

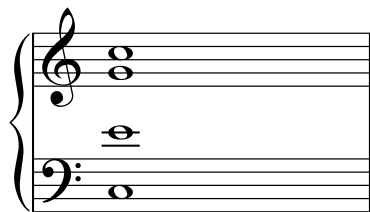
Secondary Dominants

(applied dominants)

(the beginning of chromatic harmony)

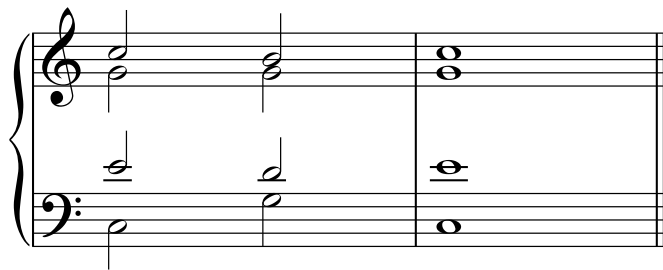
What makes a tonic sound like a tonic?

If you heard this, would you automatically know it is tonic?



I

There is something about the tonic/dominant relationship (and the leading tone embedded in dominant) that establishes the tonic chord as the center of gravity and home.



I

V

I

The new stuff: you can temporarily make *any major or minor chord* in a phrase sound like a temporary tonic (nothing will convince the ear that a diminished triad sounds like a tonic). We call this **tonicization** of a chord.

Don't change the key signature / you aren't modulating / you are still spelling everything in the key signature you started with.

But, say in major, as you move along in your sentence, when you get to any ii, iii, IV, V, or vi you can tonicize it, making it sound like a brief center of gravity. How do you do it?

Precede that triad with *it's very own dominant* - we call this the secondary dominant, or applied dominant.



I

IV

ii

V/V

V

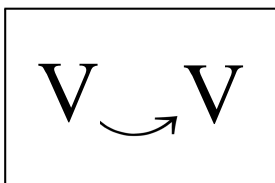
I

V → V



personally, I always use this notation, but either is fine

**You'll better understand what a secondary dominant is by knowing how to spell it.
(discussed on the next page)**



"V of V"

Again, to make the V chord sound briefly like a tonic, precede V with *its* very own dominant.

3 ways to think about the spelling.

- 1) At first, this the most intuitive way, but it is slowest. I recommend to not use this method. Temporarily put yourself in the key you are tonicizing and think of the dominant in that key. So if you are in C, but want to tonicize V, you are tonicizing G Major. Ok, G major has 1 sharp, and now spell V of G major, which is what?

Voila, that is the secondary dominant. When you go to write it on the page, however, *you must spell this chord in the key signature on the page, not the temporary key signature in your brain* (erase 1 sharp from your brain now). In C major, to make $V \curvearrowright V$, you need to write the F# as an accidental.

- 2) Method 1 is laborious and slow. Try this instead. Look at the chord you want to tonicize. Think of its root. Then simply walk down a perfect 4th and build a major triad off of that note. Tonicizing V? Walk down a P4 from $\hat{5}$. This is $\hat{2}$. Build a major triad off of $\hat{2}$. You're done.
- 3) The quickest way to spell these is similar to the 2nd way, but even more efficient. Each secondary V is just a major chord built off of one of *the diatonic scale degrees*, so you can think of these as altered diatonic chords. And why not just remember which altered diatonic chord corresponds to each secondary dominant? You'd be faster at this than the competition. For instance, $V \curvearrowright V$ is just altered ii (now a major triad). This will be true always and forever so you can just remember it. Fact: $V \curvearrowright V$ is altered ii (now a major triad).

I IV ii V \curvearrowright V I

Secondary dominants will have accidentals, and notice that the accidental you are adding is usually the temporary leading tone.

Summary of function:

- The cycle of diatonic harmony, $\curvearrowright t \rightarrow p \rightarrow d \curvearrowright$, stays the same. The big picture, then, is business as usual...
- ...only now you can precede any *major or minor* chord in that sentence with its very own dominant, called a secondary dominant (or applied dominant).
(diminished or augmented chords cannot have a secondary dominant)
- This creates a stronger pull to a predominant or dominant before soon returning back to the real tonic.

You can always add a 7th to a secondary dominant:

The musical notation shows a sequence of chords in a grand staff. The chords are: I (C major), IV (F major), ii (D minor), V⁷ (G7), V (G major), and I (C major). The V⁷ chord is a dominant 7th chord, and the V chord is a dominant triad. An arrow points from V⁷ to V.

For spelling methods 2 and 3, yes that means you should be able to make a dominant 7th chord off of any root: a major triad with an extra m3 up top (or m7 from the root)

The temporary LT and 7th in a secondary dominant behave like every LT and 7th.

as usual:

- don't double these tendency tones.
- LT's in outer voices must resolve to tonic, but in an inner voice there are the two options you now know.
- 7ths must be prepared when possible and resolve down by step regardless of inner or outer voice.



- here's a new thing that is extremely important: **make your soprano melody diatonic; chromaticism happens downstairs.**
The great 18th Century composers figured out how to have all the altered tones happening downstairs while the melody remains diatonic (in the key signature).

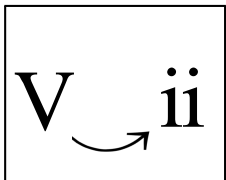
Bach didn't have an iphone with an 8 megapixel camera, but you probably do. If you discover a better diatonic line in an inner voice take a picture so you don't lose your notes, and flip that line into your soprano.

ex: use $V^7 \rightarrow V$ in 4 parts in minor:

The musical notation shows a sequence of chords in a minor key across four staves. The chords are labeled below the staves as i , iv , $ii^{\circ 6}$, V^7 , and I . An arrow points from the V^7 chord to the final V chord, indicating a resolution.

