

Secondary function

- For background, watch this video: <https://www.youtube.com/watch?v=YVQiE441t2M>
- Read Alfred Blatter's *Revisiting Music Theory* (2007) pp. 129-138

As a means to make harmonic progressions more colourful and diverse, we may *borrow* chords from related keys to use in place of diatonic chords. The most common example of this is the **secondary dominant** chord (V/V):

C: V^7 vi V^7/V V I

(adaptation of Turek, 1996:377)

However, it is also possible to precede any diatonic chord with its own dominant chord (eg. chord V of ii, or chord V of vi). There is an example of this below. By doing so, we can think of one of these triads as a temporary *tonic*. The term “tonicisation” is often used to describe this phenomenon. Only Major or minor triads may be *tonicised* in this way (neither diminished nor augmented triads may function as temporary tonic triads).

Secondary function is an example of *chromatic* harmony (using a chord outside the key).

How do we label secondary dominant and seventh chords?

$\frac{V^7}{ii}$ this would be read as the dominant seventh of chord ii (in C major, the resulting chord would be A^7)

Here are some examples (from Blatter's *Revisiting Music Theory*, 2007:131):

in Bb : IV $\frac{V^4_3}{ii}$ ii $\frac{V^7}{V}$ V

in Bb : IV $\frac{V^6_4}{ii}$ ii $\frac{V}{V}$ V

C. Provide harmonic analysis of the following excerpts.

1 Beethoven: *Piano Sonata, Op. 2, No. 1* (IV)

(Allegro)

119 120 121 122

sf *sf* *sf*

f:

123 124 125 126 127

sf *cresc.* *sf* *ff*

sf *sf*

3

(Turek, 1996:391)

Exercise: Write the following chords:

1 2 3 4 5

d: V^7/iv B \flat : V^6_{\flat}/iii A: V/ii E: V^4_3/vi F: V^6/V

6 7 8 9 10

c: V^6/VI f: V^4_2/III E \flat : V^6_{\flat}/IV D: V^6/ii a: V^7/V

(Turek, 1996:391)

C. Provide harmonic analysis and add the three upper voices.