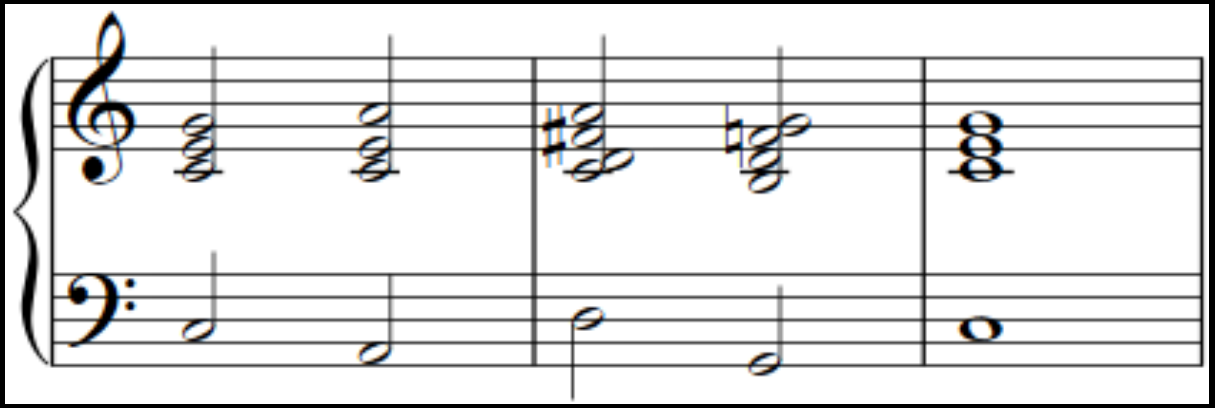
Seconardary Dominants I (Applied Chords)

Chromatic Harmony

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



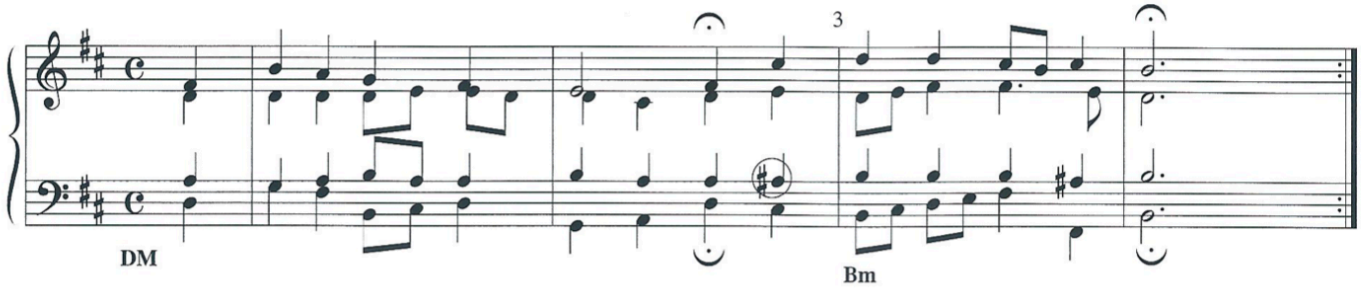
Chromaticism

- 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”

