Spot the secondary dominants

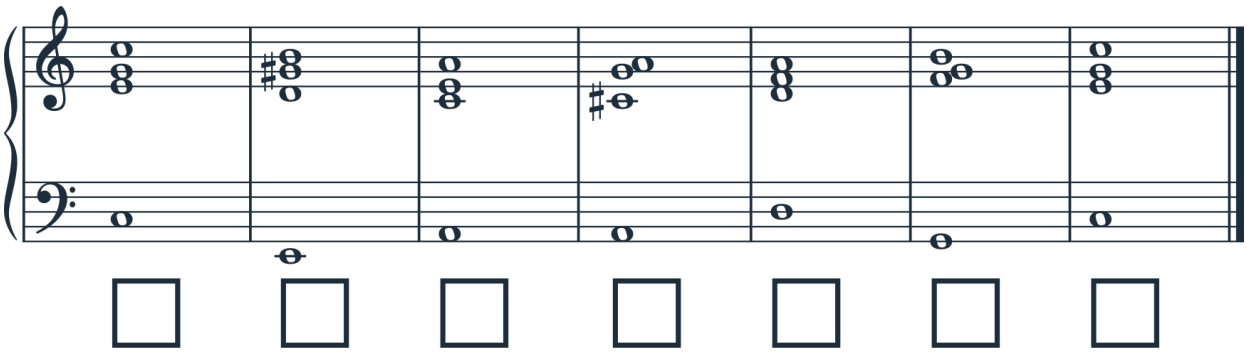
Write a **roman numeral** in the box under every chord. Most chords belong to the key. A few borrow a note from outside it: those are **secondary dominants**. Name each one **V/** or **V7/** + the chord it points to — for example **V7/V**, "five-seven of five." All chords are in root position (Handout 235).

1 · Find the outsider
a note the key signature does not give — a **sharp**, or a **natural** that cancels a flat

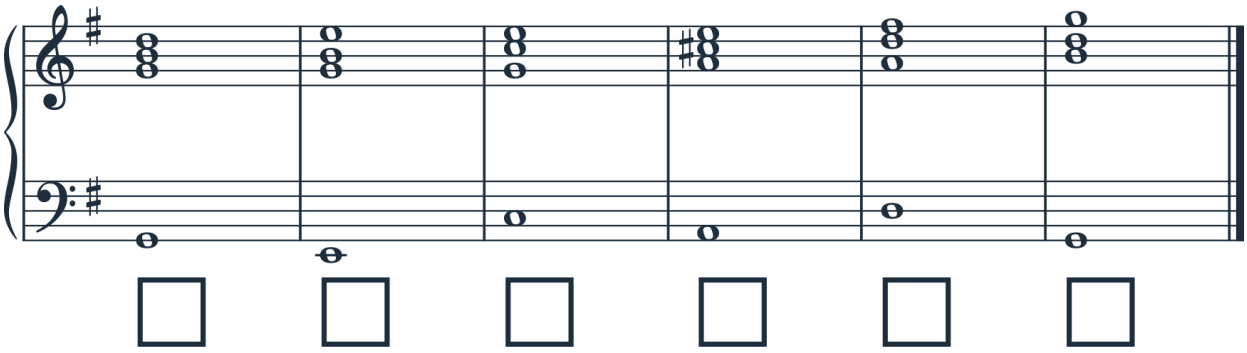
2 · Follow it
it rises a **half step**; the note it lands on is the root of the next chord, the target

3 · Name it
V (triad) or **V7** (with a 7th) + **/** + the target's numeral

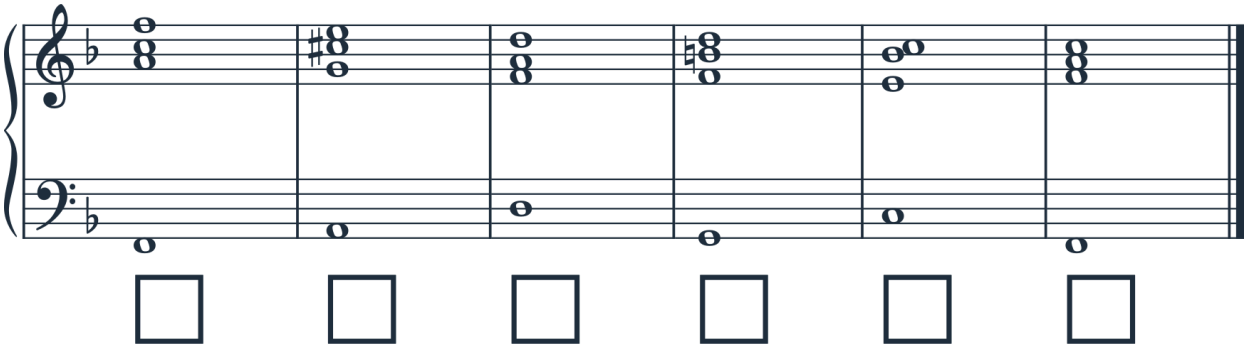
PROGRESSION 1 C major



PROGRESSION 2 G major the F♯ is in the key



PROGRESSION 3 F major the B♭ is in the key



Hint Look for **an unexpected sharp that resolves up a half step** (in F major, the B♮ does the same job). That note is a borrowed leading tone, and the chord it sits in is a dominant of the next chord. Stack the letters to see if a 7th is on top. Everything else is a plain numeral: capital = major, small = minor (the chords of a key: Handout 357). Next, on real music: Exercise 69. More chromatic chords: Handouts 384, 386, 387; Exercise 73. A sharp that stays and leads to a new cadence is a modulation: Exercise 86.

Answers (flip the page): 1. C major: I – V7/vi – vi – V7/ii – ii – V7 – I 2. G major: I – vi – IV – V/V – V – I 3. F major: I – V7/vi – vi – V7/V – V7 – I

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