

## CHAPTER 12



# SECONDARY DOMINANTS

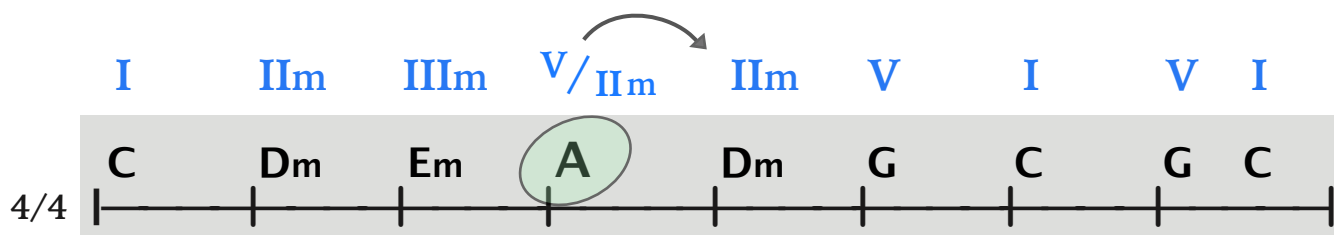


### Essential Concepts / Skills covered in chapter 12



- Secondary dominants with both expected targets and deceptive resolution in pop song examples
- Extended dominants, secondary  $IIm - V$ 's, interpolated  $IIm$ , and other sequences with root motion of a 5th.
- Substitute dominants
- Songwriting devices for creating focal points
- Ear training - secondary doms, secondary  $IIm - V$ 's, substitute dominants

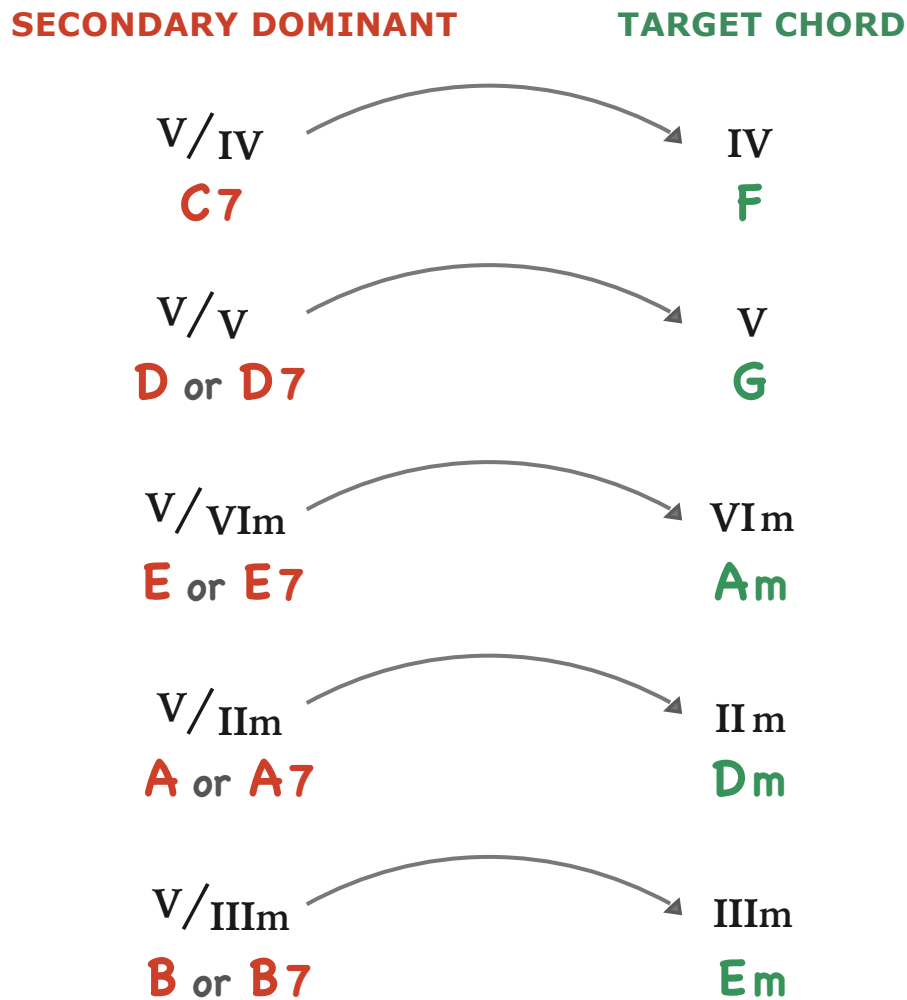
All the way back in Chapter Two, we introduced the seven diatonic triads of the major key ( I, II<sub>m</sub>, III<sub>m</sub>, IV, V, VI<sub>m</sub>, VII<sub>dim</sub> ). Of particular interest was the role of the dominant V chord as a tension producer, and the tonic I chord as a home base that all other chords eventually returned to. In this chapter we will learn that sometimes other diatonic triads can also function ever so briefly like a home base, preceded by their own dominant V or V7 chords. For example, in the key of C, the II<sub>m</sub> chord (D<sub>m</sub>) can be preceded by an A or A7 chord, functioning as the V of the D<sub>m</sub>. This A chord is called a **secondary dominant** and is said to be the “V of II<sub>m</sub>.” In the harmonic analysis written over the chord progression, the A would be labeled **V / II<sub>m</sub>** with an arrow pointing to the target D<sub>m</sub> chord, as shown below. The arrow indicates a V to I resolution with the bass moving down an interval of a fifth (seven half steps).



