the modern style of composition. —

Should my little book be destined to assist in clearing up the difficulties of so manifold and varied a nature which students encounter in dealing with this special subject, the chief object of my efforts will have been attained.

MUNICH, October 1903.

MAX REGER.

Analysis of the Examples in Modulation.

a) From **C-major** to:

1) **G-major,**

2) **D-major,**

1) **G-major.**

Tonic C-major; use this C-major which is at the same time the sub-dominant of G-major. (Cadence!)

[CI (= GIV), GII*, GV₄[#], GV, | GI]

2) **D-major.**

Tonic C-major; relative (e-minor) to the dominant (G-major) of C-major; use this e-minor (1st inversion), which is also relative to the sub-dominant (G-major) of D-major. (Cadence!)

[CI, CIII (= DII), DV₄[#], DV, | DI]

*) “—” this mark under the Roman cipher means: 1st inversion (chord of the sixth),

“=” this mark under the Roman cipher means: 2nd inversion (chord of the six-four).