Tonicization (Secondary Dominants)

Ted Greene 1973-10-22

A great deal of harmonic richness can be gained by *temporarily* treating diatonic major or minor triads as if they were the home key and preceding them with chords in *their own key*. By far the most common device is to use the V7 (or V) of the new temporary key.

Example: for A F#m D A you could have A C#7 F#m A7 D (E7) A Or for A D Bm E you could have A A7 D F#7 Bm B7 E In minor keys the ii and II are not tonicized this way, but bII is: For Am Dm C Bb Am

→ Am
$$(A7)$$
 Dm $(G7)$ C $(F7)$ Bb E7 Am

Tonicizing V7 chords are called Secondary Dominants or Applied Dominants.

The V7 of the new temporary keys are often preceded by other chords in the new key, namely the ii, IV, iv, ii°, II, bII, and bVI (also more rarely, bIII, bVII). Also the related 7ths of these triads are often used.

Examples of a two chord tonicization of vi (F#m) in A:

ii V7	1)	G#m C#7 F#m
ii7 V7	2)	G#m7 C#7 F#m
iv V7	3)	Bm C#7 F#m
iv7 V7	4)	Bm7 C#7 F#m
iv6 V7	4a)	Bm6 C#7 F#m
IV V	5)	B C# F#m
IV7 V7	6)	B7 C#7 F#m
ii° V	7)	G#° C# F#m
ii ^ø 7 V7	8)	G# ^ø 7 C#7 F#m
II V7	9)	G# C#7 F#m
II7 V7	10)	G#7 C#7 F#m
bII V	11)	G C# F#m
bII7 (7) V	12)	Gmaj7 (7) C# F#m
VI V	13)	D C# F#m
VI7 V7	14)	Dmaj7 C#7 F#m
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Also: G, Gmaj7, D, Dmaj7, Bm, Bm7

to E(7) F#m dominant function Even non-diatonic triads are tonicized frequently:

V7 chords may be tonicized:

A E7 A → A B7 E7 A or A F#7 B7 E7 A or A F#m7 B7 E7 A

An easier way to think of it (and this opens up other doors too) is that a tonicization may deceptively *lead* to a 7th chord.

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Example: Given A F#m \rightarrow could become A G#<sup>\sigma</sup>7 C#7 F#m \rightarrow A G#<sup>\sigma</sup>7 C#7 F#7 or F#m7
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Internal Tonicization: The principles of tonicization may be used to enrich a chord "internally" as follows: Given A Bm E A \rightarrow A Bm (Em F#7) Bm E7 A iv V7 of Bm

Pivot Chords or Change of Function: Suppose you encountered the following progression in a song:

A F#m B7 E7 A.

F#m can be considered to be the vi of I or ii of V(7). Likewise B7 could be II7 of I or V7 of V(7). It is a matter of taste as to how you will interpret these things.

In a sense the *home* key can be tonicized: for A E A \rightarrow

A Bm7 E7 A or A F#m7 Bm7 E7 A or A
$$(F#07 F#7 B7 Bm7)$$
 E7 A or A $(F#07 F#7 B7 Bm7)$ E7 A

You may have noticed that tonicization often results in a circle of 4ths; for this reason tonicization is also called *Back-cycling*.

Practice making up exercises in brief tonicization $(V^{(7)})$, internal tonicization, and also more lengthy visits to the new keys. Stick firstly to diatonically related keys; then later get more distant using modal mixture keys.

This whole process of leaving one key for another is also called *Modulation*, but modulation often is used to refer to the lengthy stays in the new keys. Tonicization is *temporary* modulation.

Modulation and Tonicization

Ted Greene 1973-10-23

Modulation is simply the process of abandoning one key for another. Hopefully you have seen that tonicization is a way of *temporarily* changing keys, so it is therefore a temporary modulation.

A more permanent feeling of modulation is established if you linger in the new key or, even more, if a *cadence* is played in the new key. This usually only happens in longer pieces of music – most modulation in popular songs are of such a fleeting nature that they are really just tonicizations because you are not really abandoning the old key, just putting a veil over it for a few seconds.

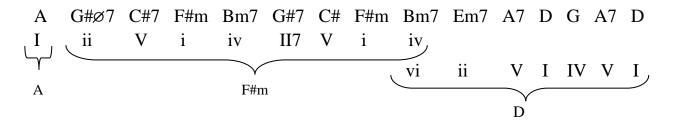
Anyway, some phrases are up for grabs as to whether they are modulations or tonicizations. The important thing is to be able to go smoothly into a new key for either a brief vacation or an extended visit. Equally important is being able to smoothly return to the home key if desired.

