Secondary Dominants, Tonicization (part 4)

Ted Greene 1975-05-17

Practice the following exercises in various keys (*all* keys for the serious musician) with different meters, pulses, and harmonic rhythms as discussed on the previous page [*part 3*]. Many of these are sequences, and you will find that they work out best in keys where the 1st chord can be started on a reasonably high or reasonably low fret, depending on whether they are descending sequences or ascending sequences—this will become clear as you try them. You might try "setting up" the home key first (play a diatonic progression to get the sound of the key in your ears) to help you hear the main tonal center of these examples.

Major Key:

1)	I $V7_3^4$ of vi vi $V7_3^4$ of IV IV $V7_3^4$ of ii ii IVmaj 7_3^4 vii ^{\emptyset} 7 $V7_3^4$ of V V $V7_5^6$ I
2)	I $V7_5^6$ of vi vi $V7_5^6$ of IV IV $V7_5^6$ of ii ii IVmaj 7_5^6 vii ^{\alpha} 7 $V7_5^6$ of V I_4^6 V7 I \checkmark why V of V to I?
2a)	I V7b9 ⁶ ₅ of vi vi V7 ⁶ ₅ of IV IV V7b9 ⁶ ₅ of ii ii IVmaj7 ⁶ ₅ vii ^{\emptyset} 7 II7 ⁶ ₅ I ⁶ ₄ V7 I
2b)	I $V7_5^6$ of vi vi $V7_5^6$ of IV IV $V7_5^6$ of ii II7 ₂ $V7_5^6$ I IV $\#iv^{\emptyset}7 \#iv^{\emptyset}7_5^6$ I ⁶ ₄ V7 I
3)	$I_6 V7_2 \text{ of } vi vi_6 V7_2 \text{ of } IV IV_6 V7_2 \text{ of } ii ii_6 V7_5^6 I I_6 \#iv^{\varnothing}7_{5}^6 \#iv^{\varnothing}7 I_4^6 V7 I$
	Try 1st inversion triads in place of ${}^{6}_{5}$'s occasionally; also 7b9's on V of ii, iii, and vi. (See #2a).
4)	I I7 ₂ IV ₆ vii ^{$\%$} 7 ₂ III7 ⁶ ₅ VI7 ₂ II7 ⁶ ₅ V7 ₂ I ₆ vii ^{$\%$} 7 IV ⁶ ₄ #iv ^{$\%$} 7 I ⁶ ₄ V7 I
4a)	I I7 ₂ vii ^ø 7 ₂ III7 ⁶ ₅ VI7 ₂ II7 ⁶ ₅ V7 ₂ I7 ⁶ ₅ IV vii ^ø 7 IV ⁶ ₄ #iv ^ø 7 I ⁶ ₄ V7 I
4b)	I IV ₆ vii ^ø 7 ₂ III7 ⁶ ₅ vi7 ₂ II7 ⁶ ₅ V7 ₂ I7 ⁶ ₅ IV vii ^ø 7 ⁶ ₅ iii vi7 ii7 V7 I
4c)	I $I7_{5}^{6}$ IV $VII7_{5}^{6}$ $III7_{2}$ $V17_{5}^{6}$ $II7_{2}$ $V7_{5}^{6}$ I $I7_{2}$ IV_{6} I_{4}^{6} II_{6} $V7$ I
4d)	I IV VII7 ⁶ ₅ III7 ₂ VI7 ⁶ ₅ II7 ₂ V7 ⁶ ₅ I7 ₂ IV ₆ ii ₆ I ₆ II7 ⁶ ₅ V
4e)	I IVmaj 7^6_5 vii $^\circ$ III 7^6_5 vi II 7^6_5 V
4f)	I IVmaj7 ⁶ ₅ VII III7 ⁶ ₅ VI II7 ⁶ ₅ V
4g)	I $\#iv^{\varnothing}7_{5}^{6}$ vii $III7_{5}^{6}$ vi $II7_{5}^{6}$ V
4h)	Imaj 7^6_5 IV vii $^{\emptyset}7^6_5$ iii VI 7^6_5 ii V 7^6_5 I
4i)	Imaj 7_{5}^{6} IV vii $^{\emptyset}7_{5}^{6}$ III vi 7_{5}^{6} (or VI 7_{5}^{6}) II V 7_{5}^{6} I
4j)	Imaj 7^{6}_{5} IV (or #iv [°]) VII 7^{6}_{5} III VI 7^{6}_{5} II V 7^{6}_{5} I

