

## MUS 233

### General (Re)view of Secondary Functions

**Chromaticism** refers to the use of functional pitches that are foreign to the key of a particular passage.

When chromatic (“altered”) tones are present—as a result of contrapuntal voice movement—new chords are created. These chords are called **altered chords**.

The most common altered tone in tonal music is the **secondary function**.

**Secondary function:** a chord whose function belongs more closely to a key other than the main key of a passage (that “other key” is the tonicized chord).

**Most common secondary chords:**      Secondary dominant [ $V^{(7)}/X$ ]  
Secondary leading-tone ( $vii^{o(7)}/X$ ) (or half-dim.  $vii$ )

**Resolution of a secondary dominant:**

1. Secondary dominants resolve just like regular dominants (to a momentarily tonicized, “virtual” I chord).
2. Often, a variation of a deceptive  $V^{(7)} \rightarrow vi$  (or VI in minor) progression is found:  $V^{(7)} \rightarrow V^{(7)}/vi \rightarrow vi$  (or VI if in a minor key).
3.  $V^{(7)}/iii$  is seldom used in major, but  $V^{(7)}/III$  is common in minor.

**Voice-leading in resolution:**

1. The leading-tone in the secondary dominant moves up to the root of the tonicized chord.
2. If the chord of resolution is a seventh chord (a common case) the leading-tone of the secondary dominant moves down by half step to become the 7<sup>th</sup> of the resolved-to chord.
3. Any tritones in the secondary dominant (like between the leading-tone and seventh) must be resolved (aug. 4<sup>th</sup> outwards to a 6<sup>th</sup>, dim. 5<sup>th</sup> inwards to a 3<sup>rd</sup>).

**Detecting the presence of a secondary dominant:**

1. Find any accidentals; secondary dominants are linked to chromaticism.
2. See if the chord affected by the accidental is a major or major-minor seventh chord; also look for secondary leading-tone chords: diminished (7<sup>th</sup>) or half-diminished 7<sup>th</sup>.
3. Look at the resolution of the altered chord and see if it resolved to a chord for which it could be a dominant or leading-tone chord.