

AP Music Theory
Secondary Functions
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Overview

For the first time in theory we have been dealing with triads/seventh chords that are not part of the diatonic major and minor modes. Secondary functions, which include secondary dominants and leading tone triads/7th chords, **temporarily tonicize any major or minor triad of the major and minor mode**. One can not tonicize a diminished triad. Secondary functions differ from modulations where a change of key takes place.

Secondary Dominants

In this category of secondary functions we can use either a **major triad or dominant seventh chord** to tonicize. The notation is as follows: *V/ii*

Leading Tone Triads/Seventh Chords

In this category of secondary functions we can use either use a diminished triad, a half-diminished seventh chord*, or a fully-diminished seventh chord* to tonicize. The notation is as follows: *vii^o/vi*.

* Half –diminished seventh or fully-diminished seventh chords tonicize major triads

* Fully-diminished seventh chords tend to tonicize minor triads.

Resolution

When using secondary functions the actually “altered chord” (ex. *vii^o/V*) tends to resolve to the triad that it is tonicizing: *vii^o/V – V*.

However, as we saw in our sequence of secondary dominants may work in a sequential progression such as: *V/vi - V/ii – V/V- V - I*

Voice-Leading

Typical voice-leading considerations of this time period apply. The seventh usually resolves down by step, unless it is approaching the next chord as a common tone. Avoid doubling the temporary leading-tone in the altered chords. This, as usual, will lead to parallel octaves.