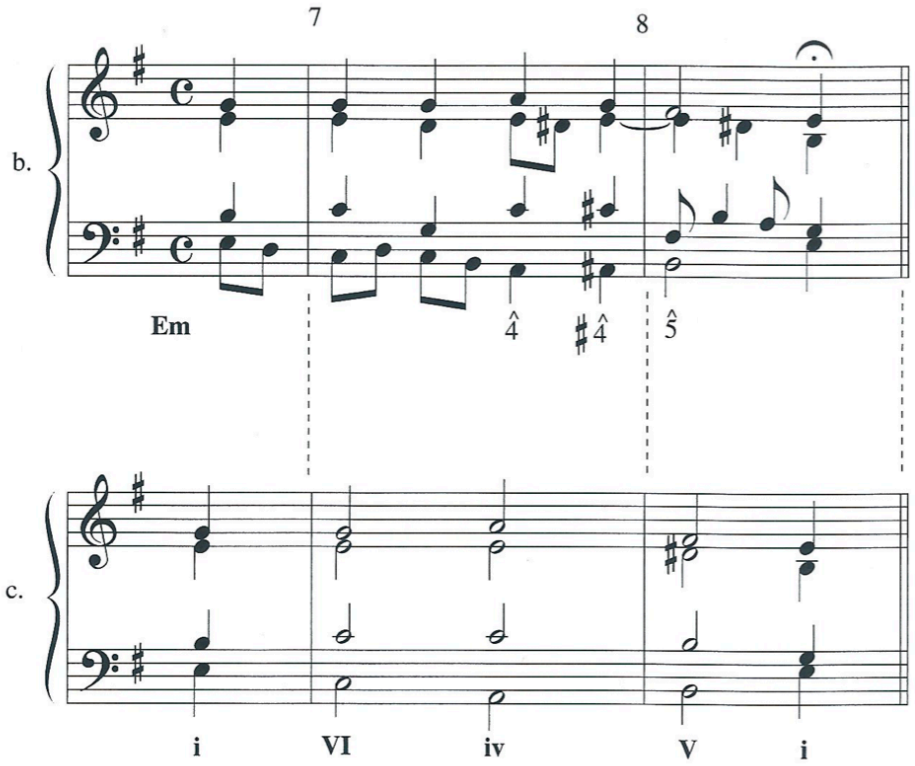
Linear Chromaticism

*Not Secondary Dominants Here!

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

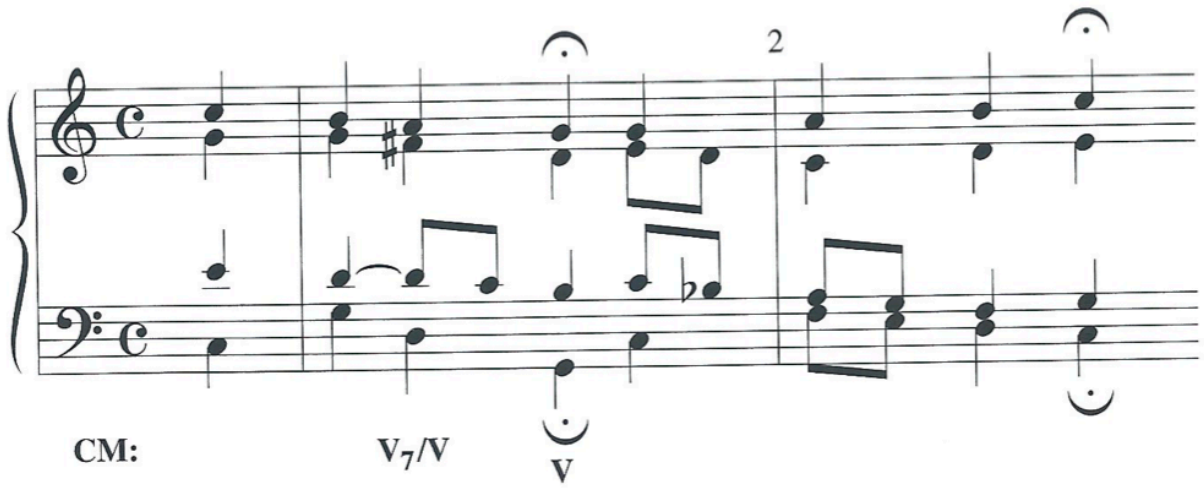


Secondary Dominants

- A V or V7 chord can be used 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

