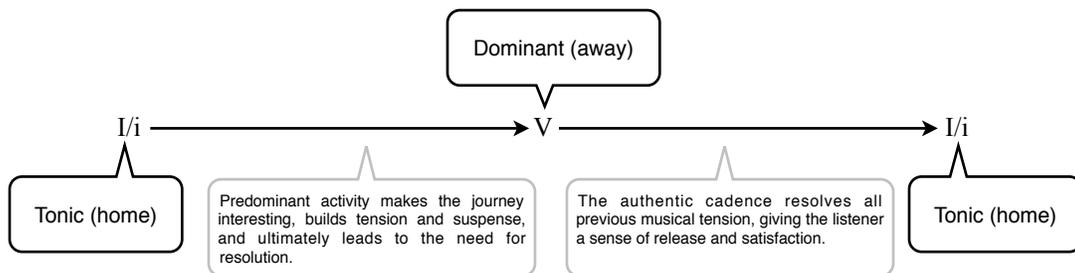


# LESSON 21

Date: \_\_\_\_\_

Before we study half cadences (two-chord progressions that end on the dominant), it will be necessary to introduce the concept of secondary dominants. The following is a brief introduction to this advanced theory topic. It is not exhaustive and certain aspects of this topic have been deliberately omitted and/or simplified.

The instinct for V to resolve to I/i is one of the strongest in music of the Common Practice Period (1600–1900).



The relationship between tonic and dominant is so powerful, because of all degrees, these two key areas are the most closely related. They share all the same notes, except one. Consider the following tonic/dominant relationship. It can be extended to any tonic/dominant relationship.

C+: C D E F **G A B C D E F G A B C**  
G+: **G A B C D E F# G**

## SECONDARY DOMINANTS

- a secondary dominant is a chord that is not the dominant chord in the key of the piece, but is the dominant of one of the other major or minor triads in that key
- in order to prepare the listener for a phrase that cadences on the dominant, the chord before the dominant is often a secondary dominant (which will involve the use of chromatics/accidentals)
- this is called **tonicization** (making a triad other than the tonic sound temporarily like it is the tonic, by preceding it with its dominant)
- unlike **modulation**, there is no cadence in a new key, only a short progression of chords borrowed from another key
- there are two powerful effects that are created when using secondary dominants: the required accidentals add chromatic colour and harmonic interest, and there is a stronger pull to resolve to the next chord than is possible with any of the diatonic chords of the key because of the temporary implied V – I/i progression
- it is possible to use secondary dominants for any chord in a given key (i.e. V/ii refers to the dominant chord of the supertonic)
- recall: dominant chords are always major

As a class, we will work through a brief overview of harmony in the following exercises.

1. In the key(s) of your choosing, using key signatures, write out a major and harmonic minor scale over the scale degrees shown.
2. Build triads on each scale degree and label their quality.
3. Since tonicization involves making a chord temporarily sound like a tonic chord, and tonic chords are only ever major or minor, only major and minor triads can be preceded by secondary dominants. Write the secondary dominant before each major and minor triad.

C+:  $\hat{1}^+$ ,  $\hat{2}^-$ ,  $\hat{3}^-$ ,  $\hat{4}^+$ ,  $\hat{5}^+$ ,  $\hat{6}^-$ ,  $\hat{7}^o$

C-:  $\hat{1}^-$ ,  $\hat{2}^o$ ,  $\hat{3}^x$ ,  $\hat{4}^-$ ,  $\hat{5}^+$ ,  $\hat{6}^+$ ,  $\hat{7}^o$

Notes:

- there is no need to tonicize the tonic chord, its dominant already exists in the key
- \* In major keys, the secondary dominant of the subdominant (V/IV - "5 of 4") is the tonic chord. As a result, our ears will not perceive this as a tonicization, rather, it will simply hear the tonic chord. In order to tonicize the subdominant, a secondary dominant 7th chord must be used. This will be covered in Level 5.
- ◇ at times it may be necessary to use a double accidental to ensure the secondary dominant is major
- in order to tonicize the VI chord in minor keys, the leading note of the key is not raised

An important part of harmony is not simply how notes are combined together into chords, but how those notes, in their individual voices, proceed from one chord to the next. This is known as voice leading. This means harmony has both vertical and horizontal elements.

Since secondary dominants involve the leading note as their mediant, this voice in the chord has the particular characteristic of wanting to rise to the tonic. We can resolve secondary dominants while minimizing the motion of each voice. This creates very smooth voice leading that creates very satisfying harmony.

Analyze the following secondary dominant resolutions. Identify a possible key, then write the Roman numeral for each chord progression. Observe the voice leading in each of the following four cases. One goal of traditional harmony involves keeping the horizontal motion (voice leading) as conjunct as possible.

key:  $F^+$   $V/ii$   $ii$   $V^6/ii$   $ii$   $V^6_4/ii$   $ii^6$   $V/ii$   $ii^6_4$   
 (or  $d^-$ )  $V/iv$   $iv$   $V^6/iv$   $iv$   $V^6_4/iv$   $iv^6$   $V/iv$   $iv^6_4$

# PRACTICE

1. Spell the secondary dominant triad in root position, of each of the following chords.

- |                         |                               |                           |                               |
|-------------------------|-------------------------------|---------------------------|-------------------------------|
| a) the supertonic of B+ | <u>G#</u> <u>B#</u> <u>D#</u> | e) the subdominant of f#- | <u>F#</u> <u>A#</u> <u>C#</u> |
| b) the mediant of E+    | <u>D#</u> <u>Fx</u> <u>A#</u> | f) the dominant of b-     | <u>C#</u> <u>E#</u> <u>G#</u> |
| c) the dominant of Ab+  | <u>Bb</u> <u>D</u> <u>F</u>   | g) the submediant of eb-  | <u>Gb</u> <u>Bb</u> <u>Db</u> |
| d) the submediant of F+ | <u>A</u> <u>C#</u> <u>E</u>   |                           |                               |

2. Identify a possible key for each of the following chords, then write the secondary dominant before the chord using voice leading which results in conjunct motion. Write the Roman numerals under each chord. (Answers may vary.)

key:  $\text{V}^6/\text{ii}$   $\text{ii}$       key:  $\text{V}/\text{V}$   $\text{V}^6_4$       key:  $\text{V}^6_4/\text{ii}$   $\text{ii}^6$   
G+                                      Eb+                                      D+

key: \*  $\text{I}$   $\text{IV}^6_4$       key:  $\diamond$   $\text{V}^6/\text{vi}$   $\text{vi}$       key:  $\text{V}^6_4/\text{V}$   $\text{V}^6$   
Db+                                      F#+                                      g-

\*  $\diamond$   
 See an explanation for these symbols in the "Notes" section of the lesson.