Placing the A in front of the D<sub>m</sub> may have created a fleeting moment when D<sub>m</sub> could be considered a temporary I chord, but our ears don't have quite enough time to hear D<sub>m</sub> as an actual home base. You will notice that following the D<sub>m</sub>, the progression quickly re-establishes the C chord as the overall tonic. Therefore, this is not considered a true modulation like the key changes we heard in Chapter Ten, where the keys lasted for an entire verse or chorus. However, at the very least, the secondary dominant A chord does create a brief expectation that D<sub>m</sub> will follow in the progression.

Other diatonic chords that can be targets of their own V chord (preceded by a secondary dominant) include the III<sub>m</sub>, IV, V, and VI chords. The only diatonic that cannot have a secondary dominant approach is the VII<sub>dim</sub> chord. You will notice in the list below that a secondary dominant can be either a triad or dom 7th chord, except for the C 7 (V / IV). This chord must be a dom 7th to differentiate from its normal function as the diatonic I or I<sub>maj</sub>7 (C or C<sub>maj</sub>7).

## Secondary Dominants in the Key of C Major



Before this all becomes too abstract, let's listen to some actual song examples, starting with the  $V/IV$  chord.

### V(7) of IV

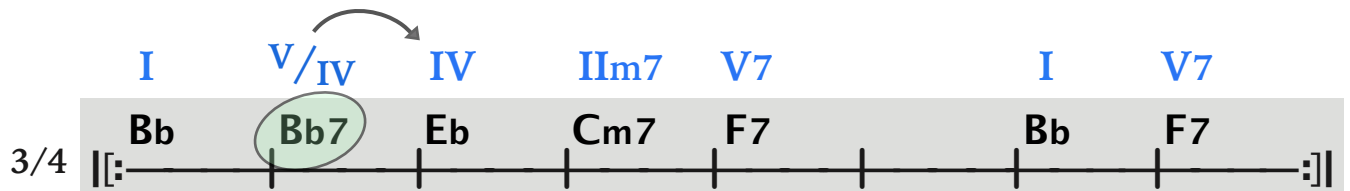
#### SECONDARY DOM $V/IV$ , RESOLVING TO IV

James Taylor's "Bartender Blues" uses the  $V/IV$  in the key of Bb major. The chorus starts on the I chord (Bb) as a triad. Then the chord changes "color" to become a dom 7th (Bb7), creating the secondary dominant of the IV chord (Eb). As expected, the Bb7 resolves to the target Eb, before moving on to a II<sub>m</sub> - V - I sequence, which brings us back to the tonic Bb. **START LISTENING AT 0:36**

For AUDIO, see the “Song Examples” playlist in the right sidebar, and click on track 1 song title. To navigate within the audio track, slide the progress bar forward to the desired starting point.

**“Bartender’s Blues” — James Taylor — 1977**

Bb major



0:36 CHORUS

[ NOTE: While it may be technically correct to use an arrow on all routine V to I resolutions, we have not done this in previous chapters. In the interest of visual clarity, we will continue to avoid these arrows in the current chapter. It is hoped that by saving the arrows for only the secondary dominants, it will better highlight the subject at hand.]

