This subcourse is designed to teach you alternative principles of traditional harmony. Contained within this subcourse is information on chord progression, alternative principles of triadic voice leading, secondary dominant chords, secondary leading tone chords, and common chord modulation.

This subcourse is a continuation of subcourses MU 3310, Traditional Harmony I (Primary Triads and The Dominant Seventh Chord) and MU 3314, Traditional Harmony II (Secondary Triads). You should complete MU 3310 and MU 3314 as a pre-requisite to this subcourse.

Unless otherwise stated, the masculine gender of singular is used to refer to both men and women.

TERMINAL LEARNING OBJECTIVES

ACTION: You will write and identify four-part traditional harmony using chord progression, alternative principles of voice leading, secondary dominant chords, secondary leading tone chords, and common chord modulation.

CONDITION: Given the information in this subcourse,

STANDARD: To demonstrate competency of this task, you must achieve a minimum of 70% on the subcourse examination.

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ADMINISTRATIVE INSTRUCTIONS
1. Number of lessons in this subcourse: Six.

2. Materials needed to complete this subcourse: This subcourse requires no additional materials for completion.


4. You should listen to the chord progressions in this subcourse on a keyboard instrument. Relate the chord progression to the sound of the progression.

5. Tasks supported by this subcourse:

**Soldier’s Manual Tasks**

- 514-469-3001 Arrange Music For a Small Ensemble
- 514-469-3002 Score Music For The Marching Band
- 514-441-3503 Rehearse a Section
- 514-455-4502 Rehearse Stage
- 514-455-4503 Rehearse an Ensemble
- 514-455-4723 Conduct The Stage Band in Performance

**This subcourse supports the following Warrant Officer Bandmaster Tasks:**

- 02-4407.00-0005 Conduct The Concert Band in Performance
- 02-4407.00-0007 Rehearse The Concert Band
- 02-4407.00-0012 Prepare Musical Score For Rehearsal/Performance
- S2-4409.00-0001 Compose/Arr/Trans Marches & Organizational Songs
- S2-4409.00-0002 Compose/Arr/Trans Openers/Fanfares
- S2-4409.00-0008 Compose/Arr/Trans Ensemble Music

### GRADING AND CERTIFICATION INSTRUCTIONS

Examination: This subcourse contains a multiple-choice examination covering the material in the six lessons. After studying the lessons and working through the practice exercises, complete the examination. Point and click on the small circle to the left of your choice for each question. NOTE: You may select only one choice for each question. We recommend you print out your completed examination before submitting. This will give you a record of your answers in case you need to resubmit due to problems with the electronic transmission. NOTE: Some older browsers may not support this function. **To submit your exam for grading**, point and click on SUBMIT. You will receive an interim examination score by electronic mail.
REMINDER: You must have received ACCP subcourse enrollment verification by e-mail before taking the examination.
LESSON 1
PRINCIPLES OF PROGRESSION

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn to identify the principles of chord progression.

LEARNING OBJECTIVE:
ACTION: You will:
1. Identify root movements,
2. Identify chord groups, and
3. Identify the four types of chord progressions.

CONDITION: Given the information in this lesson.

STANDARD: In accordance with (IAW) the information given in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications: TC 12-42 Harmony and TC 12-41 Basic Music.

INTRODUCTION

The principles of chord progression are based upon the harmonic movement of a series of two or more chords as they move from one chord to another chord and eventually to the tonic chord. Root movement describes this harmonic motion and the relationship and function of the chord patterns. Chord groups are used to further describe the relationship and function of the chord patterns in a progression. Harmonic flexibility is achieved through the use of four different types of progression.

NOTE: The musical examples throughout this subcourse are shown in C Major or C minor.
Root Movement. Root movement is the movement from the root of one chord to the root of another chord. There are six possible diatonic root movements.

a. Descending fifth (or ascending fourth) root movement is shown in Figure 1-1.

![Figure 1-1. Descending Fifth](image)

NOTE: Harmonically speaking, whether or not the root note (C) moves down to F (a descending fifth) or up to F (an ascending fourth), both roots move to the same scale degree (Figure 1-2). For the sake of simplicity, both are referred to as descending fifths. This description will be used for the intervals of the fifth, the fourth, and the third.

![Figure 1-2. Root Movement Inversion](image)

b. Descending fourth (or ascending fifth) root movement is shown in Figure 1-3.

![Figure 1-3. Descending Fourth](image)
c. Descending third (or ascending sixth) root movement is shown in Figure 1-4.

\[\text{Figure 1-4. Descending Third}\]

d. Ascending second root movement is shown in Figure 1-5.

\[\text{Figure 1-5. Ascending Second}\]

**NOTE:** The inversion of the ascending second (descending seventh) is **not** considered because root movement by the interval of the seventh is uncommon.

e. Descending second root movement is shown in Figure 1-6.

\[\text{Figure 1-6. Descending Second}\]

**NOTE:** The inversion of the descending second (ascending seventh) is **not** considered because root movement by the interval of the seventh is uncommon.
f. Ascending third (or descending sixth) root movement is shown in Figure 1-7.

![Figure 1-7. Ascending Third](image)

Figure 1-7. Ascending Third

g. Root movement of an octave is not considered because no harmonic change takes place. This is considered repeated root movement.

SELF REVIEW EXERCISE 1. Write the interval that occurs, and whether descending or ascending, in the following root movements (Figure 1-8). [CLICK HERE FOR PRINTABLE VERSION]

[CLICK HERE FOR THE ANSWERS TO THIS EXERCISE]

![Figure 1-8. Write Root Movement Intervals](image)

PART B – CHORD GROUPS

02. **Chord Groups.** The tonic triad (I) is considered separately in a progression since it is normally the tonal center upon which the chord progression is based. The six other diatonic triads of a key are assigned to one of four groups. These groups relate to the relationship and function of the chords. Figure 1-9 shows the four chord groups.
3. Chord Relationship.

   a. The strongest relationship between two chords is that of the dominant chord (V) to the tonic chord (I) (Figure 1-10). The root movement of a descending fifth, as well as the voice leading, drives the dominant chord to resolve to the tonic chord.

   b. The next strongest relationship between two chords is that of the supertonic chord (ii) to the dominant chord (V) (Figure 1-11). The root movement of the descending fifth drives the supertonic chord to resolve to the dominant chord.

---

**Figure 1-9. Chord Group Chart**

<table>
<thead>
<tr>
<th>Major Keys</th>
<th>Group 4</th>
<th>Group 3</th>
<th>Group 2</th>
<th>Group 1</th>
<th>Tonic</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>iii</td>
<td>vi</td>
<td>IV</td>
<td>V, V^7, vii ^6</td>
<td>I</td>
</tr>
<tr>
<td>Minor Keys</td>
<td>III</td>
<td>VI</td>
<td>ii ^0</td>
<td>III ^ +6</td>
<td>i</td>
</tr>
</tbody>
</table>

**Figure 1-10. Dominant to Tonic Relationship**

C: V I
The movement from the supertonic chord (ii) to the dominant chord (V) and then to the tonic chord (I) is referred to as a ii-V-I progression. Its strength lies in the successive root movements of a descending fifth. The strength of this root movement, and the tendency of this type of progression to harmonically resolve to the tonic, is the basis of the four chord groups and their functions within chord progressions.

04. **Group One Chords.**

a. Group one chords in Major and minor keys are the dominant chord (V), dominant seventh chord (V\(^7\)), and the leading tone chord (vii\(^6\)). In harmonic minor or ascending melodic minor, the Augmented mediant chord (III\(^+6\)) is also a group one chord. Group one chords normally progress to the tonic chord. Group one chords have dominant function. Figure 1-12 shows the group one chords in Major and minor.
b. Root movement of a descending perfect fifth is most frequently used when progressing from a group one chord to the tonic chord. Root movement of an ascending minor second is less frequently used. Figure 1-13 shows group one root movement.

![Figure 1-13. Group One Root Movement](image)

**NOTE:** Root movement of a descending perfect fifth from group one chords to tonic chords shows a dominant to tonic function.

05. **Group Two Chords.** Group two chords in Major and minor keys are the subdominant and supertonic chords.

a. In Major keys, group two chords are the major subdominant chord (IV) and the minor supertonic chord (ii). In minor keys, group two chords are the minor subdominant chord (iv) and the diminished supertonic chord (ii\(^o\)). Group two chords normally progress to group one chords. Group two chords have subdominant function. Figure 1-14 shows the group two chords in Major and minor.

![Figure 1-14. Group Two Chords](image)

b. Root movement of an ascending major second or a descending perfect fifth is most frequently used when progressing from a group two chord to a group one chord. Root movement of a descending minor third is rarely used. Figure 1-15 shows group two root movement.
Figure 1-15. Group Two Root Movement

NOTE: Root movement of a descending perfect fifth from group two chords to group one chords is a temporary dominant to tonic function.

06. **Group Three Chords.** Group three chords in Major and minor keys are the submediant chords.

   a. In Major keys, the group three chord is the minor submediant chord (vi). In minor keys, the group three chord is the Major submediant chord (VI). Group three chords normally progress to group two chords. Group three chords have tonic function. Figure 1-16 shows the group three chords in Major and minor.

   ![Figure 1-16. Group Three Chords](image)

   **NOTE:** The vi chord can substitute for the I chord because of its two common tones and similarity of sound. The vi chord does not give the same feeling of repose and resolution as the tonic chord. Using the vi chord in place of the I chord, therefore, keeps the progression moving.
b. Root movement of a descending perfect fifth and a descending Major third are most frequently used when progressing from group three chords to group two chords. Figure 1-17 shows the root movement of group three chords.

![Figure 1-17. Group Three Root Movement](image)

07. **Group Four Chords.** Group four chords in Major and minor keys are the mediant chords.

a. In Major keys, the group four chord is the minor mediant chord (iii). In minor keys, the group four chord is the Major mediant chord (III). Group four chords normally progress to group three chords. Group four chords can have either tonic or dominant function. Figure 1-18 shows the group four chords in Major and minor.

![Figure 1-18. Group Four Chords](image)

**NOTE:** The iii chord can substitute for the I chord because of its two common tones and similarity of sound. The iii chord does not give the same feeling of repose and resolution as the I chord. Using the iii chord in place of the I chord, therefore, keeps the progression moving. The iii chord can also substitute for the V chord because of its two common tones and its similarity of sound. The iii chord does not have the same strong dominant function as the V chord.
b. Root movement of a descending perfect fifth is most frequently used when progressing from group four chords to group three chords. Figure 1-19 shows group four root movement.

![Figure 1-19. Group Four Root Movement](image)

NOTE: Root movement of a descending perfect fifth from group four chords to group three chords is a temporary dominant to a temporary tonic function.

SELF REVIEW EXERCISE 2. Identify which chord group (1, 2, 3, or 4) the following chords belong to (Figure 1-20). CLICK HERE FOR PRINTABLE VERSION. CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
PART C – CHORD PROGRESSION

08. **Tonic Chord.** The principal note and chord of a key is the tonic. Practically all music gives preference to one note or chord, the tonic, making it the tonal center to which all other tones and chords are related. Any triad can follow the tonic triad. Any triad can progress to the tonic triad without affecting the type of chord progression.

9. **Types of Chord Progressions.** There are four types of chord progression: normal, repetition, retrogression, and elision.

