

Secondary Dominants, Tonicization (part 4)

Ted Greene 1975-05-17

Practice the following exercises in various keys (*all* keys for the serious musician) with different meters, pulses, and harmonic rhythms as discussed on the previous page [*part 3*]. Many of these are sequences, and you will find that they work out best in keys where the 1st chord can be started on a reasonably high or reasonably low fret, depending on whether they are descending sequences or ascending sequences—this will become clear as you try them. You might try “setting up” the home key first (play a diatonic progression to get the sound of the key in your ears) to help you hear the main tonal center of these examples.

Major Key:

- 1) I V7⁴₃ of vi vi V7⁴₃ of IV IV V7⁴₃ of ii ii IVmaj7⁴₃ vii^ø7 V7⁴₃ of V V V7⁶₅ I
- 2) I V7⁶₅ of vi vi V7⁶₅ of IV IV V7⁶₅ of ii ii IVmaj7⁶₅ vii^ø7 V7⁶₅ of V I⁶₄ V7 I ←
why V of V to I?
- 2a) I V7b9⁶₅ of vi vi V7⁶₅ of IV IV V7b9⁶₅ of ii ii IVmaj7⁶₅ vii^ø7 II7⁶₅ I⁶₄ V7 I
- 2b) I V7⁶₅ of vi vi V7⁶₅ of IV IV V7⁶₅ of ii II7₂ V7⁶₅ I IV #iv^ø7 #iv^ø7⁶₅ I⁶₄ V7 I
- 3) I₆ V7₂ of vi vi₆ V7₂ of IV IV₆ V7₂ of ii ii₆ V7⁶₅ I I₆ #iv^ø7⁶₅ #iv^ø7 I⁶₄ V7 I
- || Try 1st inversion triads in place of ⁶₅'s occasionally; also 7b9's on V of ii, iii, and vi. (See #2a). ||
- 4) I I7₂ IV₆ vii^ø7₂ III7⁶₅ VI7₂ II7⁶₅ V7₂ I₆ vii^ø7 IV⁶₄ #iv^ø7 I⁶₄ V7 I
- 4a) I I7₂ vii^ø7₂ III7⁶₅ | VI7₂ II7⁶₅ V7₂ I7⁶₅ | IV vii^ø7 IV⁶₄ #iv^ø7 | I⁶₄ V7 I
- 4b) I IV₆ vii^ø7₂ III7⁶₅ | vi7₂ II7⁶₅ V7₂ I7⁶₅ | IV vii^ø7⁶₅ iii vi7 | ii7 V7 I
- 4c) I I7⁶₅ IV VII7⁶₅ | III7₂ VI7⁶₅ II7₂ V7⁶₅ | I I7₂ IV₆ I⁶₄ | II₆ V7 I
- 4d) I IV VII7⁶₅ III7₂ | VI7⁶₅ II7₂ V7⁶₅ I7₂ | IV₆ ii₆ I₆ II7⁶₅ V
- 4e) I IVmaj7⁶₅ vii[°] III7⁶₅ vi II7⁶₅ V
- 4f) I IVmaj7⁶₅ VII III7⁶₅ VI II7⁶₅ V
- 4g) I #iv^ø7⁶₅ vii III7⁶₅ vi II7⁶₅ V
- 4h) Imaj7⁶₅ IV vii^ø7⁶₅ iii VI7⁶₅ ii V7⁶₅ I
- 4i) Imaj7⁶₅ IV vii^ø7⁶₅ III vi7⁶₅ (or VI7⁶₅) II V7⁶₅ I
- 4j) Imaj7⁶₅ IV (or #iv[°]) VII7⁶₅ III VI7⁶₅ II V7⁶₅ I

