

## Chromatic Modulation

### Enharmonic modulation

Pivot-chord modulation in which the pivot chord is spelled differently in the two keys. Ger +6 (enharmonically equivalent to a dominant seventh) and diminished sevenths are the most popular options.

See A/S 534-536

### Common-tone modulation

Usually a type of phrase modulation. The two keys are distantly related, but the tonic triads share a common tone. (E.g. direct modulation from C major to A-flat major.) In some cases, the common tone may be spelled using an enharmonic equivalent.

See A/S 596-599. Common-tone modulations often involve...

### Chromatic mediant relationships

Chromatic mediants were extremely popular with nineteenth-century composers, being used with increasing frequency and freedom as the century progressed. A chromatic mediant relationship is one in which the triadic roots (or tonal centers) are a third apart, and in which at least one of the potential common tones between the triads (or tonic triads of the keys) is not a common tone because of chromatic alterations. In the example above of C major going to A-flat major, the diatonic third relationship with C major would be A minor, which has two common tones (C and E) with C major. Because of the substitution of A-flat major (bVI relative to C) for A minor, there is only one common tone, C, as the C-major triad includes E and the A-flat-major triad contains E-flat. The contrast is even more jarring if A-flat *minor* is substituted; now there are no common tones.

### Key relationships based on modal mixture

As modal mixture became increasingly prevalent in 19<sup>th</sup>-century music, mixture chords became almost as standard as diatonic chords, and consonant mixture chords (iv and bVI) often became new tonics in modulations based on modal mixture. Modulations to iv and to bVI are often common-tone modulations.

Note that these last two categories are about key relationships; they may arise through any technique of modulation.