

## Tonal Harmony - Chapter 16 Outline (p. 257-274)

Complete the following outline using the text as your guide. READ CAREFULLY. If you have questions, write them down so we can discuss them in class. Also, complete each self-test as you make your way through the chapter. Be ready to discuss everything on this outline during the next class period.

### Secondary Functions I

- I. Chromaticism and Altered Chords
  - a. Chromaticism –
  - b. Altered chords –
- II. Secondary Functions
  - a. Definition –
  - b. Tonicization –
  - c. Most secondary dominants are usually “\_\_\_\_\_ of” and “\_\_\_\_\_ of” or are leading tone chords such as “\_\_\_\_\_ of”, “\_\_\_\_\_ of”, or “\_\_\_\_\_ of”.
- III. Secondary Dominant Chords
  - a. Only \_\_\_\_\_ and \_\_\_\_\_ chords can be tonicized.
  - b. Most composers use \_\_\_\_\_/IV instead of V/IV because \_\_\_\_\_.
- IV. Spelling Secondary Dominants
  - a. Three steps involved in spelling a secondary dominant
    - i.
    - ii.
    - iii.
- V. Recognizing Secondary Dominants
  - a. How to recognize a secondary dominant
    - i.
    - ii.
    - iii.
- VI. Secondary Dominants in Context
  - a. \_\_\_\_\_ / \_\_\_\_\_ is the most frequently encountered chord
  - b. A deceptive progress is \_\_\_\_\_.
  - c. The \_\_\_\_\_ in minor is often tonicized because it represents the \_\_\_\_\_.