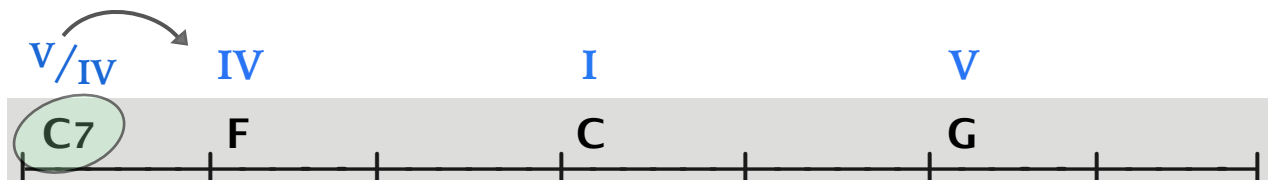
The following example from Brad Paisley is similar to “Bartender’s Blues.” The key is C major, and once again, the secondary dominant (C7) is preceded by the tonic triad (C), with the resolution going to the expected target (F).

**“Toothbrush” — Brad Paisley — 2011**


C major



0:09 VERSE



The next example is somewhat unusual. The song actually starts with a secondary dominant F7 in a pick-up measure, leading into the chorus. The chorus enters on the expected resolution to the IV chord (Bb), and it is not until the third bar of the chorus that we hear the tonic I chord (F triad). Since the key of F major has not been fully established before we hear the F7, it is somewhat debatable that we would hear the first F7 chord as a secondary dominant. It is labeled as such, but the opening chord could be heard initially as a V and the Bb as a I, until we finally hear the end of the first line and realize F is the home base.

**"I Can't Stop Loving You" — Ray Charles — 1962** F major  3

4/4

0:01 CHORUS

V/IV → IV      I      V      I

F7      Bb      F      C      F      F      Bb      F

### Additional songs with SECONDARY DOM V of IV

1960	<i>He'll Have To Go</i>	Jim Reeves	Db major
1968	<i>Hey Jude</i>	Beatles	F major
1977	<i>Margaritaville</i>	Jimmy Buffett	D major

### I – Imaj7 – V / IV – IV

Occasionally, the V / IV is preceded not only by its triad form, but also by the maj7 version. In the key of C this would be a C chord, followed by Cmaj7, then the secondary dom C7. Pop duo Hall & Oates provide a perfect example of this on their 1980 hit "I Can't Go For That." **START LISTENING AT 1:13**

**"I Can't Go for That" - Hall & Oates - 1980**

int, chor - F dorian  
ver - C dor, pre-ch - C maj



4/4

I                      I maj7                      V/IV                      IV

C                      Cmaj7                      C7                      F

1:13 PRE-CHORUS

**V(7) of V**

**SECONDARY DOM V/v, RESOLVING to V**

Perhaps the most common secondary dominant in pop & rock is the **V / V chord**. The following example from Wayne Fontana features not only the V / V, but also the circular major I - IV - V - IV progression introduced back in Chapter Two. **START LISTENING AT 0:19**

**"Game of Love" - Wayne Fontana & The Mindbenders - 1965**

A major



4/4

I    IV    V    IV    I    IV    V    IV

A    D    E    D    A    D    E    D

0:19 VERSE

I    IV    V/v    V    I    IV    V/v    V

A    D    B7    E    A    D    B7    E

This Guns N' Roses song also has the secondary dom V / V chord, once again resolving to the expected target.

**"Patience" - Guns N' Roses - 1989**

F# major



4/4

IV                      I/3                      I                      V/v                      V

B                      F#/A#                      F#                      G#                      C#

0:04 INTRO

Peter, Paul, and Mary's classic "Puff the Magic Dragon" features the V / V chord twice in the verse, as shown below. START LISTENING AT **0:13**

**"Puff the Magic Dragon" - Peter, Paul, & Mary - 1963**

A major



4/4

I	III <sub>m</sub>	IV	I
A	C# <sub>m</sub>	D	A

0:13 VERSE

IV	I	VI <sub>m</sub>	V/v	V
D	A	F# <sub>m</sub>	B7	E7

I	III <sub>m</sub>	IV	I
A	C# <sub>m</sub>	D	A

IV	I	VI <sub>m</sub>	V/v	V7	I
D	A	F# <sub>m</sub>	B7	E7	A

Fastball's 1999 song "Out of My Head" contains both the V / V chord and the V / IV. START LISTENING AT **0:15**

