

# Secondary Dominants, Tonicization (part 2)

Ted Greene 1975-05-15

Play the following examples:

## Major Key Types:

V of vi Formed by raising the 3rd of the iii, thereby creating III.

Example:

8)            D        Em<sup>7</sup>        D/F<sup>#</sup>        F<sup>#</sup>        Bm        E        A

Why a doubled 3rd?        V<sub>6</sub> of vi        vi

V7 of vi Formed by raising the 3rd of the iii<sup>7</sup>, thereby creating III<sup>7</sup>.

9)

F<sup>#7</sup>        Bm        Em        D        A<sup>7</sup>        D

V<sub>7</sub><sup>6</sup><sub>5</sub> of vi        vi

Rvii<sup>o</sup>7 of vi (V7b9 of vi): Formed by raising the root of V7, creating #v<sup>o</sup>7 or III<sup>7</sup>b9.  
Rvii<sup>o</sup> of vi is more rare.

10)

A        E<sup>7</sup>        A        E<sup>#7</sup>        C<sup>#7</sup>(b<sub>9</sub>)        F<sup>#m</sup>        B<sup>7</sup>        E

V<sub>7</sub>b<sub>9</sub> <sup>6</sup>/<sub>5</sub> of vi        vi

**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.

V of VI Formed by flattening the 7th of III<sup>maj</sup>7, creating III<sup>7</sup>.

Example:

11)

Am C<sup>7</sup> F B<sup>°</sup> Am E<sup>7</sup> Am

I V<sup>7</sup>  $\frac{6}{5}$  of VI VI

vii<sup>°</sup>7 of VI

Pretty rare. Formed by lowering the 5th of v<sup>7</sup>, creating v<sup>°</sup>7. vii<sup>°</sup> of VI is more rare.

Example:

12)

Dm A<sup>°7</sup> B<sup>b</sup> G<sup>m</sup> Dm A<sup>7</sup> D

vii<sup>°</sup>7  $\frac{6}{5}$  of VI VI

**Major Key Types:**

V of ii Formed by raising the 3rd of the vi, creating VI.

Example:

13)

B<sup>b</sup> G<sup>+/B</sup> C<sup>m</sup> D<sup>m</sup> B<sup>b</sup> E<sup>b</sup>/G B<sup>b</sup>(sus<sup>4</sup>) F<sup>7</sup> B<sup>b</sup>

V<sub>6</sub> of ii ii V

V7 of ii Formed by raising the 3rd of the vi7, creating VI7.

Example:

14)

E♭ C7/E Fm B♭7/D E♭ A♭maj7 E♭ B♭7 Cm

V7<sub>5</sub><sup>6</sup> of ii

ii

Rvii°7 of ii (V7b9 of ii): Formed by raising the root and lowering the 7th of Imaj7, creating #i°7 or VI7b9. Rvii° of ii is more rare.

15)

G E7(♯9) Am C(add9♯11) G B7(♯9) Em

V7b9<sub>5</sub><sup>6</sup> of ii

ii

**Major Key Types:**

V of IV = I

V7 of IV Formed by lowering the 7th of Imaj7, creating I7.

Example:

16)

C G/B C7/B♭ F/A C D7/F♯ G

V7<sub>2</sub> of IV

IV<sub>6</sub>

vii°7 of IV: Formed by lowering the 5th of iii7, creating iii°7. (Medium rare)  
vii° of IV is pretty rare.

17)

Chord sequence: C, E $\emptyset$ 7/B $\flat$ , F/A, B $^{\circ}$ , Em, Am $^7$ , Dm $^7$ , G $^7$ , C

Labels: vii $^{\circ}$ 7  $\frac{3}{4}$  of IV, IV $_6$

**Minor Key Types:**

V of iv Formed by raising 3rd of i, creating I.  
Example:

18)

Chord sequence: Em, B $^7$ , D $\sharp^{\circ}$ , Em/G, E/G $\sharp$ , Am, F $\sharp$ 7(b $^9$ )/A $\sharp$ , B

Labels: V $_6$  of iv, iv

V7 of iv Formed by raising 3rd of i7, creating I7.  
Example:

19)

Chord sequence: Em, E $^7$ /D, Am/C, F $\sharp$  $\emptyset$ 7/A, Am $^6$ , Em, B $^7$ , E

Labels: V7 $_2$  of iv, iv $_6$

Rvii°7 (V7b9 of iv): Formed by raising root and lowering 7th of IIImaj7, creating I7b9 (iii°7).  
 Rvii° of iv is rare.

20)

Chord sequence: C#m, C#m/E, C#7(b9), F#m/A, A#ø7, G#7(b9)/B#, B#ø7, C#m.

Labels: V7b9  $\frac{4}{3}$  of iv, iv6.

**Major Key Types:**

V of iii Formed by raising the 3rd and 5th of the vii°, creating VII.  
 Example:

21)

Chord sequence: E, D#7/F#, G#m, B7(sus4), E.

Labels: V<sub>6</sub> of iii, iii.

V7 of iii Formed by raising the 3rd and 5th of the vii°7, creating VII7.  
 Example:

22)

Chord sequence: E, F#m, D#7/C#, G#m(add9)/B, C#m7, F#7, B.

Labels: V7<sub>2</sub> of iii, iii<sub>6</sub>.

