

The Potent Dominant

Arnold Schoenberg in his "**Structural Functions of Harmony**" states; "Upon the potency of the dominant is based the interchangeability of major and minor".

In his "**Theory of Harmony**" he states; "The simplest modulation that we shall encounter are the one into the *relative minor* key and those into the keys of the *upper and lower fifths* together with *their relative minor keys*".

In my book **Deltadiatonics**, *Inspirations from Schoenberg's Theory of Harmony*, I transformed this statement into a chord progression which led me through the twenty four keys. It was years after that I found this same progression in a Bach Partita. The progression employs the use of **Secondary Dominants (SD)** to get to the *relative minor* and in this progression the *lower fifth*.

The tonic **I** moves into the *relative minor VI* by way of the SD on **III** or **V/VI** which then moves into the *lower fifth* by way of the SD on **I** or **V/IV**.

Bach, Partita 5, Corrente

Into the relative minor by way of the SD

Into the lower fifth by way of SD

I III SD (V/VI) VI I SD (V/IV) C

Through the Keys with SD Lower and Upper Structures

I

5 C E7 A7 C7

A43 C/E7 A7/B1 A7/Bb2

U b VI

I V/VI VI V/IV

9 F# A7 D7 F7

F# A/C7 D4 A4/F7 A+

U VI

IV V/II II V/b VII

VII

33 **BΔ** **E^b7 (D#7)** **A^b∇ (G#∇)** **B7**

D#∇ C#2∇ BΔ C∇ B^b∇ A^b∇ B^b 1Δ G#∇ F#∇

VII V/^bVI ^bVI∇ V/III

III

37 **EΔ** **A^b7 (G#7)** **C#∇** **E7**

D#1Δ E5 C^o A^b7 C#∇ C E7

III V/#I #IV∇ V/VI

VI

41 **AΔ** **C#7** **F#∇** **A7**

G#1Δ A5 B^b C#7 UVI AΔ F#51 G#1Δ F GT2 E

VI V/#IV #IV∇ V/II

II

45 **DΔ** **F#7** **B∇** **D7**

D F#51 E2∇ D C UII D B∇ C#1Δ B^b A^b D7

II V/VII∇ VII∇ V/V

V

49 **G⁺Δ** **B7** **E∇** **G7** **C**

B F#1Δ G B7 F C24 E∇ E^b G4 D^b F4 A24 C59 I

V V/III∇ III∇ VI