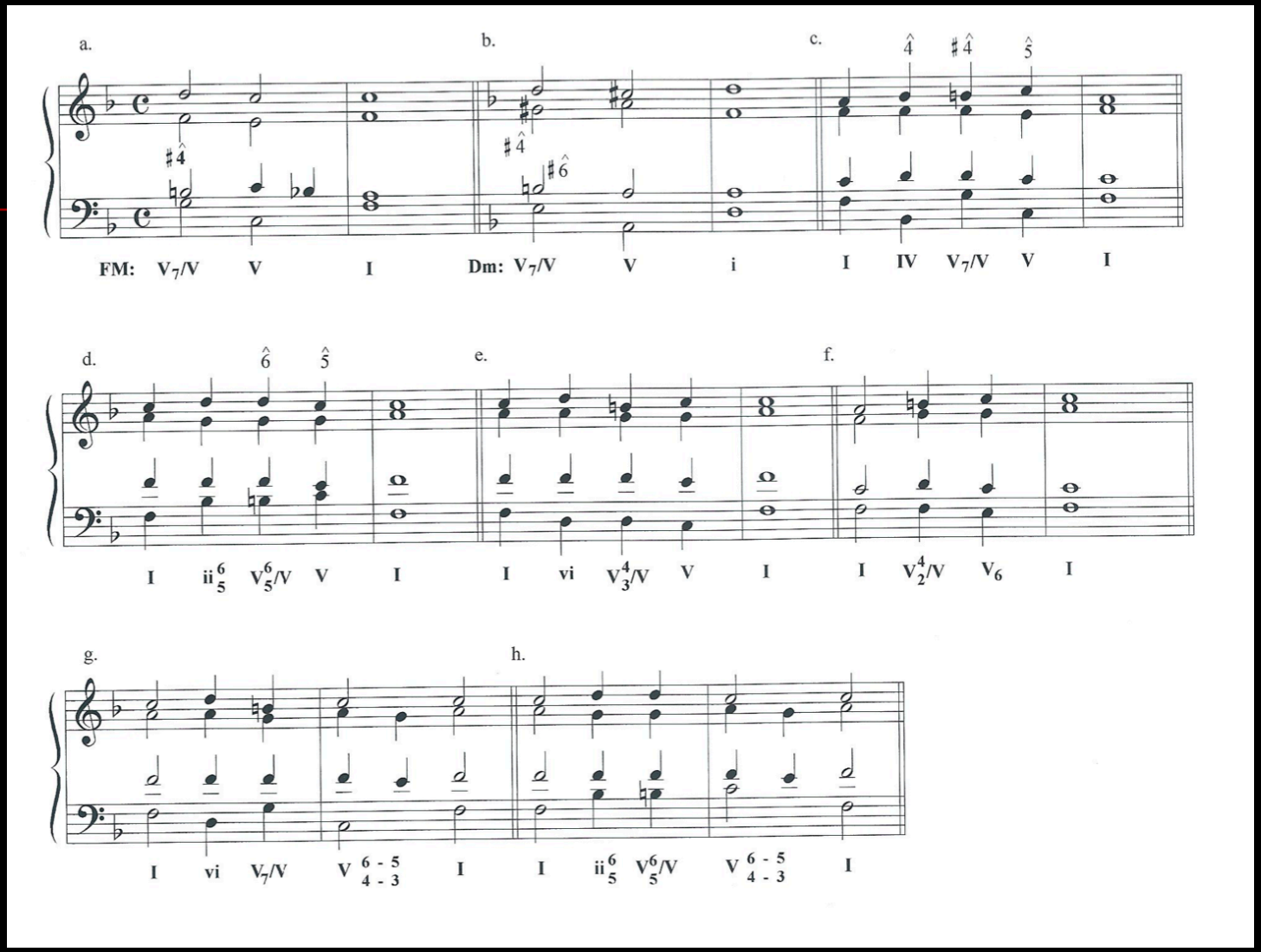
Example 17.2 J. S. Bach, Chorale 40, "Ach Gott und Herr," mm. 1–2



