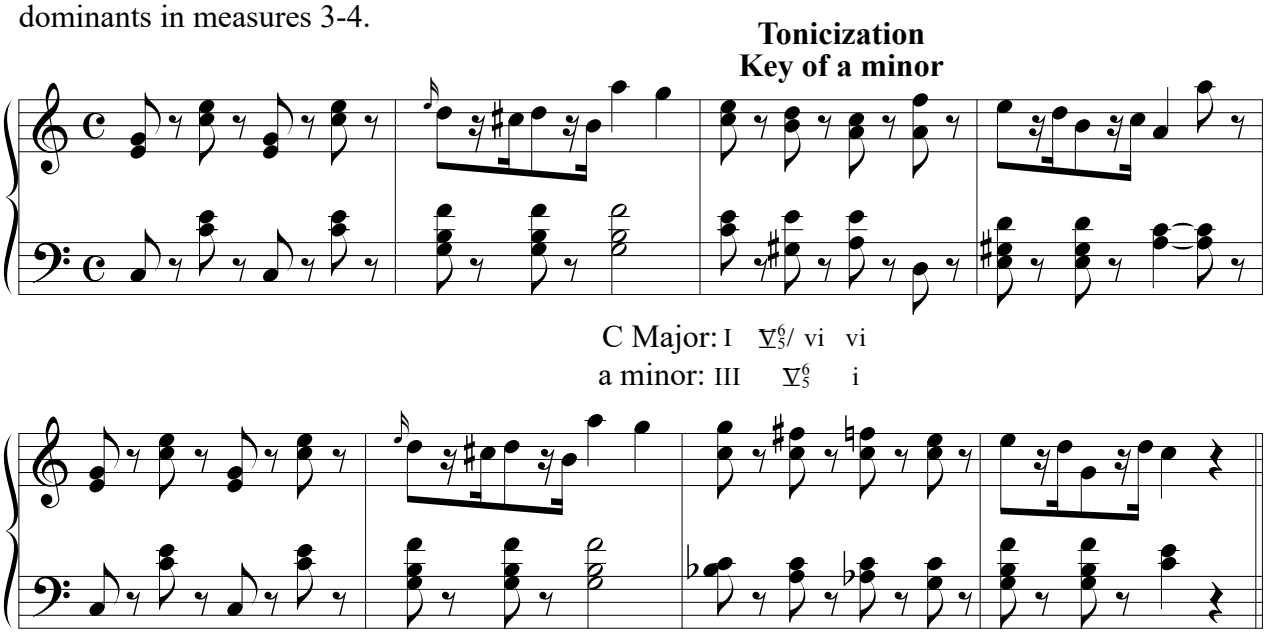
TONICIZATION THROUGH SECONDARY CHORDS

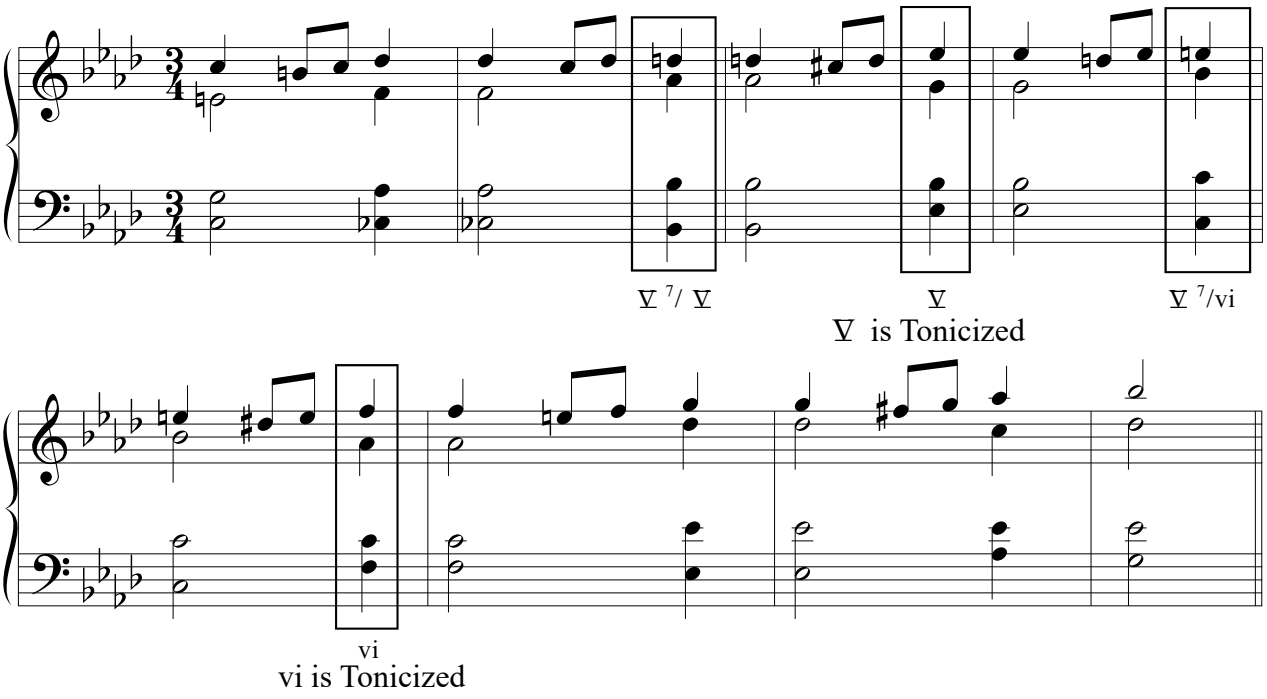
Tonicization may be achieved by the use of a secondary chord (secondary dominant or secondary leading tone chord).

The following example appears on page 193. The tonicization is achieved by the use of secondary dominants in measures 3-4.



