

# Secondary Dominants, Tonicization (part 5)

Ted Greene 1975-05-18 & 1975-07-01

## Minor Keys:

Follow instructions as given at top of last page (part 4).

1)  $i^6_4$   $V7_2$   $i_6$   $V7_2$  of VI  $VI_6$   $V7_2$  of iv  $iv_6$   $V7_2$  of bII  $bII_6$   $ii^\emptyset 7^6_5$   $i^6_4$   $V7$   $i$

1a)  $i^6_4$   $V7_2$   $i_6$   $V7_2$  of VI  $VI_6$   $V7_2$  of iv  $iv_6$   $V7_2$  of bII  $bII_6$   $ii^\emptyset 7^6_5$   $i^6_4$   $II7^6_5$   $V$  (or  $II7^4_3$   $V_6$ )

Try 1st inversion triads in place of  $^6_5$ 's; also 7b9's on V's of I, iv, and v (V).

Also I for i at end of phrases (Picardy 3rd) – See 1b.

1b)  $i$   $V7^6_5$   $i$   $V7^6_5$  of VI  $VI$   $V7^6_5$  of iv  $iv$   $V7^6_5$  of bII  $bII$   $ii^\emptyset 7_2$   $V7^6_5$   $i$   $ii^\emptyset 7^6_5$   $V$   $I$

1c)  $i$   $V7^6_5$   $i$   $V7^6_5$  of VI  $VI$   $V7^6_5$  of iv  $iv$   $V7^6_5$  of bII  $bII$   $ii^\emptyset 7_2$   $V7^6_5$   $i$   $ii^\emptyset 7^6_5$   $II7^6_5$   $V$

1d)  $i$   $V7^6_5$   $i$   $V7^6_5$  of VI  $VI$   $V7^6_5$  of iv  $iv$   $VImaj7^6_5$   $ii^\emptyset 7$   $V_6$   $I7_2$   $iv_6$   $II7b9^4_3$   $V(7)$   $i$

1e)  $i$   $V7^6_5$   $i$   $V7^6_5$  of VI  $VI$   $V7^6_5$  of iv  $iv$   $VImaj7^6_5$   $ii^\emptyset 7$   $V_6$   $I7_2$   $IV_6$   $ii^\emptyset 7^4_3$   $V(7)$   $i$

or end on  $i^6_4$   $II7^4_3$   $V_{(6)}$  after  $iv_6$  or  $IV_6$

1f) Do 1b, 1c, 1d, and 1e all with  $^4_3$ 's on V7, V7 of VI, V7 of iv, and V7 of bII;  
also 1st chord becomes  $i_6$ .

2)  $i$   $V7_2$  of III  $III_6$   $V7_2$  of iv  $iv_6$  or  $IV_6$   $V7_2$  of V  $V_6$

2a)  $i$   $V7^6_5$  of III  $III$   $V7^6_5$  of iv  $iv$  or  $IV$   $V7^6_5$  of V  $V$

3)  $i$   $V7^6_5$   $i$   $V7^6_5$  of III  $III$   $V7^6_5$  of iv  $iv$   $V7^6_5$  of VI  $VI$   $ii^\emptyset 7^6_5$  (or  $II7b9^6_5$ )  $i^6_4$   $V7$   $i$

3a)  $i$   $V7^6_5$   $i$   $V7^6_5$  of III  $III$   $V7^6_5$  of iv  $iv$   $V7^6_5$  of VI  $VI$   $i^6_4$   $ii^\emptyset 7^6_5$   $II7b9^6_5$   $V$   
or  $II7b9^6_5$   $i^6_4$   $ii^\emptyset 7^6_5$   $V$

3b)  $i$   $V7_2$   $i_6$   $V7_2$  of III  $III_6$   $V7_2$  of iv  $iv_6$   $V7^6_5$  of VI  $VI_6$   $ii^\emptyset 7^6_5$  (or  $II7b9^6_5$ )  $i^6_4$   $V7$   $i$   
or  $ii^\emptyset 7^6_5$   $II7b9^6_5$   $V(7)$   $I$

3c)  $i$   $V7_2$   $i_6$   $V7_2$  of III  $III_6$   $V7_2$  of iv  $iv_6$   $V7^6_5$  of VI  $VI_6$   $i^6_4$   $ii^\emptyset 7^6_5$   $II7b9^6_5$   $V$

4)  $VI$   $i^6_4$   $II7b9^6_5$   $V7_2$   $I7^6_5$   $IV7_2$   $VII7^6_5$   $III7_2$   $VI7^6_5$   $ii^\emptyset 7^6_5$   $i^6_4$   $V7$   $i$