10. **Normal Progression.** Normal progression occurs when chords progress from left to right through each successive chord group. Normal progression is shown on the chord group chart in Figure 1-21.

```
<table>
<thead>
<tr>
<th>Major Keys</th>
<th>Group 4</th>
<th>Group 3</th>
<th>Group 2</th>
<th>Group 1</th>
<th>Tonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>iii</td>
<td>vi</td>
<td>iv</td>
<td>V - V7</td>
<td>V - V7</td>
<td>I</td>
</tr>
<tr>
<td>vii06</td>
<td></td>
<td>ii</td>
<td>vii06</td>
<td>iii+6</td>
<td></td>
</tr>
<tr>
<td>Minor Keys</td>
<td>Group 4</td>
<td>Group 3</td>
<td>Group 2</td>
<td>Group 1</td>
<td>Tonic</td>
</tr>
<tr>
<td>III</td>
<td>VI</td>
<td>iv</td>
<td>V - V7</td>
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<td>i</td>
</tr>
<tr>
<td>vii06</td>
<td></td>
<td>ii0</td>
<td>vii06</td>
<td>iii+6</td>
<td></td>
</tr>
</tbody>
</table>
```

**Figure 1-21. Normal Chord Progression**

11. **Repetition.**

   a. Repetition occurs when a chord is consecutively repeated. The repeated chords can be spelled differently or can be in different positions. In Figure 1-22, the tonic chord is repeated.
b. Repetition also occurs when a chord is followed by another chord within the same chord group. In Figure 1-23, the IV chord is followed by the ii chord. Both chords are group two chords and have subdominant function.

012. Retrogression. Retrogression occurs when chords progress from right to left on the chart away from the tonic chord (Figure 1-24). This movement can occur through each successive chord group or can skip a chord group. Normal progression usually follows retrogression.
The most common retrogressions are:

- (Group Three) to (Group Four): vi – iii
- (Group One) to (Group Two): V – ii
- (Group One) to (Group Two): V – IV

Less common retrogressions are:

- (Group One) to (Group Four): V – iii
- (Group Two) to (Group Three): IV – VI
- (Group Two) to (Group Three): ii – VI

**Elision.**

- Elision occurs when one chord group is skipped in an otherwise normal (left to right) movement on the chord chart. In the first measure of Figure 1-25, the group two chord has been skipped. In the second measure of Figure 1-25, the group three chord has been skipped. Normal progression usually follows an elision.
b. The most common elisions are:

(\text{Group Four}) to (\text{Group Two}): \text{iii – IV}

(\text{Group Three}) to (\text{Group One}): \text{VI – V}

(\text{Group Two}) to (\text{Tonic}): \text{IV – I}
SELF REVIEW EXERCISE 3. Identify which chord group (1, 2, 3, or 4) the following chords belong to (Figure 1-26). Write your answers in the spaces provided below the staff. Then identify which type of chord progression has occurred in each measure. Write your answers in the spaces provided above the staff. CLICK HERE FOR PRINTABLE VERSION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 1-26. Identify Types of Chord Progression

CLICK HERE FOR LESSON 1 PRACTICAL EXERCISE.
CLICK HERE TO RETURN TO THE TABLE OF CONTENTS.
LESSON 1
PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key provided. If you answer any item incorrectly, review that part of the lesson that contains the portion involved.

000000001. Root movement is the movement from the root of one chord to the root of another chord.

A. True
B. False

Figure 1. Question 2

02. Which type of root movement is shown in Figure 1?

A. Descending fourth
B. Ascending fourth
C. Ascending second
D. Descending third

03. Subdominant chords belong to which chord group?

A. Group one
B. Group two
C. Group three
D. Group four

04. Which of the following chords is NOT a group one chord?

A. V7
B. VII6
C. III6
D. iii

MU 4344
05. Group four chords normally progress to group one chords.
   A. True
   B. False

06. Group three chords have which type of function?
   A. Tonic
   B. Subdominant
   C. Dominant
   D. Mediant

07. The chord in Figure 2 belongs to which chord group?
   A. Group one
   B. Group two
   C. Group three
   D. Group four

08. Any chord can progress to the tonic chord without affecting the type of chord progression.
   A. True
   B. False

09. Retrogression occurs when one chord group is skipped in an otherwise normal (left to right) movement on the chord chart.
   A. True
   B. False
Which type of chord progression is shown in Figure 3?

A. Elision
B. Retrogression
C. Normal
D. Repetition

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

CLICK HERE TO PROCEED TO THE NEXT SECTION.
<table>
<thead>
<tr>
<th>Item</th>
<th>Correct Answer and Feedback</th>
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</tr>
<tr>
<td></td>
<td>(Paragraph 1)</td>
</tr>
<tr>
<td>2.</td>
<td>A  Descending fourth</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 1b)</td>
</tr>
<tr>
<td>3.</td>
<td>B  Group two</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 5)</td>
</tr>
<tr>
<td>4.</td>
<td>D  iii</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 4a)</td>
</tr>
<tr>
<td>5.</td>
<td>B  False</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 7a)</td>
</tr>
<tr>
<td>6.</td>
<td>A  Tonic</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 6a)</td>
</tr>
<tr>
<td>7.</td>
<td>B  Group two</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 5a)</td>
</tr>
<tr>
<td>8.</td>
<td>A  True</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 8)</td>
</tr>
<tr>
<td>9.</td>
<td>B  False</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 12)</td>
</tr>
<tr>
<td>10.</td>
<td>C  Normal</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 10)</td>
</tr>
</tbody>
</table>

CLICK HERE TO PROCEED TO THE NEXT SECTION.
SELF REVIEW EXERCISE 1. Write the interval that occurs, and whether descending or ascending, in the following root movements (Figure 1-8). CLICK HERE TO PROCEED TO THE NEXT SECTION. CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 1-8. Write Root Movement Intervals
LESSON ONE

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE 1.

Figure 1-8. Identify Root Movement Intervals

![Descending Fifth]    ![Descending Second]    ![Descending Fourth]

![Ascending Third]    ![Ascending Second]    ![Descending Fifth]
LESSON ONE

SELF REVIEW EXERCISE

SELF REVIEW EXERCISE 2. Identify which chord group (1, 2, 3, or 4) the following chords belong to (Figure 1-20). 

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE

Figure 1-20. Identify Chord Groups
LESSON ONE

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE 2.

Figure 1-20. Identify Chords Groups
LESSON ONE

SELF REVIEW EXERCISE

SELF REVIEW EXERCISE 3. Identify which chord group (1, 2, 3, or 4) the following chords belong to (Figure 1-26). Write your answers in the spaces provided below the staff. Then identify which type of chord progression has occurred in each measure. Write your answers in the spaces provided above the staff. CLICK HERE TO PROCEED TO THE NEXT SECTION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 1-26. Identify Types Of Chord Progression
LESSON ONE

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE 3.

Figure 1-26. Identify Types of Chord Progression
LESSON 2
ALTERNATIVE PRINCIPLES OF TRIADIC VOICE LEADING

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn to use alternative principles of triadic voice leading.

LEARNING OBJECTIVE:
ACTION: You will:
1. Voice lead repeated triads using change of position and reposition,
   2. Voice lead triads with root movement by a fifth,
   3. Voice lead triads in first inversion, and
   4. Voice lead triads at cadences.

CONDITION: Given the information in this lesson.

STANDARD: In accordance with (IAW) the information given in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications: TC 12-42 Harmony and TC 12-41 Basic Music.

INTRODUCTION

The most direct method of connecting primary and secondary triads was presented in subcourses MU 3310, Traditional Harmony I and MU 3314, Tradition Harmony II. Using these principles will produce satisfactory and effective voice leading. However, as you become more proficient with part writing, alternative principles can be used in various situations. Alternative principles of voice leading enhance writing that is already correct or make awkward voice leading more smooth, flowing, and melodic.
PART A – VOICE LEADING OF REPEATED TRIADS

000000001. Voice Leading Of Repeated Triads. When voice leading repeated triads, problems such as overlapped voices, crossed voices, or violation of ranges and interval limits are likely to occur. Two alternative methods of voice leading repeated triads are change of position and reposition. Both methods can help to avoid part writing problems and also provide variety from one chord to the next.

2. Open/Closed Position.

a. Triads can be written in either open or close position. In close position, the distance between the soprano voice and the tenor voice is the interval of an octave or less (measure one, Figure 2-1). In open position, the distance between the soprano voice and the tenor voice is the interval of a ninth or more (measure two, Figure 2-1).

![Figure 2-1. Close and Open Positions](image)

b. Triads can be written in different positions (open or close) to:

- avoid extreme ranges.
- correct voice doubling.
- avoid large leaps in an inner voice.
c. The first measure of Figure 2-2 shows extreme ranges. The second measure of Figure 2-2 shows an incompletely voiced triad. The third measure of Figure 2-2 shows overlapping voices and large leaps between inner voices. All three positions are to be avoided.

Figure 2-2. Avoided Positions
SELF REVIEW EXERCISE 1. Identify the position used (close or open) in each of the following chords (Figure 2-3). Write your answers in the spaces provided below the staff. CLICK HERE FOR PRINTABLE VERSION. CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
03. **Change of Position.**

a. Change of position is an effective way to vary the notes in the soprano voice when a chord is repeated. When changing position, the triad can move from either close position to open position, or from open position to close position. When triads change position, the chord remains the same while its notes occur in different voices. Figure 2-4 shows the change of position from close to open and from open to close position.

![Figure 2-4. Change of Position](image)

b. To change position (open to close, or close to open), keep the common tones in the bass voice and in one of the upper voices. Interchange the note names of the remaining two voices, ensuring that the new pitches fall within the normal range for each voice. In Figure 2-5, the bass and alto notes keep their common tones while the soprano and tenor voices exchange note names. The soprano note (C) moves up to an E and the tenor note (E) moves down to a C. In the first chord, the distance between the soprano and tenor voices is the interval of a sixth (close position). In the second chord, the distance between the soprano and tenor voices is the interval of a tenth (open position).
Reposition.

a. Reposition is an effective way to vary the notes in the upper three voices when a chord is repeated. Reposition uses a process similar to that of the change of position; however, the chords do not move from open to close or from close to open position. Figure 2-6 shows reposition between repeated chords.
b. To reposition triads, move the three upper voices in similar motion. The bass voice keeps the same note. In Figure 2-7, the upper three voices move up.
Figure 2-7. Reposition of Triads

NOTE: The problems of hidden or parallel fifths or octaves do not occur when using change of position or reposition. However, you still must make sure that voices do not cross, overlap, or violate range and interval limits.
SELF REVIEW EXERCISE 2. Identify whether change of position or reposition has been used to voice lead the triads in the following examples (Figure 2-8). Write your answers in the spaces provided below the staff. CLICK HERE FOR PRINTABLE VERSION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 2-8. Identify Change of Position/Reposition
PART B – VOICE LEADING OF TRIADS WITH ROOT MOVEMENT BY FIFTH

05. **Root Movement by Fifth.** Root movement by the interval of a fifth presents unique problems in voice leading. Care must be taken to avoid problems of hidden or parallel fifths and/or octaves when the root moves by the interval of a fifth. Change of position is one method that can help avoid these voice leading problems.

6. **Voice Leading Triads With Root Movement By Fifth.**

   a. To change position between chords whose roots are a fifth apart, move the bass voice up or down the interval of a fourth or a fifth (Figure 2-9).

![Figure 2-9. Bass Voice Movement](image-url)
b. Next, move the third of the first triad (up or down the interval of a fourth) to the third of the second triad (Figure 2-10).

![Figure 2-10. Movement of Third of Triad](image)

c. Keep the common tone (Figure 2-11).

![Figure 2-11. Keep Common Tone](image)
d. Then move the remaining upper voice by step (Figure 2-12). Notice the change of position that has occurred between each chord in each measure.

