# **Secondary Dominants, Tonicization (part 2)**

Ted Greene 1975-05-15

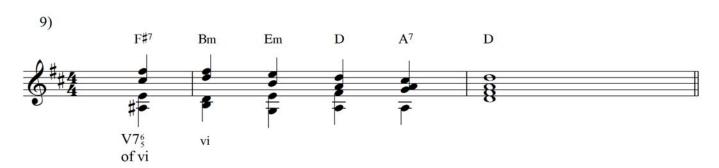
Play the following examples:

### **Major Key Types:**

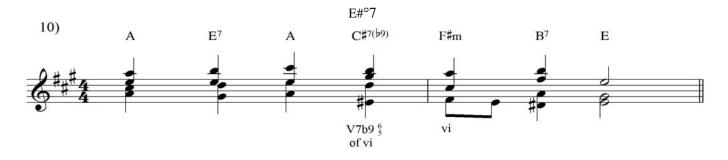
<u>V of vi</u> Formed by raising the 3rd of the iii, thereby creating III. Example:



<u>V7 of vi</u> Formed by raising the 3rd of the iii7, thereby creating III7.



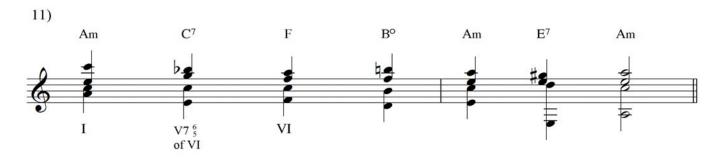
Rvii°7 of vi (V7b9 of vi): Formed by raising the root of V7, creating #v°7 or III7b9. Rvii° of vi is more rare.



## **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.

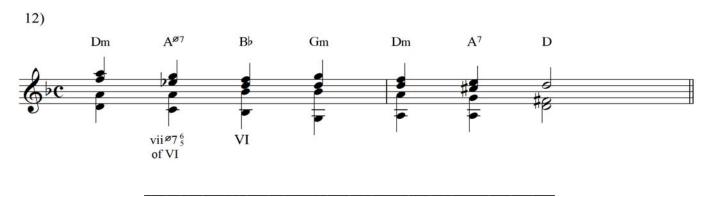
<u>V of VI</u> Formed by flatting the 7th of IIImaj7, creating III7. Example:



viiø7 of VI

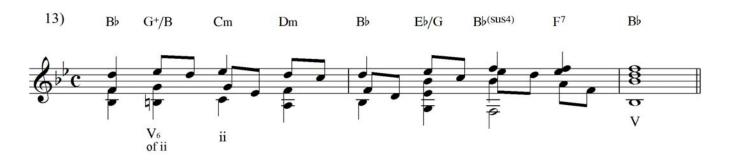
Pretty rare. Formed by lowering the 5th of v7, creating vØ7. vii° of VI is more rare.

Example:

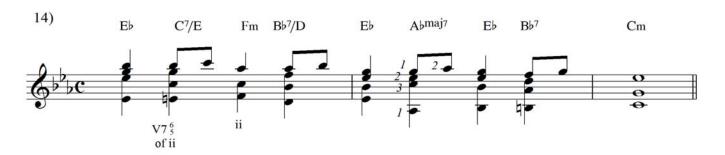


#### **Major Key Types:**

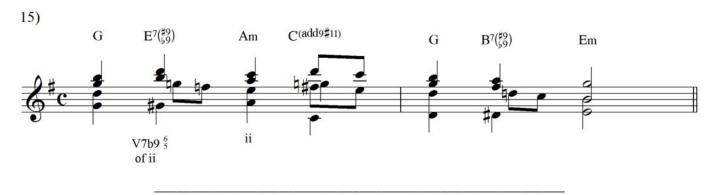
<u>V of ii</u> Formed by raising the 3rd of the vi, creating VI. Example:



<u>V7 of ii</u> Formed by raising the 3rd of the vi7, creating VI7. Example:



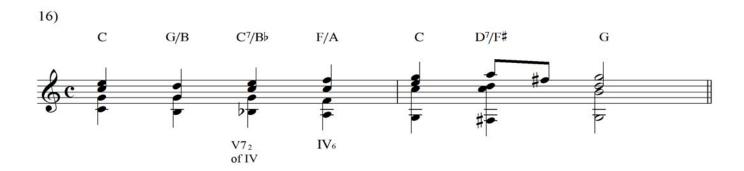
Rvii°7 of ii (V7b9 of ii): Formed by raising the root and lowering the 7th of Imaj7, creating #i°7 or VI7b9. Rvii° of ii is more rare.



