

## Secondary Leading-Tone Chords

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- V and vii° have similar functions
- Like secondary dominants, vii° chords can be used as *secondary leading-tone chords*
- vii°/V is a weaker *tonicization* of V than V/V
- Sevenths: when tonicizing a minor triad, use vii<sup>o7</sup>/x (fully diminished seventh)
- When tonicizing a major triad, use either vii<sup>o7</sup>/x OR vii<sup>o7</sup>/x (half diminished seventh)

## Spelling SLTC's

- The steps for spelling secondary leading-tone chords are similar to those for secondary dominants, except that you:
  - 1. just go *down a half step* from the root of the chord you want to tonicize and
  - 2. construct a *diminished triad* or *fully diminished seventh chord* (all minor thirds)
- The resolution is the same—leading tone up, seventh down—do not double these!

## Analyzing Secondary Chords

- If you find an *altered* chord that is a diminished triad or fully diminished seventh chord, it is very likely a secondary leading-tone chord
- If you find an *altered* chord that is a dominant seventh chord, it is a likely a secondary dominant
- Raised tones are often *leading tones* in the secondary key