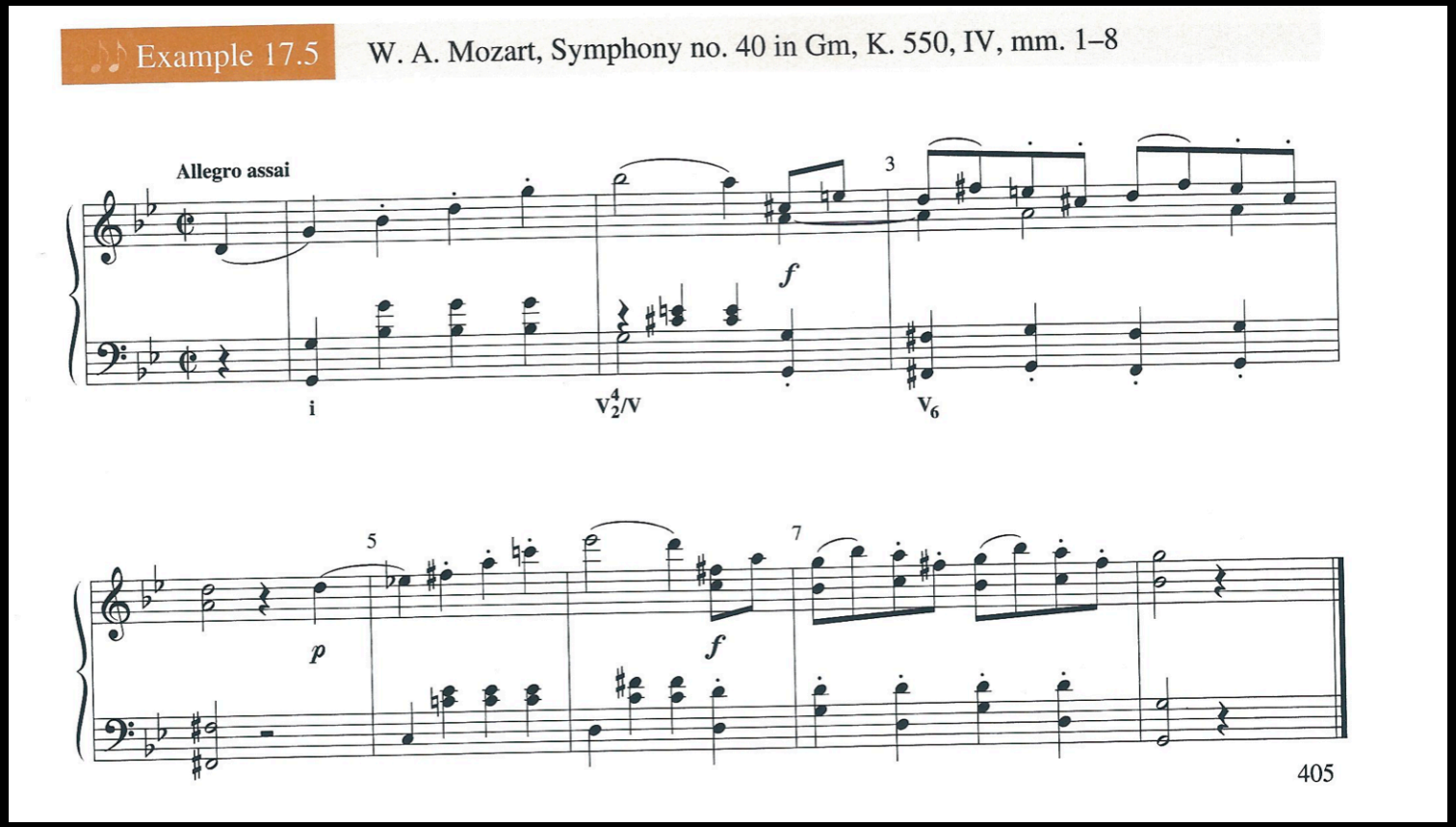
V7 -I

- 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: V7/V V I
Dm: V7/V V i
I IV V7/V V I
d.
e.
f.
I ii6/5 V6/5/V V I
I vi V4/3/V V I
I V4/2/V V6 I
g.
h.
I vi V7/V V 6-5/4-3 I
I ii6/5 V6/5/V V 6-5/4-3 I