**"Out of My Head" - Fastball - 1999**

E major



4/4

I	III <sub>m</sub>	IV	I	V/v	V7
E	G# <sub>m</sub>	A	E	F#7	B7

0:15 VERSE

I	V	VI <sub>m</sub>	I	V/IV	IV	I	V/v	V7
E	B	C# <sub>m</sub>	E	E7	A	E	F#7	B7

0:40 CHORUS

## Additional songs with SECONDARY DOM V of V, RESOLVING TO V

1957	<i>Dark Moon</i>	Bonnie Guitar	A major
1960	<i>Running Bear</i>	Johnny Preston	Bb major
1961	<i>Travelin Man</i>	Rick Nelson	D major
1962	<i>Return to Sender</i>	Elvis Presley	Eb major
1966	<i>Good Lovin'</i>	Rascals	D major
1977	<i>Somebody to Love</i>	Queen	Ab major
1984	<i>Here Comes the Rain Again</i>	Eurythmics	A min ver, C maj chorus
2011	<i>Life's Railway to Heaven</i>	Brad Paisley	G major
2011	<i>My Kind of Crazy</i>	Thompson Square	D mixo chor, D maj ver

## SECONDARY DOM V/v, DECEPTIVE RESOLUTION

Sometimes the secondary dominant chord will appear, but it will not resolve to its expected target. For example, on the 1962 song “Locomotion,” the V / V chord goes back to the I instead of the expected V chord. This is called a **“deceptive resolution,”** and it is labeled with **parenthesis marks and no arrow** as shown below.

**“Locomotion” – Little Eva – 1962**

Eb major 9

4/4


	I	VI <sub>m</sub>		I		VI <sub>m</sub>
Eb	C <sub>m</sub>	Eb	C <sub>m</sub>	Eb	C <sub>m</sub>	Eb

0:08 CHORUS

IV	II <sub>m</sub>	IV	(V/v)	I	V	I
Ab	F <sub>m</sub>	Ab	F	Eb	Bb	Eb



Here's a song where the V / V is used on the first line with the expected resolution, then used again on the second line with a deceptive movement to I, just like "Locomotion."  
 START LISTENING AT **0:47**

**"Gimme Three Steps" — Lynyrd Skynyrd — 1975** D major  10

4/4

I V I V/V V


D A D E A

0:47 VERSE

I IV (V/V) I V I

D G E D A D

On the Dixie Chicks song "More Love," the secondary dom V / V moves deceptively to the IV chord before eventually arriving at the V. START LISTENING AT **0:44**

**"More Love" — Dixie Chicks — 2002** B major  11

3/4

IV V I IV V I

E F# B E F# B

0:44 CHORUS

IV III<sup>m</sup> VI<sup>m</sup> III<sup>m</sup> VI<sup>m</sup>

E D#<sup>m</sup> G#<sup>m</sup> D#<sup>m</sup> G#<sup>m</sup>

(V/V) IV V

C# E F#

IV I IV I IV I V

E B E B E B F#

This Billy Joel tune also features a V / V to IV deceptive resolution during the release section. START LISTENING AT **1:34**

**"Only the Good Die Young" – Billy Joel – 1977**

C major



4/4

V	IV	I	(V/v)	IV
G	F	C	D	F

1:34 RELEASE

The 2008 hit "Love Song" uses a deceptive V / V chord (G/B) in first inversion, ie. with a third in the bass. Notice how the chord is written in the harmonic analysis to account for the inversion. START LISTENING AT **0:54**

**"Love Song" – Sara Bareilles – 2008**

F major



4/4

II <sub>m</sub>	V	I/3	IV <sub>sus2</sub>
G <sub>m</sub>	C	F/A	B <sub>sus2</sub>

0:54 CHORUS

II <sub>m</sub>	I/3	VI <sub>m</sub>	(V/3/v)	IV	V
G <sub>m</sub>	F/A	D <sub>m</sub>	G/B	B <sub>b</sub>	C

