

Secondary Dominants

Chromaticism

- defined by the use of pitches outside of a diatonic key
 - * nonessential chromaticism describes the use of chromatic non-chord tones
 - * essential chromaticism describes the use of chromatic chord tones creating *altered chords*

Secondary Function Chords

- also referred to as *applied chords*
 - * most common chromatically altered chords
 - * function to *tonicize* (make sound like tonic) a chord other than tonic
 - * applied to a chord other than tonic and typically function like a dominant or leading-tone chord
- secondary function chords can also be used in 2nd inversion as passing and neighbor chords
- since only major or minor triads can function as tonic, only major or minor triads may be tonicized
- Secondary function chords are labeled with two Roman numerals separated by a slash (/)
 - * the first Roman numeral labels the function of the chord (i.e. V, V⁷, vii^o, or vii^{o7})
 - * the second Roman numeral labels the chord it is applied to - the tonicized chord
 - * secondary function labels are read as V of __, or vii^o of __, etc.

Secondary Dominant Chords

- most common type of secondary function chords
 - * always spelled as a major triad or Mm7 chord
 - * used to tonicize a chord whose root is a 5th below (or 4th above)
 - * can create stronger harmonic progressions or emphasize chords other than tonic

Spelling Secondary Dominant Chords

- there are three steps in spelling a secondary dominant chord
 - * find the root of the chord to be tonicized
 - * determine the pitch a P5 above (or P4 below)
 - * using that pitch as the root, spell a major triad or Mm7 chord

V7 of V (V of V)

- The most common secondary dominant is V⁷/V (or V/V)
 - * A more convincing dominant creates a stronger progression to tonic
 - * Can function to create a more conclusive half cadence
 - * May precede a modulation to the dominant functional area
- The V⁷/V (or V/V) is a chromatically altered supertonic (ii) chord
 - * raise the third to create a Major triad (V/V)
 - * raise the third and add the unaltered 7th to create a Mm7 chord (V⁷/V)
 - * in minor, the third and fifth must be raised to create a Major triad or Mm7 chord

The image shows a musical score for six chords in C major and c minor. The chords are: C: ii, V/V, V⁷/V, V⁵/V, c: ii^o₆, and V⁵/V. The notation includes a grand staff with treble and bass clefs, and the chords are represented by notes on the staff. The first four chords are in C major, and the last two are in c minor. The V⁵/V chord is shown in both major and minor contexts.

Secondary Dominants continued

V7 of IV

- Along with V⁷/V, the dominant of IV (iv in minor) is frequently observed
- The V⁷/IV is a chromatically altered tonic (I or i) chord
 - * in major, add a lowered [^]7 to create the Mm7 chord (V⁷/IV)
 - * in minor, raise the third and add the unaltered 7th to create the Mm7 chord

C: I V⁷/IV V⁶/IV c: i V⁷/IV

V7 of ii

- Typically only appears in major since composers avoid tonicizing a diminished triad
- The V⁷/ii (or V/ii) is a chromatically altered submediant (vi) chord
 - * raise the third to create a Major triad (V/ii)
 - * raise the third and add the unaltered 7th to create a Mm7 chord (V⁷/ii)
- V⁷/ii includes a raised tonic - V⁶₅/ii allows for ascending chromatic motion in the bass ([^]1 - [^]#1 - [^]2)

C: vi V/ii V⁷/ii I V⁶₅/ii

V7 of vi (or VI)

- Appears in major or minor keys to tonicize the submediant (common tonic substitute)
- The V⁷/vi is a chromatically altered mediant (III or iii) chord
 - * in major, raise the third ([^]5) create the Mm7 chord (V⁷/vi)
 - * in natural minor, use the unaltered [^]7 and add a lowered [^]2 to create the Mm7 chord (V⁷/VI)
- Often found in 2nd inversion - creates descending stepwise motion in the bass ([^]1 - [^]7 - [^]6)

