

Secondary Dominants

Dr. B Music Theory

[VIDEO LINK](#)

The power of V-I progression

Dominant to the tonic is the most powerful progression in the music.

Tonicize

When we get a V going to I we call it tonicize. Only major and minor triads.

Primary vs secondary dominants

Primary dominants are V and V7.

Secondary dominants are a dominant function not in the key but outside the key. We are talking about chromaticism (non-diatonic).

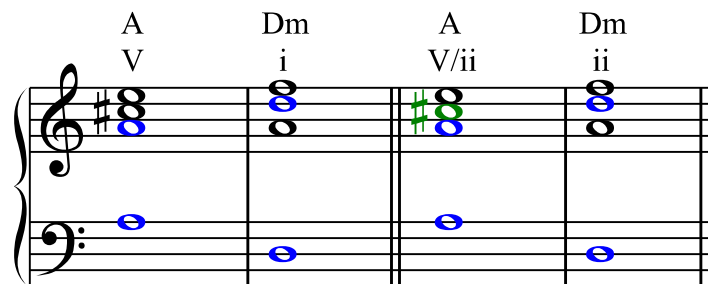
Altered chords

Secondary dominants have at least one accidental.

Spelling

1. Name root of tonicized chord (D).
2. Go up a perfect 5th (A).
3. Spell M or Mm7 on that note (A C# E).

A	Dm	A	Dm
V	i	V/ii	ii
D	T	D ²	SD



It's a temporary shift to another key (very short modulation).

There is no secondary dominant of I or i, only primary dominant. We cannot have a secondary dominant on a diminished chord (only for major or minor chord).

Major: ii iii IV V vi.

A7	Dm	B7	Em	C7	F	D7	G	E7	Am
V7/ii	ii	V7/iii	iii	V7/IV	IV	V7/V	V	V7/vi	vi

V/VI is I tonic, use V7/VI instead.

Minor: III iv V VI VII.

Bb7	Eb	C7	Fm	D7	G	Eb7	Ab	F7	Bb
V7/III	III	V7/iv	iv	V7/V	V	V7/VI	VI	V7/VII	VII

What's about V/III vs VII?

V/VI = III, use V7/VI instead.

Analyzing

1. lead-sheet symbols
2. is altered chord M or Mm7?
3. go down perfect 5th
4. would a major or minor triad built on that note be a diatonic triad?

Harmonic Progression

1. insert any way with or without inversion
2. can chain secondary dominants

I - iii - vi - ii - V - I

C	Em	Am	Dm	G7	C
I	iii	vi	ii	V7	I

I (V/iii) iii vi ii V I

C I B7 V7/iii Em iii Am vi Dm ii G7 V7 C I

I iii (V/vi) vi ii V I

C I Em iii E7 V7/vi Am vi Dm ii G7 V7 C I

I iii vi (V/ii) ii V I

C I Em iii Am vi A7 V7/ii Dm ii G7 V7 C I

I iii vi ii (V7/V) V I

C I Em iii Am vi Dm ii D7 V7/V G7 V7 C I

All together

I (V7/iii) iii (V7/vi) vi (V7/ii) ii (V7/V) V I

C I B7 V7/iii Em iii E7 V7/vi Am vi A7 V7/ii Dm ii D7 V7/V G7 V7 C I

I (V7/iii) (V7/vi) (V7/ii) (V7/V) V I

deceptive examples: V7 V6/vi vi.

V65 V42/IV IV6

Voice-Leading

1. Same as primary dominants.
2. Exceptions: leading-tone may need to go down $\frac{1}{2}$ step to become 7th of next chord.

Step 1: Roman numerical analysis in the key of D.

I V65/ii ii V7/V V6 V42/IV IV6 V7 I

6 5 4+ 2 6 4 2 6 7

Step 2: Write letter names for the chords that coming up.

D B7/D# Em E7/D A/C# D7/C G/B A7 D
 I V65/ii ii V7/V V6 V42/IV IV6 V7 I

6 5 4+ 2 6 4 2 6 7

Step 3: Look for common tones, move by step with least number of leaps.

D B7/D# Em E7/D A/C# D7/C G/B A7 D
 I V65/ii ii V7/V V6 V42/IV IV6 V7 I

6 5 4+ 2 6 4 2 6 7