Mozart Example

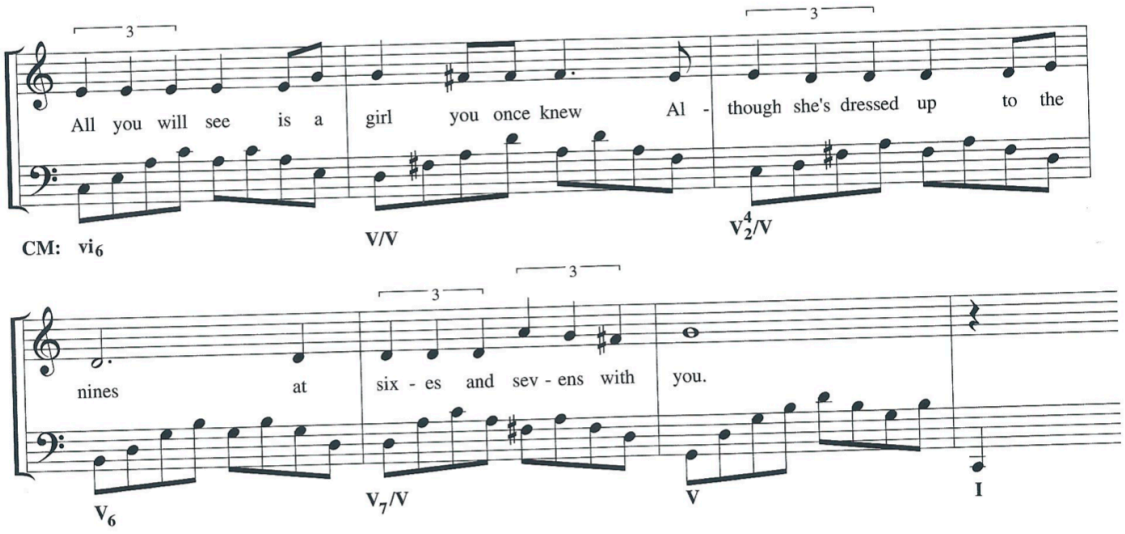


Voice leading guidelines

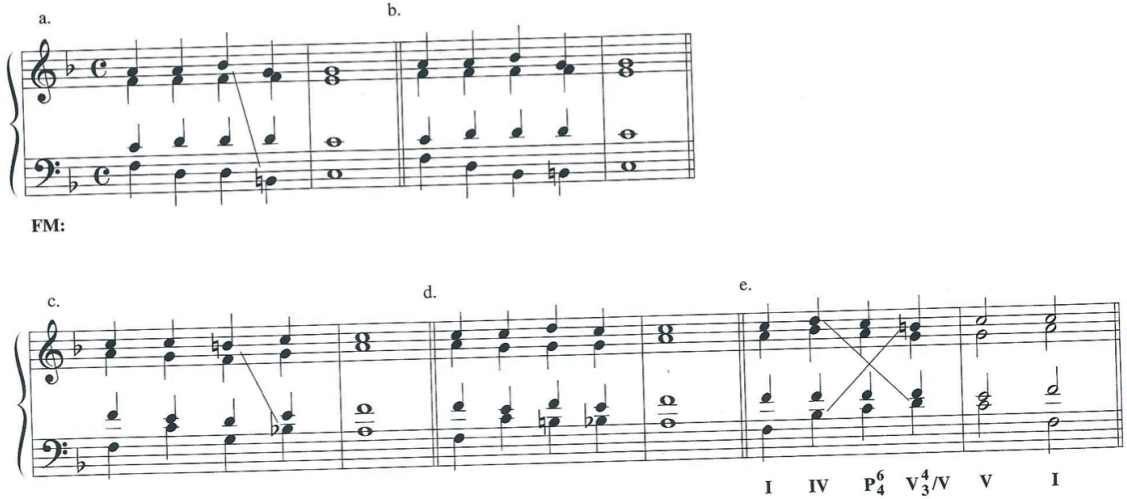
- Doublings and resolutions of secondary dominants same as regular dominant
- Don’t double LT
- Cross relations: For our purposes avoid them. Try to keep the chromatic alteration linear rather than harmonic.
- Chromatic voice exchange is acceptable. Notice the cross relation is made less noticeable because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

Cross Relations

Example 17.6 Tim Rice–Andrew Lloyd Webber, "Don't Cry for Me Argentina," from *Evita* (Verse)



