SECONDARY DOMINANTS (APPLIED DOMINANTS)

DEFINITION:

A secondary dominant is an altered chord having a dominant or leading tone relationship to a chord in the key other than the tonic.

An altered chord is a chord containing at least one tone that is foreign to the key.

Using secondary dominants results in the **tonicization** of the chord of resolution.

Tonicization is the process of emphasizing a chord by making it seem like the tonic for a relatively short period of time. Usually this is accomplished by embellishing the chord with a chord that has a dominant or leading tone relationship to it (a secondary dominant).

ANALYSIS:

Secondary dominants are analyzed as 'x/y' where:

x is one of: V, V7, viio, viiø 7, viio7

y is a major or minor triad in the key. y can be one of:

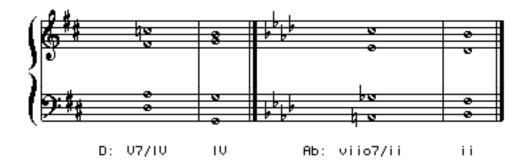
Major key: ii, iii, IV, V, vi

minor key: iv, V, VI

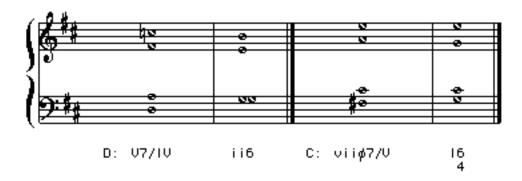
y can not be a diminished or augmented triad since diminished and augmented triads do not act as tonic triads.

RESOLUTION:

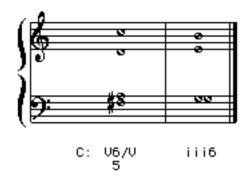
1. **Normal resolution**: x/y resolves normally to y.



2. **Irregular resolution**: x/y may resolve to a chord that is a substitution (primary or secondary) for y.



3. **Deceptive resolution**: x/y may resolve to the chord whose root is a third below the root of the y chord.



PART-WRITING:

The part-writing of a secondary dominant is essentially the same as for the diatonic dominant or leading tone chords:

For V and V7:

- 1. root resolves down a fifth to the root of the next chord (normal resolution).
- 2. seventh resolves down by step.
- 3. 'leading tone' (the third of the chord) resolves up by step (to the 'tonic').
- 4. complete V7's may resolve to an incomplete y (3 roots and 1 third).

For viio, viiø 7, and viio7:

- 1. the root of the leading tone chord resolves up a second the the root of the chord of resolution.
- 2. resolve the tritone (i.e., A4 resolves out, d5 resolves in).
- 3. seventh of the chord (if present) resolves down by step.