**Tonicization and Modulation**

**Tonicization:** V is intensified by its own dominant. The phrase ends, however, in the original key, thus there has been no change of key.

Chromatic Modulation: in the first authentic cadence in the new key and the chord that approaches it, te-ti-do (in the new key) must occur in one of the voices. A second authentic cadence in the new key ends the phrase to confirm the change of key.

Pivot Chord Modulation: chord immediately before the first authentic cadence in the new key functions in both the old and new keys. In the new key, this 'pivot' chord must be an effective approach to the authentic cadence that follows. Again, a second authentic cadence in the new key ends the phrase to confirm the change of key.