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?

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.

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 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 diminished seventh yields another root-position fully diminished seventh chord.

Meaning that a fully diminished leading note seventh chord can be a pivot chord into three other possible keys.