C: iii V/vi V⁶₅/VI I V⁴₃/vi vi

Secondary Dominants continued

V7 of III

- Most frequently appears in minor (completely diatonic in natural minor)
- Dominant chord of tonic within the relative major
- The V7/III in minor is an unaltered subtonic (VII) chord (^7, ^2, ^4, ^6)
- In V7/iii in major is an altered leading-tone chord
 - * raise the third (^2) and fifth (^4) and add the unaltered seventh (^6) to create the Mm7 chord (V7/iii)
- In minor, the V₅⁶/III allows for ascending stepwise motion in bass (^1 - ^2 - ^b3)
 - * not allowed in major to avoid the +2 between ^1 and ^#2

C: vii[°]₆ V₅⁶/iii V7/III i V₅⁶/III III

V7 of VII

- Typically only appears in minor (avoid tonicizing a diminished triad)
- The V7/VII is a chromatically altered subdominant (iv) chord
 - * raise the third and add the unaltered 7th to create a Mm7 chord (V7/VII)
- This chord is typically only found in a circle of 5th of secondary dominants

C: iv V7/VII

Doubling & Voice-leading Considerations

- Secondary dominant chords should follow the same principles discussed for dominant chords
 - * do not double the secondary leading tone
 - * resolve the secondary leading tone up and the chordal seventh down
- Since secondary dominants are chromatically altered chords
 - * it is best to keep any chromatic motion in the one voice (no chromatic cross relations)
 - * a chromaticized voice exchange is the only acceptable chromatic cross relation
 - can utilize a passing 6/4 chord
 - always includes contrary motion voice exchange in two voices

C: I ii V I V/V V I ii V/V V I ii V7/V V

Secondary Dominants continued

Deceptive Resolution of Secondary Dominants

- A dominant chord can resolve deceptively to the submediant (vi) as a tonic substitute
- Secondary dominant chords may also resolve deceptively by upward stepwise root motion
- Proper deceptive resolutions often include a doubled third in the resulting chord

The image shows a musical score in 2/4 time, C major, illustrating deceptive resolutions of secondary dominants. The score is written for piano with a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piece consists of three measures, each containing two chords. The first measure shows a V7/V chord (D7) resolving to an iii chord (E minor). The second measure shows a V5/IV chord (A7) resolving to an ii6 chord (D minor in first inversion). The third measure shows a V5/vi chord (E7) resolving to an IV chord (F major). The bass line in the first measure has a sharp sign on the first line, indicating the key signature.

C: V⁷/V iii V⁶₅/IV ii⁶ V⁶₅/vi IV

Secondary Key Areas

- Short passages in which there is a progression that involves more secondary chords than just the dominant
- Repeated tonicization of a certain scale degree or chord
- Example: ii - V⁷ - I progression tonicizing a scale degree or chord other than tonic

Secondary Leading-Tone Chords

Secondary Leading-Tone Function

- like secondary dominants, these chords may be called *applied chords* or *secondary function chords*
 - * they function to tonicize (make sound like tonic) a chord other than tonic
 - * these are chromatically altered chords
 - * they are *applied* to a chord other than tonic and function like a leading-tone chord
- secondary leading-tone chords may be of three types
 - * fully-diminished seventh chord (most common)
 - * half-diminished seventh chord (only to tonicize major chords)
 - * diminished triad (least frequently used)
- secondary leading-tone chords tonicize a chord whose root is a minor 2nd above
- secondary leading-tone chords may emphasize chords other than tonic or be used as passing or neighbor chords
- like secondary dominants, secondary-leading tone labels include two Roman numerals separated by a slash (/)
 - * the first Roman numeral labels the leading-tone function of the chord (vii° , $vii^{\circ 7}$, or $vii^{\circ 7}$)
 - * the second Roman numeral labels the chord it is applied to - the tonicized chord
- most common secondary leading-tone chords is $vii^{\circ 7}/V$

Spelling Secondary Leading-Tone Chords

- there are three steps in spelling a secondary leading-tone chord
 - * find the root of the chord to be tonicized
 - * determine the pitch a m2 below
 - * using that note as the root, spell a diminished triad (vii° of), a diminished seventh chord ($vii^{\circ 7}$ of), or a half-diminished seventh chord ($vii^{\circ 7}$ of)

