

Enharmonic spellings

- Composers sometimes use enharmonic spellings of pitches or chords—these can be tricky to analyze unless you enharmonically respell some of the pitches
- One reason for spelling a pitch enharmonically is to show more clearly the direction it is moving

Enharmonics

Enharmonic spellings

- Another reason for using enharmonic spellings is to make something easier for the performer

Enharmonic spellings

- Enharmonic keys might be chosen in order to avoid keys with lots of accidentals

Enharmonic reinterpretation

- Some chords can be harmonically reinterpreted in a different key, resolving differently than expected
- For example, the dominant seventh chord can be enharmonically reinterpreted as a Ger+6 (since they have the same sound)

Enharmonic modulation

- When enharmonic reinterpretation is used to modulate to a new key, the result is an *enharmonic modulation*
- The V7/IV is often reinterpreted as a Ger+6

Fully-diminished sevenths

- ▶ The fully diminished seventh chord is a *symmetrical chord* (with a minor third between each pitch)
- ▶ It can be enharmonically respelled in four different ways, allowing for **four different possible resolutions!**



- ▶ Each respelling of the diminished seventh chord implies a different inversion in a different key!

Fully-diminished sevenths

- ▶ Each of the four pitches of the diminished seventh chord can act as a leading tone to the tonic of a new key, so when you find a $\circ 7$, beware of those other options

