

Tonicization (Secondary Dominants)

Ted Greene 1973-10-22

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 in *their own key*. By far the most common device is to use the V7 (or V) of the new temporary key.

Example: for A F#m D A

you could have A (C#7) F#m (A7) D (E7) A

Or for A D Bm E

you could have A (A7) D (F#7) Bm (B7) E

In minor keys the ii and II are not tonicized this way, but bII is:

For Am Dm C Bb Am

→ Am (A7) Dm (G7) C (F7) Bb E7 Am

Tonicizing V7 chords are called *Secondary Dominants* or *Applied Dominants*.

The V7 of the new temporary keys are often preceded by other chords in the new key, namely the ii, IV, iv, ii°, II, bII, and bVI (also more rarely, bIII, bVII). Also the related 7ths of these triads are often used.

Examples of a two chord tonicization of vi (F#m) in A:

- | | | |
|------------|-----|------------------|
| ii V7 | 1) | G#m C#7 F#m |
| ii7 V7 | 2) | G#m7 C#7 F#m |
| iv V7 | 3) | Bm C#7 F#m |
| iv7 V7 | 4) | Bm7 C#7 F#m |
| iv6 V7 | 4a) | Bm6 C#7 F#m |
| IV V | 5) | B C# F#m |
| IV7 V7 | 6) | B7 C#7 F#m |
| ii° V | 7) | G#° C# F#m |
| ii°7 V7 | 8) | G#°7 C#7 F#m |
| II V7 | 9) | G# C#7 F#m |
| II7 V7 | 10) | G#7 C#7 F#m |
| bII V | 11) | G C# F#m |
| bII7 (7) V | 12) | Gmaj7 (7) C# F#m |
| VI V | 13) | D C# F#m |
| VI7 V7 | 14) | Dmaj7 C#7 F#m |

Also: G, Gmaj7, D, Dmaj7, Bm, Bm7

to E(7) F#m
↑ dominant function

Even non-diatonic triads are tonicized frequently:

1) A F Bm7 E A → A (Gm7 C7) Fmaj7 Bm7 E7 A

2) A C D E A → A (Dm7 G7) Cmaj7 Bm7 E7 A

Remember, ii can be used for IV.

V7 chords may be tonicized:

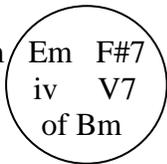
A E7 A → A B7 E7 A or A F#7 B7 E7 A or A F#m7 B7 E7 A

An easier way to think of it (and this opens up other doors too) is that a tonicization may deceptively lead to a 7th chord.

Example: Given A F#m → could become A G#^ø7 C#7 F#m → A G#^ø7 C#7 F#7 or F#m7

Internal Tonicization: The principles of tonicization may be used to enrich a chord “internally” as follows:

Given A Bm E A → A Bm (Em F#7) Bm E7 A



Pivot Chords or Change of Function: Suppose you encountered the following progression in a song:

A F#m B7 E7 A.

F#m can be considered to be the vi of I or ii of V(7). Likewise B7 could be II7 of I or V7 of V(7). It is a matter of taste as to how you will interpret these things.

In a sense the *home* key can be tonicized: for A E A →

A (Bm7) E7 A or A (F#m7 Bm7) E7 A or A (C#^ø7 F#7 B7 Bm7) E7 A

You may have noticed that tonicization often results in a circle of 4ths; for this reason tonicization is also called *Back-cycling*.

Practice making up exercises in brief tonicization (V⁽⁷⁾), internal tonicization, and also more lengthy visits to the new keys. Stick firstly to diatonically related keys; then later get more distant using modal mixture keys.

This whole process of leaving one key for another is also called *Modulation*, but modulation often is used to refer to the lengthy stays in the new keys. Tonicization is *temporary* modulation.

Modulation and Tonicization

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Modulation is simply the process of abandoning one key for another. Hopefully you have seen that tonicization is a way of *temporarily* changing keys, so it is therefore a temporary modulation.

A more permanent feeling of modulation is established if you linger in the new key or, even more, if a *cadence* is played in the new key. This usually only happens in longer pieces of music – most modulation in popular songs are of such a fleeting nature that they are really just tonicizations because you are not really abandoning the old key, just putting a veil over it for a few seconds.

Anyway, some phrases are up for grabs as to whether they are modulations or tonicizations. The important thing is to be able to go smoothly into a new key for either a brief vacation or an extended visit. Equally important is being able to smoothly return to the home key if desired.

