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, viiº, or viiº7)
  * the second Roman numeral labels the chord it is applied to - the tonicized chord
  * secondary function labels are read as V of __, or viiº of __, etc.

Secondary Dominant Chords
- most common type of secondardy 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

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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

\[ \text{C: I V7/IV V7/II c: i V7/IV} \]

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 - V\(^{6}\)/ii allows for ascending chromatic motion in the bass (^1 - ^#1 - ^2)

\[ \text{C: vi V/ii V7/II I V7/II} \]

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)

\[ \text{C: iii V/vi V7/VI I V7/VI vi} \]
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 V7/iii allows for ascending stepwise motion in bass (^1 - ^2 - ^3)
  * not allowed in major to avoid the +2 between ^1 and ^2

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

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
Secondary Dominants continued

Deceptive Resolution of Secondary Dominants
- A dominant chord can resolve deceptively to the submedian (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

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°7, or viiø7)
  * the second Roman numeral labels the chord it is applied to - the tonicized chord
- most common secondary leading-tone chords is vii°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°7 of), or a half-diminished seventh chord (viiø7 of)

**vii°7/V**
- The vii°7/V is a chromatically altered chord based on ^#4
  * in major, the vii°/V triad contains ^#4, ^6, and ^1 (add ^3 for vii°7; add ^b3 for viiø7)
  * in minor, the vii°/V triad contains the ^4, ^#6, and ^1 (add ^b3 for viiø7)

**vii°7/ii**
- The vii°7/ii is a chromatically altered chord based on ^#1
  * in major, the vii°/ii triad contains ^#1, ^3, and ^5 (add ^b7 for vii°7)
  * in minor, the ii° chord is not tonicized because it is diminished

C: vii°6/V vii°7/V viiø7/V c: vii°6 vii°7/V

C: vii°6/ii vii°7/ii

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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°7, or viiø7 of V
  * may not resolve to a doubled leading tone
  * unequal 5ths are permissible if necessary in inner voices
  * parallel P5ths are not allowed (viiø7 - 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?