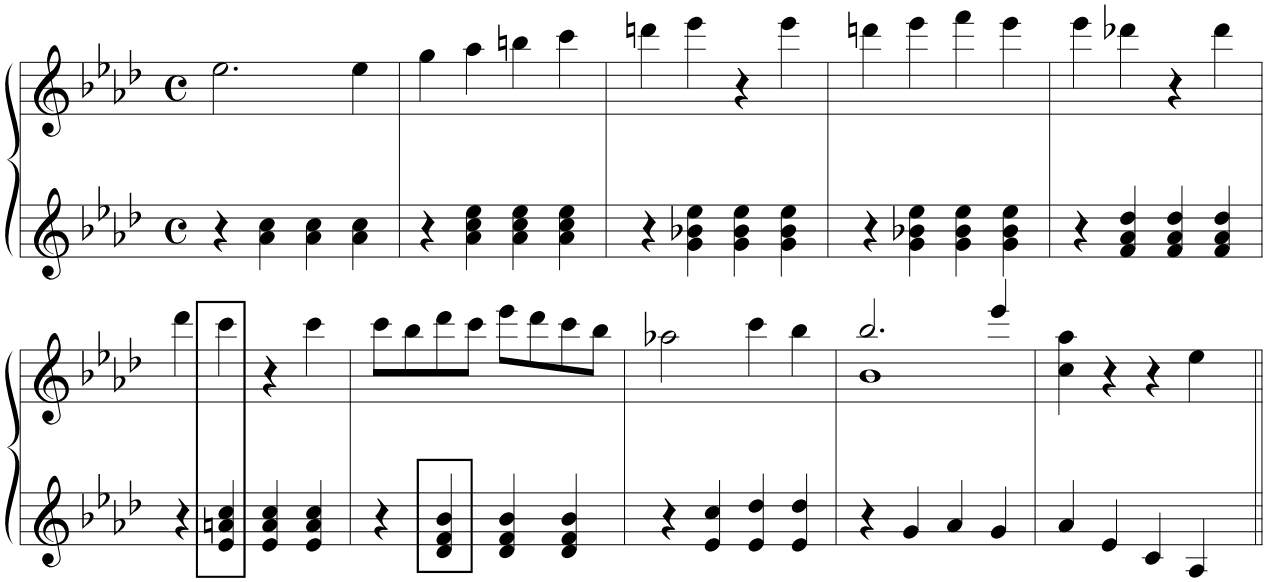
Burgmuller: *Progressive Pieces, Op. 100, No. 25*

The resolution of a secondary chord may be referred to as a temporarily **TONICIZED CHORD**, meaning that for a moment it functions as tonic of the chord that precedes it. This designation is used even if the tonicized chord only appears one time.