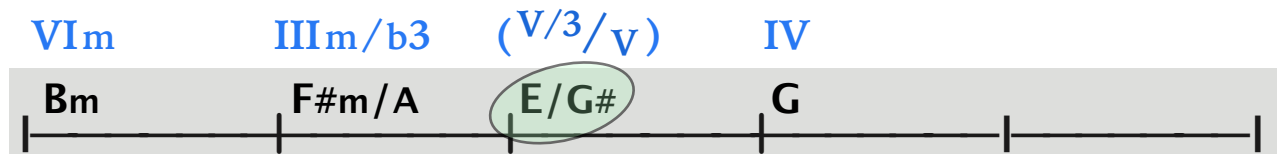
Here's another example with inversions. This time the V / V chord in first inversion (E/G#) is preceded by another chord in first inversion (F#m/A). Combined with the G chord after the secondary dom, the three chords create a strong chromatic movement in the bass line, descending from A to G# to G. START LISTENING AT **1:04**

**"Only You Can Love Me This Way" - Keith Urban - 2009**

D major



1:04 CHORUS



**Additional songs with SECONDARY DOM V of V DECEPTIVE**

1962	<i>I Know</i>	Barbara George	F major
1971	<i>One Toke Over the Line</i>	Brewer & Shipley	C major
1976	<i>Still the One</i>	Orleans	E major
1983	<i>Bang the Drum</i>	Todd Rundgren	D mixo, D major
1992	<i>Life Is a Highway</i>	Tom Cochrane	F major
1996	<i>Like Dylan in the Movies</i>	Belle and Sebastian	E major
2000	<i>Shape of My Heart</i>	Backstreet Boys	D major

**I - V/V - IV - I PROGRESSION**

Several pop & rock hits are based on a repeated **I - V/V - IV - I** chord sequence. This sequence does contain the V / V deceptive movement to IV heard in the previous section, but we will give these songs their own category, since the V / V happens much more frequently as part of the short repetitive chord pattern. Our first example is from The Band Perry. **START LISTENING AT 0:38**

**"Hip to My Heart" — The Band Perry — 2010**

G major



4/4

I (V/V) IV I

G A C G

0:38 CHORUS

Cee Lo Green’s 2010 hit “Forget You” has the exact same progression as the previous song, but this time the sequence is heard on over 90% of the piece.

**"Forget You" — Cee Lo Green — 2010**

C major



Part of the reason this I - V/V - IV - I chord sequence is so compelling is that the inner voices of the chords create a **descending chromatic line**. On the intro of the 1992 song “How About That,” this chromatic line is highlighted as the highest voice in each chord (shown below). Also notice the tonic drone in the bass.

**Descending Top Voices of Each Chord**

top note: a → g# → g → f#

chord: D E7 G D

**"How About That" — Bad Company — 1992**

ver - D major  
chor - D mixo



I (V/V) IV

D E7 G

0:00 INTRO

This Brad Paisley song substitutes a **VIm** chord at the beginning of the sequence.

**"Everybody's Here" — Brad Paisley — 2009**

D major



4/4

**VIm (V/v) IV I VIm (V/v) IV V I**

**Bm E7 G D Bm E7 G A D**

||: ————— :||

0:00 INTRO & VERSE

### Additional songs with I - V / V - IV

1991	<b><i>Right Here Right Now</i></b>	Jesus Jones	D major
1996	<b><i>Mouth</i></b>	Merril Bainbridge	Bb min ver, Db maj chor
2016	<b><i>Left Right Left</i></b>	Charlie Puth	D major

## V(7) of VIm

### SECONDARY DOM V/VIm, RESOLVING to VIm

Another common secondary dominant found in pop & rock is the **V / VIm** chord. In the following example from 1971, the V / VIm (B7 in the key of G) is preceded by the diatonic IIIIm (Bm), creating a smooth transition into the secondary dom with a **common root note**. Also notice the familiar **descending bass pattern (1,7,6,5)** that starts the verse, and the **secondary V / V** on the last line.

"Mr. Bojangles" – Nitty Gritty Dirt Band – 1971

G major



3/4

I	I/7	VI <sub>m</sub>	I/5	IV	V
G	G/F#	Em	G/D	C	D

0:04 VERSE

IV	III <sub>m</sub>	V/V <sub>m</sub>	VI <sub>m</sub>	VI <sub>m</sub> 7/b7
C	B <sub>m</sub>	B7	Em	Em7/D

V/v	V
A	D

The next song by Herman's Hermits starts with a **variation of the descending 1, 7, 6, 5 bass** heard previously, inserting two secondary doms into the progression. You will notice that both secondary doms (E/B and C7/G) are inversions. These chords resolve to their expected targets, but no arrows are used because the root motion is a whole step rather than the interval of a fifth.

