

## Web Feature 15.1

### Secondary chords in context

A secondary dominant chord will frequently appear in the place of its diatonic counterpart that shares the same root. For example, V/V is frequently used in place of ii before a V chord, V/vi may substitute for iii, and so on.

Secondary dominant or secondary leading tone chords are often found in harmonic sequences. In Rodgers and Hammerstein's "Do Re Mi," in the section starting on "sew, a needle. . .", the diatonic progression I → IV is sequenced twice with secondary dominants in an ascending pattern—V/V → V, V/vi → vi, as shown in Web Example 15.1. (Remember that since I is identical to a "V of IV," the pattern is literally repeated up a whole step each time.) We have already discussed a similar ascending harmonic sequence, involving secondary dominant seventh chords, in Beethoven (see Example 15.2).

C: I                  IV                  V/V                  V                  V/vi                  vi

**Web Example 15.1.** Secondary dominant chords used in an ascending harmonic sequence.

Secondary chords may also be used in descending harmonic sequences. For example, a portion of the theme in the third movement of Mozart's Piano Sonata in D Major, K.284, cycles quickly in measure 9 through four chords along the circle of fifths, using two secondary dominant chords; the end of the excerpt shows how a secondary chord (in this case a secondary diminished triad) may be used to prepare a half cadence (Web Example 15.2). Bach's Prelude in C Major from the *Well Tempered Clavier*, Book I, uses a secondary leading-tone chord as part of a descending harmonic sequence in measures 12–15 (Web Example 15.3).

D:  $V^7/ii$   $V^7/IV$   $V^7$  I  $vii^{o6}/V$   $V$

**Web Example 15.2.** Mozart, Piano Sonata in D major, K.284 (3rd mvt.), measures 9–12.

C:  $vii^{\circ 4}_3/ii$   $4-3$  of d minor (ii)  $ii^6$   $7-1$  of C major (I)  $vii^{\circ 4}_3$   $4-3$  of C major (I)  $I^6$

**Web Example 15.3.** Bach, Prelude in C Major, BWV 846 from *The Well Tempered Clavier* (Book I), measures 12–15.

In the hands of Beethoven and later nineteenth-century composers, secondary leading-tone chords became powerful tools of musical drama. Web Example 15.4 provides a harmonic reduction of one such famous moment, measures 244–283 from the first movement of Beethoven’s Symphony no. 3 (“Eroica”). This passage is followed by the introduction of a new theme in e minor, a key quite remote from the tonic of E $\flat$  major,

in measure 284. Despite the apparent chaos of the passage, all of these chords can be retrospectively analyzed in the key of e minor. Thus, through this tempestuous passage, Beethoven is actually masterfully setting up this new key. (The chromatic chord in measures 276–279 will be introduced in chapter 24.)

mm. 248-253:    254-259:    260-265:    266-271:    272-273:    274-275:    276-279:    280-281:    282-283:

g#<sup>o4</sup>/<sub>3</sub>    a<sup>6</sup>    B<sup>7</sup>    a#<sup>o7</sup>    d#<sup>o4</sup>/<sub>3</sub>    C<sup>6</sup>    FMaj<sup>6</sup><sub>5</sub>    B<sup>9</sup>    B<sup>7</sup>

Analysis in E minor:

vii<sup>o4</sup>/<sub>3</sub>    iv<sup>6</sup>    V<sup>7</sup>    vii<sup>o7</sup>/<sub>V</sub>    vii<sup>o4</sup>/<sub>3</sub>    VI<sup>6</sup><sub>4</sub>    ? <sup>6</sup>/<sub>5</sub>    V<sup>9</sup><sub>7</sub>    -    V<sup>8</sup><sub>7</sub>

**Web Example 15.4.** Beethoven, Symphony no. 3 in E $\flat$ , Op. 55 (“Eroica”), measures 248–283 (textural reduction to show essential voice leading).