

Altered and Enharmonic Modulation



F: I IV V I

C: I V I

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**.

F: I IV V I

E: \flat VI V I

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?

C: Ger.6 D \flat : V⁷

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!

D \flat : IV⁶ V⁷ V I

C: Ger.6

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 DIMINISHED SEVENTH YIELDS **ANOTHER ROOT-POSITION FULLY DIMINISHED SEVENTH CHORD**.

a^{°7} a^{°5} c^{°7}

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

G: I vii^{°7} E: vii^{°5} I

G: I vii^{°7} D \flat : vii^{°3} I

G: I vii^{°7} B \flat : vii^{°2} I