MUS 233
Secondary Functions II

The leading-tone chords (vii^{o}, vii^{o7}, or vii$^{\varnothing 7}$) function very similarly to the V$^{(7)}$ secondary dominant chords. The roots of these chords act as leading tones to the chords they are tonicizing.

In approaching major or minor tonicizations:
- Minor: use vii^{o7}
- Major: use vii^{o7} (or vii$^{\varnothing 7}$ less often)
  - Except: use only vii^{o7} of V in a minor key

Spelling:
- Go down a half step from the root of the tonicized chord; that is the root of the secondary leading-tone chord.

Context:
- In a "normal" situation, the leading-tone (root) resolves up and the 7th (if present) resolves down. All tritones resolve (aug. 4 out, dim. 5 in).
- vii^{o7} of V can go to I 6/4 (as a cadential 6/4 dominant harmony).
- V$^{(7)}$ can go to vii^{o7} /vi to vi (deceptive), or: I 6/4→vii^{o7}/vi→vi
  V

In Sequences:
- Major: iii→vi→ii→V→I see possible substitutions (KP: 17-6).
- Minor: (i) →VI→ii^{o}→V→i see possible substitutions (KP: 17-6).
- Circle of fifths dominant cycle will alternate between complete and incomplete chords.

Deceptive trends:
- V$^{(7)}$/X→vi/X
- ii/X→V$^{(7)}$/X→X
- V^{7}/V→V^{7}/IV
- V7/X→ up/down m3rd or up/down tritone (2 pitches in common, other two resolve by half step in the opposite direction).
- In these extended cases, where there might be a series of secondary chords, the passages are relatively brief in order to avoid the sense of a new key being established.