Deceptive Resolutions of Secondary Dominants

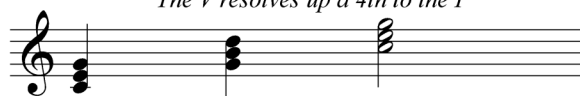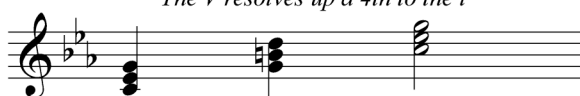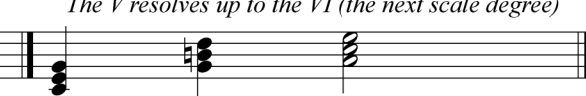The V chord usually resolves up a 4th to the tonic (I or i). But it can also resolve up a 2nd to the Vi or VI chord. This is a *Deceptive Resolution*–we expect the V to resolve to the tonic, but then the vi/VI takes its place. While this is still called a resolution, the progression does not feel as resolved as if went to the tonic. Deceptive resolutions are useful for creating a sense of inconclusiveness–making for the need to hear more music.

Secondary dominants are capable of the same deceptive resolutions. A V/X would usually resolve up a 4th to X. But V/X can also resolve up a 2nd–modeled after the normative deceptive resolution.

Even if a secondary dominant does NOT resolve to the chord it is tonocizing (targeting) we STILL name it as if it were going to resolve to its intended tonicized chord. When a V/V resolves deceptively to iii, we STILL call it a V/V.
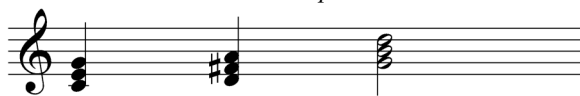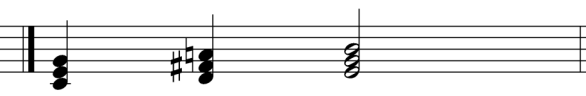
Here are examples in major and minor keys of how the V resolves normally and deceptively:

DIATONIC EXAMPLES IN MAJOR AND MINOR KEYS

Here are examples in major and minor keys of how a V/V resolves normally and deceptively:

CHROMATIC EXAMPLES IN MAJOR AND MINOR KEYS