|  |  |
| --- | --- |
| Secondaryleading 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!** |