

Secondary Dominants Preparatory Exercises

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Chords (vertical structures) are the result of melodic (linear) motion. If one learns a progression like this series of Secondary Dominants as "chords" it will likely never have a melodic quality. If you learn the **melodies that create the chords** it will be **music and not just an exercise**.

This slow scale will be filled in with four chords per measure. It is the melodic framework for this entire progression.

Do Re Mi Fa Sol La Ti Do

Observe the *contrary motion*, measure three to four. Play in every key. Solfege the Bass or Treble Part. Understand what you are playing and **LEARN AS A MELODY**.

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Do Re Mi Fa Sol La Sol Do

After the first note, every diatonic tone is approached by half-step. the diatonic tones as arrival points. Say "to Mi" etc., to emphasize this point. Hear the slow diatonic scale (Example #2) as you play this chromatic melody. Understand what you are playing and **LEARN AS A MELODY**

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Do to Re to Mi to Fa to Sol to La to Ti to Do

We add the bass line with the contrary motion to the chromatic treble line.
Sing the bass line. Also sing the treble as in the previous example.
Notice how the slow scale from example #2 are still present.

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Do Re Mi Fa Sol La Sol Do

Add a major third (tenth) in the LH, below each approach tone in the RH.
This is the outline for the secondary dominant chords
Understand what you are playing.
LEARN BOTH PARTS AS MELODIES, AS COUNTERPOINT

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D⁷ E⁷ F⁷ G⁷ A⁷ B⁷ C⁷

It is very easy to make mistakes by playing the wrong chord quality, especially in the complete progressions.
Make sure your intention is always clear by saying (out loud) what you are going to play **before** you play it.
Say "*One Major*" (then play), "*Two Minor*" (then play), etc.

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I ii - iii IV V vi V I

Be as specific as you require: Say, "In the Key of F, the *One Chord* is F Major," (then play).
Don't guess! Make sure your intention is always clear.
Develop a *guess-meter* that alerts you whenever you are about to guess.

Say "One Major" (then play), "Two Minor" (then play), etc.

Say "One Major" (then play), "Two Minor" (then play), etc.

As you play the the progression review the building blocks: solfege the bass line, solfege the soprano, I, V7/ii, V7/iii, etc; F, D7, G-, E7, A-, etc; the top voice should always be voiced as the melody. Listen to the sound and meaning of the dominant-tonic relationships throughout. Let the tensions and resolutions in the progression inform how you play. **Remember it's music**, not just an exercise.