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**3.9 Enharmonic Reinterpretation**

Enharmonic reinterpretation is a technique that allows composers to approach a chord in one key, respell one or more notes, and resolve the chord into an entirely different key. It is mostly found in 19th-century music.

**1. V7 and Ger+6**

Respell the top note of the +6 (or the 7th of the V7) to convert a Ger+6 to a V7 (or V7 to Ger+6).  
 Modulates to a key a *half step* away.

C: Ger+6      cad<sub>4</sub><sup>♯</sup>      V      BECOMES      D<sub>b</sub>: V7      I

*Respell F<sup>♯</sup> in the original Ger+6 as G<sup>b</sup> to resolve to D<sub>b</sub>*

**2. Fully-diminished Seventh Chords**

Respell any fully-diminished 7th chord using any note (3rd, 5th, or 7th) as the new root.  
 Modulates to keys a *minor third* or *tritone* away.

g: vii<sup>o7</sup> (F<sup>♯</sup> becomes G<sup>b</sup>...)      A as root      C as root      D<sup>♯</sup> (=E<sup>b</sup>) as root

bb: vii<sup>o7</sup> (A becomes B<sup>b</sup>...)      D<sub>b</sub>: vii<sup>o7</sup> (equals...)      c<sup>♯</sup>: vii<sup>o7</sup> (B<sup>♯</sup> becomes C<sub>♯</sub>...)      e: vii<sup>o7</sup>

**3. Fr+6 to Fr+6**

Respell both notes of one of the major thirds to convert a Fr+6 to a different Fr+6.  
 Modulates to a key a *tritone* away.

This example respells the top major 3rd; at times it is easier to respell the bottom major third instead.

b: Fr+6      (respell C<sup>♯</sup> to D<sub>b</sub>, E<sup>♯</sup> to F<sub>♯</sub>)      f: Fr+6

**4. III+ chords**

Like diminished seventh chords, augmented triads can be respelled with *any note* (3rd or 5th) as the *new root*.  
 III+ is the only *diatonic* augmented triad in the major/minor key system.

c: III+      (E<sup>b</sup> becomes D<sup>♯</sup>...)      e: III+      (G becomes F<sup>♯</sup>...)

g<sup>♯</sup>: III+

**Example of Reinterpretation: V7 becomes Ger+6**

(B<sup>b</sup>=A<sup>♯</sup>, forming Ger+6 in e: C,E,G,A<sup>♯</sup>)

f: i    iv    V    VI    iv    ii<sup>o6</sup>    cad<sub>4</sub><sup>♯</sup>    V<sup>7</sup>(=Ger+6)    e: i    V    VI    iv    cad<sub>4</sub><sup>♯</sup>    V<sup>7</sup>    i