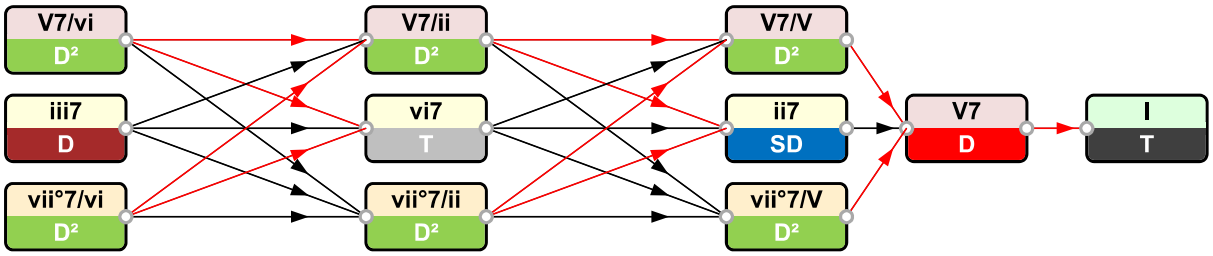
Advanced Secondary Functions
Dr. B Music Theory

VIDEO LINK

Sequences

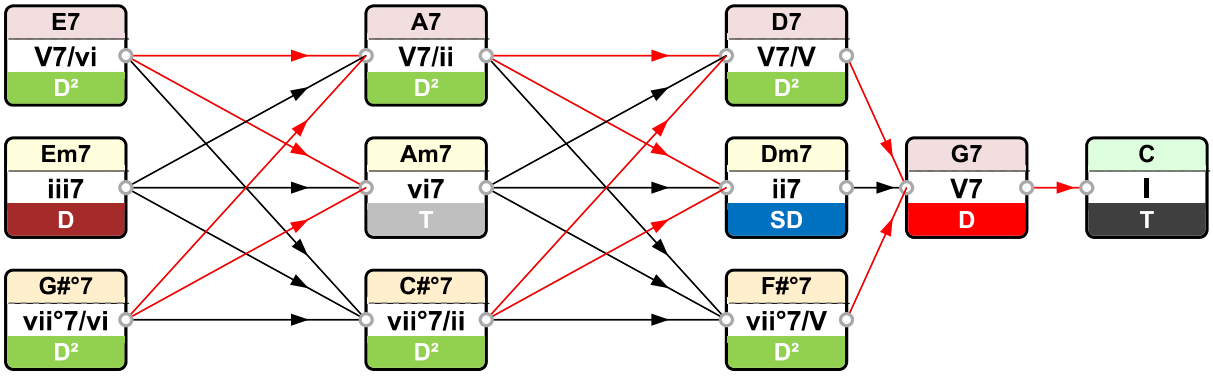
With the circle of 5th progression, you may substitute any secondary functions for any diatonic chords.



Generic harmonic progression for major key.

Select major tonality:

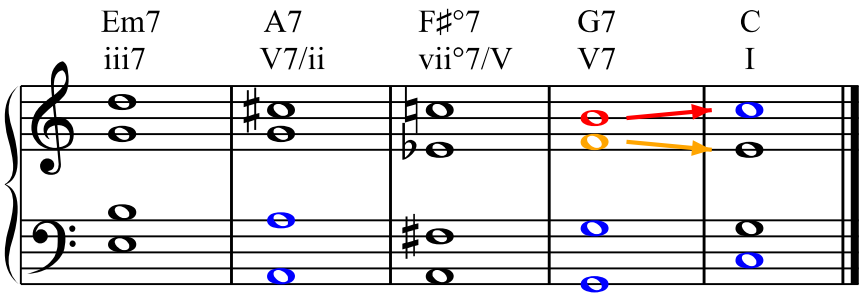
Cb | Gb | Db | Ab | Eb | Bb | F | C | G | D | A | E | B | F# | C#



Harmonic progression in selected key.

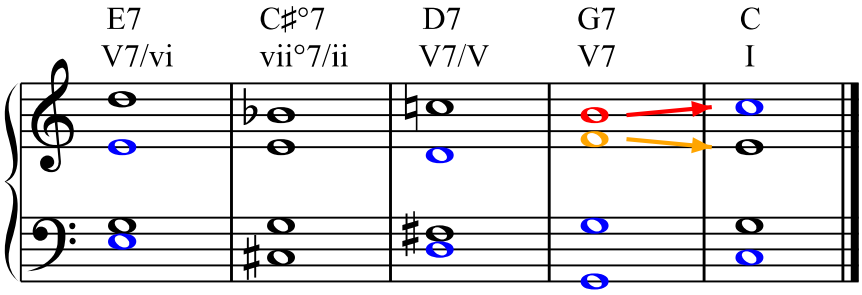
Let's choose these chords:

Em^7	A^7	$F\#^{\circ 7}$	G^7	C
iii^7	V^7/ii	$vii^{\circ 7}/V$	V^7	I
D	D²	D²	D	T



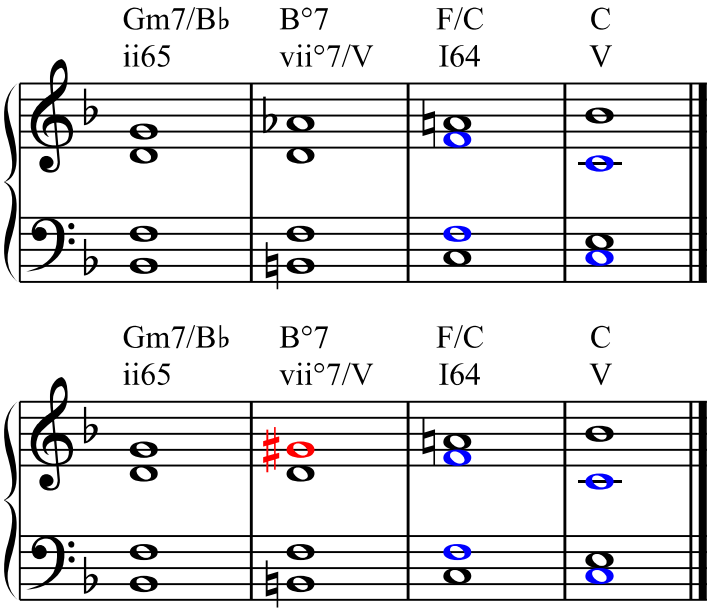
Let's try with another choices:

E^7	$C\#^{\circ 7}$	D^7	G^7	C
V^7/vi	$vii^{\circ 7}/ii$	V^7/V	V^7	I
D^2	D^2	D^2	D	T



Enharmonic Spelling

Gm/Bb	$B\flat^{\circ 7}$	F/C	C
ii^6_5	$vii^{\circ 7}/V$	I^6_4	V
SD	D^2	D	D



Deceptive Resolutions and Other Secondary Functions

We have:

- Secondary dominant function.
- Secondary leading-tone function.

Secondary submediant

We expect V7/vi to resolve on vi. In key of C, E7 is expected to go in Am.

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In key of C, V7/vi - vi is E7 -> Am.
In key of Am, we can use the deceptive resolution V - VI that is E7 -> F
and use it back in key of C.
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Let's analyse this sequence:

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   F  E°/G      G#°7     A7    Bb   G#°7/B   F/C  C7  F
F: I  vii°6  vii°7/III  V7/vi  VI  vii°7/iii I64  V7  I

   I  vii°6   vii°7/V    V7    IV  vii°7/V   I64  V7  I
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                           in key of vi
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