

CONTENTS

Unit 1	Secondary Dominants	<i>page</i>	4
Unit 2	Related II's		8
Unit 3	Chord Extensions		12
Unit 4	Sub V's (tri-tone substitutions)		17
Unit 5	Modal Harmony/ Modal Interchange Chords.		20
Unit 6	Line Cliché's		25

SECONDARY DOMINANTS IN CONTEXT

Ok, this has all been a bit "theoretical" so far. Where and why are secondary dominants used?

This isn't a historical view of harmony, so I will generalize by stating that they basically provide more color and harmonic movement. Many old folk songs, Spirituals, and even old Rock /n Roll use little more than basic I IV V chords and the simplicity is evident in the sound. But a more complex harmonic structure adds intensity and color to a piece of music, and secondary dominants became used more and more. Related II's added even more color, but we will look at them in the next unit.

What is most important at this point is to hear and see these dominants in context.

The following progression contains at least one example of each secondary dominant, as well as the primary dominant. Watch it through whilst listening to the audio track provided to hear their respective sounds. Listen in particular to the V7/IV in bar 16, as this is a classic use of the chord to set up a bridge of many tunes.

TRACK # 1

	C ^{MAJ7}	A ⁷	D ^{m7}	G ⁷	C ^{MAJ7}	D ^{m7}	D ^{b7} *	C ^{MAJ7}	B ⁷
									
	I ^{MAJ7}	V ^{7/II}	II ^{m7}	V ⁷	I ^{MAJ7}	II ^{m7}	?	I ^{MAJ7}	V ^{7/III}
9	E ^{m7}	D ^{m7}	C ^{MAJ7}	A ^{7(b13)} *	D ^{m7}	G ⁷	C ^{MAJ7}	C ⁷	
									
	III-7	II ^{m7}	I ^{MAJ7}	V ^{7/II}	II ^{m7}	V ⁷	I ^{MAJ7}	V ^{7/IV}	
17	F*	F ⁺	F ⁶	F ⁺	C ^(ADD9)	C	C ^{MAJ7}	C	A ⁷
									
	IV		I			V ^{7/II}		V ^{7/V}	V ⁷
25	C ^{MAJ7}	E ⁷	A ^{m7}		D ^{m7}	G ⁷	C ^{MAJ7}		
									
	I ^{MAJ7}	V ^{7/VI}	VI ^{m7}		II ^{m7}	V ⁷	I ^{MAJ7}		

* The D^{b7} in bar 6 is a sub/v, we will discuss these in unit 4.

* Bars 17 - 20 utilize a "line cliché". We will discuss these in unit 6

* The (b13) on the A⁷ in bar 12 doesn't change the function of the chord. It is an extension added to the chord for color (discussed in unit 3).

RELATED II'S IN CONTEXT

In general, related II's add more color and harmonic motion to a chord progression. They may be included in the original chord changes of a tune by the composer, or added by players or arrangers later as a "re harmonization" device. ie, to alter the original chord changes to "add their touch" to it.

Lets look again at the chord progression from page 7. This time I've added (where appropriate) some related II's to the dominants. (marked with an arrow).

An audio track is provided to hear the effect of this.

TRACK #2

Staff 1: C^{MAJ7} E_m⁷ A⁷ D_m⁷ G⁷ C^{MAJ7} D_m⁷ D_b⁷ C^{MAJ7} F_{#m}^{7(b5)} B⁷
 I_{maj7} V_{7/II} II_{m7} V₇ I_{maj7} II_{m7} ? I_{maj7} V_{7/III}

Staff 2: E_m⁷ D_m⁷ C^{MAJ7} E_m⁷ A^{7(b13)} D_m⁷ G⁷ C^{MAJ7} G_m⁷ C⁷
 III-₇ II_{m7} I_{maj7} V_{7/II} II_{m7} V₇ I_{maj7} V_{7/IV}

Staff 3: F F⁺ F⁶ F⁺ C^(ADD9) C C^{MAJ7} C E_m⁷ A⁷ D_m⁷ D⁷ G⁺
 IV I V_{7/II} II_{m7} V_{7/V} V₇

Staff 4: C^{MAJ7} B_m^{7(b5)} E⁷ A_m⁷ D_m⁷ G⁷ C^{MAJ7}
 I_{maj7} V_{7/VI} VI_{m7} II_{m7} V₇ I_{maj7}

When adding extensions, there is a "first choice" option. This involves using diatonic notes. This helps the listener to keep a sense of where the tonality is. It's not crucial however, and many players and arrangers will choose their extensions based on the sound they want rather than what the "rule" states.

What is an important guideline when starting out is to avoid creating a b9 interval between any two notes in the chord except:

- in the instance of a b9 chord.
- in the instance of a b13 chord (discussed shortly).

An effective way of getting started with chord extensions is to create a chord scale as follows:

Lets say we are in Fmaj, and we have a D7 chord (V7/II).

Write the basic chord tones in whole notes as shown in example 8a.

EX 8A

F Maj:

D7

1 3 5 b7 8

Now add diatonic notes (from the key we are in) as shown in example 8b. Notate these as half notes to distinguish them as the extensions.

EX 8B

F Maj: D7

1 3 5 b7 8

The subV can still be preceded by its related II. (with root motion of a 5th). These are almost always a m7 - not m7(b5).

Abm7 Db7 Cmaj7

subV7/I Imaj7

Or, more often than not, the sub V is preceded by the related II of the original V chord. listen to the audio provided to hear the effect.

TRACK # 3 (PLAYED 2X)

Dm7 G7 Cmaj7 Dm7 Db7(b5) Cmaj7

IIm7 V7 Imaj7 IIm7 subV7 I

If a secondary dominant is substituted by its tri-tone sub, the chord is its subV. In the following example the V7/V (D7) is substituted by its tri-tone substitute (Ab7). So it is called the substitute V of the V chord (subV/V).

TRACK # 4 (PLAYED 2X)

Ab7 G7 Cmaj7

subV7/V V7 Imaj7