4a)  $VI$   $i^6_4$   $II7b9^6_5$   $V7_2$   $I7^6_5$   $IV7_2$   $VII7^6_5$   $III7_2$   $VI7^6_5$   $ii^\emptyset 7^6_5$   $i^6_4$   $II7^6_5$   $V$

4b)  $V7b9^4_3$   $i_6$   $II7b9_2$   $V7^6_5$   $I7_2$   $IV7^6_5$   $VII7_2$   $III7^6_5$   $VI7_2$   $ii^\emptyset 7^6_5$   $i^6_4$   $V7$   $i$

4c)  $V7b9^4_3$   $i_6$   $II7b9_2$   $V7^6_5$   $I7_2$   $IV7^6_5$   $VII7_2$   $III7^6_5$   $VI7_2$   $ii^\emptyset 7^6_5$   $i^6_4$   $II7^6_5$   $V$

- 5)  $V_5^6$  | i (or I)  $V_5^6$  of VII VII  $V_5^6$  of VI | VI  $V_5^6$  of V (or  $bII_6$ ) V |
- 5a)  $V_5^6$  | i (or I)  $V_5^6$  of VII VII  $V_5^6$  of VI | VI  $i_4^6$  V7 | i
- 5b)  $V_3^4$  | i (or I)  $V_3^4$  of VII VII  $V_3^4$  of VI VI  $V_3^4$  of V V (or  $i_4^6$  V7 i)
- 5c)  $V_2$  |  $i_6$  (or  $I_6$ )  $V_2$  of VII  $VII_6$   $V_2$  of VI  $VI_6$   $V_2$  of V  $V_6$
- 6) i  $I_7_2$   $iv_6$  (or  $IV_6$ )  $VII_7_2$   $III_6$   $VI_7_2$   $bII_6$  (or  $ii_6^\circ$ ) V i
- 6a) i  $V_5^6$  of iv iv (or IV)  $V_5^6$  of III III  $V_5^6$  of  $bII$  II  $V_5^6$  i
- 7) i  $I_7_2$   $iv_6$   $IV_7_2^6$  VII  $VII_7_2$   $III_6$   $III_7$  VI  $VI_7_2$   $ii_7_2^\circ$   $ii^\circ$  V
- 8)  $V_5^6$  of III | III  $V_5^6$  of VI VI  $V_5^6$  of iv | iv (or IV)  $V_5^6$  of VII VII  $V_5^6$  of V | V  $V_5^6$  i  $V_5^6$  of III | III - Finish this modulation.
- 9) i  $V_5^6$  i  $V_5^6$  of III | III  $V_5^6$  of V V
- 9a) i  $V_3^4$   $i_6$   $V_3^4$  of III |  $III_6$   $V_3^4$  of V  $V_6$
- 10) | i  $V_5^6$  of VII VII  $V_5^6$  of v | v  $V_5^6$  of III III  $V_5^6$  |  
| i  $V_5^6$  of VI VI  $V_3^4$  of V | V or  $V_6$
- 10a) | i  $V_3^4$  of VII VII  $V_3^4$  of v | v  $V_3^4$  of III III  $V_3^4$  |  
| i  $V_3^4$  of VI VI  $V_3^4$  of V | V
- 10b) |  $i_6$   $V_2$  of VII  $VII_6$   $V_2$  of v |  $v_6$   $V_2$  of III  $III_6$   $V_2$  |  
|  $i_6$   $V_2$  of VI  $VI_6$   $V_2$  of V |  $V_6$

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**Miscellaneous Facts:**

- 1) Some other more rarely used sounds of the Baroque era are those of  $I7b9$ ,  $II7b9$  and  $V7b9$  being used in major keys to replace  $I7$ ,  $II7$  and  $V7$ ; you might try experimenting with these sounds
- 2) Also, try leaving out *any* note in a  $7b9$  chord (in either major *or* minor keys).
- 3) When adding decoration notes to progressions with secondary dominants, these notes are derived from the *new* temporary key scales in most cases.
- 4) Sometimes secondary dominants resolve to chords other than the new I or i; this subject will be covered with up-coming topics.

5) Secondary Dominants are also used in 1/2 cadences:

Chord sequence: B $\flat$ , B $\flat$ /D, E $\flat$ , B $\flat$ /D, E $\flat$ , C $\flat$ , G

Labels: i, V

This phrase could go right back into B $\flat$  or it could go further into C $\flat$  (it could even go into other related keys – all this type of operation will be discussed under the soon-to-come topic of *Modulation*).

