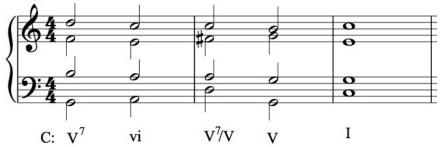
Secondary function

- 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):



(adaptation of Turek, 1996:377)

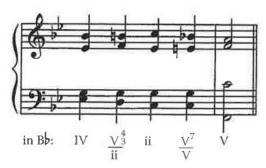
However, it is also possible to precede any diatonic chord with its own dominant chord (eg. chord V of ii, or chord V of vi). There is an example of this below. By doing so, we can think of one of these triads as a temporary *tonic*. The term "tonicisation" is often used to describe this phenomenon.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

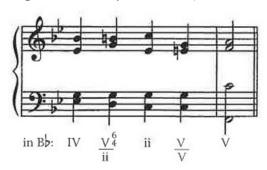
Secondary function is an example of *chromatic* harmony (using a chord outside the key).

How do we label secondary dominant and seventh chords?

 V^7 this would be read as the dominant seventh of chord ii (in C major, the resulting chord would be A^7

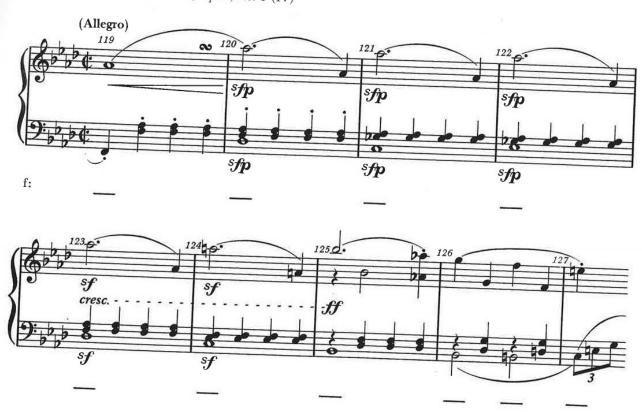
Here are some examples (from Blatter's Revisiting Music Theory, 2007:131):



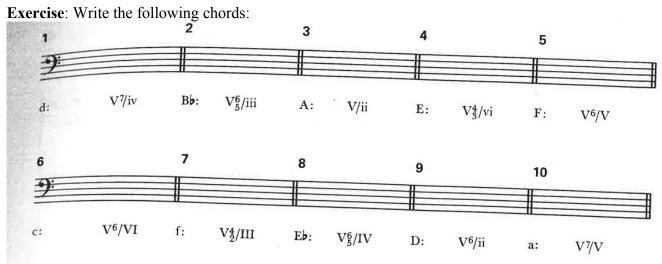


C. Provide harmonic analysis of the following excerpts.

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



(Turek, 1996:391)



(Turek, 1996:391)

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

