

3.2 Secondary (or Applied) Chords

Any major or minor triad can be preceded by its own V or V7, called a *secondary dominant* or *applied dominant*. The chord with the secondary dominant is said to be *tonicized*.

Recognizing Secondary Dominants

Look for:

1. A *major triad* or *major-minor seventh* other than the V/V7 of the key, **AND**
2. The *root* of the secondary V or V7 will be a *P4th below* or *P5th above* the root of the tonicized chord.

Analyzing Secondary Dominants

Use V or V7 followed by a slash and the *tonicized* roman numeral.

Read "five of two"

D: V/ii ii

Read "five of five"

c: V/V V

Read "five seven of four"

C: V7/IV IV
V/IV = CEG = I,
so must use V7/IV
to tonicize IV

Spelling and Resolving Secondary Dominants

1. Go up a *perfect 5th* from the root of the tonicized chord.
2. Spell a *major triad* or *major-minor seventh* chord.
3. Resolve the *temporary leading tone* and *seventh* of the secondary chord as tendency tones.

Ex: V7 of V in F major? 1. Up a P5 from C = G 2. Spell a Mm7 3. 7ths resolve down by step; LT up by step or down a 3rd in an inner voice

Circle-of-fifths sequences and the "SLIDE"

When secondary V7 chords occur in a sequence, *temporary LTs* "slide" down to become *chord 7ths*.

Bb: V7/iii V7/vi V7/ii V7/V V7 I

Secondary leading-tone harmonies

1. *Diminished triad* or *half-diminished 7th chord* or *fully-diminished 7th chord*, **AND**
2. The *root* of the secondary LT is a *minor 2nd below* the root of the tonicized chord.

c: vii^{°7}/V V

e: vii^{°6}/iv iv⁶

F: vii^{°7} I

This is mode mixture because D^b, the diminished 7th, is borrowed from f minor.

Deceptive resolutions of secondary harmonies

Deceptive resolutions occur when the secondary chord resolves to the *VI* or *vi* of *the tonicized key*. As always, *double the third* in the *vi* chord when V or V7 goes to *vi* (or VI).

F: V⁷/V vi/V
(Or in C major =) C: V⁷ vi