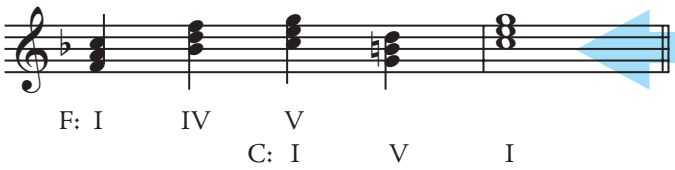
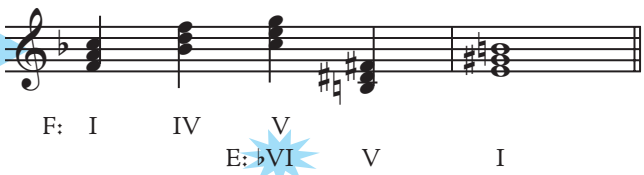
Altered and Enharmonic Modulation



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?

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.



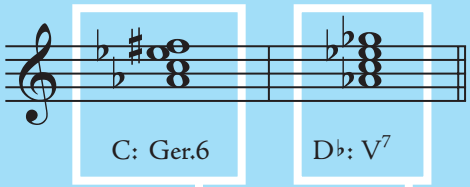
NOW, IN BOTH DIATONIC MODULATION AND ALTERED MODULATION, WE HAVE ONE CHORD THAT PLAYS TWO DIFFERENT ROLES, ONE FOR EACH KEY. BUT THE CHORD TYPE DOESN'T CHANGE... IF IT WAS A MAJOR CHORD IN THE OLD KEY, IT'S STILL A MAJOR CHORD IN THE NEW KEY.

...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.

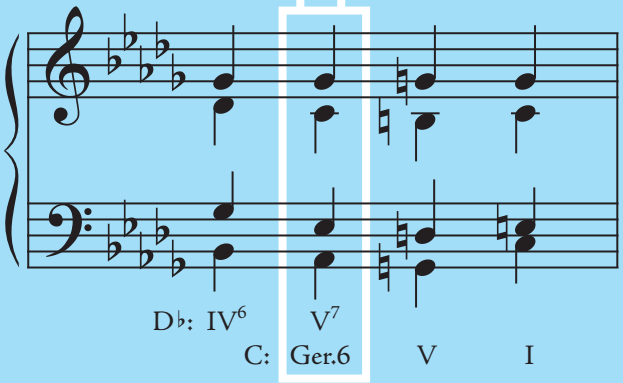
THIS TECHNIQUE IS SO - WELL, ODD - THAT THERE ARE ONLY TWO SPECIFIC WAYS TO DO IT.

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



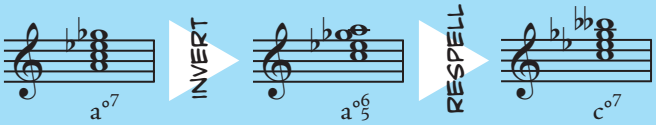
BEETHOVEN DID!

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 V7 (OR A V7/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 NOTE SEVENTH CHORD CAN BE A PIVOT CHORD INTO THREE OTHER POSSIBLE KEYS: