

## Altered Dominants

### Altered dominants

- ▶ None of the altered chords we have studied so far have altered the dominant
  - ▶ Mode mixture, Neapolitans, augmented sixths, chromatic mediant—none of these alter the V chord
- ▶ Late romantic composers wanted to escape the cliché of the V-I cadence
- ▶ They started to alter the dominant V chord by:
  - ▶ Raising the fifth (V<sup>+</sup>)
  - ▶ Lowering the fifth (V<sup>b5</sup>)
  - ▶ Substituting a 6<sup>th</sup> for the fifth (V<sup>sub6</sup>)
- ▶ These altered dominants function in the same way as regular dominants

### V with a raised fifth (V<sup>+</sup>)

- ▶ Raising the fifth in a V replaces the RE (2) with a RI (#2)
- ▶ This RI should resolve UP to MI
- ▶ The V<sup>+</sup> functions like a regular V
- ▶ You can add a seventh as well, creating a V<sup>+</sup>7 chord
  - ▶ Seventh down, leading tone up, #2 up
- ▶ The V<sup>+</sup> is not found in minor. Why?
  - ▶ The RI would sound like a ME
- ▶ Secondary dominants can also be altered with a raised fifth

V with a raised 5th

G: V<sup>+</sup> I V<sup>+</sup>7 I

### V with a lowered fifth (V<sup>b5</sup>)

- ▶ Lowering the fifth in a V replaces RE (2) with RA (b2)
- ▶ This RA should resolve DOWN to DO
- ▶ The V<sup>b5</sup> functions like a regular V
- ▶ You can add a seventh as well, creating a V<sup>b5</sup>7 chord
  - ▶ Seventh down
  - ▶ leading tone up
  - ▶ b2 down

V with a lowered fifth

G: V<sup>b5</sup> I V<sup>b5</sup>7 I

### V with a substituted 6th

- ▶ Replacing the 5<sup>th</sup> in the V chord with a 6<sup>th</sup> creates the V<sup>sub6</sup> chord
- ▶ This chord may look like a iii6 chord, but clearly functions like a dominant V chord (often at a cadence)
- ▶ The sixth (MI) in the chord typically falls down to DO

V with a substituted 6th

G: V<sup>sub6</sup> I V<sup>7sub6</sup> I V<sup>7sub6</sup> i