Rvii°7 (V7b9 of iii): Formed by raising root and 3rd of ii7, creating VII7b9 (#ii°7).  
 Rvii° of iii is more rare.

23)

Chord progression: Eb/G, Ab, D7(b9), D7(b9), Gm/Bb, C7/Bb, F/A, Bb7/Ab, Eb.

Labels below notes: V7b9 of iii, V7b9 <sup>4</sup>/<sub>3</sub> of iii, iii.

**Minor Key Types:**

V of III = VII

V7 of III = VII7

viiø7 of III = iiø7

vii° of III = ii°

All these are already diatonic.

**Minor Key Types:**

V of VII = IV

V7 of VII = IV7

viiø7 of VII = Rviiø7

vii° of VII = Rvii°

On the one hand, these chords are derived from the melodic minor scale and are used to avoid the +2nd interval. On the other hand, they function as secondary dominants of VII.

You probably have noticed how most of the secondary dominants bring in chromatic (non-diatonic) tones to a key; also, how rich they sound. Because of this variety and richness, composers have used them extensively for hundreds of years.

Use of secondary dominants is actually a type of *Temporary Modulation* (modulation means changing from one key to another) – more on this later.

Try variations on all the examples given so far; use different inversions but the same root progressions. Do in many keys. A series of exercises will follow soon.



# Secondary Dominants, Tonicization

## MAJOR KEY TYPES:

**V of VI**: Formed by raising the 3rd of iii, thereby creating III.

Example: (8)

why a doubled 3rd?  $I_6$  of VI  $VI$

EXAMPLE: (9)

$V_7$  of VI

**V7 of VI**: Formed by raising the 3rd of iii7, creating III7.

**RVii° of VI (V7b9 of VI)**: Formed by raising the root of V7, creating #V°7 or III7b9. RVii° of VI is more rare.

EXAMPLE: (10)

$V_7$  b9 of VI

## MINOR KEY TYPES:

**V of VI = III** (already a diatonic chord)

**V7 of VI**: Formed by flattening the 7th of III7, creating III7.

EXAMPLE: (11)

$V_7$  of VI

**Vii° of VI**: PRETTY RARE.

Formed by lowering the 5th of V7, creating V°7. Example: (12)

EXAMPLE: (12)

$Vii^\circ$  of VI is more rare

## MAJOR KEY TYPES:

**V of II**: Formed by raising the 3rd of vi, creating VI.

**V7 of II**: Formed by raising the 3rd of vi7, creating VI7. Example: (13)

**Vii° of II (V7b9 of II)**: Formed by raising the root and lowering the 7th of I7, creating #i°7 or VII7b9.

EXAMPLE: (14)

EXAMPLE: (14)

$Vii^\circ$  of II is more rare.

EXAMPLE: (13)

$V$  of II

EXAMPLE: (17)

$V_7$  of II

**Vii° of IV**: Formed by lowering the 5th of iii7, (MEDIUM RARE) creating iii°7. Example: (15)

EXAMPLE: (15)

$Vii^\circ$  of IV is PRETTY RARE

## MAJOR KEY TYPES:

**V of IV = I**

**V7 of IV**: Formed by lowering the 7th of I7, creating I7.

EXAMPLE: (16)

EXAMPLE: (16)

$V_7$  of IV

## MINOR KEY TYPES:

**V of IV**: Formed by raising 3rd of i, creating I.

**V7 of IV**: Formed by raising 3rd of i7, creating I7.

EXAMPLE: (18)

EXAMPLE: (18)

$V$  of IV

EXAMPLE: (19)

$V_7$  of IV

**RVii° of IV (V7b9 of IV)**: Formed by raising root and lowering 7th of III7, creating I7b9 (iii°7)

EXAMPLE: (20)

$Vii^\circ$  of IV is RARE

## MAJOR KEY TYPES:

**V of III**: Formed by raising the 3rd + 5th of vii°, creating VII.

EXAMPLE: (21)

EXAMPLE: (21)

$V$  of III

EXAMPLE: (22)

$V_7$  of III

**V7 of III**: Formed by raising the 3rd + 5th of vii°7, creating VII7.

EXAMPLE: (23)

$V_7$  of III

**RVii° of III (V7b9 of III)**: Formed by raising the R + 3rd of ii7, creating VII7b9 (#ii°7). RVii° of III is more rare.

**MINOR KEY TYPES:**  
**V of VII = IV** **V7 of VII = IV7**  
**Vii° of VII = Rvi°7** **vii° of VII = Rvii°**

**MINOR KEY TYPES:** **V of III = VII** **V7 of III = VII7** All these are already diatonic.  
**Vii° of III = ii°7**; **vii° of III = ii°**

On the one hand, these chords are derived from the melodic minor scale and are used to avoid the +2ND interval. On the other hand, they function as SEC. DOM'S of VII.

You probably have noticed how most of the sec. dom's bring in chromatic (non-diatonic) tones to a key; also, how rich they sound. Because of this variety + richness, composers have used them extensively for hundreds of years. Use of sec. dom's is actually a type of TEMPORARY MODULATION (modulation means changing from one key to another) - more on this later. Try variations on all the examples given so far; use different inversions but the same root progressions. Do in many keys; a series of exercises will follow soon.