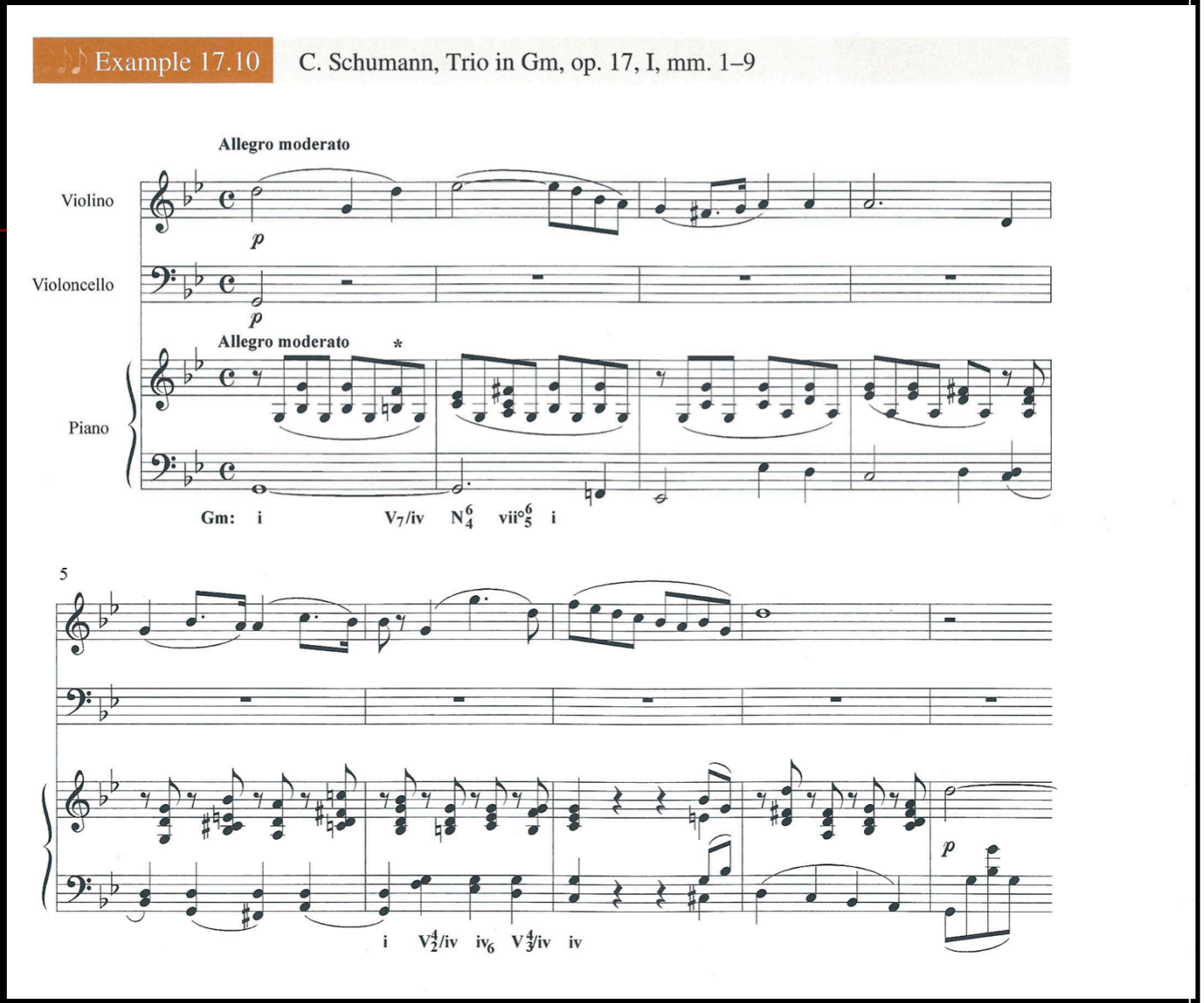
Example 17.7



V7/IV

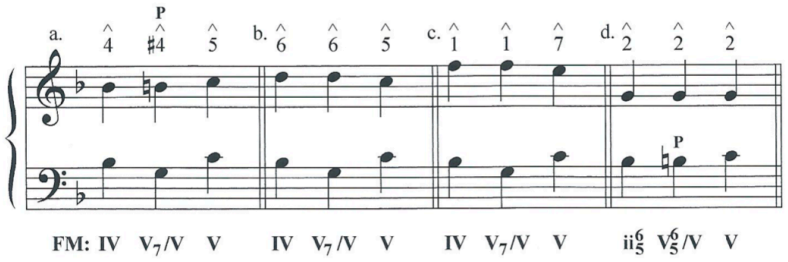
- This is another very common secondary dominant.
- Notice the different commonly found functions: predominant and passing chord

Example

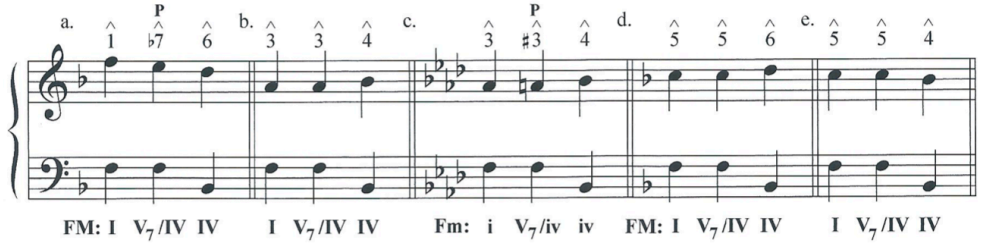

Example 17.10
C. Schumann, Trio in Gm, op. 17, I, mm. 1–9
Allegro moderato
Violino
p
Violoncello
p
Allegro moderato
*
Piano
Gm: i V7/iv N6 4 vii°6 5 i
5
p
i V4 2/iv iv6 V4 3/iv iv