- 5) I V7₂ of ii ii₆ V7₂ of IV IV₆ V7₂ of vi vi₆
- 5a) I $V7_5^6$ of ii ii $V7_5^6$ of IV IV $V7_5^6$ of vi vi
- 5b) I $V7_3^4$ of ii ii₆ $V7_3^4$ of IV IV₆ $V7_3^4$ of vi vi₆
- 6) I $V7_5^6$ of IV IV $V7_5^6$ of V V $V7_5^6$ of vi vi
- 7) I $V7_5^6$ of ii ii $V7_5^6$ of IV IV $V7_5^6$ of V V $V7_5^6$ of vi vi $V7_5^6$ I V7 of V (II7) V
- 8) I $V7^{6}_{5}$ of IV IV $V7^{6}_{5}$ of ii ii $V7^{6}_{5}$ of V V $V7^{6}_{5}$ of iii iii $V7^{6}_{5}$ of vi vi $V7^{6}_{5}$ IV⁶₄ #iv^{\alpha}7 I⁶₄ V7 I
- 8a) I $V7_{5}^{6}$ of IV IV $V7_{5}^{6}$ of ii II $V7_{5}^{6}$ of V V $V7_{5}^{6}$ of iii III $V7_{5}^{6}$ of vi vi $V7_{5}^{6}$ IV₄ #iv^{\alpha}7 I⁶4 V7 I
- 9) I $V7^{6}_{5}$ of vi vi $V7^{6}_{5}$ of V V $V7^{6}_{5}$ of IV IV $V7^{6}_{5}$ of iii iii $V7^{6}_{5}$ of ii ii $V7^{6}_{5}$ I ii₆ I⁶₄ V7 I
- 9a) I $V7_{5}^{6}$ of vi VI $V7_{5}^{6}$ of V V $V7_{5}^{6}$ of IV IV $V7_{5}^{6}$ of iii III $V7_{5}^{6}$ of ii II $V7_{5}^{6}$ I #iv^{\$\alpha\$}7₅^{\$\beta\$} I⁶ V7 I
- 9b) $I_6 V7_3^4$ of vi vi₆ V7₃⁴ of V V₆ V7₃⁴ of IV IV₆ V7₃⁴ of iii iii₆ V7₃⁴ of ii ii₆ V7₃⁴ I₆ IV I⁶₄ V7 I
- 9c) I₆ V7₂ of vi vi₆ V7₂ of V V₆ V7₂ of IV IV₆ V7₂ of iii iii₆ V7₂ of ii ii₆ V7₂ I₆ vii^{\emptyset}7⁶₅ IV⁶₄ V7 I
- 9d) I₆ V7₂ of vi VI₆ V7₂ of V V₆ V7₂ of IV IV₆ V7₂ of iii III₆ V7₂ of ii II₆ V7₂ I₆ vii^{\emptyset}7⁶₅ IV⁶₄ V7 I
- 10) I V7₂ of V | V₆ V7₂ of iii | iii₆ V7₂ | I₆ V7₂ of vi vi₆ V7₂ of IV | IV₆ V7₂ of ii ii₆ vii^o₆ of ii | ii vii^ø7 IV⁶₄ | #iv^ø7⁶₅ #iv^ø7 I⁶₄ V7b9⁶₅ of vi | vi
- 10a) I $V7_{3}^{4}$ of V | V $V7_{3}^{4}$ of iii | iii $V7_{3}^{4}$ | I $V7_{3}^{4}$ of vi vi $V7_{3}^{4}$ of IV | IV $V7_{3}^{4}$ of ii ii $V7_{5}^{6}$ | IV_{4}^{6} II7₅⁶ I₆⁶ V7 | I
- 10b) I₆ V7⁶₅ of V | V V7⁶₅ of iii | iii V7⁶₅ | I V7⁶₅ of vi vi V7⁶₅ of IV | IV V7⁶₅ of ii ii V7⁶₅ | IV⁶₄ II7⁶₅ I⁶₄ V7 | I
- 11) I IV_{4}^{6} I $V7_{2}$ of V V_{6} $V7_{3}^{4}$ of V $V7_{3}^{4}$ of iii iii vi7 ii7 V7 I
- 12) I $V7_5^6$ I $V7_5^6$ of V V $V7_2$ of ii ii_6 V of vi vi $V7_2$ of iii iii_6 IV I_6 $V7_3^4$ I