The whole process of key changing is one of the main elements of variety in music. Paradoxically, key changing is also a prime factor in creating unity in a piece of music. For example, many songs use the so-called “A A B A” form – that is the main tune (A) is stated, then repeated, then a contrasting tune (B) is played, then the main tune (A) is played again. The B section is almost always in a different key than the A section. So there is this balance of unity and variety that modulation helps to keep in check.

Essentially there are two types of modulation:

- 1) *Phrase Modulation*. This is the case when modulation occurs at the end of one phrase and the beginning of another. Usually, the ear readily accepts this type of modulation because of the pause between phrases. Analyze some popular songs and you should encounter some phrase modulations.
- 2) The second type of modulation is the type discussed in connection with tonicization, that is, *within a phrase*.

Modulation can be viewed as an elaborated chord progression or cadence:

A	G#ø7	C#7	F#m	Bm7	G#7	C#	F#m	Bm7	Em7	A7	D	G	A7	D	
I	ii	V	i	iv	II7	V	i	iv							
	F#m							vi	ii	V	I	IV	V	I	
A	D														

Or to reverse the procedure if you were given the progression A F#m D

with simple tonicization → A C#7 F#m A7 D →

with more complex tonicization → A G#ø7 C#7 F#m Em7 A7 D →

with internal tonicization → A G#ø7 C#7 F#m Bm7 G#7 C# F#m Bm7 Em7 A7 D G A7 D

Exercises:

Use brief (symmetrical) tonicization, more lengthy tonicization, and internal tonicization in all of the following – transpose to all keys eventually. Also remember about deceptive resolutions to 7th chords in place of triads.

- 1) A D A E A
- 2) A Bm D E F#m A
- 3) A F#m D Bm G E A
- 4) A D C#m Bm A
- 5) A C#m F#m E A
- 6) A E Bm F#m C#m D A
- 7) Am Dm Am Em Am
- 8) Am F C G Dm Am
- 9) Am C Dm F Am
- 10) (C) Am F Dm Bb (E) Am
- 11) Am Dm C F Am
- 12) (Am) C F Dm G Em
- 13) A D Bm E C#m

In key of D:

Use V7 before each chord in symmetric resolution cycles. Then use V7b9 for each.

- 1) D Bm (A) G (F#m) Em
 - 2) (D) Em (F#m) G (A) Bm D cadence
 - 3) Bm D F#m A
 - 4) G Bm D F#m cadence.
 - 5) D F#m A cadence.
 - 6) D G Em A F#m cadence.
 - 7) D G, Bm Em, A D cadence.
 - 8) D A Em Bm F#m (G) D cadence.
 - 9) D F#m Bm Em A D G
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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 in their own key. By far the most common device is to use the V7 (or V) of the new temporary key. Example:

for A F#m D A you could have A (C#7) F#m (A7) D (E7)A

or for A D Bm E you could have A (A7) D (F#7) Bm (B7) E

In minor keys the ii and II are not tonicized this way but bII is;

for Am Dm C Bb Am -> Am (A7) Dm (G7) C (F7) Bb E7 Am
Tonicizing V7 chords are called SECONDARY DOMINANTS or APPLIED DOMINANTS

The V7 of the new temporary keys are often preceded by other chords in the new key namely the ii, IV, iv, ii°, II, bII, and bVI (also more rarely, bIII, bVII)

Examples of a two chord tonicization of vi (F#m) in A:

- ii V7 ① G#m C#7 F#m
- ii V7 ② G#m7 C#7 F#m
- iv V7 ③ Bm C#7 F#m
- iv V7 ④ Bm7 C#7 F#m
- IV V7 ⑤ B C# F#m
- IV V7 ⑥ B7 C#7 F#m
- ii° V7 ⑦ G#o C# F#m
- ii° V7 ⑧ G#o7 C#7 F#m
- II V7 ⑨ G# C#7 F#m
- II V7 ⑩ G#7 C#7 F#m
- bII V7 ⑪ G C# F#m
- bII V7 ⑫ G7(7) C# F#m
- bVI V7 ⑬ D C# F#m
- bVI V7 ⑭ D7 C#7 F#m

Even non-diatonic triads are tonicized frequently:

- ① A F Bm7 E A -> A (Gm7 C7) F7 Bm7 E7 A
 - ② A C D E A -> A (Dm7 G7) C7 Bm7 E7 A
- Remember, ii can be used for IV.

V7 chords may be tonicized:
A E7 A -> A B7 E7 A or A F#7 B7 E7 A or A F#m7 B7 E7 A
An easier way to think of it (and this opens up other doors too) is that a tonicization may deceptively lead to a 7th chord Example: given A F#m -> could become A G#o7 C#7 F#m -> A G#o7 C#7 F#7 or F#m7

INTERNAL TONICIZATION: The principles of tonicization may be used to enrich a chord "internally," as follows:
given A Bm E A -> A Bm (Em F#7) Bm E7 A

PIVOT CHORDS OR CHANGE OF FUNCTION:

SUPPOSE you encountered the following progression in a song:
A F#m B7 E7 A. F#m can be considered to be vi of I or ii of II (7). Likewise B7 could be II7 of I or V7 of II (6). It is a matter of taste as to how you will interpret these things.

In a sense the home key can be tonicized; for A E A -> A (Bm7) E7 A
you may have noticed that tonicization often results in a circle of 4ths, for this reason tonicization is also called 'back-cycling'.
or A (F#m7) Bm7 E7 A
or A (C#o7) F#7 B7 Bm7 E7 A

also G, G7, D, D7, Bm, Bm7 to E(7) F#m <dom. function

Practice making up exercises in brief tonicization (V7), internal tonicization, and also more lengthy visits to the new keys. Stick firstly to diatonically related keys, then later get more distant using modal mixture keys.

This whole process of leaving one key for another is also called MODULATION but modulation often is used to refer to the lengthy stays in the new keys. TONICIZATION is temporary modulation.

Modulation + Tonicization

Modulation is simply the process of abandoning one key for another. Hopefully, you have seen that tonicization is a way of temporarily changing keys, so it is therefore a temporary modulation. A more permanent feeling of modulation is established if you linger in the new key or, even more, if a cadence is played in the new key. This usually only happens in longer pieces of music - most modulations in popular songs are of such a fleeting nature that they are really just tonicizations because you are not really abandoning the old key, just putting a veil over it for a few seconds. Anyway, some phrases are up for grabs as to whether they are modulations or tonicizations, the important thing is to be able to go smoothly into a new key for either a brief vacation or an extended visit. Equally important is being able to smoothly return to the home key if desired. The whole process of key changing is one of the main elements of variety in music. Paradoxically, key changing is also a prime factor in creating unity in a piece of music. For example, many songs use the so-called "A B A" form - that is the main tune (A) is stated, then repeated, then a contrasting tune (B) is played, then the main tune (A) is played again. The B section is almost always in a different key than the A section. So there is this balance of unity and variety that modulation helps to keep in check.

Essentially there are two types of modulation: ① Phrase Modulation - this is the case when modulation occurs at the end of one phrase and the beginning of another. Usually, the ear readily accepts this type of mod. because of the pause between phrases. Analyse some popular songs and you should encounter some phrase mod's. ② The second type of mod. is the type discussed in connection with tonicization, that is, within a phrase.

Modulation can be viewed as an elaborated chord progression or cadence - or to reverse the procedure if you were given the progression

A G#7 C#7 F#m Bm7 G#7 C# F#m Bm7 Em7 A7 D G A7 D
 I II V i iv II V i VI ii VII VIII
 A F#m D

A F#m D, with simple tonicization → A C#7 F#m A7 D → with more complex tonicization → A G#7 C#7 F#m Em7 A7 D → with internal tonicization → A G#7 C#7 F#m Bm7 G#7 C# F#m Bm7 Em7 A7 D G A7 D.

EXERCISES: use brief tonicization, more lengthy tonicization, and internal tonicization in all of the following - transpose to all keys eventually, also remember about deceptive resolutions to 7th chords in place of triads.

- ① A D A E A
- ② A Bm D E F#m A
- ③ A F#m D Bm G E A
- ④ A D C#m Bm A
- ⑤ A C#m F#m E A
- ⑥ A E Bm F#m C#m D A
- ⑦ A m D m A m E m A m
- ⑧ A m F C G D m A m
- ⑨ A m C D m F A m
- ⑩ (C) A m F D m B^b(E) A m

- ⑪ A m D m C F A m
 - ⑫ (A m) C F D m G E m
 - ⑬ A D B m E C#m
- SYMMETRICAL

IN KEY OF D

use I7 before each chord in symmetric resolution cycles.

then use I7 for each

- ③ B m D F#m A F#m
- ④ D B m (A) G (F#m) E m
- ⑤ (D) E m (F#m) G (A) B m D cad.
- ⑥ G B m D F#m cad.
- ⑦ D F#m A cad.
- ⑧ D G E m A F#m cad.
- ⑨ D G A m E m A D cad.
- ⑩ A E m B m F#m D cad.
- ⑪ D F#m B m E m A D G