- 5) I V7₂ of ii ii₆ V7₂ of IV IV₆ V7₂ of vi vi₆
- 5a) I V7⁶₅ of ii ii V7⁶₅ of IV IV V7⁶₅ of vi vi
- 5b) I V7⁴₃ of ii ii₆ V7⁴₃ of IV IV₆ V7⁴₃ of vi vi₆
- 6) I V7⁶₅ of IV IV V7⁶₅ of V V V7⁶₅ of vi vi
- 7) I V7⁶₅ of ii ii V7⁶₅ of IV IV V7⁶₅ of V V V7⁶₅ of vi vi V7⁶₅ I V7 of V (II7) V
- 8) I V7⁶₅ of IV IV V7⁶₅ of ii ii V7⁶₅ of V V V7⁶₅ of iii iii V7⁶₅ of vi vi V7⁶₅ IV⁶₄
#iv^ø7 I⁶₄ V7 I
- 8a) I V7⁶₅ of IV IV V7⁶₅ of ii II V7⁶₅ of V V V7⁶₅ of iii III V7⁶₅ of vi vi V7⁶₅ IV⁶₄
#iv^ø7 I⁶₄ V7 I
- 9) I V7⁶₅ of vi vi V7⁶₅ of V V V7⁶₅ of IV IV V7⁶₅ of iii iii V7⁶₅ of ii ii V7⁶₅ I ii₆
I⁶₄ V7 I
- 9a) I V7⁶₅ of vi VI V7⁶₅ of V V V7⁶₅ of IV IV V7⁶₅ of iii III V7⁶₅ of ii II V7⁶₅ I
#iv^ø7⁶₅ I⁶₄ V7 I
- 9b) I₆ V7⁴₃ of vi vi₆ V7⁴₃ of V V₆ V7⁴₃ of IV IV₆ V7⁴₃ of iii iii₆ V7⁴₃ of ii ii₆ V7⁴₃ I₆
IV I⁶₄ V7 I
- 9c) I₆ V7₂ of vi vi₆ V7₂ of V V₆ V7₂ of IV IV₆ V7₂ of iii iii₆ V7₂ of ii ii₆ V7₂ I₆ vii^ø7⁶₅
IV⁶₄ V7 I
- 9d) I₆ V7₂ of vi VI₆ V7₂ of V V₆ V7₂ of IV IV₆ V7₂ of iii III₆ V7₂ of ii II₆ V7₂ I₆
vii^ø7⁶₅ IV⁶₄ V7 I
- 10) I V7₂ of V | V₆ V7₂ of iii | iii₆ V7₂ | I₆ V7₂ of vi vi₆ V7₂ of IV |
IV₆ V7₂ of ii ii₆ vii^o₆ of ii | ii vii^ø7 IV⁶₄ | #iv^ø7⁶₅ #iv^ø7 I⁶₄ V7b9⁶₅ of vi | vi
/ / //
- 10a) I V7⁴₃ of V | V V7⁴₃ of iii | iii V7⁴₃ | I V7⁴₃ of vi vi V7⁴₃ of IV |
IV V7⁴₃ of ii ii V7⁶₅ | IV⁶₄ II7⁶₅ I⁶₄ V7 | I
- 10b) I₆ V7⁶₅ of V | V V7⁶₅ of iii | iii V7⁶₅ | I V7⁶₅ of vi vi V7⁶₅ of IV |
IV V7⁶₅ of ii ii V7⁶₅ | IV⁶₄ II7⁶₅ I⁶₄ V7 | I
- 11) I IV⁶₄ I V7₂ of V V₆ V7⁴₃ of V V V7⁴₃ of iii iii vi⁷ ii⁷ V7 I
- 12) I V7⁶₅ I V7⁶₅ of V V V7₂ of ii ii₆ V of vi vi V7₂ of iii iii₆ IV I₆ V7⁴₃ I
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Minor Keys:

Before you go any further in minor keys it would be good to know about a few other choice sounds: Play the following example:

27)

Gm Cm/Eb F Bb/D Eb Ab/C D

Notice the colorful sound built on the bII of Gm ($A\flat_6$)—it is called a *Neapolitan 6th*. It is built by lowering the root of a ii° (thereby forming a major triad on bII). The name comes from the fact that, it was supposedly first heavily used by composers around Naples in the late 1600's and it was most often used in 1st inversion (chord of the 6th). It is subdominant in function, since it is a derivative of ii° (also, compare it with iv). The 3rd is often doubled in the chord.

The N_6 often progresses to $V7_2$, $V7b9_2$, V , i^6_4 , $II7b9^6_5$, $iv7$, $V7_2$, $II7b9^6_5$, i^6_4 , $ii^\circ 7$, $I7b9^6_5$ (and others to be discussed in the sections on secondary sub-dominants and modulation).

Make up progressions using the N_6 progressing to each one of the above sounds; for now, keep the N_6 in 1st inversion.

In the *classical* period of music (1750-1825), N_6 's began to appear more often in root position, even in 2nd inversion, and 7ths or b7th were sometimes added; also, bII came to be used as a temporary tonic and preceded with its own dominant forms of harmony. Some of these sounds are going to be incorporated in the exercises on the next page [*part 5*], to enable you to have some kind of temporary key center on the 2nd degree (V of II sounds too distant). Although chronologically, the sounds are out of place, to the ear, they fit very nicely, and it is only a quirk of musical evolution, that mankind waited till the classical period to make heavy use of them.

