

Secondary Dominants in Major

(there is no V/vii^o because a diminished chord cannot be tonicized)

V/V: the most common secondary dom.

Ex. 1 (tonic key triads)

Ex. 2 (change one note for V/V)

Ex. 3 (w/dominant 7ths)

I ii V I | I V/V V I | I V/V V⁷ I

V/ii: and circle of fifths progression of sec. doms

7 Ex. 4

Ex. 5 (change one note for V/ii)

I vi ii V | I I V/ii ii V I

13 Ex. 6 (change another note for V/V)

Ex. 7 (w/dominant 7ths)
(very common in dixieland jazz)

I V/ii V/V V | I I V/ii V/V V⁷ I

V → V → V | V⁷ → V⁷ → V⁷

19 Ex. 8 **V/iii:** the further away from tonic you go, the more chords you need to get back

I IV V/iii iii IV V I

21 Ex. 9 **V/IV:** sounds like I unless the I is dominant (I⁷)

Ex. 10

I I IV V⁷ I | I V/IV IV V⁷ I

V/vi: sometimes inserted between a deceptive cad.

27 Ex. 11

Ex. 12 (tonic key triads)

Ex. 13 (change one note for V/vi)

Ex. 14 (circle of fifths prog. of sec. dom.'s)

IV V V/vi vi | I iii vi ii V I | I V/vi vi ii V I | I V/vi V/ii V/V V⁷ I

V → V → V⁷ → V⁷

35

A musical staff system consisting of two staves, treble and bass clefs. It contains ten measures, each with a whole rest in both the upper and lower staves.

45

A musical staff system consisting of two staves, treble and bass clefs. It contains seven measures, each with a whole rest in both the upper and lower staves.

52

A musical staff system consisting of two staves, treble and bass clefs. It contains six measures, each with a whole rest in both the upper and lower staves. The system concludes with a double bar line.