1. For each of the following examples, write Roman numerals and figured bass under the boxed chords. Write the name of the key to which the music is temporarily tonicized.

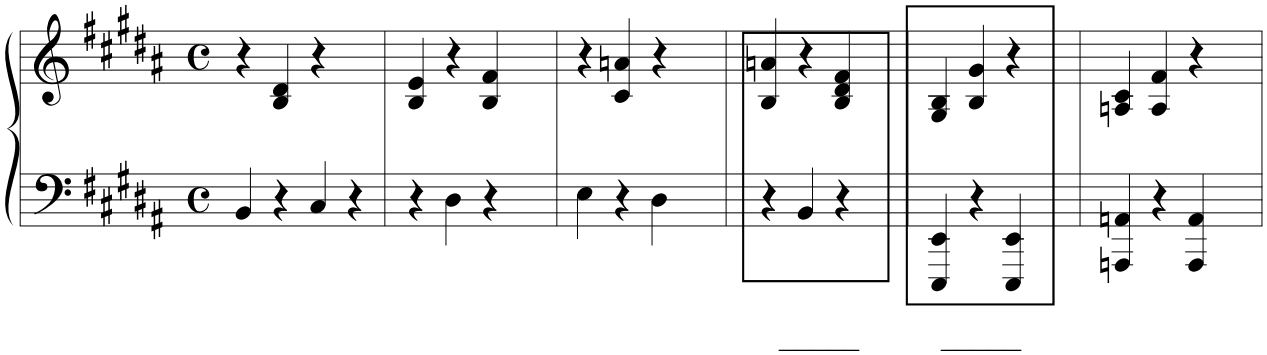
a. From *Sonata, Op. 2, No. 1* by Beethoven. Key of: _____ _____



_____ _____

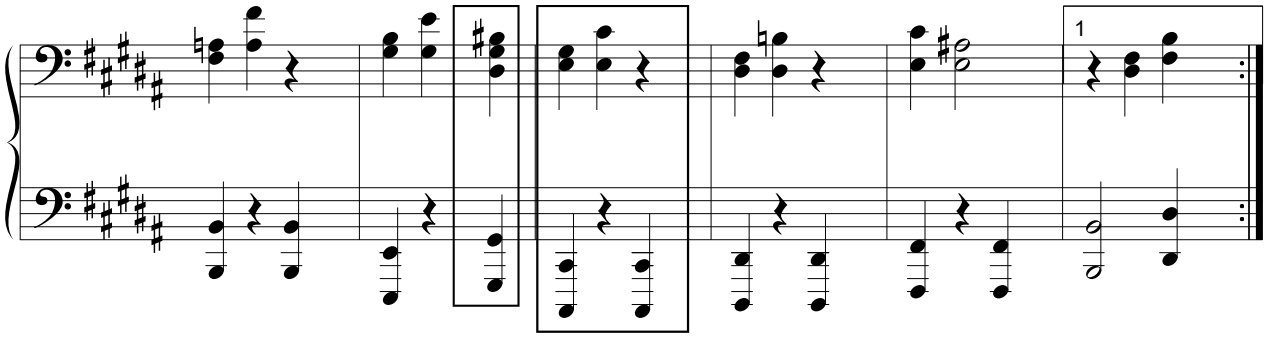
Temporarily tonicized to key of _____ _____

b. From *Waltz, Op. 39, No. 9* by Brahms. Key of: _____ _____



_____ _____

Temporarily tonicized to key of _____ _____



_____ _____

Temporarily tonicized to key of _____ _____