6) Secondary Dominants can be used as deceptive cadence chords: Example:

Chord sequence: G, B $\flat$ m, E $\flat$ m, G $\flat$ <sup>6</sup>, C, D $\flat$ <sup>7</sup>, B

Labels: V, V of vi

Try experimenting with these concepts.

Also integrate last part of Secondary Subdominants page 1.

# Secondary Dominants Ionization

**MINOR KEYS:** Follow instructions as given at top of last page.

- ①  $i^{\frac{7}{2}} V_2 i^{\flat}_6 V_2 \text{ of VI VI}_6 V_2 \text{ of IV IV}_6 V_2 \text{ of bII bII}_6 \text{ ii}^{\flat} \phi_7^{\flat} i^{\frac{7}{2}} V_7 i$   
 ② Same .....  $\text{II}^{\frac{7}{2}} V \text{ (OR II}^{\frac{7}{2}} V_6)$   
 ③  $i V_2^{\flat} i V_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of IV IV V}_2^{\flat} \text{ of bII bII ii}^{\flat} \phi_7^{\flat} V_2^{\flat} i \text{ ii}^{\flat} \phi_7^{\flat} V_2^{\flat} i$   
 ④ Same .....  $\text{II}^{\frac{7}{2}} V$   
 ⑤ Same .....  $\text{VI}^{\flat} \text{ ii}^{\flat} \phi_7^{\flat} V_6 I_2 \text{ IV}_6 \text{ II}^{\flat} \phi_7^{\flat} V_2^{\flat} i$  } or end on  $i^{\frac{7}{2}} \text{ II}^{\frac{7}{2}} V_2^{\flat} \text{ after } i^{\flat}_6 \text{ or IV}_6$   
 ⑥ Same .....  $\text{IV}_6 \text{ ii}^{\flat} \phi_7^{\flat} V_2^{\flat} i$   
 ⑦ do 1b, 1c, 1d, and 1e all with  $\frac{7}{2}$ 's on  $V_7, V_7 \text{ of VI, } V_7 \text{ of IV, and } V_7 \text{ of bII}$ ; also 1st chord becomes  $i^{\flat}_6$   
 ⑧  $i V_2 \text{ of III III}_6 V_2 \text{ of IV IV}_6 \text{ OR IV}_6 V_2 \text{ of V V}_6$   
 ⑨  $i V_2^{\flat} \text{ of III III V}_2^{\flat} \text{ of IV IV OR IV V}_2^{\flat} \text{ of V V}$   
 ⑩  $i V_2^{\flat} i V_2^{\flat} \text{ of III III V}_2^{\flat} \text{ of IV IV V}_2^{\flat} \text{ of VI VI ii}^{\flat} \phi_7^{\flat} i^{\frac{7}{2}} V_7 i$  or  $\text{II}^{\flat} \phi_7^{\flat}$   
 ⑪ Same .....  $i^{\frac{7}{2}} \text{ ii}^{\flat} \phi_7^{\flat} \text{ II}^{\flat} \phi_7^{\flat} V_2^{\flat} V_2 \text{ II}^{\flat} \phi_7^{\flat} i^{\frac{7}{2}} \text{ ii}^{\flat} \phi_7^{\flat} V_2^{\flat}$   
 ⑫  $i V_2 i^{\flat}_6 V_2 \text{ of III III}_6 V_2 \text{ of IV IV}_6 V_2 \text{ of VI VI}_6 \text{ ii}^{\flat} \phi_7^{\flat} \text{ (or II}^{\flat} \phi_7^{\flat}) i^{\frac{7}{2}} V_7 i$  or  $\text{ii}^{\flat} \phi_7^{\flat} \text{ II}^{\flat} \phi_7^{\flat} V_2^{\flat} V_2 i$   
 ⑬ Same .....  $i^{\frac{7}{2}} \text{ ii}^{\flat} \phi_7^{\flat} \text{ II}^{\flat} \phi_7^{\flat} V_2^{\flat} V_2$   
 ⑭  $\text{VI } i^{\frac{7}{2}} \text{ II}^{\flat} \phi_7^{\flat} V_2^{\flat} V_2 I_2^{\flat} V_2^{\flat} \text{ III}_6 \text{ VII}_2^{\flat} \text{ III}_6 \text{ VI}_2^{\flat} \text{ ii}^{\flat} \phi_7^{\flat} i^{\frac{7}{2}} V_7 i$  ⑮  $\text{V}_2^{\flat} \text{ II}^{\flat} \phi_7^{\flat} \text{ II}^{\flat} \phi_7^{\flat} V_2^{\flat} V_2 I_2^{\flat} V_2^{\flat} \text{ VII}_2^{\flat} \text{ III}_6 \text{ VI}_2^{\flat} \text{ ii}^{\flat} \phi_7^{\flat} i^{\frac{7}{2}} V_7 i$   
 ⑯ Same .....  $\text{II}^{\flat} \phi_7^{\flat} V_2^{\flat} V_2$  ⑰ Same .....  $\text{II}^{\flat} \phi_7^{\flat} V_2^{\flat} V_2$   
