"Tonicization"

Any Major or Minor chord can be a "tonic" chord. Tonicization involves the process of preceding a chord with harmony that establishes this new chord with the feeling of being the tonic. This is most commonly done with adding a "secondary Dominant 7th chord" although it can also be accomplished in other ways.

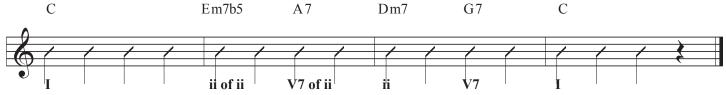
Observe the two examples below:



All of the above chords are diatonic in the Key of C.



Here, the C7 chord is drawn from the key of F, momentarily modulating the song into the key of F. The D7 chord in the second measure is the Dominant 7th chord in the key of G so for all practical purposes, for the two beats of the D7 chord, the song has moved to the key of G. At the G7 chord, we have returned to the key of C. (One might think of tonicization as momentary modulation although it is not modulation in the true sense.)



This example shows a two chord tonicization of the Dm7 chord.

The "A7" in the third measure is a tonicization of a stationary harmony. Composers and arrangers will often use this type of tonicization to embellish an otherwise rather stagnant harmonic segment.



Students are urged to study some of these concepts in other music theory literature. A particularly good source woulf be the first and second volumes of "Modern Harmonic Technique" by Gordon Delamont. (publisher: Kendor Inc.) These books contain an in depth look at the harmonic concepts used by current day serious composers and arrangers. These are not guitar books. Students will need a good ear and a lot of patience. More than adaquate musical skills are required to understand his work even though it is beautifully worded and the examples are marvelously designed.

This abreviated look at Tonicization concludes Book 5. Further examination of harmony and guitar arranging will be continued in Book 6. What follows next is a "pictorial" review of some of the chord concepts which have already been dealt with in previous lessons.