Music 233  
Secondary Functions I

Chromaticism:
- Pitches that are foreign to the key of a passage
- Nonessential/nonfunctional (NCTs)
- Essential/functional – Altered chords

Secondary function of an altered chord:
- Function belongs to a key other than that of the particular passage
- Secondary chord tonicizes the chord it precedes
- With a secondary dominant, the chord acts as a momentary dominant to the chord that follows it
- Like the “normal” V chord is a dominant to the I chord that follows it, the secondary dominant is a V chord to the chord that follows it (a chord whose root is down a P5 or up a P4)
- We therefore call secondary dominants “$V(7)$ of X” ($V/X$)

Specifics:
- Only major or minor (not diminished) chords are tonicized
- There is no $V(7)/ii^o$ or $V(7)/vii^o$
- All other diatonic chords can be tonicized by V or $V^7$ chords (a major triad or a major-minor 7th chord)
- The third of a secondary $V(7)$ chord will be a leading tone to the root of the tonicized chord

Possible major tonicizations:  
\begin{align*}
\text{ii} & \quad \text{iii} & \quad \text{IV} & \quad V(7) & \quad \text{vi} \\
\end{align*}
- $V(7)/\text{iii}$ is seldom used
- $V/\text{IV}$ is already major (I), so it is usually $V^7/\text{IV}$

Possible minor tonicizations:  
\begin{align*}
\text{III} & \quad \text{iv} & \quad V(7) & \quad \text{VI} & \quad \text{VII} \\
\end{align*}
- $V/\text{VI}$ is usually just called III, but it depends on the context
- $V/\text{III}$ is preferred over “VII” depending on the context
- A secondary dominant will almost always contain a chromatic note (exceptions are $V/\text{IV}$, $V/\text{VI}$ & $V/\text{III}$)
Chain of Secondary Dominants:

- The chord that is being tonicized can also be altered (immediately) to be a secondary dominant of a subsequent chord:

  \[ \text{I} \rightarrow \text{V/ii} \rightarrow \text{V/V} \rightarrow \text{V}^7 \rightarrow \text{I} \]

Spelling:

- Find the root of the chord to be tonicized
- Go up a P5 or down a P4 to find the root of the secondary V\(^7\) chord
- Spell a major triad or a dominant 7\(^{th}\) chord above that root (the 3\(^{rd}\) of that chord will be the leading tone of the tonicized (subsequent) chord

Context:

- Secondary dominants resolve just like regular ("primary") dominants

Exceptions:

- If the tonicized chord is a 7\(^{th}\) chord, the 3\(^{rd}\) of the secondary dominant will NOT resolve up, but down to the 7\(^{th}\) of the tonicized chord
- The deceptive progression:

  \[ \text{V}(7) \rightarrow \text{V}(7)/\text{vi} \rightarrow \text{vi} \]
  \[ \text{V}(7) \rightarrow \text{V}(7)/\text{VI} \rightarrow \text{VI} \]

Further Thoughts:

- Liken the secondary dominant to the "synthesis" of a V\(^7\) or vii\(^o\) chord in a minor tonality. The "natural" notes must be modified in order to get the "dominant" kind of sound.