Figure 2-12. Move Remaining Upper Voice By Step

e. When using change of position to voice lead triads whose root movement is by fifth, care must be used to avoid overlapping voices. Overlapping voices occur when two adjacent voices move in similar motion and the lower voice ascends to a pitch above that just left by the upper voice (or when the upper voice descends to a pitch below that just left by the lower voice). The first measure of Figure 2-13 shows overlapping voices. The second measure of Figure 2-13 shows how a change of position has corrected the overlapping voices.
Figure 2-13. Avoided Overlapping Voices

NOTE: Root movement of the second and third were taught in previous subcourses and will not be covered in this subcourse.
PART C – VOICE LEADING OF FIRST INVERSION TRIADS

07. Soprano Doubling In First Inversion Triads.

a. In previous subcourses, you were taught to double the bass note of a root position triad or to double the third of a first inversion triad. As an alternative to either of these voicings, it is also acceptable to double the soprano note in first inversion triads, regardless of whether the soprano note is the root, third, or fifth of the triad (Figure 2-14). The soprano note is doubled to avoid voice leading problems in subsequent chords.

![Figure 2-14. Soprano Doubling](image-url)
b. When connecting triads in first inversion, the primary concern is the correct approach and resolution of the doubled note. Use contrary motion, oblique motion, or similar motion to approach the doubled note (Figure 2-15).

![Figure 2-15. Three Ways To Approach Doubled Note](image)

c. Use contrary motion, oblique motion, or similar motion to resolve the doubled note (Figure 2-16).
Figure 2-16. Three Ways to Resolve Doubled Note
08. **Approaching The Doubled Note Of First Inversion Triads.**

   a. First, write the triad in inversion (measure 1, Figure 2-17).
   
   b. Then, approach the doubled note by contrary or oblique motion (measure 2, Figure 2-17).
   
   c. Finally, keep the common tone if possible (measure 3, Figure 2-17).

![Figure 2-17. Approaching Doubled Note](image)

09. **Resolving the Doubled Note of First Inversion Triads.**

   a. First, move from the doubled note by step using contrary or oblique motion (measure 1, Figure 2-18).
   
   b. Then, keep the common tone if possible (measure 2, Figure 2-18).
   
   c. Finally, move the remaining voice by step to the nearest tone of the new chord (measure 3, Figure 2-18).
Figure 2-18. Resolving Doubled Note
010. **Soprano Doubling to Avoid Parallel Octaves and Fifths.** When writing first inversion triads in succession, care must be taken to avoid creating parallel octaves and fifths between the soprano and the two inner voices. In Figure 2-19, parallel octaves occur between the soprano and tenor voices.

![Figure 2-19. Parallel Octaves and Fifths](image)

a. Double the soprano note with a different chord member (root, third, or fifth) in each successive chord to avoid parallel octaves and fifths. In Figure 2-20, the root is doubled in the first chord and the fifth is doubled in the second chord to avoid parallel octaves and fifths.
Figure 2-20. Different Soprano Doubling
b. You can also double the soprano note with the same chord members (root, third, or fifth) in each successive chord as long as the doubled note occurs in a different pair of voices in each chord. In the first chord of Figure 2-21, the doubled root occurs between the soprano and tenor voices. In the second chord of Figure 2-21, the doubled root occurs between the soprano and alto voices. Doubling in different pairs of voices avoids parallel octaves and fifths.

![Figure 2-21. Same Soprano Doubling in Different Pairs of Voices](image)

**NOTE:** Avoid doubling the leading tone or any altered tone. When part writing successive triads in first inversion, use the same principles of approaching and resolving the doubled note presented in paragraphs 8 and 9.

**PART D – CADENCES**

11. **Leading Tone Resolution.** In previous subcourses, you were taught that in a perfect authentic cadence, the leading tone must occur in the soprano voice and resolve by half step to the root of the tonic chord. When both chords are in root position, the doubled root in the outer (soprano and bass) voices creates a strong cadence. Figure 2-22 shows this leading tone resolution in a perfect authentic cadence.
12. **Leading Tone Resolution in Inner Voices.**

a. The leading tone can also occur in an inner (alto or tenor) voice at an authentic cadence; however, following normal voice leading rules results in an incomplete tonic chord. In Figure 2-23, the third of the tonic chord is omitted.
b. To avoid this unacceptable voicing, an alternative method of voice leading must be used. Instead of resolving the leading tone upwards by half step to the tonic of the tonic chord, it can move to the fifth of the tonic chord. This voice leading results in a complete tonic chord.
c. The leading tone can resolve to the fifth of the tonic triad when the soprano moves from the fifth of the dominant chord to the root of the tonic chord (measure 1, Figure 2-24). The leading tone also resolves to the fifth of the tonic triad when the soprano moves by leap (measure 2, Figure 2-24).

\[ \text{Figure 2-24. Soprano Movement at Cadences} \]

d. To complete the resolution, write the bass voice (Figure 2-25).
e. Then, write the two remaining voices in similar motion (Figure 2-26).
013. **Tripled Root at Final Authentic Cadence.** Previously you were taught to voice a root position tonic triad at a final cadence by using two roots, the third, and the fifth of the triad. Occasionally, at the final authentic cadence, it may be necessary to voice a root position tonic triad using three roots and the third of the triad while omitting the fifth of the triad. Tripling the root of the tonic triad creates a greater variety of notes available for the soprano voice while eliminating undesirable or awkward voice leading in all four voices.

14. **Voice Leading Tripled Root at Final Authentic Cadence.**

a. Write the root of the dominant chord to the root of the tonic chord in the bass voice (Figure 2-27).
Figure 2-27. Write Root Movement in Bass Voice
b. Resolve the leading tone (third of the dominant chord) to the doubled root of the tonic chord (Figure 2-28).

Figure 2-28. Resolve Leading Tone to Doubled Root

\[ V \quad I \quad V \quad I \quad V \quad I \]

\[ L.T. \]

\[ L.T. \]

\[ L.T. \]

c. Move the fifth of the dominant chord to the tripled root of the tonic chord (Figure 2-29).

Figure 2-29. Move Fifth of Dominant Chord to Tripled Root

\[ V \quad I \quad V \quad I \quad V \quad I \]
d. Move the second root of the dominant chord to the third of the tonic chord (Figure 2-30).
Figure 2-30. Move Root of Dominant Chord to Third of Tonic Chord

NOTE: Do not omit the third of the tonic triad as it leaves the quality of the triad questionable. The empty sound of the open fifth between the root and fifth of the tonic triad is unacceptable.
SELF REVIEW EXERCISE 3.

a. Part-write the following leading tone resolutions (Figure 2-31). CLICK HERE FOR PRINTABLE VERSION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 2-31. Part-Write Leading Tone Resolutions
b. Part-write the following final authentic cadences (Figure 2-32). Triple the root of the tonic chord. CLICK HERE FOR PRINTABLE VERSION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 2-32. Part-Write Final Authentic Cadences

CLICK HERE FOR LESSON 2 PRACTICAL EXERCISE.
CLICK HERE TO RETURN TO THE TABLE OF CONTENTS.
The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key. If you answer any item incorrectly, review that part of the lesson that contains the portion involved.

000000001. Triads can be written in different positions to ___________.
   A. Correct voice doubling.
   B. Avoid large leaps in an inner voice.
   C. Avoid extreme ranges.
   D. All of the above are correct.

02. When change of position occurs, a triad can move from either open position to close position or from close position to open position.
   A. True
   B. False

03. Figure 1 shows an example of which type of voice leading?

Figure 1. Question 3
A. Reposition  
B. Overlapping voices  
C. Change of position  
D. None of the above is correct.
Reposition is one method that can help to avoid voice leading problems in triads when root movement between triads is by fifth.

A. True
B. False

Figure 2. Question 5

Figure 2 shows an example of which type of voice leading?

A. Change of position  
B. Reposition  
C. Crossed voices  
D. None of the above is correct.

In first inversion triads, the soprano note can be doubled regardless of whether it is the root, third, or fifth of the triad.

A. True
B. False

Which of the following types of motion can be used to approach or resolve doubled notes when voice leading first inversion triads?
A. Contrary
B. Similar
C. Oblique
D. All of the above are correct.
08. When writing first inversion triads in succession, the soprano note can be doubled with a different chord member in each successive chord to avoid parallel octaves and fifths.

A. True  
B. False

09. When tripling the root of the tonic triad in a final authentic cadence, the third of the chord is omitted.

A. True  
B. False

10. The leading tone can resolve to the fifth of the tonic chord at a cadence when __________.

A. The soprano moves from the fifth of the dominant chord to the root of the tonic chord.  
B. The soprano moves by leap.  
C. The soprano moves from the root of the dominant chord to the root of the tonic chord.  
D. Both A and B are correct.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
CLICK HERE TO PROCEED TO THE NEXT SECTION.
### LESSON TWO
PRACTICAL EXERCISE
ANSWER KEY AND FEEDBACK

<table>
<thead>
<tr>
<th>Item</th>
<th>Correct Answer and Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>D  All of the above are correct. (Paragraph 2b)</td>
</tr>
<tr>
<td>2.</td>
<td>A  True (Paragraph 3a)</td>
</tr>
<tr>
<td>3.</td>
<td>C  Change of position (Paragraph 3b)</td>
</tr>
<tr>
<td>4.</td>
<td>B  False (Paragraph 5)</td>
</tr>
<tr>
<td>5.</td>
<td>B  Reposition (Paragraphs 4a &amp; b)</td>
</tr>
<tr>
<td>6.</td>
<td>A  True (Paragraph 7a)</td>
</tr>
<tr>
<td>7.</td>
<td>D  All of the above are correct. (Paragraphs 7b &amp; c)</td>
</tr>
<tr>
<td>8.</td>
<td>A  True (Paragraph 10a)</td>
</tr>
<tr>
<td>9.</td>
<td>B  False (Paragraph 14d &amp; 14d NOTE)</td>
</tr>
<tr>
<td>10.</td>
<td>D  Both A and B are correct. (Paragraph 12c)</td>
</tr>
</tbody>
</table>

[CLICK HERE TO PROCEED TO THE NEXT SECTION.]
SELF REVIEW EXERCISE 1. Identify the position used (close or open) in each of the following chords (Figure 2-3). Write your answers in the spaces provided below the staff. CLICK HERE TO PROCEED TO THE NEXT SECTION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 2-3. Identify Open/Close Position
LESSON TWO

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE 1.

Figure 2-3. Identify Open/Close Position
LESSON TWO

SELF REVIEW EXERCISE

SELF REVIEW EXERCISE 2. Identify whether change of position or reposition has been used to voice lead the triads in the following examples (Figure 2-8). Write your answers in the spaces provided below the staff. CLICK HERE TO PROCEED TO THE NEXT SECTION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 2-8. Identify Change Of Position/Reposition
SELF REVIEW EXERCISE 2.

Figure 2-8. Identify Change Of Position/Reposition
LESSON TWO

SELF REVIEW EXERCISE

SELF REVIEW EXERCISE 3a.

a. Part-write the following leading tone resolutions (Figure 2-31). 

CLICK HERE TO PROCEED TO THE NEXT SECTION.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 2-31. Part-Write Leading Tone Resolutions
LESSON TWO

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE 3.

a.

Figure 2-31. Part-Write Leading Tone Resolutions
SELF REVIEW EXERCISE 3b.

b. Part-write the following final authentic cadences (Figure 2-32). Triple the root of the tonic chord. When finished, close this document to return to the lesson. CLICK HERE TO PROCEED TO THE NEXT SECTION. CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 2-32. Part-Write Final Authentic Cadences
LESSON TWO

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE 3b.

Figure 2-32. Part-Write Final Authentic Cadences
LESSON 3
SECONDARY DOMINANT CHORDS

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn to identify and write secondary dominant chords.

LEARNING OBJECTIVE:
ACTION: You will: 1. Identify the structure and analysis of secondary dominant chords,
          2. Identify and write dominant of the dominant chords, and
          3. Part write secondary dominant chords.

CONDITION: Given the information in this lesson.

STANDARD: In accordance with the information given in this lesson, TC 12-41, and TC 12-42.

REFERENCES: The material contained in this lesson was derived from the following publications: TC 12-41 Basic Music and TC 12-42 Harmony.