Minor Keys:

Before you go any further in minor keys it would be good to know about a few other choice sounds: Play the following example:



Notice the colorful sound built on the bII of Gm (Ab₆)—it is called a *Neapolitan 6th*. It is built by lowering the root of a ii° (thereby forming a major triad on bII). The name comes from the fact that, it was supposedly first heavily used by composers around Naples in the late 1600's and it was most often used in 1st inversion (chord of the 6th). It is subdominant in function, since it is a derivative of ii° (also, compare it with iv). The 3rd is often doubled in the chord.

The N₆ often progresses to V7₂, V7b9₂, V, i_{4}^{6} , II7b9⁶₅, iv7 V7₂, II7b9⁶₅ i_{4}^{6} , ii^{\emptyset} 7, I7b9⁶₅ (and others to be discussed in the sections on secondary sub-dominants and modulation).

Make up progressions using the N_6 progressing to each one of the above sounds; for now, keep the N_6 in 1st inversion.

In the *classical* period of music (1750-1825), N₆'s began to appear more often in root position, even in 2nd inversion, and 7ths or b7th were sometimes added; also, bII came to be used as a temporary tonic and preceded with its own dominant forms of harmony. Some of these sounds are going to be incorporated in the exercises on the next page [*part 5*], to enable you to have some kind of temporary key center on the 2nd degree (V of II sounds too distant). Although chronologically, the sounds are out of place, to the ear, they fit very nicely, and it is only a quirk of musical evolution, that mankind waited till the classical period to make heavy use of them.

Secondary dominants of bII —

V of bII = VI

<u>V7 of bII</u>: Formed by lowering the 7th of VImaj7, creating VI7. $vii^{\emptyset}7$ and vii° of bII are more rare.

