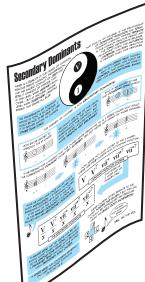


Secondary Subdominants



AFTER LEARNING ABOUT **SECONDARY DOMINANTS**, YOU MIGHT WONDER IF IT'S POSSIBLE TO EXTEND THE CONCEPT TO **OTHER CHORDS**.

FOR EXAMPLE, IF WE CAN USE A **DOMINANT FUNCTION CHORD** FROM A RELATED KEY, WHAT ABOUT A **SUBDOMINANT FUNCTION CHORD** FROM A RELATED KEY, LIKE **IV OF V?**

WELL, THE ANSWER IS **YES**, AND THE CHORDS THAT RESULT ARE CALLED **SECONDARY SUBDOMINANTS**. BUT BEFORE WE TALK ABOUT THEM, YOU NEED TO **UNDERSTAND** A FEW THINGS.

FIRST OF ALL, THE VERY EXISTENCE OF THESE CHORDS IS **DEBATABLE**.

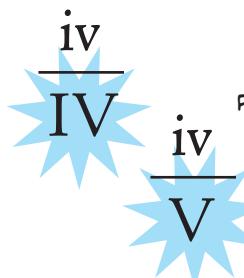
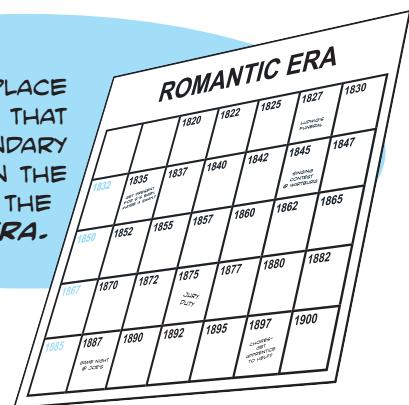
WHAT ONE THEORIST MIGHT CALL A **SECONDARY SUBDOMINANT**:

C: $\frac{\text{ii}^7}{\text{V}}$ $\frac{\text{V}^4}{\text{V}}$ V^6 I

ANOTHER MIGHT CALL A SHORT MODULATION.

G: ii^7 $\frac{\text{V}^4}{\text{V}}$ I^6
C: V^6 I

SECOND, THE ONLY PLACE WE FIND CHORDS THAT WE CAN CALL **SECONDARY SUBDOMINANTS** IS IN THE MUSIC OF THE **ROMANTIC ERA**.



LASTLY, SINCE THESE CHORDS ARE ALREADY PUSHING THE LIMITS OF TONALITY, COMPOSERS WOULD ONLY USE **SECONDARY SUBDOMINANTS** FROM **CLOSELY RELATED KEYS**. IN OTHER WORDS, **SECONDARY SUBDOMINANTS** SHOULD ONLY BE "**OF IV**" AND "**OF V.**"

KEEPING THESE THINGS IN MIND, LET'S LOOK AT THE POSSIBILITIES: WHAT ARE ALL THE **SUBDOMINANT FUNCTION CHORDS** WE'VE ENCOUNTERED?

FIRST, THERE ARE THE **DIATONIC TRIADS**:

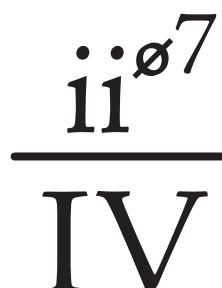
ii IV

NEXT, THE **DIATONIC SEVENTH CHORDS**:

ii^7 IV^7

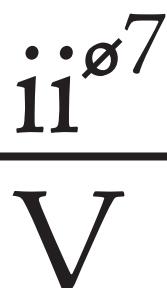
AND, LASTLY, A FEW **BORROWED CHORDS**:

ii° $\text{ii}^{\beta 7}$ iv



SO A **SECONDARY SUBDOMINANT** CAN HAVE ANY **SUBDOMINANT FUNCTION CHORD** ABOVE THE SLASH, AND A **IV** OR **V** BELOW THE SLASH.

HOWEVER, THE MOST COMMONLY FOUND **SECONDARY SUBDOMINANTS** ARE THOSE THAT USE THE **HALF-DIMINISHED SUPERTONIC SEVENTH**.



TO APPROACH THESE CHORDS, USE ANY OF THE **BASIC ROOT MOVEMENTS**. WHICH ARE AWESOME.

THE MOST COMMON WAY TO **RESOLVE** **SECONDARY SUBDOMINANTS** IS TO THE CORRESPONDING **SECONDARY DOMINANT**.