INTRODUCTION

A chord is identified as a secondary dominant chord when it has a temporary dominant relationship to a chord that is not the tonic. The secondary dominant chord is one of the most commonly used altered chords. Altered chords contain one or more chromatically altered notes not found in the tonic key. The secondary dominant chord must be a Major chord or a dominant seventh chord. Minor chords and minor seventh chords do not function as secondary dominant chords. Any Major or minor diatonic chord can be preceded by its secondary dominant chord without weakening the fundamental tonality of the composition. Diminished and augmented chords are not preceded by secondary dominant chords because the diminished or augmented chords cannot perform a temporary tonic function. Secondary dominant chords provide harmonic color through the addition of new notes and give added direction and
movement to the harmony through dominant to tonic function.
PART A – STRUCTURE AND ANALYSIS

000000001. Structure.

a. Any Major or minor chord can be preceded by its secondary dominant chord. In the key of C Major, the supertonic chord (D minor) can be preceded by its secondary dominant chord (a Major chord built on A). Figure 3-1 shows the dominant of the supertonic chord.

Note: The symbol V/ii is used throughout this subcourse to represent the dominant of the supertonic chord Roman numeral analysis.

b. The secondary dominant chord must be a Major chord or a dominant seventh chord. In the key of C Major, the diatonic chord built on A is a minor submediant (vi) chord (measure one, Figure 3-2). Since the secondary dominant chord must be Major, the third of the chord (C) is altered (raised) by one half step (to C’') (measure two, Figure 3-2).
02. **Function.**

   a. The secondary dominant chord functions as a temporary dominant chord to a temporary tonic. The altered third of the secondary dominant chord acts as a leading tone that contributes to the dominant function. In the key of C Major, the dominant of the supertonic chord is an A Major chord. The temporary tonic (or chord of resolution) is the supertonic chord (D minor). Figure 3-3 shows the dominant to tonic relationship between the secondary dominant chord and its chord of resolution.
b. The secondary dominant chord has a root movement to its chord of resolution of a descending perfect fifth (Figure 3-4).
03. **Analysis.** There are several different systems of Roman numeral analysis. Figure 3-5 shows the various ways of notating the secondary dominant chord. The secondary dominant chord shown is the dominant of the supertonic chord in the key of C Major.
NOTE: Remember, the symbol V/ii is used throughout this subcourse to represent the dominant of the supertonic chord Roman numeral analysis.
a. **Figured Bass.** When a chord is altered to become a secondary dominant chord, the notes that have been altered are shown in the figured bass. The first measure of Figure 3-6 shows the figured bass of a minor submediant (vi) chord in the key of C Major that has been altered to become a secondary dominant (V/ii) chord. The second measure of Figure 3-6 shows the figured bass of a major (VI) chord in C minor that has been altered to become a secondary dominant (V/ii) chord.

![Figure 3-6. Secondary Dominant Chord Figured Bass](image)

b. **Complete Analysis.** Complete analysis includes both the Roman numeral and the figured bass and shows any inversions that are used (Figure 3-7).
NOTE: For the purpose of this subcourse, simplify secondary dominant chord symbols by representing these chords in root position only.
PART B – DOMINANT OF THE DOMINANT CHORD

04. **Dominant of the Dominant Chord.** The most common secondary dominant chord is the V/V chord. The V/V chord is used in root position, first inversion, second inversion, and third inversion.

a. **Dominant of the Dominant Chord in Major.** In Major keys, the V/V chord can be thought of as a chromatically altered supertonic chord. It is written by raising the third of the diatonic chord by one half step to form a Major chord (measure one, Figure 3-8). The altered third functions as a secondary leading tone and normally resolves upward by half step to a diatonic note of a chord. The relationship between the secondary dominant chord (V/V) and the dominant chord is a temporary dominant to tonic function (measure two, Figure 3-8). Root movement between the secondary dominant chord and the dominant chord is a descending perfect fifth (measure three, Figure 3-8).

![Figure 3-8. V/V Chord in Major](image)

b. **Dominant of the Dominant Chord in Minor.** In minor keys, the V/V chord can be thought of as a chromatically altered supertonic chord. It is written by raising the third and the fifth of the diatonic chord by one half step to form a major chord (measure one, Figure 3-9). The altered third functions as a secondary leading tone and normally resolves upward by half step to a diatonic note of a chord. The relationship between the secondary dominant chord (V/V) and the dominant chord (V) is a temporary...
dominant to tonic function (measure two, Figure 3-9). Root movement between the secondary dominant chord and the dominant chord is a descending perfect fifth (measure three, Figure 3-9).
c. When the dominant of the dominant (V/V) chord is used within a phrase, it adds greater harmonic drive to the progression (Figure 3-10).

d. The dominant of the dominant (V/V) chord serves a special function at a half cadence. It strengthens the
drive to the dominant chord (Figure 3-11).
e. The addition of the minor seventh to the V/V chord in root position, first inversion, second inversion, and third inversion forms the V/V, V/V, V/V, and V/V chords. Figure 3-12 shows the V/V chord in root position, first inversion, second inversion, and third inversion.
SELF REVIEW EXERCISE 1. Write the dominant of the dominant (V/V) chords in the following keys (Figure 3-13). Write your answers on the staff provided. CLICK HERE FOR PRINTABLE VERSION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
Figure 3-13. Write V/V Chords
05. **Method of Preparation.**

a. The smoothest way to introduce a secondary dominant chord is in a set of three chords. This set can then be interpreted as a temporary "key" (key of the moment). This is not considered a modulation since the first and last chords of the set still belong to the original key. The first chord prepares the secondary dominant chord. The second chord (the secondary dominant chord) is the temporary dominant of the third chord. The third chord serves as the temporary tonic. Figure 3-14 shows the set of three chords analyzed in the key of C Major. The chords are also analyzed in the temporary key of G Major.

![Figure 3-14. Preparation of Secondary Dominant Chord](image)

b. If the note to be chromatically altered in the secondary dominant chord is a doubled note in the preparation chord, one voice moves chromatically to the altered note and the other voice moves by leap to a different note of the secondary dominant chord. In the first chord (preparation chord) of Figure 3-15, the F is doubled in the alto and bass voices. In the second chord (secondary dominant chord) of Figure 3-15, the F in the alto voice moves by leap down to a D. The F in the bass voice moves to an F♯.
06. **Cross Relationship.** When the same letter named note occurs in an adjacent chord as a chromatically altered note, both notes must remain in the same voice. When the chromatically altered note occurs in another voice, cross relationship occurs. Cross relationship is unacceptable part-writing. Because of the chromatic alterations involved in secondary dominant chords, care must be taken to avoid writing cross relationships.

   a. In the first measure of Figure 3-16, the F in the ii chord is altered in the V/V chord. The F in the ii chord occurs in the soprano voice while the F♯ in the V/V chord occurs in the tenor voice, creating a cross relationship between these chords.
Figure 3-16. Cross Relationship
b. To avoid writing cross relationships in secondary dominant chords, the two shared notes must occur in the same voice. In Figure 3-17, the unaltered note (F) and the altered note (F#) both occur in the soprano voice.

![Figure 3-17. Cross Relationship Avoided](image)

07. **Method of Resolution.**

a. In resolving a secondary dominant chord, follow the same principles as those for the dominant to tonic (V-I) chords. The third of the secondary dominant chord is a secondary leading tone of the temporary key (key of the moment) and is not doubled. It resolves upward by half step to the root of the next chord (Figure 3-18).
Figure 3-18. Resolution Of Secondary Dominant Chord
b. A secondary dominant chord, like the dominant chord, can resolve irregularly to a chord other than the chord a perfect fifth below. An irregular resolution occurs at a cadence when the dominant of the dominant (V/V) chord moves to the second inversion tonic (I_4) chord before it moves to the dominant (V) chord (Figure 3-19).

![Figure 3-19. Irregular Resolution of Secondary Dominant Chord](image)
SELF REVIEW EXERCISE 2. Part-write the following dominant of the dominant (V/V) chords (Figure 3-20). Avoid writing cross relationships.

CLICK HERE FOR PRINTABLE VERSION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
Figure 3-20. Part-Write V/V Chords
LESSON THREE
PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key. If you answer any item incorrectly, review that part of the lesson that contains the portion involved.

01. The secondary dominant chord can be either a minor chord or a minor seventh chord.
   A. True
   B. False

02. Which type of function does the secondary dominant chord have?
   A. Tonic
   B. Subdominant
   C. Dominant
   D. Supertonic

03. The minor seventh can be added to which of the following inversions of the V/V chord?
   A. First inversion
   B. Second inversion
   C. Third Inversion
   D. All of the above are correct.

04. Any Major or minor chord can be preceded by its secondary dominant chord.
   A. True
   B. False

05. How is the dominant of the dominant chord in the key of B♭ Major spelled?
   A. F-A-C
   B. C-E-G
   C. C-E*-G
   D. F-A*-C

06. The altered third of a secondary dominant chord acts as a temporary leading tone.
   A. True
   B. False
07. How is the dominant of the dominant chord in the key of G minor spelled?

A. A-C*-E
B. A-C-E*
C. A-C#-E
D. A-C#-E#

08. To avoid writing cross relationships in a secondary dominant chord, the two same letter named notes must occur in different voices.

A. True
B. False

09. Root movement between the secondary dominant chord and its chord of resolution is a/an _________.

A. Ascending perfect fifth
B. Descending perfect fifth
C. Ascending perfect fourth
D. None of the above is correct.

10. The dominant of the dominant chord in a minor key can be thought of as a supertonic chord with _________.

A. A raised third
B. A raised fifth
C. A raised third and a raised fifth
D. A raised third and a lowered fifth

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

CLICK HERE TO PROCEED TO THE NEXT SECTION.
<table>
<thead>
<tr>
<th>Item</th>
<th>Correct Answer and Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>B False (Introduction)</td>
</tr>
<tr>
<td>2.</td>
<td>C Dominant (Paragraph 2a)</td>
</tr>
<tr>
<td>3.</td>
<td>D All of the above are correct. (Paragraph 4e)</td>
</tr>
<tr>
<td>4.</td>
<td>A True (Introduction &amp; Paragraph 1a)</td>
</tr>
<tr>
<td>5.</td>
<td>B C-E-G (Paragraphs 1b &amp; 4a)</td>
</tr>
<tr>
<td>6.</td>
<td>A True (Paragraph 2a)</td>
</tr>
<tr>
<td>7.</td>
<td>C A-C̊⁻E (Paragraphs 1b &amp; 4b)</td>
</tr>
<tr>
<td>8.</td>
<td>B False (Paragraph 6b)</td>
</tr>
<tr>
<td>9.</td>
<td>B Descending perfect fifth (Paragraph 2b)</td>
</tr>
<tr>
<td>10.</td>
<td>C A raised third and a raised fifth. (Paragraph 4b)</td>
</tr>
</tbody>
</table>

CLICK HERE TO PROCEED TO THE NEXT SECTION.
SELF REVIEW EXERCISE 1. Write the dominant of the dominant (V/V) chords in the following keys (Figure 3-13). Write your answers on the staff provided. CLICK HERE TO PROCEED TO THE NEXT SECTION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 3-13. Write V/V Chords

1  MU4344
SELF REVIEW EXERCISE 1.
Figure 3-13. Write V/V Chords
SELF REVIEW EXERCISE 2. Part-write the following dominant of the dominant (V/V) chords (Figure 3-20). Avoid writing cross relationships. CLICK HERE TO PROCEED TO THE NEXT SECTION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
LESSON THREE

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE 2.
Figure 3-20. Part-Write V/V Chords
LESSON 4
LESS COMMON SECONDARY DOMINANT CHORDS

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn to identify and write less common secondary dominant chords.

