Secondary Dominants, Tonicization (part 1)

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Play the following examples:

1) C F C E7 Am Dm/F D7/F♯ G7 C

2) Am C7/G F Dm Am/E B7/F♯ E/G♯

Observe the E7, D7 chords in the first example, and the C7, B7 in the second example. These chords are acting as V7’s of the chords which follow them. These V7’s are called Secondary Dominants.

To further explain:
In days of olde, musicians were curious about other sounds than the diatonic resources which they had become friends with. The V7 – I (or i) had become the most important progression for defining a key with just two chords, and this relationship of chords so intrigued a few musicians that they tried applying the same logic (that is: preceding a triad with its V7) to other diatonic triads. For instance, in the key of C, they experimented preceding Dm with A7, Em with B7, F with C7, G with D7, and Am with E7. These diatonic triads (Dm, Em, F, etc.), when preceded with their own V7’s (A7, B7, C7, etc.), take on the feel of Temporary Tonics; diminished triads cannot be preceded with their own V7’s because there is no such thing as a diminished key, or in other words, a diminished chord cannot be a temporary tonic, and it has no V7.

If you are confused, here is another approach:

A great deal of harmonic richness can be gained by temporarily treating diatonic major or minor triads as if they were the home key and preceding them with chords that function as dominants (V, V7, vii°, viiø7, viiⅢ7) in their own key. These dominant functioning chords are called Secondary Dominants; this whole process is called Tonicization.
Examples: Suppose you decided to work with I IV V I in the key of C. Here it is with tonicization:

Notice in both examples (#3 and #4) that I is also being “tonicized,” that is, preceded with its own V7. Also notice in example #1 at the top of the page that V7, not V, is being tonicized – since diatonic 7ths may replace diatonic triads, the 7ths may be tonicized too.

Here are examples of each specific type of secondary dominant commonly used in Baroque harmony:

**Major Key Types:**

- **V of V**
  Formed by raising the 3rd of the ii triad, so as to make a major triad (II); often substitutes for ii (all secondary dominants are used as substitutes for their various related chords).

- **V7 of V**
  Formed by raising the 3rd of the ii7; becomes II7.

Notice how V of V and especially V7 of V increase the drive to V in these 1/2 cadences.
viiØ7 of V   Formed by raising the root of IV major7; becomes #ivØ7. viiØ of V (#ivØ) is more rarely used.

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.

V of V   Formed by raising the 3rd and 5th of iiØ, thereby creating II.

V7 of V   Formed by raising the 3rd and 5th of iiØ7, creating II7.

RviiØ7 of V – also called V7b9 of V
[R = “raised”]

Formed by raising the 3rd and root of iv7, creating #ivØ7 or II7b9. RviiØ of V is used more rarely.
Secondary Dominants, Tonicization

Play the following examples:

Observe the $E_{7}, D_{7}$ chords in the 1st example and the $C_{7}, B_{7}$ in the 2nd example. These chords are acting as $I_{7}$'s of the chords which follow them. These $I_{7}$'s are called SECONDARY DOMINANTS. To further explain:

In days of old, composers were curious about other sounds than the diatonic resources which they had become friends with. The $I_{7}, I_{7}$ had become the most important progression for defining a key with just 2 chords, and the relationship of chords as in the 1st example, that they tried applying the same logic (that is: preceding a chord (or $I_{7}$) to OTHER diatonic triads) for instance, in the key of C, they experimented preceding $I_{7}$ with $A_{7}, A_{7}$ with $B_{7}, F$ with $C_{7}, G$ with $A_{7}$, and $A_{7}$ with $E_{7}$. These diatonic triads ($D_{7}, D_{7}, F_{7}$) when preceded with their own $I_{7}$'s ($A_{7}, B_{7}, C_{7}$) take on the feel of TEMPORARY TONICS; $I_{7}$'s cannot be preceded with their own $I_{7}$'s because there is no such thing as a diminished $I_{7}$, $I_{7}$ in other words, a diminished chord cannot be the Temporary tonic, and it has no $I_{7}$. If you are confused, here is another approach:

A great deal of harmonic richness can be gained by TEMORARILY treating diatonic major or minor triads as if they were the home key and preceding them with chords that function as DOMINANTS ($V_{7}, V_{7}, vii_{7}$) in their own key. These dominant functioning chords are called SECONDARY DOMINANTS; this whole process is called TONICIZATION.

Examples: Suppose you decided to work with $I_{7} IV_{7} I_{7}$ in the key of C. Here it is with TONICIZATION.

Notice in both examples that $I_{7}$ is also being "tonicized" that is, preceded with a known $I_{7}$ also notice in example 2 at the top of the page that $V_{7}$, not $I_{7}$, is being tonicized since diatonic this may replace diatonic triads, the $I_{7}$'s may be tonicized too.

Here are examples of each specific type of secondary dominant commonly used in Baroque harmony:

MAJOR KEY TYPES

$V_{7}$ of $I_{7}$: Formed by raising the 3rd of the $I_{7}$ triad, so as to make a major triad ($I_{7}$) usually substituted for $I_{7}$ (all sec. cases are used as substitutes for this various related chords.

$V_{7}$ of $I_{7}$: Formed by raising the 3rd of the $I_{7}$, becomes $I_{7}$

Notice how $I_{7}$ and especially $V_{7}$ increase the drive to $I_{7}$ in these cadences.

MINOR KEY TYPES

$V_{7}$ of $I_{7}$: Formed by raising the 3rd of $I_{7}$, becomes $#1_{7}$.

Example: $V_{7}$ of $I_{7}$: manner rarely used.

$V_{7}$ of $I_{7}$: Formed by raising the 3rd of $I_{7}$, thereby creating $I_{7}$.

$V_{7}$ of $I_{7}$: Formed by raising the 3rd of $I_{7}$, creating $I_{7}$.

$V_{7}$ of $I_{7}$: also called $I_{7}$ of $I_{7}$, Formed by raising the 3rd of $I_{7}$, creating $I_{7}$.

Notice the 4th internal dissonant sound out of character.