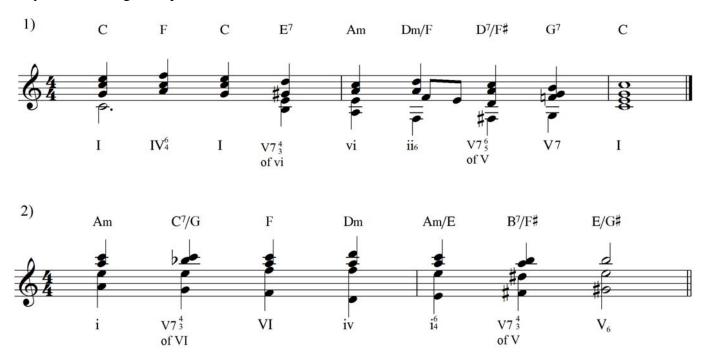
# **Secondary Dominants, Tonicization (part 1)**

Ted Greene 1975-05-15

Play the following examples:



Observe the E7, D7 chords in the first example, and the C7, B7 in the second example. These chords are acting as V7's of the chords which follow them. These V7's are called *Secondary Dominants*.

#### To further explain:

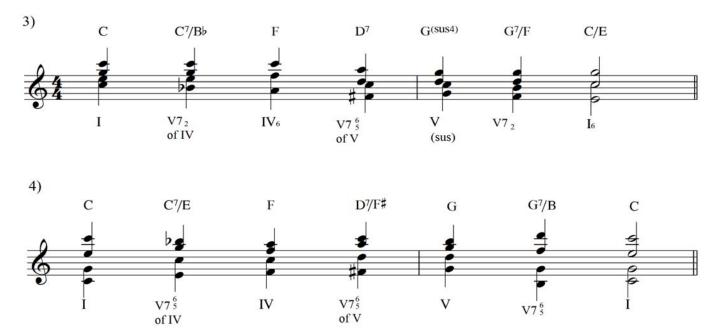
In days of olde, musicians were curious about other sounds than the diatonic resources which they had become friends with. The V7 – I (or i) had become the most important progression for defining a key with just two chords, and this relationship of chords so intrigued a few musicians that they tried applying the same logic (that is: preceding a triad with its V7) to *other* diatonic triads.  $\rightarrow$  For instance, in the key of C, they experimented preceding Dm with A7, Em with B7, F with C7, G with D7, and Am with E7. These diatonic triads (Dm, Em, F, etc.), when preceded with their own V7's (A7, B7, C7, etc.), take on the feel of *Temporary Tonics*; diminished triads cannot be preceded with their own V7's because there is no such thing as a diminished key, or in other words, a diminished chord cannot be a temporary tonic, and it has no V7.

If you are confused, here is another approach:

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 that function as dominants (V, V7, vii°, viiø7, vii°7) in *their own* key. These dominant functioning chords are called *Secondary Dominants*; this whole process is called *Tonicization*.

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Examples: Suppose you decided to work with I IV V I in the key of C. Here it is with tonicization:

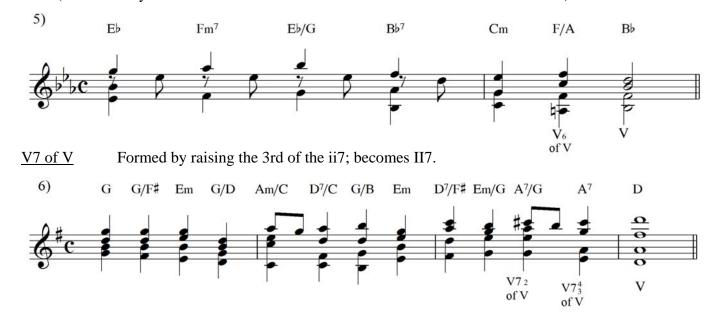


Notice in both examples (#3 and #4) that I is also being "tonicized," that is, preceded with its own V7. Also notice in example #1 at the top of the page that V7, not V, is being tonicized – since diatonic 7ths may replace diatonic triads, the 7ths may be tonicized too.

Here are examples of each specific type of secondary dominant commonly used in Baroque harmony:

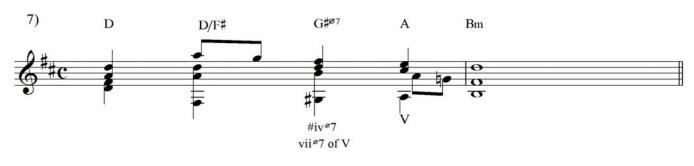
### **Major Key Types:**

<u>V of V</u> Formed by raising the 3rd of the ii triad, so as to make a major triad (II); often substitutes for ii (all secondary dominants are used as substitutes for their various related chords).



Notice how V of V and especially V7 of V increase the drive to V in these 1/2 cadences.