LEARNING OBJECTIVE:
ACTION: You will identify and write less common secondary dominant chords.
CONDITION: Given the information in this lesson.
STANDARD: In accordance with the information given in this lesson, TC 12-41, and TC 12-42.
REFERENCES: The material contained in this lesson was derived from the following publications: TC 12-41 Basic Music and TC 12-42 Harmony.

INTRODUCTION

In Lesson Three, we learned that any Major or minor diatonic chord could be preceded by its secondary dominant chord. The most common secondary dominant chord is the dominant of the dominant chord (V/V or V/7V). However, there are other diatonic chords that can also be preceded by their secondary dominant chords. The principles of voice leading and doubling for the dominant (and dominant seventh) to tonic progression are used whenever a diatonic chord is preceded by its secondary dominant chord.

000000001. The Dominant of the Supertonic Chord (V/ii).

a. In Major keys, the V/ii chord can be thought of as a chromatically altered submediant (vi) chord. It is written by raising the third of the diatonic chord by one half step to form a Major chord. Measure one of Figure 4-1 shows the vi chord and the V/ii chord. The altered third functions as a secondary leading tone and resolves upward by half step to a diatonic note of a chord. For the purposes of voice leading and doubling, the relationship between the secondary dominant chord (V/ii) and the supertonic chord (ii) is a temporary dominant to tonic (V-I) progression (measure two, Figure 4-1). Root movement between the secondary dominant chord and the supertonic chord is a descending perfect fifth (measure three, Figure 4-1).
NOTE: In minor keys, the V/ii chord is not considered as a possible secondary dominant chord. The diminished supertonic chord cannot function as a temporary tonic.

b. The V/ii chord can be used in root position. Figure 4-2 shows the V/ii chord in root position.
c. The \( V/ii \) chord can also be used as a passing 4 chord. Figure 4-3 shows the \( V/ii \) chord used as a passing 4 chord.

\[
\begin{align*}
&\text{Figure 4-3. } V/ii \text{ Chord as Passing Chord}
\end{align*}
\]

\[
\begin{align*}
&\text{Figure 4-4. } V^7/ii \text{ Chord in Root Position and in Inversions}
\end{align*}
\]

d. The addition of the minor seventh to the \( V/ii \) chord in root position, first inversion, and third inversion forms the \( V^7/ii, V^6/ii, \text{ and } V^4/ii \) chords. The \( V^7/ii \) chord is not used. Figure 4-4 shows the \( V^7/ii \) chord in root position, first inversion, and third inversion.
NOTE: When the seventh of a secondary dominant seventh chord occurs in an upper voice, and the dominant seventh chord progresses to a first inversion temporary tonic chord, an irregular resolution must occur. The bass voice has taken the note of resolution (third of the temporary tonic chord) and the seventh of the secondary dominant chord ascends to the fifth of the temporary tonic chord (measure one, Figure 4-4). This irregular resolution can result in unequal fourths or fifths, which is acceptable.

02. The Dominant of the Mediant Chord (V/iii) in Major.

a. In Major keys, the V/iii chord can be thought of as a chromatically altered leading tone (vii°) chord. It is written by raising the third and the fifth of the diminished (diatonic) chord by one half step to form a Major chord. Measure one of Figure 4-5 shows the vii° chord and the V/iii chord. The altered third functions as a secondary leading tone and resolves upward by half step to a diatonic note of a chord. Both the altered third and the altered fifth resolve upward. For the purposes of voice leading and doubling, the relationship between the secondary dominant chord (V/iii) and the mediant chord (iii) is a temporary dominant to tonic (V-I) progression (measure two, Figure 4-5). Root movement between the secondary dominant chord and the mediant chord is a descending perfect fifth (measure three, Figure 4-5).

![Figure 4-5. V/iii Chord in Major](image)

b. The V/iii chord is used in root position. Figure 4-6 shows the V/iii chord in root position.
c. The addition of the minor seventh to the $V/iii$ chord in root position, first inversion, and third inversion forms the $V^7/iii$, $V^6/iii$, and $V^4/iii$ chords. The $V^4/iii$ chord is not used. Figure 4-7 shows the $V^7/iii$ chord in root position, first inversion, and third inversion.
03. **The Dominant of the Mediant Chord (V/III) in Minor.**

a. In minor keys, the V/III chord is identical to the unaltered subtonic (VII) chord. The subtonic chord is a diatonic chord in the natural minor and the descending melodic minor scales. Measure one of Figure 4-8 shows the VII chord and the V/III chord. The third of the chord functions as a secondary leading tone and resolves upward by half step to a diatonic note of a chord. For the purposes of voice leading and doubling, the relationship between the secondary dominant chord (V/III) and the mediant chord (III) is a temporary dominant to tonic (V-I) progression (measure two, Figure 4-8). Root movement between the secondary dominant chord and the mediant chord is a descending perfect fifth (measure three, Figure 4-8).

![Figure 4-8. V/III Chord in Minor](image)

**NOTE:** In the key of C Major, the mediant is E; therefore, the root of the V/III chord is B. In the key of C minor, the mediant is E♭; therefore, the root of the V/III chord is B♭.
b. The V/III chord usually occurs in first inversion as a passing chord. Figure 4-9 shows the V/III chord in first inversion used as a passing chord.

![Figure 4-9. V/III Chord in First Inversion Used as Passing Chord](image)

c. The V/III chord occasionally occurs in root position. Figure 4-10 shows the V/III chord in root position.

![Figure 4-10. V/III Chord in Root Position](image)

d. The addition of the minor seventh to the V/III chord in root position forms the V/III chord. Figure 4-11 shows the V/III chord in root position.
04. **The Dominant of the Subdominant Chord (V/IV) in Major.**

a. In Major keys, the V/IV chord is identical to the unaltered tonic (I) chord. To distinguish the dominant function of the V/IV chord from that of the tonic chord itself, a minor seventh is added to the V chord, thus making the chord a V\(^7\)/IV chord. Measure one of Figure 4-12 shows the I chord and the V\(^7\)/IV chord. The third of the chord functions as a secondary leading tone and resolves upward by half step to a diatonic note of a chord. For the purposes of voice leading and doubling, the relationship between the secondary dominant chord (V/IV) and the subdominant chord (IV) is a temporary dominant to tonic (V-I) progression (measure two, Figure 4-12). Root movement between the secondary dominant chord and the subdominant chord is a descending perfect fifth (measure three, Figure 4-12).
b. The $V^7/IV$ chord is used in root position. Figure 4-13 shows the $V^7/IV$ in root position.

![Figure 4-13. V'/IV Chord in Root Position](image)

```
I   V'/ IV   IV/6   V/7   I
```

c. The addition of the minor seventh to the $V/IV$ chord in first, second, and third inversion forms the $V^6/IV$, $V^4/IV$, and $V^2/IV$ chords. Figure 4-14 shows the $V'/IV$ chord in first inversion, second inversion, and third inversion.

![Figure 4-14. V'/IV Chord in Inversions](image)

```
V^6/ IV   IV   V^4/ IV   IV   V^2/ IV   IV/6
```
05. **The Dominant of the Subdominant Chord (V/iv) in Minor.**

a. In minor keys, the V/iv chord can be thought of as a chromatically altered tonic (I) chord. It is written by raising the third of the diatonic chord by one half step to form a Major chord. Measure one of Figure 4-15 shows the i chord and the V/iv chord. The altered third functions as a secondary leading tone and resolves upward by half step to a diatonic note of a chord. For the purposes of voice leading and doubling, the relationship between the secondary dominant chord (V/iv) and the subdominant chord (iv) is a temporary dominant to tonic (V-I) progression (measure two, Figure 4-15). Root movement between the secondary dominant chord and the subdominant chord is a descending perfect fifth (measure three, Figure 4-15).

![Figure 4-15. V/iv Chord in Minor](image1)

b. The V/iv chord is used in root position. Figure 4-16 shows the V/iv chord in root position.

![Figure 4-16. V/iv Chord in Root Position](image2)
c. The second inversion of the V/iv chord is used as a passing 6 chord. Figure 4-17 shows the V/iv chord used as a passing 4 chord.

![Figure 4-17. V/iv Chord Used as Passing Chord](image)


d. The addition of the minor seventh to the V/iv chord in root position, in first inversion, and third inversion forms the V/iv, V/iv, and V/iv chords. The V/iv chord is not used. Figure 4-18 shows the V/iv chord in root position, first inversion, and third inversion.

![Figure 4-18. V/iv Chord in Root Position and in Inversions](image)
06. The Dominant of the Submediant Chord (V/vi) in Major.

a. In Major keys, the V/vi can be thought of as a chromatically altered mediant (iii) chord. It is written by raising the third of the diatonic chord by one half step to form a major chord. Measure one of Figure 4-19 shows the iii chord and the V/vi chord. The altered third functions as a secondary leading tone and resolves upward by half step to a diatonic note of a chord. For purposes of voice leading and doubling, the relationship between the secondary dominant chord (V/vi) and the submediant chord (vi) is a temporary dominant to tonic (V-I) progression (measure two, Figure 4-19). Root movement between the secondary dominant chord and the submediant chord is a descending perfect fifth (measure three, Figure 4-19).

![Figure 4-19. V/vi Chord in Major](image)

b. The V/vi chord is used in root position. Figure 4-20 shows the V/vi chord in root position.

![Figure 4-20. V/vi Chord in Root Position](image)
c. The second inversion of the $\text{V/\textit{vi}}$ chord is used as a passing chord. Figure 4-21 shows the $\text{V/\textit{vi}}$ chord used as a passing chord.

![Figure 4-21. V/vi Chord Used as Passing Chord](image)

d. The addition of the minor seventh to the $\text{V/\textit{vi}}$ chord in root position, first inversion, and third inversion forms the $\text{V}^7/\text{vi}$, $\text{V}^6/\text{vi}$, and $\text{V}^4/\text{vi}$ chords. The $\text{V}^4/\text{vi}$ chord is not used. Figure 4-22 shows the $\text{V}^7/\text{vi}$ chord in root position, first inversion, and third inversion.

![Figure 4-22. V/vi Chord in Root Position and in Inversions](image)
07. The Dominant of the Submediant Chord (V/VI) in Minor.

a. In minor keys, the V/VI chord is identical to the unaltered mediant (III) chord. To distinguish the dominant function of the V/VI chord from that of the mediant chord itself, a minor seventh is added to the V chord making the chord a V/7 VI chord. Measure one of Figure 4-23 shows the III chord and the V/7 VI chord. Although the third of the chord is not altered in the secondary dominant chord, its function changes from that of a tonal degree (5th scale degree) to the function of a secondary leading tone that resolves to a diatonic note of a chord. For purposes of voice leading and doubling, the relationship between the secondary dominant chord (V/7 VI) and the submediant chord (VI) is a temporary dominant to tonic (V-I) progression (measure two, Figure 4-23). Root movement between the secondary dominant chord and the submediant chord is a descending perfect fifth (measure three, Figure 4-23).

![Figure 4-23. V/VI Chord in Minor](image)

NOTE: In the key of C Major, the submediant is A; therefore, the root of the V/VI chord is E. In the key of C minor, the submediant is A♭; therefore, the root of the V/VI chord is E♭.

b. The addition of the minor seventh to the V/VI chord in root position, first inversion, second inversion, and third inversion forms the V/7 VI, V/6 VI, V/4 VI, and V/2 VI chords. Figure 4-24 shows the V/7 VI chord in root position, first inversion, second inversion, and third inversion.
08. **The Dominant of the Subtonic (V/VII) in Minor.**

a. In minor keys, the V/VII chord can be thought of as a chromatically altered subdominant (iv) chord. It is written by raising the third of the diatonic chord by one half step to form a Major chord. Measure one of Figure 4-25 shows the iv chord and the V/VII chord. The altered third functions as a secondary leading tone and resolves upward by half step to a diatonic note of a chord. For purposes of voice leading and doubling, the relationship between the secondary dominant chord (V/VII) and subtonic chord (VII) is a temporary dominant to tonic (V-I) progression (measure two, Figure 4-25). Root movement between the secondary dominant chord and the subtonic chord is a descending perfect fifth (measure three, Figure 4-25).