$vii^{\circ 7}/V$

- The $vii^{\circ 7}/V$ is a chromatically altered chord based on $\hat{\#}4$
 - * in major, the vii°/V triad contains $\hat{\#}4$, $\hat{6}$, and $\hat{1}$ (add $\hat{3}$ for $vii^{\circ 7}$; add $\hat{b}3$ for $vii^{\circ 7}$)
 - * in minor, the vii°/V triad contains the $\hat{4}$, $\hat{\#}6$, and $\hat{1}$ (add $\hat{b}3$ for $vii^{\circ 7}$)

$vii^{\circ 7}/ii$

- The $vii^{\circ 7}/ii$ is a chromatically altered chord based on $\hat{\#}1$
 - * in major, the vii°/ii triad contains $\hat{\#}1$, $\hat{3}$, and $\hat{5}$ (add $\hat{b}7$ for $vii^{\circ 7}$)
 - * in minor, the ii° chord is not tonicized because it is diminished

Musical notation showing five chords in C major and c minor. The first three chords are in C major: vii°_6/V (F#4, A6, C1), vii°_7/V (F#4, A6, C1, Bb7), and $vii^{\circ 7}/V$ (F#4, A6, C1, Bb7). The last two chords are in c minor: vii°_6 (F4, Ab6, C1) and $vii^{\circ 7}/V$ (F4, Ab6, C1, Bb7).

C: vii°_6/V vii°_7/V $vii^{\circ 7}/V$ c: vii°_6 $vii^{\circ 7}/V$

Musical notation showing two chords in C major: vii°_6/ii (F#1, A3, C5) and $vii^{\circ 7}/ii$ (F#1, A3, C5, Bb7).

C: vii°_6/ii $vii^{\circ 7}/ii$

Secondary Leading-Tone Chords continued

Voice-Leading Review

- Secondary leading-tone seventh chords contain two sets of fifths (or fourths)
 - * fully diminished seventh contains two d5 (or +4)
 - * half-diminished seventh contains one P5 (P4) and one d5 (+4)
- Take care to resolve the fifths correctly - especially in outer voices
 - * Parallel 5ths are not permitted and unequal 5ths (d5 to P5) are highly discouraged
 - * Parallel 4ths are acceptable and unequal 4ths (+4 to P4) are permitted
- An ideal resolution of a leading-tone seventh chord creates a triad with a doubled third
 - * a doubled third in a dominant chord is not allowed (doubled leading tone)
 - * unequal 5ths are permitted in this case, provided that the improper motion is in an inner voice
 - * voicing the secondary leading-tone chord in 4ths instead of 5ths allows for the most flexibility in resolution
- It is most important to still resolve the secondary leading-tone up and chordal seventh down!

Secondary Leading-Tone Chords in Inversion

- Secondary leading-tone seventh chords may be used in any inversion
- Standard conventions for resolving each tone of the chord should be considered
 - * 1st inversion secondary leading-tone triad may resolve to a root position chord
 - * 1st inversion secondary leading-tone seventh chord will resolve to a 1st inversion chord
 - * 2nd inversion secondary leading-tone chords should resolve to a 1st inversion chord (resolves TT correctly)
 - * 3rd inversion secondary leading-tone chords must resolve to a 2nd inversion chord (chordal 7th resolves down)
 - if a triad, the 2nd inversion chord should be treated as a passing 6/4 chord
 - if a seventh chord, it may be resolved with more flexibility
- Special attention must be given to inversions of vii° , vii^{o7} , or vii^{o7} of V
 - * may not resolve to a doubled leading tone
 - * unequal 5ths are permissible if necessary in inner voices
 - * parallel P5ths are not allowed (vii^{o7} - including inversions)

Bach Chorale #21 - *Herzlich thut mich verlangen* (mm. 1-4)

- What is being tonicized in measure one?
- What does the last beat of measure one function like?
- If you consider the first three beats of measure two as a secondary key area, how would you analyze it?
- What is being tonicized in measure three?
- How does the second chord in measure three function linearly?

The image shows the first four measures of a chorale in 4/4 time, key of D major. The notation is in grand staff (treble and bass clefs). Measure 1: Treble clef has a half note D4, bass clef has a half note D3. Measure 2: Treble clef has a half note E4, bass clef has a half note E3. Measure 3: Treble clef has a half note F#4, bass clef has a half note F#3. Measure 4: Treble clef has a half note G4, bass clef has a half note G3. The piece ends with a double bar line and repeat dots.