

Secondary Dominants in a Jazz Context

16.

ALL OF ME — SIMONE & MARGIS

(1939)

A

Cmaj7 E7
A7 D-
E7 A-
D7 D-7 G7

B

Cmaj7 E7
A7 D-
F F- Cmaj7 E-7 A7
D-7 G7 C6 (E♭ D-7 G7)

FIVE

(1949)

SCRAPPLE FROM THE APPLE — CHARLIE PARKER

G-7 C7 G-7 C7b9
Fmaj7 G-7 C7 Fmaj7 G-7 2. A-7 D7
2. F
G7 C7 G-7 C7b9
Fmaj7 G-7 C7 Fmaj7 G-7 C7b9 F

In many cases, one secondary dominant can lead DIRECTLY to another. For example, in measure 3 of *All Of Me*, the E⁷ is a V⁷/vi, but the chord that comes next in measure 5 is an altered vi (A⁷) that has been made into a V⁷/ii. In *Scrapple from the Apple*, the middle section (the rhythm changes) is a series or chain of secondary dominants.