"There's a Kind of a Hush" - Herman's Hermits - 1967

ver - C major  
release - F maj



4/4

I	V/5/V <sub>m</sub>	VI <sub>m</sub>	V/5/IV
C	E/B	A <sub>m</sub>	C7/G

0:07 VERSE

IV	V	I	V
F	G	C	G

Here's another example of a **common root note** leading into the secondary dom on the second line. You will also recognize the **ascending I - I/3 - IV - V progression** discussed earlier in Chapter Five. START LISTENING AT **0:37**

**"Angel Eyes" — Jeff Healy Band — 1989**

C major



4/4

I	I/3	IV	V	I	I/3	IV	V
C	C/E	F	G	C	C/E	F	G

0:37 CHORUS

IV	I/3	V/VIm	VIm	IV	I	V	I
F	C/E	E	Am	F	C	G	C

On the recent hit "Some Type of Love," the secondary dom V / VIm is heard in first inversion, creating a three-note chromatic ascent in the bass notes (A, A#, B) on the second line. START LISTENING AT **0:52**

**"Some Type of Love" — Charlie Puth — 2016**

D major



4/4

VIm	V	IV	I	VIm	V	IV	I
Bm	A	G	D	Bm	A	G	D

0:52 VERSE

VIm	V	V/3/VIm	VIm	IV	I	IV	I
Bm	A	F#/A#	Bm	G	D	G	D

This song from the Dixie Chicks features the V / VI<sub>m</sub> chord as well as two other secondary dominants. START LISTENING AT **0:32**

**"Tonight the Heartache's on Me" - Dixie Chicks - 1999**

F major



4/4

I V I V/IV IV V I

F C F F7 Bb C F

0:32 CHORUS

V/VIm VI<sub>m</sub> I/5 (V/3/V) I V I

A7 D<sub>m</sub> F/C G/B F C F

**Additional songs with SECONDARY DOM V of VI<sub>m</sub>, RESOLVING TO VI<sub>m</sub>**

1957	<i>Freight Train</i>	Rusty Draper	G major
1961	<i>Will You Love Me Tomorrow</i>	Shirelles	C major
1965	<i>Down in the Boondocks</i>	Billy Joe Royal	A major, Bb major
1974	<i>I'll Have to Say I Love You in a Song</i>	Jim Croce	A major
1995	<i>The Sweetest Days</i>	Vanessa Williams	Bb major
1997	<i>Black Eyes, Blue Tears</i>	Shania Twain	E min ver, G maj chor
2002	<i>One Last Breath</i>	Creed	D major
2020	<i>Love and Hate</i>	Kelsea Ballerini	G major



## SECONDARY DOM V/VIm, DECEPTIVE RESOLUTION

Like other secondary doms, the V / VIm can have a **deceptive resolution**, as seen in the following Willie Nelson tune, where the V / VIm is followed by the IIm chord.

*"On the Road Again" – Willie Nelson – 1980*

E major



2/2

I (V/VIm)

E G#7

0:11 VERSE

IIIm IV V7 I

F#m A B7 E

In the next example, the V / VIm is followed by the **IV chord**.

*"Achin' All the Time" – Ray LaMontagne – 2009*

C major



4/4

I IV I

C F C

0:12 VERSE

V I (V/VIm) IV VIm

G C E F Am

Here's another example of a deceptive resolution to the IV chord. **START LISTENING AT 0:30**

**"Everybody Talks" — Neon Trees — 2012** Eb major  26

4/4

I	IV	V	IV	I
Eb	Ab	Bb	Ab	Eb

0:30 CHORUS

(V/VIm)

(G7)	IV	V	I
G7	Ab	Bb	Eb

On the chorus of the Connie Francis hit "Lipstick on Your Collar," the V / VIm is used twice — first resolving to the expected target (VIm) and then moving deceptively to the IV chord. Also note the familiar **doowop progression** on the first line and the other secondary dominants. **START LISTENING AT 0:12**

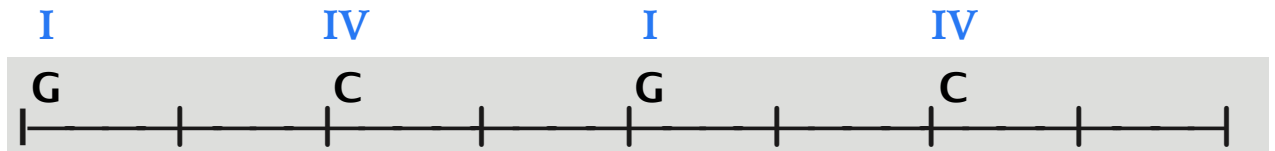
**"Lipstick on Your Collar" — Connie Francis — 1959** G major  27

