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| Secondary  leading tone chords | | ***Definition\****  *a chord that behaves like a leading tone chord, but does not belong in the key*  *points to a chord that is not tonic* |
| **So, how does a leading tone chord behave?**  A leading tone chord is a diminished triad or 7th chord; its root is a 5th half step below tonic  **SO**  a **secondary** leading tone chord does that for some other chord besides the tonic | | |  |  | | --- | --- | | **If I had my very own key**  **My leading tone chord would be:** | | | **KEY** | **LEADING TONE CHORD** | | **D** | **C#** | | **Ab** | **G** | | **B** | **A#** | |  |  | |  |  | |
| Hey, I could act like your leading tone chord if I were diminished!  Let me try! I can be a leading tone chord to vi!  Add a sharp – now I’m a viio of V! | | Now I’m a viio of vi! |
| Go for it! We can pretend to be in A minor!  Wait! Where are you leading me??  Cool! Makes me feel important like a tonic chord! | | Sweet! |
| **G:\BackupHomeJuly11\ThisContainsEverything\Graphics\Signs\handc.gifNotice that the altered pitch that is required is also the leading tone to the chord it points to!**  **When part-writing, don’t double the altered pitch!** | | |
| **Why use a secondary**  **leading tone chord?**   1. it adds a different “color” to the harmony (diminished triads or 7th chords darken the harmony) 2. it drives the harmonic motion forward by adding more tension (the altered pitch acts like a leading tone to the next chord) 3. it can be used to modulate to a new key | **How do you know if an altered chord**  **is a secondary leading tone chord?**   1. If it is a diminished triad or 7th chord 2. If the root of the altered chord is a half step below the chord that follows it   **It’s probably a secondary leading tone chord!** | |