

Tonicizations and modulations occur when a chord other than the tonic behaves as a tonic. In tonicizations, this is generally a temporary occurrence, whereas in modulations, a new key is established more convincingly. The simplest way to effect a modulation or tonicization is to create a secondary dominant on the new tonic, creating a V(7)-I progression in the new key. Except for tonicizations from a minor key to its relative major, the creation of a secondary dominant seventh chord requires an accidental. As there is at least one note of the secondary dominant that is outside the key, secondary dominants are easily heard. In modulations to vi (VI), the chord built on the third scale degree with an added minor seventh becomes the secondary dominant seventh chord. In major keys, modulation to iii is atypical. We will only study modulations to III in minor keys. In modulations to III, the secondary dominant is built on the lowered seventh degree of the scale (never the raised seventh, or leading tone). Summary: modulations to vi (VI)--secondary dominant on scale degree 3. Modulation to III (only in minor)--secondary dominant on scale degree 7 of the natural minor scale.

F: I vii⁷ I vi⁷ N6 V⁷ I V⁷ i ii⁶ i^{6/4} V⁷ i
vi

A: I vi IV⁷ V^{4/2} I⁶ vii⁶ I V⁷ i ii⁶ i^{6/4} V⁷ i
vi

Eb: I IV I vii⁷ I V⁷ i i⁶ iv⁷ ii^{6/5} i^{6/4} V⁷ i
vi

c: i vii⁰ i⁶ iv i V⁷ i V⁷ I ii^{6/5} I^{6/4} V⁷ I
III

(over)

d: i Gr6 i6/4 V7 i iv i V7 i N6 I6/4 V7 I

III

e: i vii 7 i V7 i N6 V7 i V7 I ii6/5 V7 I

VI

f: i i6 iv V4/2 i V7 i V7 I IV V7 I

VI