![Figure 4-25. V/VII Chord in Minor](image-url)
NOTE: In a major key, the V/vii\(^p\) chord is not considered as a possible secondary dominant chord. The diminished leading tone chord cannot function as a temporary tonic.

b. The addition of the minor seventh to the V/VII chord in root position, first inversion, second inversion, and third inversion forms the V\(^7\)/VII, V\(^6\)/VII, V\(^4\)/VII, and V\(^2\)/VII chords. Figure 4-26 shows the V\(^7\)/VII chord in root position, first inversion, second inversion, and third inversion.

![Figure 4-26. V\(^7\)/VII Chord in Root Position and in Inversions](image-url)
SELF REVIEW EXERCISE. Identify the following secondary dominant chords and their temporary tonic chords (Figure 4-27). Write your answers in the spaces provided below the staff. Use root position analysis for each chord.

CLICK HERE FOR PRINTABLE VERSION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 4-27. Identify Secondary Dominant Chords

CLICK HERE FOR LESSON 4 PRACTICAL EXERCISE.

CLICK HERE TO RETURN TO THE TABLE OF CONTENTS.
0000000001. The minor seventh is added to the dominant of the subdominant chord in Major keys to distinguish it from the tonic chord.

A. True
B. False

02. How is the V/iii chord in G Major spelled?

A. F^#-A^#-C
B. B-D^#-F^#
C. F^#-A^#-C^#
D. F^#-A-C^#

03. The V/iv chord is NOT used in which inversion?

A. First inversion
B. Second inversion
C. Third inversion
D. Root position

04. The V/vi chord can be thought of as a chromatically altered mediant chord in a Major key.

A. True
B. False

05. Which of the following secondary dominant chords is NOT used in minor keys?

A. V/ii^0
B. V/III
C. V/iv
D. V/VI

06. How is the V^7/IV chord in B^b Major spelled?

A. F-A-C-E^b
B. E^b-G-B^b-D^b
C. B^b-D-F-A^b
D. B^b-D-F-A
07. The V/VI chord is identical to which unaltered chord in a minor key?
   A. Submediant
   B. Subtonic
   C. Subdominant
   D. Mediant

08. How is the V/VII chord in E minor spelled?
   A. A-C♯-E
   B. A-C-E
   C. D-F-A
   D. D-F♯-A

09. The V/III chord is identical to which unaltered chord in a minor key?
   A. Leading tone
   B. Subtonic
   C. Dominant
   D. Supertonic

10. Which of the following secondary dominant chords is NOT used in Major keys?
    A. V/ii
    B. V/iii
    C. V/vi
    D. V/viiº

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

CLICK HERE TO PROCEED TO THE NEXT SECTION.
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<th>Item</th>
<th>Correct Answer and Feedback</th>
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<td>1</td>
<td>A  True (Paragraph 4a)</td>
</tr>
<tr>
<td>2</td>
<td>C  F⁰-A⁰-C⁰ (Paragraph 2a)</td>
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<tr>
<td>3</td>
<td>B  Second inversion (Paragraph 5d)</td>
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<tr>
<td>4</td>
<td>A  True (Paragraph 6a)</td>
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<tr>
<td>5</td>
<td>A  V/ii⁰ (Paragraph 1a NOTE)</td>
</tr>
<tr>
<td>6</td>
<td>C  B⁰-D-F-A⁰ (Paragraph 4a)</td>
</tr>
<tr>
<td>7</td>
<td>D  Mediant (Paragraph 7a)</td>
</tr>
<tr>
<td>8</td>
<td>A  A-C⁰-E (Paragraph 8a)</td>
</tr>
<tr>
<td>9</td>
<td>B  Subtonic (Paragraph 3a)</td>
</tr>
<tr>
<td>10</td>
<td>D  V/vii⁰ (Paragraph 8a NOTE)</td>
</tr>
</tbody>
</table>

CLICK HERE TO PROCEED TO THE NEXT SECTION.
SELF REVIEW EXERCISE. Identify the following secondary dominant chords and their temporary tonic chords (Figure 4-27). Write your answers in the spaces provided below the staff. Use root position analysis for each chord. CLICK HERE TO PROCEED TO THE NEXT SECTION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 4-27. Identify Secondary Dominant Chords
LEsson four

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE.

Figure 4-27. Identify Secondary Dominant Chords
LESSON 5
SECONDARY LEADING TONE CHORDS

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn to identify and write secondary leading tone chords.

LEARNING OBJECTIVE:
ACTION: You will:
1. Identify the structure and analysis of secondary leading tone chords,
2. Identify and write secondary leading tone chords, and
3. Resolve secondary leading tone chords.

CONDITION: Given the information in this lesson.

STANDARD: In accordance with (IAW) the information given in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications: TC 12-42 Harmony and TC 12-41 Basic Music.

INTRODUCTION

Any diatonic major or minor chord can be preceded by the diminished chord built on the note that is one half step below the root of the diatonic Major or minor chord that acts as a temporary tonic. These diminished chords are called secondary leading tone chords. The root of the diminished chord acts as a temporary leading tone to the root of a temporary tonic chord. Secondary leading tone chords provide harmonic color with the addition of altered notes and they give added direction and movement to the harmony.
00000001. **Structure.**

a. Any Major or minor triad can be preceded by its secondary leading tone chord. In the key of C Major for example, the dominant chord (G) can be preceded by its secondary leading tone chord which is a diminished triad built on F♯ (Figure 5-1).

![Secondary Leading Tone Chord](image)

**Figure 5-1. Secondary Leading Tone Chord**

b. The secondary leading tone chords include the diminished triad, the half diminished seventh chord, and the fully diminished seventh chord. Figure 5-2 shows the structure of the secondary leading tone chords. The seventh of the diminished seventh chord is often spelled enharmonically as the sixth (measure four, Figure 5-2).
NOTE: In jazz harmony, the half diminished seventh chord (vii\(^{Ø7}\)) is commonly called the minor seventh (flat five) chord (min\(^{7(b5)}\)).

c. Secondary leading tone triads usually occur in first inversion (measure one, Figure 5-3). The half diminished seventh and fully diminished seventh secondary leading tone chords occur in root position as well as in any inversion (measures two through five, Figure 5-3). The fully diminished seventh secondary leading tone chord has the same sound harmonically no matter which inversion is used.
02. **Function.**

a. The secondary leading tone chord functions as a temporary leading tone chord to a temporary tonic chord. The root of the secondary leading tone chord functions as an artificial leading tone to a temporary tonic (Figure 5-4).

![Figure 5-4. Temporary Leading Tone Chord](image)

b. Root movement between a secondary leading tone chord and its chord of resolution is an ascending half step. Figure 5-5 shows the root movement between the secondary leading tone (vii°/V) chord and the dominant (V) chord.

![Figure 5-5. Secondary Leading Tone Root Movement](image)
c. The secondary leading tone triad, half diminished seventh secondary leading tone chord, and the fully diminished seventh secondary leading tone chord are all used with varied frequency. Usage of a particular chord is the decision of the composer.

03. **Analysis.**

a. Diminished leading tone triads are commonly called incomplete dominant seventh chords with the root omitted. Figure 5-6 shows the comparison between the $\text{vii}^0/\text{ii}$ chord in first inversion and the $\text{V}^7$ chord.

![Figure 5-6. Incomplete Dominant Seventh Chord](image)

b. Diminished seventh leading tone chords are commonly called incomplete ninth chords with the root omitted. Figure 5-7 shows the comparison between the $\text{vii}^{07}/\text{ii}$ chord and the $\text{V}^9$ chord.
c. The vii\(^{0}/ii\) triad in C Major is spelled C\(^{\#}\)-E-G. It is commonly analyzed as a vii\(^{0}/ii\) (Figure 5-8).

NOTE: The symbol vii\(^{0}/ii\) is used throughout this subcourse to represent the Roman numeral analysis of secondary leading tone triads.
d. **Figured Bass.** When a triad is altered to become a secondary leading tone chord, the scale degrees that have been altered are shown in the figured bass. The diminished supertonic triad (occurring in minor keys) is the only secondary leading tone chord without chromatic alteration. All other alterations are written in the figured bass (Figure 5-9).

![Figure 5-9. Figured Bass for Secondary Leading Tone Chords](image)

e. **Complete Analysis.** Complete analysis includes both the Roman numeral and the figured bass and shows any inversions that are used. For the purpose of this subcourse, simplify these symbols by representing chords in root position only (Figure 5-10).

![Figure 5-10. Complete Analysis](image)
NOTE: For the purpose of this subcourse, the symbol viiØ7 is used to represent half diminished seventh secondary leading tone chords and the symbol viiØ7 is used to represent fully diminished seventh secondary leading tone chords.

PART B – SECONDARY LEADING TONE CHORDS

04. Secondary Leading Tone Chord of the Supertonic.

a. In Major keys, the secondary leading tone triad of the supertonic is used in first inversion. Figure 5-11 shows the viiØ/ii triad in first inversion.

![Figure 5-11. viiØ/ii Triad In First Inversion](image-url)
b. In Major keys, the secondary leading tone chord of the supertonic can be a half diminished seventh chord. Figure 5-12 shows the $\text{vii}^7$ chord.

![Figure 5-12. vii$^7$/ii Chord](image)


c. In Major keys, the secondary leading tone chord of the supertonic can also be a fully diminished seventh chord. Figure 5-13 shows the $\text{vii}^9$/$\text{ii}$ chord.

![Figure 5-13. vii$^9$/ii Chord](image)

d. In minor keys, secondary leading tone chords of the supertonic do not occur.
05. **The Secondary Leading Tone Chord of the Mediant.**

a. In Major keys, the secondary leading tone chord of the mediant rarely occurs.

b. In Major keys, the half diminished secondary leading tone chord of the mediant does not occur.

c. In Major keys, the secondary leading tone chord of the mediant is a fully diminished seventh chord. Figure 5-14 shows the $\text{vii}^7/\text{iii}$ chord.

\[ \text{vii}^7/\text{iii} \]

**Figure 5-14. vii$^7$/iii chord**

d. In minor keys, the secondary leading tone triad of the mediant is used in first inversion. Figure 5-15 shows the $\text{vii}^0/\text{III}$ triad in first inversion.

\[ \text{vii}^0/\text{III} \]

**Figure 5-15. vii$^0$/III Triad in First Inversion**
e. In minor keys, the secondary leading tone chord of the mediant can be a half diminished seventh chord. Figure 5-16 shows the $\text{vii}^6/\text{III}$ chord.

![Figure 5-16. vii$^6$/III Chord](image)

f. In minor keys, the secondary leading tone chord of the mediant can also be a fully diminished seventh chord. Figure 5-17 shows the $\text{vii}^7/\text{III}$ chord.

![Figure 5-17. vii$^7$/III Chord](image)
06. The Secondary Leading Tone Chord of the Subdominant.

a. In Major keys, the secondary leading tone triad of the subdominant is rarely used.

b. In Major keys, the half diminished seventh secondary leading tone chord of the subdominant is rarely used.

c. In Major keys, the secondary leading tone chord of the subdominant is a fully diminished seventh chord. Figure 5-18 shows the vii\(^{07}/IV\) chord.