 ⑱  $V_2^{\flat} i^{\frac{7}{2}} V_2^{\flat} \text{ of VII VII V}_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of V (OR bII)} V_2^{\flat} V_2^{\flat} \text{ of VII VII V}_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of V (OR } i^{\frac{7}{2}} V_7 i)$   
 ⑲ Same .....  $i^{\frac{7}{2}} V_7 i$  ⑳  $V_2^{\flat} i^{\frac{7}{2}} V_2^{\flat} \text{ of VII VII V}_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of V (OR } i^{\frac{7}{2}} V_7 i)$   
 ㉑  $i I_2^{\flat} i^{\flat}_6 \text{ (or IV}_6) \text{ VII}_2^{\flat} \text{ III}_6 \text{ VI}_2^{\flat} \text{ bII}_6 \text{ (or ii}^{\flat}_6) V_2^{\flat} i$   
 ㉒  $i V_2^{\flat} \text{ of IV IV (or IV)} V_2^{\flat} \text{ of III III V}_2^{\flat} \text{ of bII II V}_2^{\flat} i$   
 ㉓  $i I_2^{\flat} i^{\flat}_6 \text{ IV}_6 \text{ VII}_2^{\flat} \text{ III}_6 \text{ VI}_2^{\flat} \text{ III}_6 \text{ VII}_2^{\flat} \text{ VI}_2^{\flat} \text{ ii}^{\flat} \phi_7^{\flat} \text{ ii}^{\flat}_6 V_2^{\flat}$   
 ㉔  $V_2^{\flat} \text{ of III III V}_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of IV IV (or IV)} V_2^{\flat} \text{ of VII VII V}_2^{\flat} \text{ of V V V}_2^{\flat} \text{ of III III - FINISH THIS MODULATION}$   
 ㉕  $i V_2^{\flat} i V_2^{\flat} \text{ of III III V}_2^{\flat} \text{ of V V (a) } i V_2^{\flat} i^{\flat}_6 V_2^{\flat} \text{ of III III}_6 V_2^{\flat} \text{ of V V}_6$   
 ㉖  $i V_2^{\flat} \text{ of VII VII V}_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of III III V}_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of V V (or } V_6)$   
 ㉗  $i V_2^{\flat} \text{ of VII VII V}_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of III III V}_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of V V V}_2^{\flat} \text{ of V V}$   
 ㉘  $i^{\flat}_6 V_2^{\flat} \text{ of VII VII V}_2^{\flat} \text{ of VI VI V}_2^{\flat} \text{ of III III}_6 V_2^{\flat} i^{\flat}_6 V_2^{\flat} \text{ of VI VI}_6 V_2^{\flat} \text{ of V V}_6$

Try 1st inversion triads in place of  $\frac{6}{5}$ 's; also 7b9's on V's of i, iv, and v (V) also I for i at end of phrases (PICARDY 3RD) - see 16b

**MISCELLANEOUS FACTS:**

① Some other, more rarely used sounds of the Baroque era are those of  $I7b9, II7b9$  and  $V7b9$  being used in major keys to replace  $I7, II7$  and  $V7$ . you might try experimenting with these sounds. Also, try leaving out any note in a 7b9 chord (in either major or minor keys).

② When adding decoration notes to progressions with secondary dominants, these notes are derived from the new temporary key scales in most cases.

④ Sometimes secondary dominants resolve to chords other than the new I or i; this subject will be covered with up-coming topics. ⑤ Sec. dom's are also used in  $\frac{1}{2}$  CADENCES:

This phrase could go right back into Bb or it could go further into Cm (it could even go into other related keys - all this type of operation will be discussed under the soon-to-come topic of MODULATION).



⑥ Secondary dominants can be used as deceptive cadence chords. Example:



Try experimenting with these concepts.

also integrate last part of Sec Subdom. 5 Page 1