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| Secondarydominant | ***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  |

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| **As if I had my very own key****My secondary dominant chord would be:** |
| **PRETEND KEY** | **SECONDARY DOMINANT** |
| **D** | **A** |
| **Ab** | **Db** |
| **B** | **F#** |

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| 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!** |