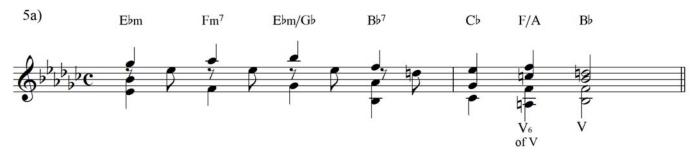
viiø7 of V Formed by raising the root of IV major7; becomes #ivø7. vii° of V (#iv°) is more rarely used.



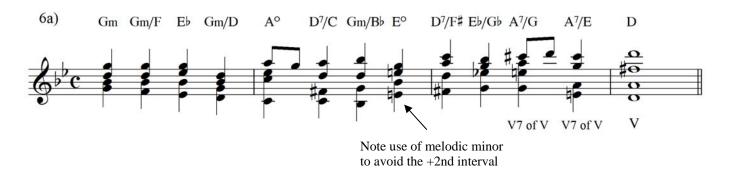
## **Minor Key Types:**

For an interesting comparison showing the contrast between major and minor modes, the above examples (#5, #6, and #7) are shown in their *parallel* minor keys below, illustrating the secondary dominants (as listed [below]) in minor keys.

## <u>V of V</u> Formed by raising the 3rd and 5th of ii°, thereby creating II.



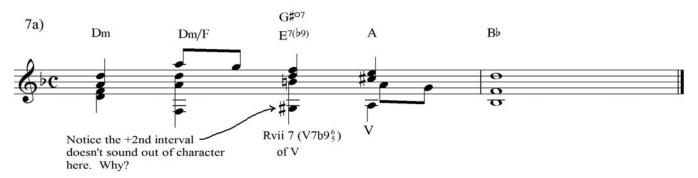
<u>V7 of V</u> Formed by raising the 3rd and 5th of iiø7, creating II7.



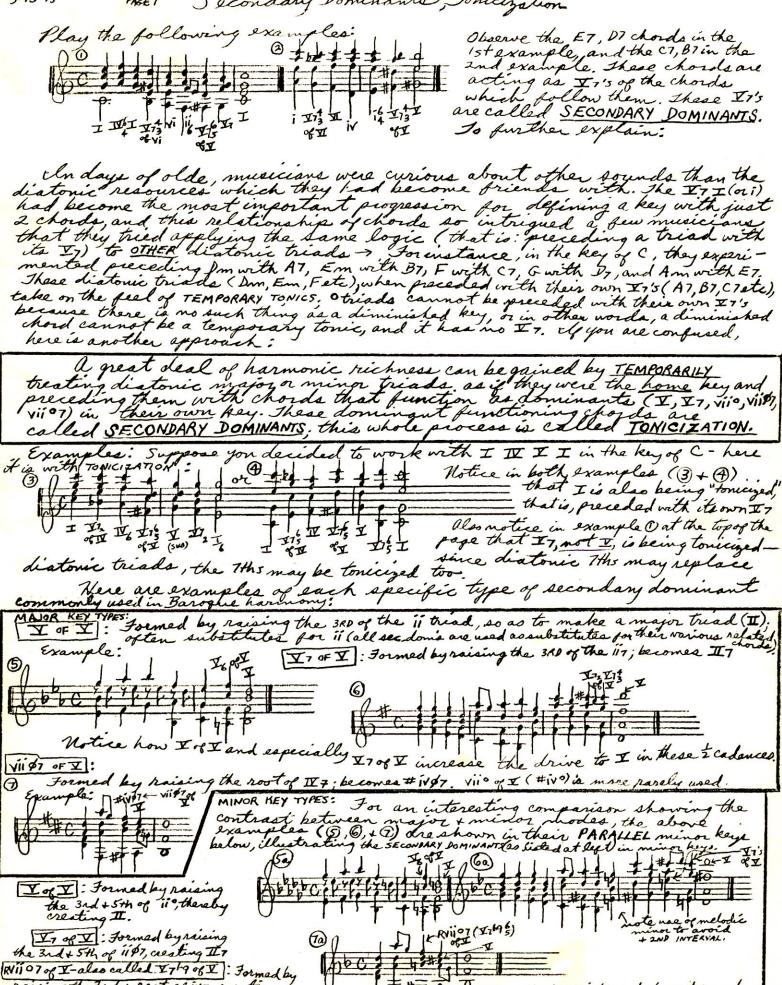
Rvii°7 of V – also called V7b9 of V

[R = "raised"]

Formed by raising the 3rd and root of iv7, creating #iv°7 or II7b9. Rvii° of V is used more rarely.



NIIO7 of Y- also called Y7 79 of I : Formed by raising the 3rd + root of iv7, cresting # ivo7 or IT169. Rvii of I is used more rarely



Notice the + 200 interval document count