![Figure 5-18. vii\(^{07}/IV\) Chord](image)

d. In minor keys, the secondary leading tone triad of the subdominant is rarely used.

e. In minor keys, the half diminished seventh secondary leading chord of the subdominant is rarely used.

f. In minor keys, the secondary leading tone chord of the subdominant is a fully diminished seventh chord. Figure 5-19 shows the vii\(^{07}/iv\) chord.
07. The Secondary Leading Tone Chord of the Dominant.

a. In Major keys, the secondary leading triad of the dominant is used in first inversion. Figure 5-20 shows the vii⁰/V triad in first inversion.

b. In Major keys, the secondary leading tone chord of the dominant can be a half diminished seventh chord. Figure 5-21 shows the vii⁰⁷/V chord.
c. In Major keys, the secondary leading tone chord of the dominant can also be a fully diminished seventh chord. Figure 5-22 shows the vii\(^{07}\)/V chord.

\[ \begin{array}{c}
\text{vii}\, ^{07}/V \\
\end{array} \]

Figure 5-22. vii\(^{07}\)/V Chord

d. In minor keys, the secondary leading tone triad of the dominant is used in first inversion. Figure 5-23 shows the vii\(^{07}\)/V triad in first inversion.

\[ \begin{array}{c}
\text{vii}\, ^{0}/V \\
\end{array} \]

Figure 5-22. vii\(^{07}\)/V Chord
e. In minor keys, the half diminished seventh secondary leading tone chord of the dominant does not occur.

f. In minor keys, the secondary leading tone chord of the dominant can be a fully diminished seventh chord. Figure 5-24 shows the vii\(^0\)/V chord.
08. **The Secondary Leading Tone Chord of the Submediant.**

a. In Major keys, the secondary leading tone triad of the submediant is used in first inversion. Figure 5-25 shows the $\text{vii}^0/\text{vi}$ triad in first inversion.

![Figure 5-25. vii$^0$/vi Triad in First Inversion](image)

b. In Major keys, the half diminished seventh secondary leading tone chord of the submediant does not occur.

c. In Major keys, the secondary leading tone chord of the submediant can be a fully diminished seventh chord. Figure 5-26 shows the $\text{vii}^{07}/\text{vi}$ chord.

![Figure 5-26. vii$^{07}$/vi Chord](image)
d. In minor keys, the secondary leading tone triad of the submediant rarely occurs.

e. In minor keys, the half diminished seventh secondary leading tone chord of the submediant does not occur.

f. In minor keys, the fully diminished seventh secondary leading tone chord of the submediant does not occur.

09. The Secondary Leading Tone Chord of the Subtonic.

a. In Major keys, secondary leading tone chords of the subtonic do not occur.

b. In minor keys, the secondary leading tone triad of the subtonic rarely occurs.

c. In minor keys, the half diminished seventh secondary leading tone chord of the subtonic does not occur.

d. In minor keys, the fully diminished seventh secondary leading tone third of the subtonic does not occur.

010. Resolution of Secondary Leading Tone Chords.

a. The dissonant characteristic of the leading tone chord occurs between the root and the fifth and between the root and the seventh (minor or diminished seventh). Normally, both intervals of the diminished fifth contract to the interval of a third (measures one and two, Figure 5-27). When the interval of the diminished fifth is inverted to the interval of an augmented fourth, it expands to the interval of a sixth. The diminished seventh resolves to the tonic (measure three, Figure 5-27).

![Figure 5-27. Diminished Seventh Chord Resolution](image-url)
b. The interval of the augmented fourth can also descend in parallel motion so that all three upper voices move in parallel motion (measures one and two, Figure 5-28). This procedure is not used for the interval of the diminished fifth because the diminished fifth would be followed by a perfect fifth in similar motion (measure three, Figure 5-28).

Figure 5-28. Upper Three Voices in Parallel Motion
SELF REVIEW EXERCISE. Identify the following secondary leading tone chords and their temporary tonics (Figure 5-29). Write your answers on the spaces provided below the staff. Use root position analysis for each chord. CLICK HERE FOR PRINTABLE VERSION. CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 5-29a. Identify Secondary Leading Tone Chords (Continued next page)
Figure 5-29b. Identify Secondary Leading Tone Chords

CLICK HERE FOR LESSON 5 PRACTICAL EXERCISE.
CLICK HERE TO RETURN TO THE TABLE OF CONTENTS.
The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key. If you answer any item incorrectly, review that part of the lesson that contains the portion involved.

0000000001. Secondary leading tone triads usually occur in root position.
   A. True
   B. False

02. Secondary leading tone chords include which of the following chords?
   A. Diminished triad
   B. Half diminished seventh chord
   C. Fully diminished seventh chord
   D. All of the above are correct.

03. The secondary leading tone chord functions as a temporary leading tone chord to a temporary tonic chord.
   A. True
   B. False

04. Which of the following secondary leading tone chords does NOT occur in minor keys?
   A. vii\(^{07}/\text{III}\)
   B. vii\(^{07}/\text{iv}\)
   C. vii\(^{07}/\text{VII}\)
   D. vii\(^{07}/\text{III}\)

05. The secondary leading tone triad, half diminished seventh secondary leading tone chord, and fully diminished seventh secondary leading tone chord are all used with varied frequency.
   A. True
B. False
06. Which secondary leading tone chord is shown in Figure 1?
   A. vii\(^7\)/iii
   B. vii\(^9\)/iii
   C. vii\(^7\)/iii
   D. None of the above is correct.

07. Which secondary leading tone chord is shown in Figure 2?
A. vii⁰/V
B. vii⁸⁷/V
C. vii⁹/V
D. None of the above is correct.
8. Which of the following secondary leading tone chords does NOT occur in Major keys?

A. vii<sup>0</sup>/vi
B. vii<sup>0</sup>/ii
C. vii<sup>0</sup>/vi
D. vii<sup>0</sup>/iii

9. The secondary leading tone chord has a root movement relationship to its adjacent chord of a/an _______.

A. Ascending fifth
B. Descending third
C. Ascending half step
D. Descending half step

Figure 3. Question 10

10. Which of the following secondary leading tone chords is shown in Figure 3?

A. vii<sup>0</sup>/vi
B. vii<sup>0</sup>/vi
C. vii<sup>0</sup>/VI
D. vii<sup>0</sup>/VI

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
CLICK HERE TO PROCEED TO THE NEXT SECTION.
**LESSON FIVE**
**PRACTICAL EXERCISE**
**ANSWER KEY AND FEEDBACK**

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<tr>
<td></td>
<td>(Paragraph 1c)</td>
</tr>
<tr>
<td>2.</td>
<td>D All of the above are correct.</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 1b)</td>
</tr>
<tr>
<td>3.</td>
<td>A True</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 2a)</td>
</tr>
<tr>
<td>4.</td>
<td>C vii⁰⁷/VII</td>
</tr>
<tr>
<td></td>
<td>(Paragraphs 9d)</td>
</tr>
<tr>
<td>5.</td>
<td>A True</td>
</tr>
<tr>
<td></td>
<td>(Paragraphs 2c)</td>
</tr>
<tr>
<td>6.</td>
<td>A vii⁰⁷/iii</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 5a, b, and c)</td>
</tr>
<tr>
<td>7.</td>
<td>A vii⁰⁷/V</td>
</tr>
<tr>
<td></td>
<td>(Paragraphs 7a)</td>
</tr>
<tr>
<td>8.</td>
<td>C vii⁰⁷/vi</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 8b)</td>
</tr>
<tr>
<td>9.</td>
<td>C Ascending half step</td>
</tr>
<tr>
<td></td>
<td>(Paragraph 2b)</td>
</tr>
<tr>
<td>10.</td>
<td>B vii⁰⁷/vi</td>
</tr>
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<td></td>
<td>(Paragraphs 8c)</td>
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</tbody>
</table>

**CLICK HERE TO PROCEED TO THE NEXT SECTION.**
SELF REVIEW EXERCISE. Identify the following secondary leading tone chords and their temporary tonics (Figure 5-29). Write your answers on the spaces provided below the staff. Use root position analysis for each chord. CLICK HERE TO PROCEED TO THE NEXT SECTION.

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 5-29a. Identify Secondary Leading Tone Chords (Continued next page)
Figure 5-29b. Identify Secondary Leading Tone Chords
LESSON FIVE

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE.

Figure 5-29a. Identify Secondary Leading Tone Chords (Continued next page)
Figure 5-29b. Identify Secondary Leading Tone Chords

Minor

\[
\begin{array}{ccc}
\text{e: vii}^7/\text{III} & \text{c: vii}^0/\text{iv} & \text{g: vii}^0/\text{V}^\#
\end{array}
\]

\[
\begin{array}{ccc}
\text{b: vii}^0/\text{III} & \text{f: vii}^0/\text{V}^\# & \text{c: vii}^0/\text{III}
\end{array}
\]
LESSON 6
COMMON CHORD MODULATION

OVERVIEW

LESSON DESCRIPTION:
In this lesson you will learn to modulate using common chord modulation.

LEARNING OBJECTIVE:
ACTION: You will:
1. Identify closely related keys,
2. Identify pivot chords, and
3. Modulate using common chord modulation.

CONDITION: Given the information in this lesson.

STANDARD: In accordance with (IAW) the information given in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications: TC 12-42 Harmony and TC 12-41 Basic Music.

INTRODUCTION

Modulation is the process of moving from one key (tonal center) to another key. In its simplest definition, modulation is a change of key. Modulation is a common device that provides harmonic variety and is usually found in any composition of some length. There are four structural and expressive functions of modulation:

* Intensify harmonic motion.
* Underscore dramatic changes.
* Produce contrasts of mood and color.
Emphasize structural division.

Common chord modulation is often called simple modulation or pivot chord modulation. Common chord modulation involves a four step process. To understand modulation, you must have knowledge of related keys and the four step process of moving from one key to another.
PART A – RELATIONSHIP OF KEYS

00000001. **Closely Related Keys.** In modulation, a key can progress to any other key. Common chord modulation is the movement to a closely related key.

2. **Methods to Determine Closely Related Keys.**
   
a. One method used to determine closely related keys is to use the circle of fifths. Closely related keys are those that are adjacent to a key on the circle of fifths and their relative minor or major keys. Therefore, any one key has five closely related keys. In Figure 6-1, the five closely related keys to C Major (F Major, G Major, D minor, A minor, and E minor) are shown.
Figure 6-1. Closely Related Keys by Circle of Fifths
b. Another method used to determine closely related keys is to find the keys that are the diatonic dominant and
diatonic subdominant of the tonic key and the relative minor (or major) keys of each key. Figure 6-2 shows
a chart of the five closely related keys to C Major and A minor. The Roman numerals below each closely
related key show the function of each key in relation to the tonic key.
### C Major

<table>
<thead>
<tr>
<th>Major</th>
<th>F Major ← C Major → G Major</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>IV ← I → V</td>
</tr>
<tr>
<td>relative minor</td>
<td>d minor ← a minor → e minor</td>
</tr>
<tr>
<td></td>
<td>ii ← vi → iii</td>
</tr>
</tbody>
</table>

### A Minor

<table>
<thead>
<tr>
<th>Minor</th>
<th>d minor ← a minor → e minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>iv ← i → v</td>
</tr>
<tr>
<td>relative Major</td>
<td>F Major ← C Major → G Major</td>
</tr>
<tr>
<td></td>
<td>VI ← III → VII</td>
</tr>
</tbody>
</table>
Figure 6-2. Closely Related Keys by Function
SELF REVIEW EXERCISE 1. Write the five closely related keys of the following tonic chords (Figure 6-3). Write your answers in the spaces provided.

