# Learn Music Theory. net 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:

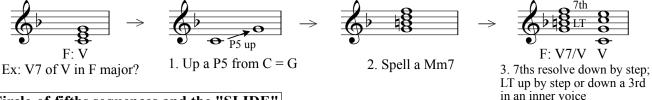
- 1. A major triad or major-minor seventh other than the V/V7 of the key, AND
- 2. The *root* of the secondary V or V7 will be a *P4th below* or *P5th above* the root of the tonicized chord.

## **Analyzing Secondary Dominants**

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



- 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.



# Circle-of-fifths sequences and the "SLIDE"

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



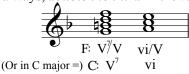
### **Secondary leading-tone harmonies**

- 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.



### **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).



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