Secondary dominants of bII —V of bII = VI

V7 of bII: Formed by lowering the 7th of VI_{maj7} , creating $VI7$.
 $vii^\circ 7$ and vii° of bII are more rare.

Secondary Dominants, Tonicization

Practice the following exercises in various keys (all keys for the serious musician) with different meters, pulses, & harmonic rhythms as discussed on the previous page. Many of these are SEQUENCES and you will find that they work out best in keys where the 1st chord can be started on a reasonably high or reasonably low fret, depending on whether they are descending sequences or ascending sequences—this will become clear as you try them. You might try setting up the home key first (play a diatonic progression to get the sound of the key ringing in your ears) to help you hear the main tonal center of these examples.

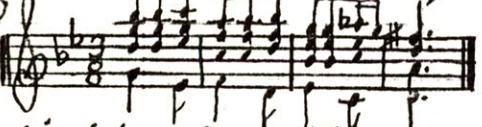
MAJOR KEYS:

- ① I V7³ of vi vi V7³ of IV IV V7³ of II II V7³ VII^{♭7} V7³ of V V V7³ I
- ② I V7⁶ of vi vi V7⁶ of IV IV V7⁶ of II II V7⁶ VII^{♭7} V7⁶ of V I^{♯4} V7 I + why V of V to I?
- ③ I₆ V₂ of vi vi₆ V₂ of IV IV₆ V₂ of II II₆ V₂ I I₆ #IV^{♭7} #IV^{♭7} I^{♯4} V7 I
- ④ I V7⁶ of vi vi V7⁶ of IV IV V7⁶ of II II V7⁶ VII^{♭7} V7⁶ I IV #IV^{♭7} #IV^{♭7} I^{♯4} V7 I
- ⑤ I I7₂ IV₆ VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7} IV^{♯4} #IV^{♭7} I^{♯4} V7 I
- ⑥ I I7₂ VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7} IV^{♯4} #IV^{♭7} I^{♯4} V7 I
- ⑦ I IV₆ VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7} III VI⁷ II⁷ V7 I
- ⑧ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV I^{♯4} II₆ V7 I
- ⑨ I IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV₆ II₆ I₆ II⁷₆ V
- ⑩ I I7⁶₂ VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV₆ II₆ I₆ II⁷₆ V
- ⑪ I #IV^{♭7}₂ VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ⑫ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ⑬ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ⑭ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ⑮ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ⑯ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ⑰ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ⑱ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ⑲ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ⑳ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉑ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉒ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉓ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉔ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉕ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉖ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉗ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉘ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉙ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉚ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉛ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉜ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉝ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉞ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㉟ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊱ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊲ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊳ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊴ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊵ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊶ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊷ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊸ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊹ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
- ㊺ I I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ IV VII^{♭7}₂ III⁶₇ VI₂ II⁶₇ V₂ I7⁶₂ V
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Try 1st inversion triads in place of 6's occasionally, also 7b9's on V of ii, iii, and vi. (See 20).

MINOR KEYS:

Before you go any further in minor keys it would be good to know about a few other choice sounds. Play the following example:



Notice the colorful sound built on the bII of Gm (A^b)—it is called a NEAPOLITAN 6th. It is built by lowering the root of ii^o, (thereby forming a major triad on bII). The name comes from the fact that it was supposedly

first heavily used by composers around Naples in the late 1600's and it was most often used in 1st inversion (chord of the 6th). It is sub-dominant in function since it is a derivative of ii^o (also, compare it with iv). The 3rd is often doubled in the chord. The N₆ often progresses to V₂, V7₂, V, I^{♯4}, II^{7b9}, IV₂, V₂, II^{7b9} I^{♯4}, II^{♭7}, I7^{6b9} (and others to be discussed in the section on secondary sub-doms. + modulation).

Make up progressions using the N₆ progressing to each one of the above sounds, for now, keep the N₆ in 1st inversion. In the CLASSICAL period of music (1750-1825), N₆'s began to appear more often in root position, even in 2nd inversion, and 7th's or 7b9's were sometimes added. Also, bII came to be used as a temporary tonic + preceded with its own dominant forms of harmony. Some of these sounds are going to be incorporated in the exercises on the next page, to enable you to have some kind of temporary key center on the 2nd degree (V of II sounds too distant). Although chronologically, the sounds are out of place, to the ear, they fit very nicely, and it is only a flick of musical evolution, that mankind waited till the CLASSICAL period to make heavy use of them.

Sec. Doms of bII - V of bII = VI V7 of bII: Formed by lowering the 7th of V7, creating VI7. VII^{♭7} + VII^o of bII are more rare.