Altered and Enharmonic Modulation



ALTERED COMMON CHORD MODULATION

IS THE SAME THING, ONLY USING THE
PIVOT CHORD AS AN ALTERED CHORD

IN EITHER THE OLD KEY, THE NEW KEY,

OR BOTH.

ALTERED COMMON CHORD MODULATION
IS EASY: REMEMBER DIATONIC COMMON
CHORD MODULATION, WHERE WE USED A
CHORD THAT WAS DIATONIC IN BOTH
THE OLD AND NEW KEYS?



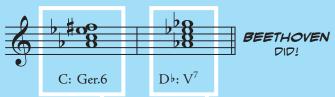
NOW, IN BOTH DIATONIC MODULATION AND ALTERED MODULATION, WE HAVE **ONE** CHORD THAT PLAYS **TWO DIFFERENT ROLES,** ONE FOR EACH KEY. BUT THE CHORD **TYPE** DOESN'T CHANGE... IF IT WAS A MAJOR CHORD IN THE **OLD KEY,** IT'S STILL A MAJOR CHORD IN THE **NEW KEY.**

...BUT WHAT IF THE CHORD TYPE DID CHANGE?

IN ENHARMONIC MODULATION, WE RESPELL A CHORD ENHARMONICALLY SO THE CHORD TYPE ITSELF IS DIFFERENT IN THE OLD AND NEW KEYS.

THIS TECHNIQUE IS
SO - WELL, ODD - THAT
THERE ARE ONLY
TWO SPECIFIC WAYS
TO DO IT.

EVER NOTICE THAT THE GERMAN
AUGMENTED SIXTH CHORD IS JUST LIKE
A MAJOR-MINOR SEVENTH CHORD
WITH THE SEVENTH RESPELLED
ENHARMONICALLY?



WE CAN TAKE ADVANTAGE OF THIS AND USE IT
AS A PIVOT CHORD... WHERE IT ACTS LIKE A
GERMAN AUGMENTED SIXTH IN ONE KEY
BUT LIKE A V (OR A V / X SECONDARY DOMINANT)
IN THE OTHER KEY!



NOTE THAT THE PIVOT CHORD ABOVE IS APPROACHED LIKE A DOMINANT SEVENTH,
BUT RESOLVED LIKE AN
AUGMENTED SIXTH CHORD!

FULLY DIMINISHED SEVENTH CHORDS ARE COOL FOR A LOT OF REASONS, AND ONE OF THEM IS THAT THEY ARE EQUIDISTANT CHORDS:
INVERTING A FULLY DIMINSHED SEVENTH
YIELDS ANOTHER ROOT-POSITION FULLY
DIMISHED SEVENTH CHORD.



MEANING THAT A FULLY DIMINISHED LEADING TONE SEVENTH CHORD CAN BE A PIVOT CHORD INTO THREE OTHER POSSIBLE KEYS:

