

# Secondary Dominants, Tonicization (part 1)

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Play the following examples:

1)            C            F            C            E<sup>7</sup>            Am            Dm/F            D<sup>7</sup>/F<sup>#</sup>            G<sup>7</sup>            C

I            IV<sup>6</sup><sub>4</sub>            I            V<sup>7</sup><sub>3</sub><sup>4</sup>  
of vi            vi            ii<sub>6</sub>            V<sup>7</sup><sub>5</sub><sup>6</sup>  
of V            V<sup>7</sup>            I

2)            Am            C<sup>7</sup>/G            F            Dm            Am/E            B<sup>7</sup>/F<sup>#</sup>            E/G<sup>#</sup>

i            V<sup>7</sup><sub>3</sub><sup>4</sup>  
of VI            VI            iv            i<sub>4</sub><sup>6</sup>            V<sup>7</sup><sub>3</sub><sup>4</sup>  
of V            V<sub>6</sub>

Observe the E<sup>7</sup>, D<sup>7</sup> chords in the first example, and the C<sup>7</sup>, B<sup>7</sup> in the second example. These chords are acting as V<sup>7</sup>'s of the chords which follow them. These V<sup>7</sup>'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 V<sup>7</sup> – 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 V<sup>7</sup>) to *other* diatonic triads. → For instance, in the key of C, they experimented preceding Dm with A<sup>7</sup>, Em with B<sup>7</sup>, F with C<sup>7</sup>, G with D<sup>7</sup>, and Am with E<sup>7</sup>. These diatonic triads (Dm, Em, F, etc.), when preceded with their own V<sup>7</sup>'s (A<sup>7</sup>, B<sup>7</sup>, C<sup>7</sup>, etc.), take on the feel of *Temporary Tonics*; diminished triads cannot be preceded with their own V<sup>7</sup>'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 V<sup>7</sup>.

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, V<sup>7</sup>, vii<sup>o</sup>, vii<sup>o</sup>7, vii<sup>o</sup>7) in *their own* key. These dominant functioning chords are called *Secondary Dominants*; this whole process is called *Tonicization*.

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Examples: Suppose you decided to work with I IV V I in the key of C. Here it is with tonicization:

3)

C C<sup>7</sup>/B<sup>b</sup> F D<sup>7</sup> G(sus<sup>4</sup>) G<sup>7</sup>/F C/E

I V<sub>7</sub><sub>2</sub> of IV IV<sub>6</sub> V<sub>7</sub><sub>5</sub><sup>6</sup> of V V (sus) V<sub>7</sub><sub>2</sub> I<sub>6</sub>

4)

C C<sup>7</sup>/E F D<sup>7</sup>/F<sup>#</sup> G G<sup>7</sup>/B C

I V<sub>7</sub><sub>5</sub><sup>6</sup> of IV IV V<sub>7</sub><sub>5</sub><sup>6</sup> of V V V<sub>7</sub><sub>5</sub><sup>6</sup> I

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).

5)

E<sup>b</sup> Fm<sup>7</sup> E<sup>b</sup>/G B<sup>b</sup><sup>7</sup> Cm F/A B<sup>b</sup>

V<sub>6</sub> of V V

V7 of V Formed by raising the 3rd of the ii<sup>7</sup>; becomes II<sup>7</sup>.

6)

G G/F<sup>#</sup> Em G/D Am/C D<sup>7</sup>/C G/B Em D<sup>7</sup>/F<sup>#</sup> Em/G A<sup>7</sup>/G A<sup>7</sup> D

V<sub>7</sub><sub>2</sub> of V V<sub>7</sub><sub>3</sub><sup>4</sup> of V V

Notice how V of V and especially V7 of V increase the drive to V in these 1/2 cadences.

vii<sup>o</sup>7 of V Formed by raising the root of IV major7; becomes #iv<sup>o</sup>7. vii<sup>o</sup> of V (#iv<sup>o</sup>) is more rarely used.

7) D D/F# G#<sup>o</sup>7 A Bm

#iv<sup>o</sup>7  
vii<sup>o</sup>7 of V

**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 ii<sup>o</sup>, thereby creating II.

5a) Ebm Fm7 Ebm/Gb Bb7 Cb F/A Bb

V<sub>6</sub> of V  
V

V7 of V Formed by raising the 3rd and 5th of ii<sup>o</sup>7, creating II7.

6a) Gm Gm/F Eb Gm/D A<sup>o</sup> D7/C Gm/Bb E<sup>o</sup> D7/F# Eb/Gb A7/G A7/E D

V7 of V V7 of V V

Note use of melodic minor to avoid the +2nd interval

Rvii<sup>o</sup>7 of V – also called V7b9 of V  
[R = “raised”]

Formed by raising the 3rd and root of iv7, creating #iv<sup>o</sup>7 or II7b9. Rvii<sup>o</sup> of V is used more rarely.

7a) Dm Dm/F G#<sup>o</sup>7 E7(b9) A Bb

Rvii 7 (V7b9<sub>6</sub>) of V

Notice the +2nd interval doesn't sound out of character here. Why?

# Secondary Dominants, Tonicization

Play the following examples:

① I IV I V<sup>7</sup> I  
 ② I V<sup>7</sup> IV I

Observe the E7, D7 chords in the 1st example, and the C7, B7 in the 2nd example. These chords are acting as V<sup>7</sup>'s of the chords which follow them. These V<sup>7</sup>'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 I V<sup>7</sup> I (or i) had become the most important progression for defining a key with just 2 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 V<sup>7</sup>) 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 V<sup>7</sup>'s (A7, B7, C7 etc), take on the feel of **TEMPORARY TONICS**. Other triads cannot be preceded with their own V<sup>7</sup>'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 V<sup>7</sup>. 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 (I, V<sup>7</sup>, vii<sup>o</sup>, vii<sup>o</sup>7, vii<sup>o</sup>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 IV V I in the key of C - here it is with **TONICIZATION**:

③ I IV V<sup>7</sup> I    or    ④ I V<sup>7</sup> IV I

Notice in both examples (③ + ④) that I is also being "tonicized", that is, preceded with its own V<sup>7</sup>. Also notice in example ③ at the top of the page that V<sup>7</sup>, not V, is being tonicized - since diatonic V's may replace

diatonic triads, the V's may be tonicized too. Here are examples of each specific type of secondary dominant commonly used in Baroque harmony:

**MAJOR KEY TYPES:**

**I of V:** Formed by raising the 3rd of the ii triad, so as to make a major triad (II); often substitutes for ii (all sec dom's are used as substitutes for their various related chords).

**V<sup>7</sup> of V:** Formed by raising the 3rd of the ii<sup>7</sup>; becomes II<sup>7</sup>

Example:

⑤ I I<sub>6</sub> of V V I    ⑥ I V<sup>7</sup> of V V I

Notice how I of V and especially V<sup>7</sup> of V increase the drive to I in these 1/2 cadences.

**vii<sup>o</sup>7 of V:** Formed by raising the root of IV<sup>7</sup>; becomes #iv<sup>o</sup>7. vii<sup>o</sup> of V (#iv<sup>o</sup>) is more rarely used.

Example:

**MINOR KEY TYPES:** For an interesting comparison showing the contrast between major & minor modes, the above examples (⑤, ⑥, & ⑦) are shown in their **PARALLEL** minor keys below, illustrating the **SECONDARY DOMINANTS** (as listed at left) in minor keys.

**I of V:** Formed by raising the 3rd + 5th of ii<sup>o</sup>, thereby creating II.

**V<sup>7</sup> of V:** Formed by raising the 3rd + 5th of ii<sup>o</sup>7, creating II<sup>7</sup>

**Rvii<sup>o</sup>7 of V - also called V<sup>7</sup> of V:** Formed by raising the 3rd + root of iv<sup>o</sup>7, creating #iv<sup>o</sup>7 or II<sup>7</sup>7. Rvii<sup>o</sup> of V is used more rarely.

⑤a I I of V V I    ⑥a I V<sup>7</sup> of V V I    ⑦a I Rvii<sup>o</sup>7 (V<sup>7</sup> of V) V I

Note use of melodic minor to avoid + 2nd interval.

Notice the + 2nd interval; doesn't sound out of character, how why?