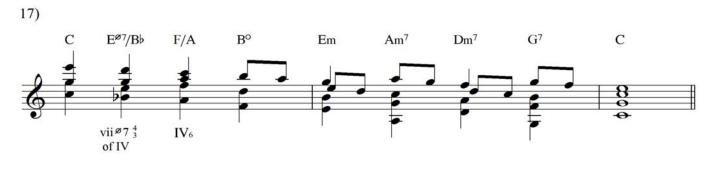
## **Major Key Types:**

#### V of IV = I

<u>V7 of IV</u> Formed by lowering the 7th of Imaj7, creating I7. Example:

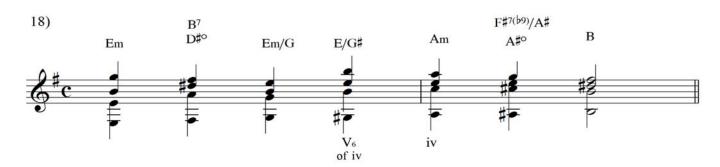


viiø7 of IV: Formed by lowering the 5th of iii7, creating iiiø7. (Medium rare) vii° of IV is pretty rare.

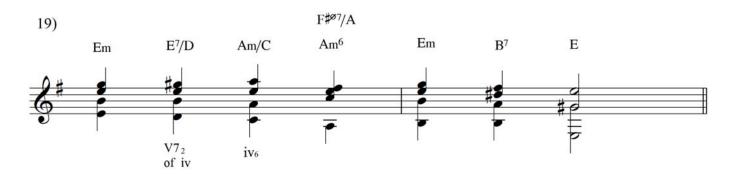


## **Minor Key Types:**

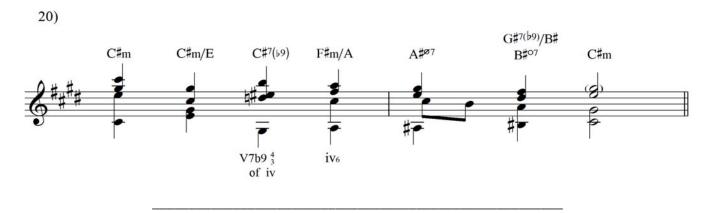
<u>V of iv</u> Formed by raising 3rd of i, creating I. Example:



<u>V7 of iv</u> Formed by raising 3rd of i7, creating I7. Example:

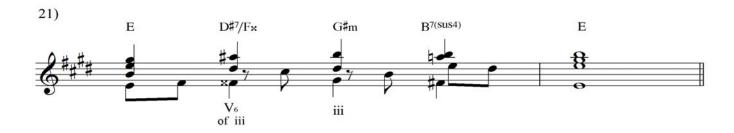


Rvii°7 (V7b9 of iv): Formed by raising root and lowering 7th of IIImaj7, creating I7b9 (iii°7). Rvii° of iv is rare.

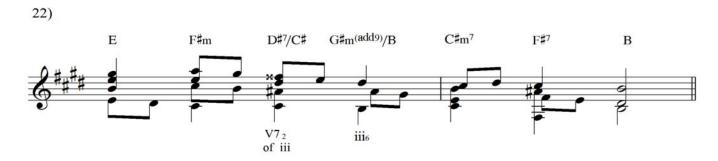


## **Major Key Types:**

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



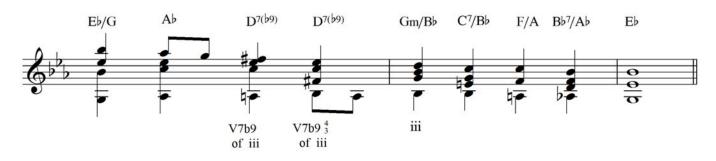
<u>V7 of iii</u> Formed by raising the 3rd and 5th of the viiø7, creating VII7. Example:



Rvii°7 (V7b9 of iii):

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

23)



#### **Minor Key Types:**

All these are already diatonic.

## **Minor Key Types:**

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, Jonicipation