Typical Soprano/Bass Patterns

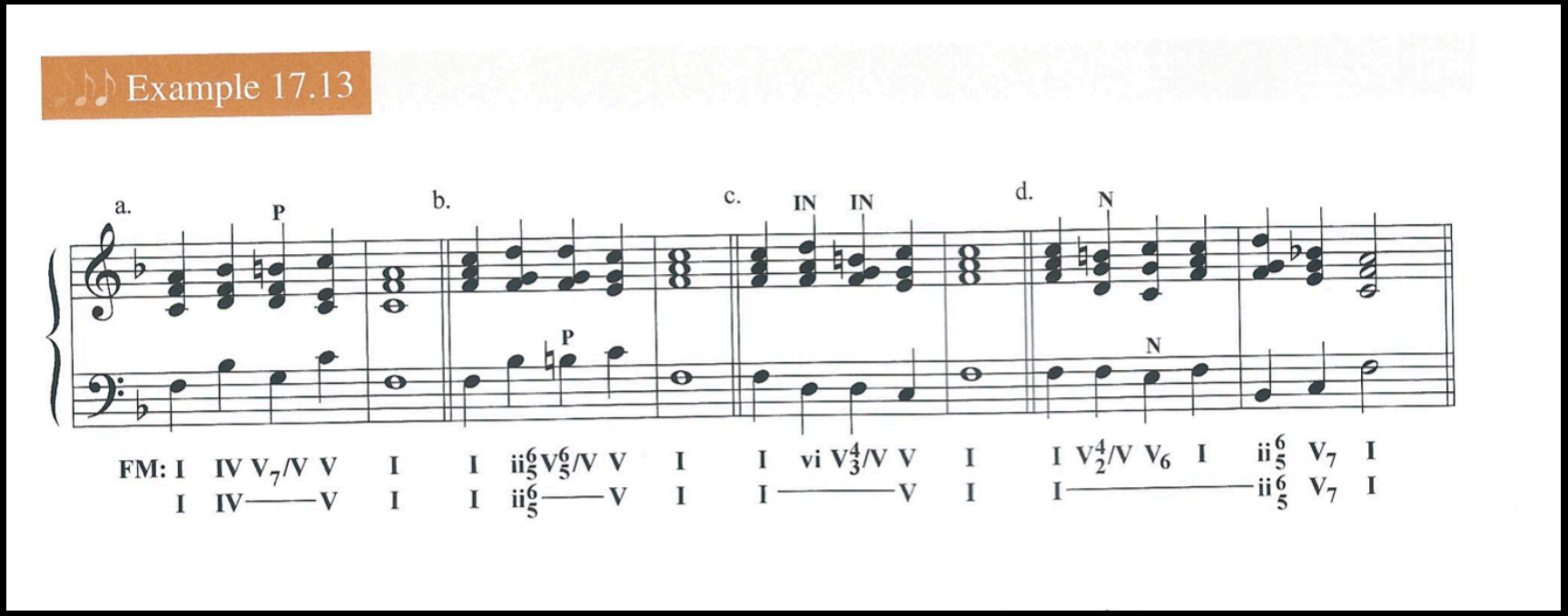
Example 17.11



Example 17.12



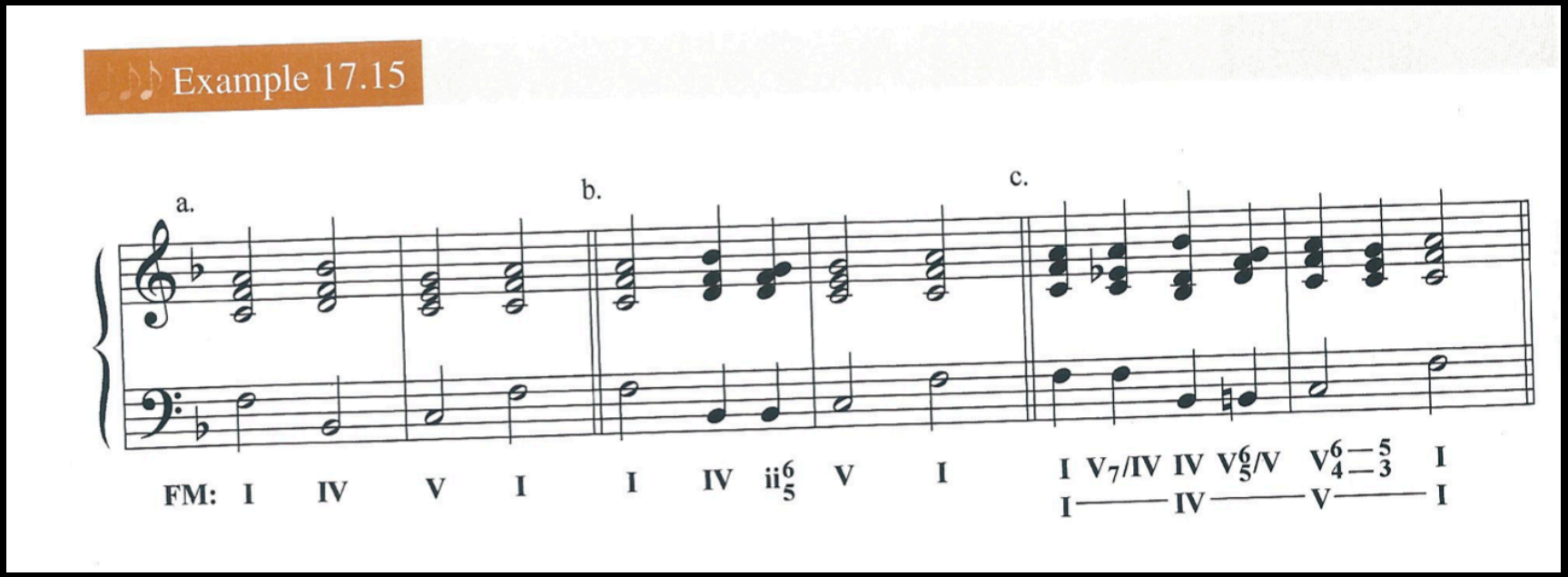
Elaborating the I-V-I Progression



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 ii6/5 V I I V7/IV IV V6/5/V V6/4—5/3 I
I IV V I