

# Secondary Dominants

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Assumed concepts:

1. Roman numerals: a) root, b) quality, c) function
2. Linear motion; i.e., tendency tones
3. Functional harmony: a) tonic, b) preparatory (sub dom.), c) dominant

F: I V/V V I I V/ii ii V<sup>7</sup> I f: i V/iv iv V<sup>7</sup> i

Secondary Dominants require three "events". They are:

1. A major triad (or Mm7 chord) is found where it is not expected. i.e. In a major key, one encounters a major triad built on the second scale degree. (The chord should be minor).
2. The root of the major triad resolves up a P4 or down a P5.
3. The chord of resolution is normally a major or minor triad.

In other words, there is an addition of a new dominant function chord (part 1) which acts like a dominant function chord (part 2) and resolves to a temporary tonic (part 3).

The part writing of the secondary dominant is exactly the same as the part writing of a normal dominant chord. The secondary leading tone resolves up to the "new" temporary tonic and the seventh of the chord, if there is one, resolves down (to the third of the resolution chord).

F: I vii<sup>6</sup>/ii ii V f: i iv vii<sup>7</sup>/V V

1. A diminished triad (or dm7 or dd7 chord) is found where it is not expected. i.e. In a major key, one encounters a diminished triad on any pitch other than the primary leading tone..
2. The root of the diminished triad resolves up a m2.
3. The chord of resolution is normally a major or minor triad.

The requirements for a secondary leading tone chord are very similar except for the change in chord quality of the new dominant function chord.