

# Chromatic Chords

## Secondary dominant

Secondary dominants create a bit of local colour by giving the impression of a very brief modulation.

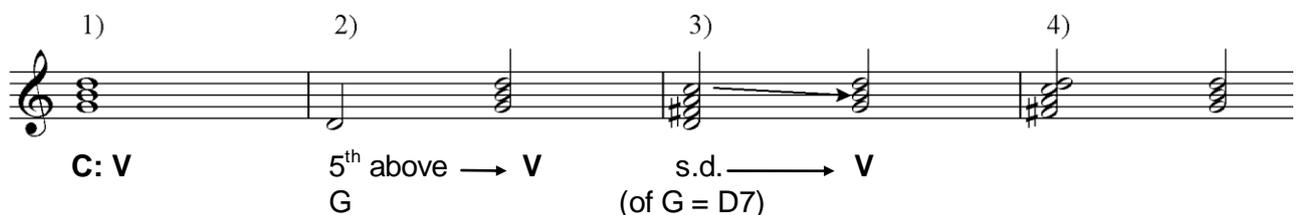
The secondary dominant chord forms the dominant of a chord **other** than the tonic, making a perfect cadence. In the example the D major chord is the dominant of **V** in C major. This secondary dominant briefly implies that the tonic is G major before the real dominant (G) resolves to C:



The next part of this handout explains how to create a secondary dominant and there are some examples over the page that you can use as influences to help you use these chords effectively. Choose an example that best matches the circumstances in your own piece.

### How to add a secondary dominant (step-by-step instructions)

1. decide on the chord to which your secondary dominant will resolve  
*in this example a G major chord (V of C)*
2. work out the chord that is a fifth above  
*in this example a D chord*
3. write a **dominant seventh** chord (major triad plus minor seventh)  
*in this example the F needs to be sharpened to make a major triad*
4. you could use this chord in root position or first inversion as shown – the seventh should resolve down by step. It should also resolve by step in second and third inversions.



1)                      2)                      3)                      4)

C: V                      5<sup>th</sup> above → V                      s.d. → V                      V

G                      (of G = D7)

