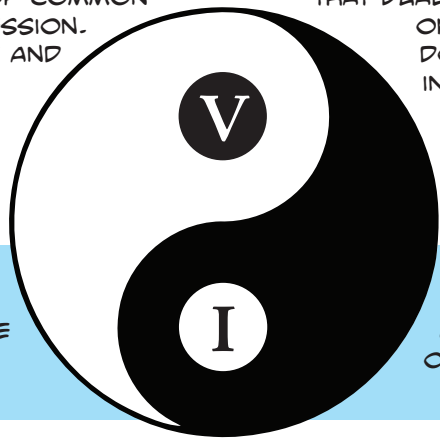


# Secondary Dominants

THERE IS A *DUALITY* AT THE HEART OF COMMON PRACTICE PERIOD HARMONIC PROGRESSION. LIKE THE ANCIENT CONFLICT OF *JEDI* AND *SITH*, IT CONSISTS OF FORCES THAT, AT ONE LEVEL, WORK *AGAINST* EACH OTHER... BUT AT ANOTHER, HIGHER LEVEL, WORK *TOGETHER*, CREATING ENERGY THAT DRIVES ALL ELSE.

THAT DUALITY, OF COURSE, IS THE RELATIONSHIP OF *DOMINANT FUNCTION* AND *TONIC*. DOMINANT HARMONY TYPIFIES *TENSION* IN THE COMMON PRACTICE PERIOD, AND THE *TONIC* REPRESENTS *RELEASE*. ITS SIMPLEST FORM, THE *AUTHENTIC CADENCE*, HAS BEEN *UBIQUITOUS* IN WESTERN MUSIC FOR CENTURIES.

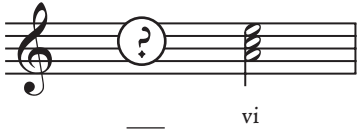


THE PROGRESSION OF DOMINANT MOVING TO TONIC IS SO STRONG, IT WOULD BE NICE TO BE ABLE TO USE IT TO PROVIDE MOTION TO CHORDS *OTHER THAN TONIC*.

BUT THAT'S *CRAZY TALK*, THOUGH, ISN'T IT? I MEAN, HOW COULD WE *CONTROL* THAT MAGIC AND MAKE IT OBEY OUR *COMPOSITIONAL WHIM*?

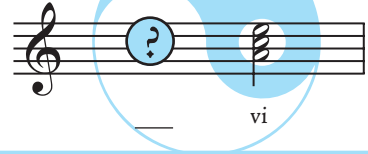
THE ANSWER, OF COURSE, IS WITH *SECONDARY DOMINANTS*.

LET'S SAY WE WANTED TO APPROACH THIS *VI* CHORD.

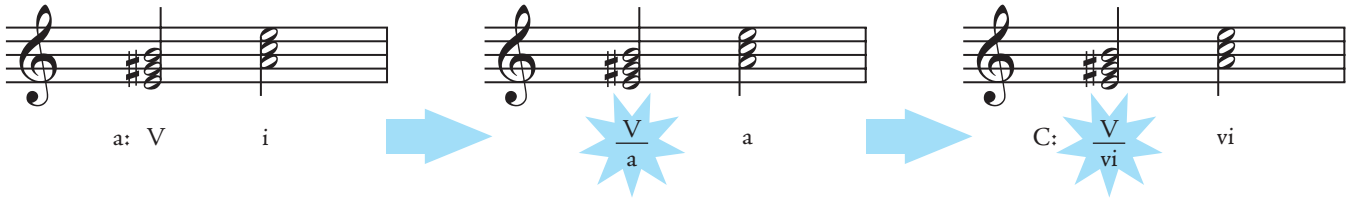


WE COULD USE ONE OF THE USUAL DIATONIC CHORDS, THE TONIC, THE SUBDOMINANT, THE MEDIANT... BUT WHAT IF WE'RE LOOKING FOR A BIT MORE *TENSION AND RELEASE*?

WHAT IF WE WANTED TO USE THAT *DOMINANT-TONIC* MAGIC?



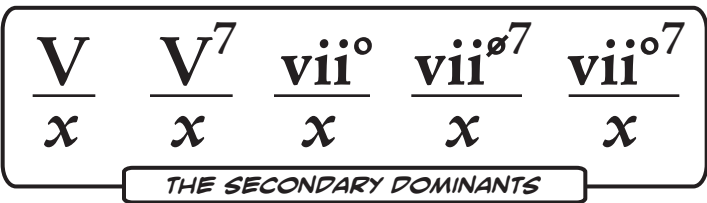
IF WE PRETEND FOR A MOMENT THAT THE CHORD WE'RE RESOLVING TO IS A *TONIC* CHORD, WHAT WOULD THE CORRESPONDING *DOMINANT* CHORD BE? *ALTERED*, YES, BUT WE'RE NOT AFRAID OF THOSE ANYMORE:



WHILE WE MIGHT HAVE ONCE CALLED THIS A SHORT *MODULATION*, IT IS REALLY MORE LIKE BORROWING ANOTHER KEY'S DOMINANT CHORD.

IF WE THINK OF THE *V* CHORD IN THE KEY AS THE *PRIMARY DOMINANT*, *V* CHORDS OF RELATED KEYS ARE *SECONDARY DOMINANTS*.

NOW, WE'RE NOT JUST LIMITED TO THE *V* CHORD: THERE ARE *FIVE* CHORDS WITH A DOMINANT FUNCTION!



THAT GIVES US A HUGE LIST OF POSSIBILITIES!

IN *MAJOR KEYS*, THE "X" ABOVE CAN BE ANY DIATONIC CHORD OTHER THAN *TONIC* (OBVIOUSLY) OR THE *LEADING-TONE TRIAD*. WHY? BECAUSE A *DIMINISHED TRIAD* HAS A HARD TIME ACTING LIKE A *TEMPORARY TONIC CHORD*.

IN *MINOR KEYS*, THE COMPOSERS GENERALLY ONLY USED SECONDARY DOMINANTS OF *IV* AND OF *V*.

THESE CHORDS OFTEN RESOLVE TO THE CHORD "*UNDER THE SLASH*," BUT THEY CAN ACTUALLY BE APPROACHED AND RESOLVED USING THE *BASIC ROOT MOVEMENTS*!

