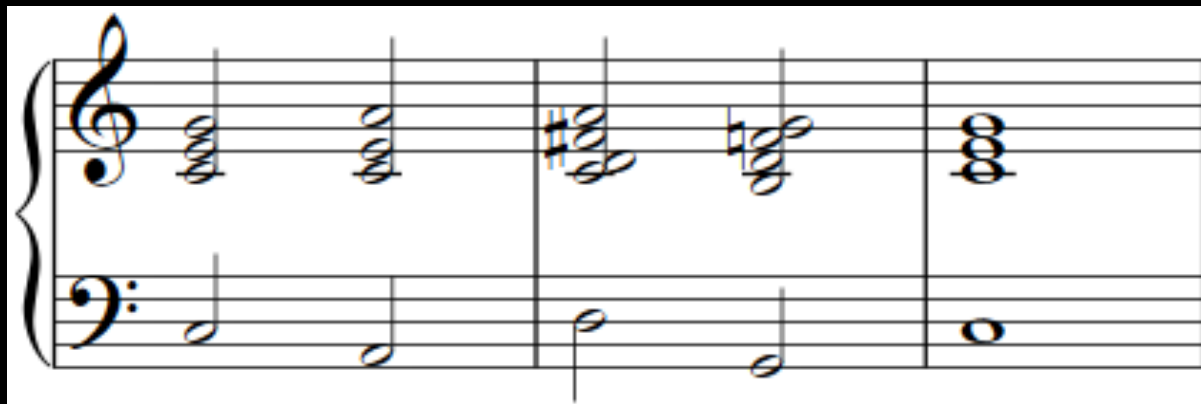


Secondary Dominants I (Applied Chords)

Chromatic Harmony

If we are in C major, what is the third chord?



Chromaticism

- Basic chromaticism is found as Nonchord tones – usually melodic function
- Chromatic harmony often occurs as a modulation. In other words: Chromatic to the original key.
- Altered chords via linear or chordal chromaticism or “color”

Linear Chromaticism

Example 17.1a

J. S. Bach, Chorale 80, "O Haupt voll Blut und Wunden," mm. 1–4



Examples 17.1b and c

J. S. Bach, Chorale 167, "Du grosser Schmerzensmann," mm. 7–8, and Harmonic Reduction of Example 16.1b



*Not Secondary Dominants Here!

Secondary Dominants

- A V or V7 chord can be used to tonicize any major or minor chord in a key.
- Most often found is the V7/V or “Five Seven of Five”
 - A good rule of thumb is to look for notes outside of the scale that create a major chord. Then look to see if a V-I function is present.

V7/V

 Example 17.2

J. S. Bach, Chorale 40, "Ach Gott und Herr," mm. 1-2

CM: V₇/V V

V7 -I

- V7/V to I acts as an authentic cadence with a 2-5-1 bass motion. In this case it acts as a chromatic predominant chord
- V65/V to I. In the example, when preceded by the ii65, it acts as a linear passing function in the bass.
- V43/V, least frequent, will often act as a neighboring chord.

Examples

a. b. c.

FM: V_7/V V I Dm: V_7/V V i I IV V_7/V V I

d. e. f.

I ii_5^6 V_5^6/V V I I vi V_3^4/V V I I V_2^4/V V_6 I

g. h.

I vi V_7/V V $\begin{smallmatrix} 6-5 \\ 4-3 \end{smallmatrix}$ I I ii_5^6 V_5^6/V V $\begin{smallmatrix} 6-5 \\ 4-3 \end{smallmatrix}$ I

Mozart Example

Example 17.5

W. A. Mozart, Symphony no. 40 in Gm, K. 550, IV, mm. 1–8

Allegro assai

The musical score is presented in two systems. The first system (measures 1-4) begins with a piano (*p*) dynamic. The melody in the treble staff starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff provides a harmonic accompaniment with chords. The second system (measures 5-8) begins with a forte (*f*) dynamic. The melody continues with a quarter note C5, followed by a quarter note D5, and then a half note E5. The bass staff continues with the accompaniment. The score includes various musical notations such as notes, rests, and accidentals. The first system ends with a fermata over the final note of the melody.

