

Secondary Functions

Writing Secondary Functions

V/x

vii°/x

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| <ol style="list-style-type: none"> 1. What key are you in? 2. Find the root of the chord for x in your key. 3. For a moment, you are in the key of x. Find the root of the V chord in the key of x. 4. Spell a major triad or dominant seventh-chord on the root of the V chord in the key of x. 5. Invert this chord as shown in the Roman numeral. | <ol style="list-style-type: none"> 1. What key are you in? 2. Find the root of the chord for x in your key. 3. For a moment, you are in the key of x. Find the root of the vii° chord in the key of x. 4. Spell a diminished triad, or half-diminished or fully-diminished seventh chord on the root of the V chord in the key of x. 5. Invert this chord as shown in the Roman numeral. |
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Resolving Secondary Functions

Most secondary functions contain a tritone, which must be resolved correctly, especially when outer voices are involved.

V/x

V^7/x

vii^{o7}/x

vii^{o7}/x

No tritone, but the third must resolve up (like *ti-do*)

Tritone is between third (resolves up like *ti-do*) and seventh (resolves down like *fa-mi*).

Tritone is between root (resolves up like *ti-do*) and fifth (resolves down like *fa-mi*).

This chord contains two tritones. The one between root and fifth must resolve by contrary motion (as in other dominant functions). The third and seventh resolve either to double the third of the next chord or in parallel fourths.

Analyzing Secondary Functions

1. Secondary functions frequently have one or more accidentals, other than *ti*.
2. What are the root, inversion, and quality of the chord in question?
3. If the chord is major or a dominant seventh, it is a V/x , and x is a fifth below the root of the chord in question.
4. If the chord is diminished, it is a vii°/x , and x is a half-step above the root of the chord in question.
5. Write the appropriate Roman numeral (V or vii°) and inversion symbol above the slash.
6. Write the scale degree of x in the current key below the slash.