Secondary Dominants, Tonicization (part 2)

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Play the following examples:

**Major Key Types:**

\[ V_{\text{of vi}} \]

Formed by raising the 3rd of the iii, thereby creating III.

Example:

8)  
\[
\begin{array}{ccccccc}
D & Em7 & D/F# & F# & Bm & E & A \\
\end{array}
\]

Why a doubled 3rd? \( V_{\text{of vi}} \), \( \text{vi} \)

\[ V_{7,\text{of vi}} \]

Formed by raising the 3rd of the iii7, thereby creating III7.

9)  
\[
\begin{array}{ccccccc}
F#7 & Bm & Em & D & A7 & D \\
\end{array}
\]

\( V_{7,\text{of vi}} \), \( \text{vi} \)

\[ R_{\text{vii}_7 \text{of vi}} \ (V_{7b9 \text{of vi}}): \]

Formed by raising the root of V7, creating \( \#v^7 \) or III7b9.

\( R_{\text{vii}_b \text{of vi}} \) is more rare.

10) 
\[
\begin{array}{ccccccc}
A & E7 & A & E\#7 & C#7(b9) & F#m & B7 & E \\
\end{array}
\]

\( V_{7b9,\text{of vi}} \), \( \text{vi} \)
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 VI
Formed by flatting the 7th of III\text{maj7}, creating III\text{7}.
Example:

```
<table>
<thead>
<tr>
<th>V</th>
<th>C7</th>
<th>F</th>
<th>B°</th>
<th>Am</th>
<th>E7</th>
<th>Am</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>V7</td>
<td>VI</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

vii$\flat$7 of VI
Pretty rare. Formed by lowering the 5th of v7, creating v$\flat$7.
Example:

```
<table>
<thead>
<tr>
<th>vii$\flat$</th>
<th>A$\flat$7</th>
<th>Bb</th>
<th>Gm</th>
<th>Dm</th>
<th>A7</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>vii$\flat$7</td>
<td>VI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Major Key Types:

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

```
<table>
<thead>
<tr>
<th>V</th>
<th>G$\flat$/B</th>
<th>Cm</th>
<th>Dm</th>
<th>Bb</th>
<th>Eb/G</th>
<th>Bb(sus4)</th>
<th>F7</th>
<th>Bb</th>
</tr>
</thead>
<tbody>
<tr>
<td>V</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```
V7 of ii
Example:

Formed by raising the 3rd of the vi7, creating V17.

\[
\begin{align*}
14) & \quad \text{Eb} & \text{C7/E} & \text{Fm} & \text{Bb7/D} & \text{Eb} & \text{A}^\text{maj7} & \text{Eb} & \text{Bb7} & \text{Cm} \\
\end{align*}
\]

\[
\begin{align*}
\text{V7 of ii} & \\
\text{ii} & \\
\end{align*}
\]

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.

\[
\begin{align*}
15) & \quad \text{G} & \text{E7(5)} & \text{Am} & \text{C(add9#11)} & \text{G} & \text{B7(5)} & \text{Em} \\
\end{align*}
\]

\[
\begin{align*}
\text{V7b9 of ii} & \\
\text{ii} & \\
\end{align*}
\]

Major Key Types:

V of IV = I

V7 of IV
Example:

Formed by lowering the 7th of Imaj7, creating I7.

\[
\begin{align*}
16) & \quad \text{C} & \text{G/B} & \text{C7/Bb} & \text{F/A} & \text{C} & \text{D7/F#} & \text{G} \\
\end{align*}
\]
viiø7 of IV: 
Formed by lowering the 5th of iii7, creating iiiø7. (Medium rare)

viiø of IV is pretty rare.

17)  

\[ \begin{align*} 
\text{C} & \quad E^{ø7/Bb} & \quad F/A & \quad B^ø & \quad \text{Em} & \quad \text{Am}^7 & \quad \text{Dm}^7 & \quad G^7 & \quad \text{C} 
\end{align*} \]

Minor Key Types:

\( V \) of iv  
Formed by raising 3rd of i, creating I.

Example:

18)  

\[ \begin{align*} 
\text{Em} & \quad B^7 & \quad \text{Em/G} & \quad \text{E/G}^# & \quad \text{Am} & \quad \text{F}^7(b9)/A^# & \quad \text{B} 
\end{align*} \]

V7 of iv  
Formed by raising 3rd of i7, creating I7.

Example:

19)  

\[ \begin{align*} 
\text{Em} & \quad E^7/D & \quad \text{Am/C} & \quad \text{Am}^6 & \quad \text{Em} & \quad \text{B}^7 & \quad \text{E} 
\end{align*} \]
Rvii°7 (V7b9 of iv): Formed by raising root and lowering 7th of IIImaj7, creating I7b9 (iii°7).
Rvii° of iv is rare.

20)

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Major Key Types:

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

21)

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V7 of iii Formed by raising the 3rd and 5th of the viiØ7, creating VII7.
Example:

22)
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:

- V of III = VII
- V7 of III = VII7
- viiø7 of III = iiø7
- vii° of III = ii°

Minor Key Types:

- V of VII = IV
- V7 of VII = IV7
- viiø7 of VII = Rviø7
- vii° of VII = Rvi°

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, Tonicization

Major Key Types:
- V of VI: Formed by raising the 3rd of III, thereby creating III.
- V7 of VI: Formed by raising the 3rd of III7, creating III7.
- RVII0 of VI (V7b of VI): Formed by raising the root of III7, creating V7 or III7b9.

Minor Key Types:
- V of V = III (already a diatonic chord)
- V7 of VI: Formed by lowering the 7th of III7, creating III7.
- RVII0 of VI: Pretty rare.
- RVII° of VI: Formed by lowering the 5th of VI, creating V7b7.

Major Key Types:
- V of IV = VII
- V7 of IV: Formed by lowering the 7th of IV, creating IV7.
- RVII° of IV: Pretty rare.

Minor Key Types:
- V of IV: Formed by raising 3rd of IV, creating IV.
- V7 of IV: Formed by raising 3rd of IV7, creating IV7.

On the one hand, these chords are derived from the melodic minor scale and are used to avoid the 7th and 3rd intervals. On the other hand, they function as sec. dominants of V.