405

Voice leading guidelines

- Doublings and resolutions of secondary dominants same as regular dominant
- Don't double LT
- Cross relations: For our purposes avoid them. Try to keep the chromatic alteration linear rather than harmonic.
- Chromatic voice exchange is acceptable. Notice the cross relation is made less noticeable because of the passing chord.

Cross Relations

Example 17.6

Tim Rice–Andrew Lloyd Webber, “Don’t Cry for Me Argentina,” from *Evita* (Verse)

The musical score for "Don't Cry for Me Argentina" (Verse) is shown in two systems. The first system contains the lyrics: "All you will see is a girl you once knew Al - though she's dressed up to the". The second system contains the lyrics: "nines at six - es and sev - ens with you." The score is in common time (CM) and features a key signature of one sharp (F#). The first system is in the key of D major (vi₆), and the second system is in the key of A major (V₆). The score includes a variety of chords and intervals, including a tritone (V₇/V) and a diminished seventh (V₂⁴/V). The score is written for voice and piano, with the piano part in the right hand and the voice part in the left hand. The piano part features a variety of chords and intervals, including a tritone (V₇/V) and a diminished seventh (V₂⁴/V). The voice part features a variety of chords and intervals, including a tritone (V₇/V) and a diminished seventh (V₂⁴/V).

Example 17.7

The musical score for Example 17.7 is shown in two systems, labeled a. and b. The first system (a.) is in the key of F major (FM) and features a variety of chords and intervals, including a tritone (V₇/V) and a diminished seventh (V₂⁴/V). The second system (b.) is in the key of D major (V₆) and features a variety of chords and intervals, including a tritone (V₇/V) and a diminished seventh (V₂⁴/V). The score is written for voice and piano, with the piano part in the right hand and the voice part in the left hand. The piano part features a variety of chords and intervals, including a tritone (V₇/V) and a diminished seventh (V₂⁴/V). The voice part features a variety of chords and intervals, including a tritone (V₇/V) and a diminished seventh (V₂⁴/V).

V7/IV

- This is another very common secondary dominant.
- Notice the different commonly found functions: predominant and passing chord

Example

Example 17.10

C. Schumann, Trio in Gm, op. 17, I, mm. 1–9

Allegro moderato

Violino *p*

Violoncello *p*

Piano *Allegro moderato* *

Gm: i V₇/iv N₄⁶ vii⁶₅ i

5

i V₂⁴/iv iv₆ V₃⁴/iv iv *p*

Typical Soprano/Bass Patterns

Example 17.11

FM: IV V_7/V V IV V_7/V V IV V_7/V V ii_5^6 V_5^6/V V

Example 17.12

FM: I V_7/IV IV I V_7/IV IV Fm: i V_7/iv iv FM: I V_7/IV IV I V_7/IV IV

Elaborating the I-V-I Progression

Example 17.13

a. P b. c. IN IN d. N

FM: I IV V₇/V V I I ii₅⁶ V₅⁶/V V I I vi V₃⁴/V V I I V₂⁴/V V₆ I ii₅⁶ V₇ I
 I IV—V I I ii₅⁶—V I I —V I I —ii₅⁶ V₇ I

Elaborating a diatonic framework with chromatic harmony

- Notice in the examples a, b, and c the embellishment of the original structure.
- 17.15 a shows the framework
- 17.15 b shows an additional layer
- 17.15 c includes all linear and harmonic embellishments
 - Lower RNs show the underlying framework

Example 17.5

Example 17.15

a. b. c.

FM: I IV V I I IV ii_5^6 V I I V_7/IV IV V_5^6/V $V_4^6-5_3$ I
I—IV—V—I