You can tonicize any major or minor (not diminished) triad in your sentence.

The following pages run through examples of some possibilities.

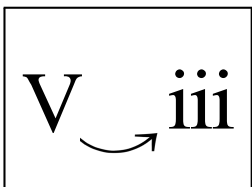


Build a major chord off of what scale degree? _____

altered chord: _____

Can you tonicize ii⁰⁶ in *minor*?

Musical notation for a chord progression in a major key. The progression is: I (C major), IV (F major), V (G major), ii (D minor), V (G major), I (C major). The ii chord is written as a minor triad. The notation includes a treble and bass clef, a grand staff, and chord symbols below the notes.



Build a major chord off of what scale degree? _____

altered chord: _____

This is pretty rare, but possible.

Musical notation for a chord progression in a major key. The progression is: I (C major), V⁷ (G7), iii (E minor), IV (F major), V (G major), I (C major). The iii chord is written as a minor triad. The notation includes a treble and bass clef, a grand staff, and chord symbols below the notes.

Review: what does III do in minor?



Build a major chord off of what scale degree? _____

altered chord?

Because this just turns out to be tonic, $V \rightarrow IV$ isn't effective to tonicize IV. So, you must use $V^7 \rightarrow IV$.

The 7th isn't in the key signature and will create the pull to IV as a brief tonicization.

I $V^7 \rightarrow$ IV ii V I

Note: in minor, how do you spell $V \rightarrow IV$?

Thus, in minor, the triad is different enough. You don't need to use $V^7 \rightarrow IV$.



Build a V chord off of what scale degree? _____

altered chord: _____ This also is probably most convincing as a dominant⁷ quality.

try this one in minor:

i i^6 $V^7 \rightarrow$ VI V^7 i

As usual, good music-making happens from making smooth stepwise bass shapes, using the power of inversion.

When given a bassline or soprano, the very way that the lines are moving often imply specific harmonies. Seeing these patterns will can reveal harmonic possibilities you might not have thought of otherwise.

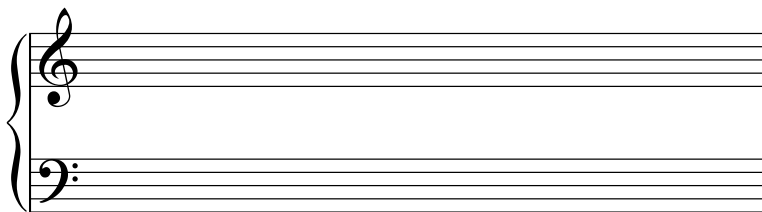
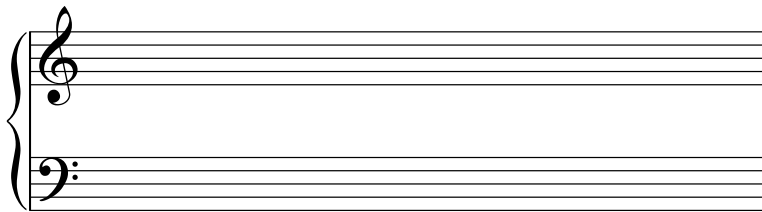
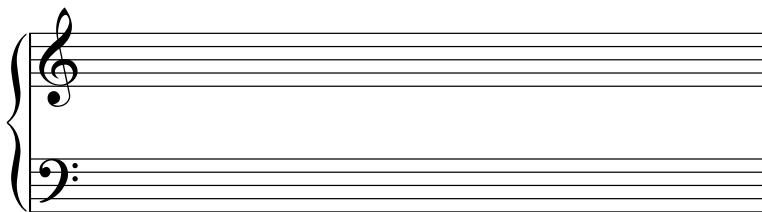
On these sheets, when a specific voice leading pattern implies a specific harmony, this will be noted by the swimming fish symbol. Learn to recognize your fish!



if the bass steps down, ask yourself if that can be V_2^4 ↷ , then resolving down by step

if the bass steps up (by 1/2-step), ask yourself if that can be V_6^6 ↷ or V_5^6 ↷ , then resolving up by step

What are some stepwise basslines you can think of featuring any inversion of secondary dominants (not just root position)?



Tip for HW / interpreting melodies

- when given a bassline or soprano with secondary dominants, we'll usually tell you where the secondary dom's go (at the asterisks).
- nonetheless, how do you figure out the harmonic possibilities?

- 1) a good thing to do is cover up all the asterisks entirely. Pretend they aren't there for a moment.
- 2) develop a hunch about regular old diatonic chords in the regular old cycle of $t \rightarrow p \rightarrow d$
- 3) now add in the secondary dominants and see if you can interpret those given asterisk notes as tonicizing the diatonic chords you suspected.
- 4) maybe you have to reinterpret one of the diatonic chords. Fine. But now you see the forest for the trees: the secondary dominants don't change the cycle of $t \rightarrow p \rightarrow d$.

Again, hunch at the given diatonic things first.

Usually, it's best to keep the chromaticism in one voice, here in the alto:

I $V^7 \begin{matrix} 4 \\ 2 \end{matrix} \rightarrow vi^6 \begin{matrix} 5 \\ 3 \end{matrix}$

However, it is possible for chromaticism to happen between two voices, which is called a cross relation.
(here, the cross relation is between which two voices?)

I $V^6 \begin{matrix} 6 \\ 5 \end{matrix} \rightarrow vi$



But there are a couple principles to follow so cross relations don't sound terrible.

- 1) Don't involve the soprano.
(sometimes you will see a *stepwise* soprano with a cross relation, but for now just avoid it altogether)



I $V^6 \rightarrow vi$



I $V \rightarrow vi$

- 2) In general, aim for a smooth, melodic, sensical bassline at the cross relation.