The whole process of key changing is one of the main elements of variety in music. Paradoxically, key changing is also a prime factor in creating unity in a piece of music. For example, many songs use the so-called "A A B A" form – that is the main tune (A) is stated, then repeated, then a contrasting tune (B) is played, then the main tune (A) is played again. The B section is almost always in a different key than the A section. So there is this balance of unity and variety that modulation helps to keep in check.

Essentially there are two types of modulation:

- 1) *Phrase Modulation.* This is the case when modulation occurs at the end of one phrase and the beginning of another. Usually, the ear readily accepts this type of modulation because of the pause between phrases. Analyze some popular songs and you should encounter some phrase modulations.
- 2) The second type of modulation is the type discussed in connection with tonicization, that is, *within a phrase*.

Modulation can be viewed as an elaborated chord progression or cadence:



Or to reverse the procedure if you were given the progression A F#m D with simple tonicization \rightarrow A C#7 F#m A7 D \rightarrow with more complex tonicization \rightarrow A G#ø7 C#7 F#m Em7 A7 D \rightarrow with internal tonicization \rightarrow A G#ø7 C#7 F#m Bm7 G#7 C# F#m Bm7 Em7 A7 D G A7 D

Exercises:

Use brief (symmetrical) tonicization, more lengthy tonicization, and internal tonicization in all of the following – transpose to all keys eventually. Also remember about deceptive resolutions to 7th chords in place of triads.

- 1) A D A E A
- 2) A Bm D E F#m A
- 3) A F#m D Bm G E A
- 4) A D C#m Bm A
- 5) A C#m F#m E A
- 6) A E Bm F#m C#m D A
- 7) Am Dm Am Em Am
- 8) Am F C G Dm Am
- 9) Am C Dm F Am
- $10)\quad (C)\ Am \ F \ Dm \ Bb (E) \ Am$
- 11) Am Dm C F Am
- 12) (Am) C F Dm G Em
- 13) A D Bm E C#m

In key of D:

Use V7 before each chord in symmetric resolution cycles. Then use V7b9 for each.

- 1) D Bm (A) G (F#m) Em
- 2) (D) Em (F#m) G (A) Bm D cadence
- 3) Bm D F#m A
- 4) G Bm D F#m cadence.
- 5) D F#m A cadence.
- 6) D G Em A F#m cadence.
- 7) D G, Bm Em, A D cadence.
- 8) D A Em Bm F#m (G) D cadence.
- 9) D F#m Bm Em A D G

TON CIZATION SECONDARY DOMINANTS

10-22-73

A great deal of harmonic richness can be gamed by temporarily treating diatonic major of minor triady as if they were the home key and preceding them wild chords as if they were the home key and preceding them wild chords in their own key. By farthe most common device is to use in their own key. By farthe most common device is to use in their own key. By farthe most common device is to use the IT (oII) of the new temporary key. Example: the IT (OII) of the new temporary key. Example: the IT (OII) of the new temporary key. Example: for A F#m DA you could have A (I#7) Fim (A7) D (ET)A for A F#m DA you could have A (A7) D F#7Bm (B7 E or for A D Bm E you could have A (A7) D F#7Bm (B7 E or for A D Bm E you could have not toricized this way but bII is: In minor keys the 11 and Thave not tonicized this way but bII is; for Am DmC Bb Am > Am A7 Dm G7C F7 Bb E7 Am Toniciping IT chords are called SECONDARY DOMINANTS The IT of the new temporary keys are often preceded by other chords in the new key namely the II, IV, iV, II, DI, and bII (also also the related 7theor these triads are often used. DI, DII) Nb Examples of a two chord tonicination of Vi (F#m) in A: 111 I. DG#m C#1 F#m Even non-diatonic triads are tonicined prequently: instal attn 7 C#1 Fth ① A F Bm7 EA → A Gm7 C7 F7 Bm7 E7 A 1/27 3 Bm C#7 F#m 1/27 Bm7 C#7 F#m 1/27 Bm7 C#7 F#m 1/27 B C# F#m 1/27 B7 C#7 F#m 1/27 B7 C#7 F#m 1/27 G B7 C#7 F#m A ET A -> A BT ET A of A F#T BT ET A or A FIMT BTETA A ET A -> A BT ET A of A F#T BT ET A or A FIMT BTETA an easier way to think op it and this opens up other doors too) is that a tonicination may deceptively TO GTO CT FTM 1187 E @ G# Ø7 C#7 F#m III @ 6# C#7 F#m lead to a 7th chord Example: given A F#mit could become A G#\$7 C#7 F#m to A G#\$7 C#7 F#702 ITT @ G C# F#m 171 (G77() C# Ftm. 171 () C C# Ftm. 171 () C C# Ftm. IT I G G C# F#m INTERNAL TONICIZATION: She principles of tonicidation may be used to enrich a choid "internally" as follows: BE G D C# F#m given A Bm EA → A Bm (Em F#7 Bm E & A IF G D C# 7 F#m INTERNAL TONICIZATION: She principles of tonicidation may given A Bm EA → A Bm (Em F#7 Bm E & A PIVOT CHORDS OR CHANGE OF FUNCTION: TSUPPOSE you encountered the following progression in a song: A F#m B7 E7 A. F#m can be considered to be viog I or if of I(f). 或平面中 C#7 Ftm Likewise B7 could be II 7 of I of IG). It is a matter of taste as to how you will interpret these things. The a sense the home key can be tonicized ; for A E A -> A BmTETA you may have noticed that tonicization, or A (F#mT BmT) ETA after regults in a circle of the forthis reacher cycling. or A (C#\$7 F#7 B7 Em]ETA Practice making up exercises in brief tonicipation (IT)), internal tonicipation, and also more lengthy visits to the new kups. Stick piratly to diatonically related keys, then later get more distant using modul miniture keys. G,G7, D, D7, Bm, Bm] to E() F#m adom question This whole process of leaving one key for another is also called MODULATION but modulation often is used to refer to the Constituy stays in the new keys. TonicizATION is temporary modulation,

