

Secondary Dominant Review

Tonicization

- *Tonicization* means to make a chord sound like a *tonic* momentarily (“it sounds like V7-I in the key of...”)
- We can *tonicize* any major or minor chord by preceding it with its own dominant
- A dominant that tonicizes another key is what we call a *secondary dominant*—a dominant in another, *secondary* key
- AV/V is a V “in the key of” V

Two Kinds of Secondaries

- There are two kinds of secondary dominants: V/x (stronger tonicization of x) and vii°/x (weaker tonicization of x)
- Both kinds of chords can have 7ths (V7/x and vii°7/x)
- The vii7/x can be fully diminished (vii°7/x) or half-diminished (vii^b7/x)
- The fully diminished vii°7/x is more common

Spelling Secondary Chords

- For secondary dominants:
 - 1. Go up a perfect fifth (or down a P4) from the root of the chord you want to tonicize
 - 2. Spell a major triad or dominant seventh on that note
- For secondary leading tones:
 - 1. Go down a half step from the root of the chord you want to tonicize
 - 2. Spell a diminished triad or fully diminished seventh chord on that note

Voice-Leading Secondary Chords

- Sevenths always resolve down by step
- Leading tones generally resolve up, unless they are *deflected* in an *inner voice* to go to the seventh of the next chord
- Voice-leading is otherwise the same as for regular V7 and vii°7 chords

Analyzing Secondary Chords

- If you find an *altered* chord that is a diminished triad or fully diminished seventh chord, it is very likely a secondary leading-tone chord
- If you find an *altered* chord that is a major triad or dominant seventh chord, it is a likely a secondary dominant (V or V7/x)
- Raised tones are often *leading tones* in the secondary key