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| Secondary  dominant | ***Definition\****  *a chord that behaves like a dominant chord, but does not belong in the key*  *points to a chord that is not tonic* |
| **So, how does a dominant chord behave?**  A dominant chord is a major triad or Mm 7th chord; its root is a 5th above (or 4th below) tonic  **SO**  a **secondary** dominant does that for some other chord besides the tonic | |  |  | | --- | --- | | **As if I had my very own key**  **My secondary dominant chord would be:** | | | **PRETEND KEY** | **SECONDARY DOMINANT** | | **D** | **A** | | **Ab** | **Db** | | **B** | **F#** | |
| Let me try! I can be a dominant to vi!  Hey, I could act like your dominant if I were major!  Add a sharp – now I’m a V of V! | Now I’m a V of vi! |
| Cool! Makes me feel important like a tonic chord!  You’re not the boss of me! | Go for it! We can pretend to be in A minor!  Sweet! |
| **G:\BackupHomeJuly11\ThisContainsEverything\Graphics\Signs\handc.gifNotice that the altered pitch that is required is also the leading tone to the chord it points to!**  **When part-writing, don’t double the altered pitch!**  **If the dominant is secondary, the tonicization is temporary ☺** | |
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| **Why use a secondary dominant?**   1. it adds a different “color” to the harmony (major chords or Mm 7th chords brighten the harmony) 2. it drives the harmonic motion forward by adding more tension (the altered pitch acts like a leading tone to the next chord) 3. it can be used to modulate to a new key | **How do you know if an altered chord**  **is a secondary dominant?**   1. If it is a major chord or Mm7th chord 2. If the root of the altered chord is a 5th above (or 4th below) the chord that follows it   **It’s probably a secondary dominant!** |