5-17-15 PAGE 4

Secondary Dominants, Tonicipation

Practice the following exercises in various keys (all keys for the serious musician) with different meters, pulses, tharmonic rhythms as discussed on the previous page. Many of these are SEQUENCES and you will find that they work out best in keys where the 1st chord can be started on a reasonably high or reasonably low fret, depending on whether they are descending bequences or ascending sequences this will be come clear asyon trythem. for might try setting "" the home key first (play a distoric progression to get the sound of the key hinging in your eare) to help you hear the main tonal center of these examples. MAJOR KEY: MAJOR KEY: O It I There is in The I Ingoli ii II 7 viid Ing VI VI I TIG I I Ingoli ii IT75 vilor Infor It IT I + why Ing to I? VIS of Vi VI TIS of IV IV I ▼720gii iig 又7g I Ig #iv \$7g #iv\$7 Ig Y7 I I TZ OF VI VIG IT2 OF IV IVG ITAGONI is ITTO VIEN ITTO IS IS IT I ITAGONI VI ITGORIV IV 2a) I Ing of VI VI Ing of I IV Vigof II II Ing Ing I IV #INDI # INDI I I II II (2) I ① I IT, ITg Vii的, IT, IT, I, I, I, VII的, IL # WØ7 I T IT Try 1st inversion triada in place of 5's (I IT2 VII #7 IITS VIT ITS VIZ ITS I VII #7 IS # #1 #7 IS IT (4) I I Vi VIA II 15 VIT IT 5 VI I I VI VI VI VI VI VI VI VI VI Top II, ili, and vi. (See Ca). 40 I ITS I IITS II 72 VI75 IT 275 I IT, IG I 4 IS XI I A I Y75 of i I V76 of IV IV Y75 of vi vi I X75 of i i X75 of W IV X75 of vi vi (4) I+ \$ N MI 5 II V 18 IV 18 I tor XITE Cor #ivo GI I TIS OF MIN TT SOF Y I TTS OF VI VI DITTE of II II TIS of I I VIS OF Y Y ITS OF VI VI ITS I YTOFY (II) Y BIJIS FIN IN VIE OFII II VIS OF V VI VI VI VI THE WIND IS VI BI ITS OF I I ITS OF II I ITS OF Y I IS OF III II VISOF VI VI IS I + WP IS IT ØI Ing of vi VI Ing of I I Tog of I I Tog of ill III Ing of il il Ing I ilg I & IT QIXISOFVI VI XIS GEV X XIS OF IV W XIS OF II II VIS I #IV ØIS I XII (2) I 273 oF VI Y 273 oF Y Z 6 Y 3 oF Y I Y 5 OF VI Y 273 oF VI Y 273 oF VI Y 5 Z 4 I 7 I (2) Z Y 3 oF VI V6 Y 3 oF Y Z 6 Y 3 oF W IG Y 7 3 oF VI VI6 Y 3 oF VI VI6 Y 3 Z 6 Y 7 I (2) I6 Y 7 2 oF VI V6 Y 7 2 oF Y Z 6 Y 7 2 oF W IG Y 7 2 oF VI VI6 Y 7 2 Z 6 VI 0 7 5 W 5 Y 7 I (3) I6 Y 7 2 oF VI VI6 Y 7 2 oF Y Z 6 Y 7 2 oF VI VI6 Y 7 2 oF VI II 0 Y 7 2 T 6 VI 0 7 5 W 5 Y 7 I (3) I6 Y 7 2 oF VI VI6 Y 7 2 V 10 7 5 W 5 Y 7 I (3) I V 7 2 oF X 1 X 7 3 oF VI 16 X 7 2 oF VI VI6 Y 7 2 oF W IY 7 2 0F VI 10 VI 10 7 W 5 Y 1 X 10 7 5 Y 10 7 5 Y 10 7 1 5 Y 7 0 7 5 OF VI VI (4) I X 7 3 oF X 1 X Y 3 oF VI 16 Y 7 2 0F VI VI6 Y 7 2 0F W IY Y 7 3 oF VI 10 Y 7 3 oF VI 10 Y 7 3 0F VI 10 Y 7 3 oF VI 10 Y 7 3 oF VI 10 Y 7 3 0F VI VI 10 Y 7 3 oF VI 10 Y 7 3 oF VI 10 Y 7 3 0F VI 1) I ILA I XIZOFY X X73 oF X X73 oF III VIT III XI I (2) I X7 I X7 OF X X Y72 OF II IL XOF VI VI X72 OF III IIL I X X7 I MINOR KEYS : Before you go any further in minor keys it would be good to know about a few other choice sounds: Play the following example: Notice the colorgal sound built on the bII of Grm (Ab)-Notice the colorgal sound built on the bII of Grm (Ab)-it is called a NEAPOLITAN 6th. It is built by lower Detree Sounda: They the following example: Notice the colorful sound built on the bI of Grm (Ab)-it is called a NEAPOLITAN 6th. It is built by lowering the none comes from the facta that, it was supposedly the name comes from the facta that, it was supposedly the name comes from the facta that, it was supposedly the name comes from the facta that, it was most often used in 1st inversion (chord of the 6th). It is subdominant in function since it is a derivative of ii (also, compare it with iv). the 3ad is often doubled in the chord, The No often progresses to XT2 It to, Xi &, II 1998, it XT2, II 1998 if, it of the above to be discussed in the sections decondary sub-dome. + modulation). Make up progressions using the No progressing to each one of the above tounds, for now, keep the No in 1st inversion. the No of the No in 1st inversion (1750-1825), No is kegan to appear more often in function since the section the progression (1750-1825), No is kegan to appear more often in function in function in the section the No in the section of the No in the section in the section of the No in the section in the section of the of the section is section of the section 270 now, keep the No in 1st inversion. the the CLASSICAL period of music (1750-1825), No's began to appear more often in Root position, even in 2nd inversion, and This or of this were sometimes added. also, bit came to be used as a temporary tonic + preceded with its own dominant formed of harmony. Some of these sounds are young to be incorporated in the exercises on the next page, to enable you to have some kind of temporary key center on the 2nd degree (I of I sounds too distant). Although chronologically, the sounds are ont of place, to the bar, they fit very necely, and it is only a fusik of musical evolution, that mankind waited till the ceassical period to make heavy use of them. Sec. Dom's of bII - [I of bII = II] [I rof bII] = Formed by Sowering the 7th of II 7, creating VI 7. Viist + Viio of bII are more rare.