Modulation * Tonicisation Modulation is singly the process of abardoning one key for an other. Hopefully, you have scanthattonicing attern is a way of temporarily theory are planted in the new key modulation is established if you binger in the residence modulation is established if you binger in the residence modulation is established if you binger in the residence modulation is established if you binger in the residence modulation is established if you binger in the residence modulation is popular storigs are of such a flatting near that the are really first of the post in agenet peaking abandoning the old key, first putting a well over it for a few seconds. Conjuny, down phoness the important they are modulation pot tonic gatows the important they are read to go smoothy give a new key for article gates a flatter of a meet to the important to be able to go smoothy give a new the important to be able to go smoothy gives a new the former than a pring meet to under the adding the home key of desired. The whole process of key there allow a desite of the new firme for the process of the adding the home key of a section to an extended when the adding the home key of a section. So there is the balance to allow they the meet that the section is almost plants to all the played again. The present is almost plants to all the they allow the A section. So there is the balance of meeting the bar a section to almost plants of present of the set of the model they then the to the to be allow the process of the former to allow they are and warred the to be allow the set of the former to allow they are the former to be allowed the former to allow they are the former to be allowed to be allowed to be allow the set of the to be allow to allow the former to allow the set of the to be allow to allow the former to allow the set of the to be allowed the the set of the former to allow the set of the to be allow to allow the former to allow the segenes in the played of the to be allow to allowed. The 10-23-73 Modulation + Tonicigation or to percise the proverse of A if you were given the proverse of A A Ftm D, with simple tonicipation -> A C#7 Ftm A7D -> with more complex tonicipation -> A G#07 C#7 Ftm Em7 A7D -> with internal complex tonicipation -> A G#07 C#7 Ftm Em7 A7D -> with internal compress contraction A G#P7 C#7 F#m Bm7 G#7 C# F#m Bm7 Em7 A7D & A7D. tonicipation > A G#P7 C#7 F#m Bm7 G#7 C# F#m Bm7 Em7 A7D & A7D. EXERCISES use brief tonicipation more langthy tonicipation and internal tomicipation EXERCISES use brief tonicipation more langthy to all keys eventually internal tomicipation all of the following - Oranspose to all keys eventually internal to 7 thehords also remember about deceptive resolutions to 7 thehords O A D A E A DAm Dm C F Am in Ney of D OBM D F A DAM DM C F Am in Ney of D OBM D F AM 3 A Bm DE Fthin A 3 A Fthin D Bar GE each chord, DBm (A) (Fin) Em (Am) C F Din G Em DAD CHIN BANA ③ A D Bm E C™m reaching (D) Em (Fin) G (A) Com D reaching (D) Em (Fin) G (A) Com D cycleo. (D) G - Dom D (Film caf. 5) A Other Form EA SYMMETRICAL OAE BAF FACTA DA cod. 3 Am Don Am Em Am In use I Prench & Frank cad. hen use 3 Am FCG Drn Am 9 Am C Dm F Am @ pa Am Em A Pard. O(C) Am F Drn Bb(E) Am PA Em Bron Film Dood DEEMEMEMADE