CLICK HERE FOR PRINTABLE VERSION.
CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 6-3. Write Closely Related Keys
03. **Most Common Modulations.** The two most common modulations are from a Major key to its dominant key (C Major to G Major) and from a minor key to its relative Major key (C minor to E♭ Major). Modulation is usually accomplished by use of a pivot chord. A pivot chord is a chord that is common to both the original key and the new key.

a. There are three possible pivot chords between a Major key and its dominant key. Figure 6-4 shows the three possible pivot chords between the keys of C Major and its dominant, G Major.

\[
\begin{align*}
C: & \quad I \quad \{C - E - G\} \\
G: & \quad IV \quad \{C - E - G\}
\end{align*}
\[
\begin{align*}
C: & \quad vi \quad \{A - C - E\} \\
G: & \quad ii \quad \{E - G - B\}
\end{align*}
\]

**Figure 6-4. Possible Pivot Chords Between Major and Dominant Keys**

b. There are four possible pivot chords between a minor key and its relative Major key. Figure 6-5 shows the four possible pivot chords between the keys of C minor and its relative Major, E♭ Major.

\[
\begin{align*}
c: \quad i \quad \{C - Eb - G\} \\
Eb: \quad vi \quad \{C - Eb - G\}
\end{align*}
\[
\begin{align*}
c: \quad III \quad \{Eb - G - Bb\} \\
Eb: \quad I \quad \{Eb - G - Bb\}
\end{align*}
\[
\begin{align*}
c: \quad iv \quad \{F - Ab - C\} \\
Eb: \quad ii \quad \{F - Ab - C\}
\end{align*}
\[
\begin{align*}
c: \quad VI \quad \{Ab - C - Eb\} \\
Eb: \quad IV \quad \{Ab - C - Eb\}
\end{align*}
\]
04. **Four Step Process.** Common chord modulation involves a four-step process: establish the original key, change the key, establish the new key, and return to the original key.
5. **Establish The Original Key.** The first step of modulation is to establish the original key or tonal center. The original key is the beginning key and is usually the ending key. The original key must be firmly established. The following devices are important to establish the original key:

* Scale materials.
* Functional chords (primary triads I, IV, and V) to identify the original key.
* A strong progression (including a cadence) to establish the original key.

6. **Change The Key.** The second step is a change of key that occurs by moving away from the original key to the new key while still retaining the original key signature. This is frequently signaled by the use of an accidental (chromatic alteration) and a chord diatonic to both the original key and the new key. A pivot chord is a chord common to both the original key and the new key. For example, the tonic chord in C Major could be used to modulate to G Major. The tonic chord in C Major is the same as the subdominant chord in G Major. The C Major chord acts as a pivot chord (or connecting chord) between the two keys. It has two functions since it is analyzed as the tonic of C Major (original key) and as the subdominant of G Major (new key). The double function should be shown in the analysis. Two levels of symbols are used in analyzing modulation. Figure 6-6 shows pivot chord modulation.

![Figure 6-6. Pivot Chord Modulation](image)

**NOTE:** The dominant or leading tone chord should not be used as the pivot chord. The dominant function of both chords is so strong in one key that it will not be heard as a different function in the new key.
7. **Establish New Key.** In the third step, the new key must be established. This is usually accomplished by a strong cadence.

a. Step three of the modulation process is signaled by the appearance of a modulating tone. An accidental from the new key is introduced. This accidental marks the entry into the new key. In shifting from a Major key to its dominant, the modulating tone is the new (raised) seventh scale degree. This new raised seventh scale degree now becomes the leading tone in the new key. Figure 6-7 shows the modulating tone (F♯) when modulating from C Major to its dominant key of G Major. The F♯ is the leading tone in the key of G Major.

![Figure 6-7. Modulating Tone](image)

b. A strong cadence in the new key distinguishes between a true modulation and the momentary chromatic change caused by a secondary dominant chord. Measures three and four of Figure 6-8 show a cadence reinforcing the new key of G Major.
Figure 6-8. Cadence in New Key
08. **Return to Original Key.** In the fourth step, return to the original key. This modulating process can move through many keys and then back to the original key or simply to the new key and then back to the original key. A return to the original key is not, strictly speaking, part of the modulation. However, since the return to the original key almost always occurs at some point after a modulation, it needs to be understood.

a. The main elements of the return to the original key are:

* Cancellation of the accidentals that identified the new key.
* Appearance of chords characteristic of the original key.
* A strong cadence re-establishing the original key.

b. A simple return to the original key can be accomplished by beginning the next phrase with an I-V-I progression, or with some other strong basic progression in the original key. Figure 6-9 shows an I-V-I progression establishing the key of C Major.

![Figure 6-9. I-V-I Progression](image-url)

Figure 6-9. I-V-I Progression
c. The return to the original key occurs in the reverse order of the modulation. The reverse steps are:

* Establish original key.
* Return pivot chord can, but does not always, occur.
* Re-entry into the original key by requiring a modulating tone characteristic to the original key.
* A strong cadence to re-establish the original key.

Figure 6-10 shows a return to the original key through a reversal of the modulation process.

\[
\begin{align*}
\text{G:} & \quad \text{ii} & \text{I} & \text{IV} \\
\text{C:} & \quad \text{vi} & \text{V} & \text{I} & \text{IV}^6 & \text{I}^6 & \text{V} & \text{I}
\end{align*}
\]

Figure 6-10. Return to Original Key by Reverse Modulation
SELF REVIEW EXERCISE 2.

a. Identify the dominant keys of the following major keys (Figure 6-11). Then analyze each pivot chord in each key. Write your answers below the staff. CLICK HERE FOR PRINTABLE VERSION, CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
Figure 6-11. Identify Dominant Keys and Pivot Chords
b. Identify the relative Major keys of the following minor keys (Figure 6-12). Then analyze each pivot chord in each key. Write your answers below the staff. CLICK HERE FOR PRINTABLE VERSION, CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
Figure 6-12. Identify Relative Major Keys and Pivot Chords
LESSON SIX
PRACTICAL EXERCISE

The following items will test your understanding of the material covered in this lesson. There is only one correct answer for each item. When you have completed the exercise, check your answers with the answer key. If you answer any item incorrectly, review that part of the lesson that contains the portion involved.

000000001. Common chord modulation is often called _________.
   A. Common chord modulation
   B. Simple modulation
   C. Pivot chord modulation
   D. All of the above are correct.

02. Common chord modulation is the movement to a closely related key.
   A. True
   B. False

03. Any one key has how many closely related keys?
   A. Three
   B. Four
   C. Five
   D. Six

04. Which of the following keys is NOT closely related to the key of E♭ Major?
   A. B♭ Major
   B. C minor
   C. F minor
   D. D♭ Major

05. What are the two most common modulations?
A. From a Major key to its subdominant key and from a minor key to its relative Major key.
B. From a Major key to its dominant key and from a minor key to its relative Major key.
C. From a Major key to its dominant key and from a Major key to its relative minor key.
D. From a Major key to its subdominant key and from a Major key to its relative minor key.
06. How many pivot chords are possible between a Major key and its dominant key?
   A. Two
   B. Three
   C. Four
   D. Five

07. What is the first step of modulation?
   A. Change the key.
   B. Establish the new key.
   C. Establish the original key.
   D. Return to the original key.

08. Which of the following keys is closely related to the key of G minor?
   A. F Major
   B. A♭ Major
   C. A minor
   D. F minor

09. How many pivot chords are possible between a minor key and its relative Major key?
   A. Two
   B. Three
   C. Four
   D. Five

10. The dominant or leading tone chord can be used as a pivot chord between two keys.
   A. True
   B. False

CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.
CLICK HERE TO PROCEED TO THE NEXT SECTION.
LESSON SIX
PRACTICAL EXERCISE
ANSWER KEY AND FEEDBACK

<table>
<thead>
<tr>
<th>Item</th>
<th>Correct Answer and Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>D  All of the above are correct. (Introduction)</td>
</tr>
<tr>
<td>2</td>
<td>A  True (Paragraph 1)</td>
</tr>
<tr>
<td>3</td>
<td>C  Five (Paragraph 2a)</td>
</tr>
<tr>
<td>4</td>
<td>D  D♭ Major (Paragraphs 2a &amp; b)</td>
</tr>
<tr>
<td>5</td>
<td>B  From a Major key to its Dominant key and from a minor key to its relative Major key. (Paragraph 3)</td>
</tr>
<tr>
<td>6</td>
<td>B  Three (Paragraph 3a)</td>
</tr>
<tr>
<td>7</td>
<td>C  Establish the original key. (Paragraph 5)</td>
</tr>
<tr>
<td>8</td>
<td>A  F Major (Paragraphs 2a &amp; b)</td>
</tr>
<tr>
<td>9</td>
<td>C  Four (Paragraph 3b)</td>
</tr>
<tr>
<td>10</td>
<td>B  False (Paragraph 6 NOTE)</td>
</tr>
</tbody>
</table>

CLICK HERE TO PROCEED TO THE NEXT SECTION.
SELF REVIEW EXERCISE 1. Write the five closely related keys of the following tonic chords (Figure 6-3). Write your answers in the spaces provided. CLICK HERE TO PROCEED TO THE NEXT SECTION, CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

![Figure 6-3. Write Closely Related Keys](image)

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>MINOR</th>
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<tbody>
<tr>
<td><img src="image" alt="a" /></td>
<td><img src="image" alt="e" /></td>
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<td><img src="image" alt="b" /></td>
<td><img src="image" alt="f" /></td>
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<td><img src="image" alt="c" /></td>
<td><img src="image" alt="g" /></td>
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<tr>
<td><img src="image" alt="d" /></td>
<td><img src="image" alt="h" /></td>
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Figure 6-3. Write Closely Related Keys
LESSON SIX

SELF REVIEW EXERCISE ANSWERS

CLICK HERE TO PROCEED TO THE NEXT SECTION.

SELF REVIEW EXERCISE 1.

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>MINOR</th>
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<tbody>
<tr>
<td>a.</td>
<td>e.</td>
</tr>
<tr>
<td>Eb</td>
<td>bb</td>
</tr>
<tr>
<td>Bb</td>
<td>f</td>
</tr>
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<td>F</td>
<td>c</td>
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<td>g</td>
<td>Ab</td>
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<td>b.</td>
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<tr>
<td>G</td>
<td>f#</td>
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<td>c#</td>
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<td>e</td>
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<tr>
<td>f#</td>
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<tbody>
<tr>
<td>c.</td>
<td>g.</td>
</tr>
<tr>
<td>Ab</td>
<td>g</td>
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<td>Eb</td>
<td>d</td>
</tr>
<tr>
<td>Bb</td>
<td>a</td>
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<td>f</td>
<td>Bb</td>
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<tr>
<td>c</td>
<td>F</td>
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<td>g</td>
<td>C</td>
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<td>d.</td>
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<tr>
<td>C</td>
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<td>e</td>
<td>A</td>
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<tr>
<td>b</td>
<td>E</td>
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</table>

Figure 6-3. Write Closely Related Keys
SELF REVIEW EXERCISE 2a.

Identify the dominant keys of the following Major keys (Figure 6-11). Then analyze each pivot chord in each key. Write your answers below the staff. CLICK HERE TO PROCEED TO THE NEXT SECTION. CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 6-11. Identify Dominant Keys and Pivot Chords
LESSON SIX

SELF REVIEW EXERCISE ANSWERS

SELF REVIEW EXERCISE 2a. CLICK HERE TO PROCEED TO THE NEXT SECTION.

Figure 6-11. Identify Dominant Keys and Pivot Chords

F: I iii vi
C: IV vi ii
Eb: I iii vi
Bb: IV vi ii
G: I iii vi
D: IV vi ii
LESSON SIX
SELF REVIEW EXERCISE

SELF REVIEW EXERCISE 2b.
Identify the relative Major keys of the following minor keys (Figure 6-12). Then analyze each pivot chord in each key. Write your answers below the staff. CLICK HERE TO PROCEED TO THE NEXT SECTION. CLICK HERE FOR THE ANSWERS TO THIS EXERCISE.

Figure 6-12. Identify Relative Major Keys and Pivot Chords
SELF REVIEW EXERCISE 2b. CLICK HERE TO PROCEED TO THE NEXT SECTION.

Figure 6-12. Identify Relative Major Keys and Pivot Chords