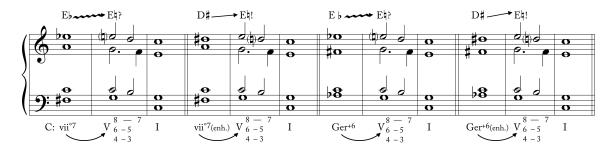
ENHARMONIC SPELLINGS are used for visual convenience. One common reason for their use is to *visually clarify the voice-leading*. That is, a composer might change the spelling of a note enharmonically to more clearly indicate the direction a pitch will move. As we have learned, there is a general tendency for pitches with raised accidentals to continue upward, and pitches with lowered accidentals to continue downward, and if an  $E^{\flat}$  moves to  $E^{\natural}$  as in the first example below, it goes against this tendency, at least temporarily; it resolves to the D one note later.

Two of the most-common examples of this type of enharmonic spelling occur when a vii $^{\circ 7}/V$  or a Ger $^{+6}$  move to a cadential  $^{6-5}_{4-3}$  in major keys:

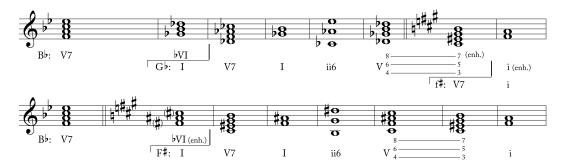


Another common reason for changing the spelling of notes enharmonically is to make them easier to read for the performer. B and F tend to be easier to read than C \( \beta \) and E \( \psi \) for example. This is presumably the rationale behind the enharmonic respellings in example 25-2 (Mendelssohn, String Quartet op. 80, IV) in the text (see the middle voices in mm. 89-92). Respelling only some of the parts, however, is a relatively uncommon practice.

Most composers respell *the entire key*, as in the following example. This is adapted from example 25-3 (Schubert) in the Kostka & Payne text. It begins in  $B^{\flat}$ , then modulates briefly to  $G^{\flat}$  (=bVI), before changing mode to  $g_{\flat}$  (= $^{\flat}$ vi), a *very* distant key (double-chromatic mediant relationship). However, the key signature for  $g_{\flat}$  would require 9 flats (it is the relative minor of  $B^{\flat}$ ), and presumably for this reason Schubert enharmonically respelled it as  $f_{\sharp}^{\sharp}$  (3 sharps), making it easier to read. The first line is a harmonic reduction based on Schubert's spelling.

The second line is identical in sound, but, as an experiment, I re-spelled the modulation to  $G^{\flat}$  enharmonically (the key of  $G^{\flat}$  becomes  $F^{\sharp}$ ), switching to the three-sharps signature four bars earlier than Schubert.

Play both; is one easier to read than the other?



The answer to this question may depend on the instrument you play; for example, key signatures in brass music tend to use flats more often than sharps, whereas the reverse is generally true in string music.

Enharmonically-respelled key changes may be indicated by changing the key signature, or by maintaining the key signature while using accidentals as required; the composer may have a perception that one approach is easier to read than the other, or it may simply be a matter of the composer's personal preference.

ENHARMONIC REINTERPRETATION refers to chords which, when spelled differently, allow the composer to modulate to a *different key*, not just an enharmonic respelling of the expected key. Thus, enharmonic reinterpretation affects how we *hear* the chord progression, not just how it looks. The two *most-common* examples are the V7 = Ger+6 (they sound the same but resolve differently), and the diminished 7th chord, which has four different enharmonic spellings (all of which sound identical) with four different leading tones. The two *least-common* examples are the augmented triad and the Fr+6. See examples on pp. 427 ff (6<sup>th</sup> ed., Kostka & Payne).