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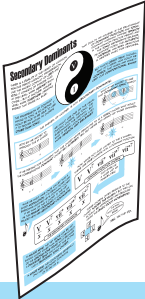
AFTER LEARNING ABOUT *SECONDARY DOMINANTS,* YOU MIGHT WONDER IF IT'S POSSIBLE TO EXTEND THE CONCEPT TO *OTHER CHORDS.*

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:*
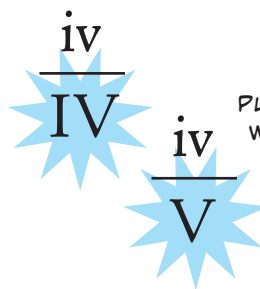
$$C: \frac{ii^{ø7}}{V} \quad \frac{V^4_2}{V} \quad V^6 \quad I$$

ANOTHER MIGHT CALL A SHORT *MODULATION.*

$$G: ii^{ø7} \quad V^4_2 \quad I^6$$
$$C: V^6 \quad I$$

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

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."*

$$\frac{iv}{IV} \qquad \frac{iv}{V}$$

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:*

$$ii \quad IV$$

NEXT, THE *DIATONIC SEVENTH CHORDS:*

$$ii^7 \quad IV^7$$

AND, LASTLY, A FEW *BORROWED CHORDS:*

$$ii^{o} \quad ii^{ø7} \quad iv$$

$$\frac{ii^{ø7}}{IV}$$

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.*

$$\frac{ii^{ø7}}{V}$$

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.*

$$\frac{ii^{ø7}}{V} \rightarrow \frac{V^7}{V}$$