4/4

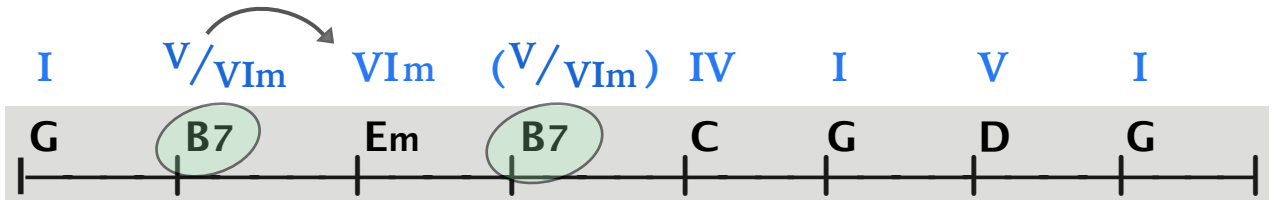
I	VIm	IIm	V	I	VIm	IIm	V
G	Em	Am	D	G	Em	Am	D

0:12 VERSE

I	V/IV	IV	V/V	V
G	G7	C	A7	D



0:35 CHORUS



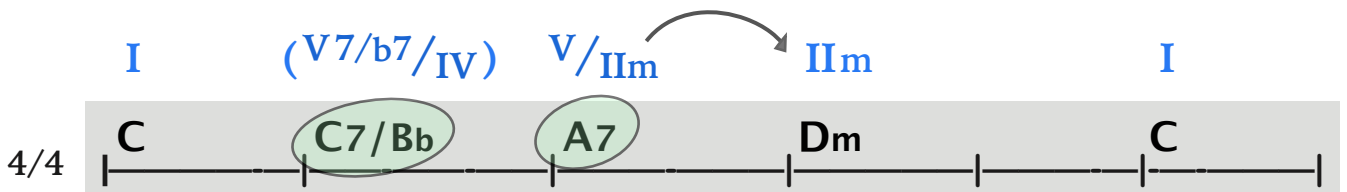
## V(7) of IIIm

### SECONDARY DOM V/IIIm, RESOLVING to IIIm

The **V / IIIm** can be heard on the opening line of the Supremes' 1964 song "Baby Love," resolving to its expected target. In this case the V/IIIm is preceded by a deceptive V / IV chord.

"Baby Love" — Supremes — 1964

C, Db major



0:09 VERSE



The Beatles' song "Maxwell's Silver Hammer" contains both the V / II<sub>m</sub> and the V / V chords. This song also features a strong focal point at the entrance of the chorus, created in part by the **V to I resolution** and the **suspension of the instrumental groove** at the end of the verse.

**"Maxwell's Silver Hammer" – Beatles – 1969**

D major



4/4

I I/7 V/II<sub>m</sub> II<sub>m</sub> V7 I V

D D/C# B7 Em A7 D A

0:00 VERSE

V/v V7

E7 A7

TENSION

INSTRUMENTAL GROOVE SUSPENDED . . . . .

I V/v V7 II<sub>m</sub> V I

D E7 A7 Em A D

RESOLUTION

0:37 CHORUS

**Additional songs with SECONDARY DOM V of II<sub>m</sub>, RESOLVING TO II<sub>m</sub>**

1960	<i>Devil or Angel</i>	Bobby Vee	F major
1964	<i>Chapel of Love</i>	Dixie Cups	D major
1973	<i>You Are the Sunshine of My Life</i>	Stevie Wonder	B major, C major
1978	<i>Still the Same</i>	Bob Seger	C major

## WRITTEN EXERCISE

To review the secondary dominants discussed so far using several common keys, complete **Exercise 12.1** (see “Textbook Contents”/ “Volume 2”/ “Written Exercises”).

## EAR TRAINING EXERCISES

For practice identifying secondary dominants by ear, go to **Exercises 12.1e – 12.10e** (see “Textbook Contents”/ “Volume 2”/ “Ear Training Exercises”).

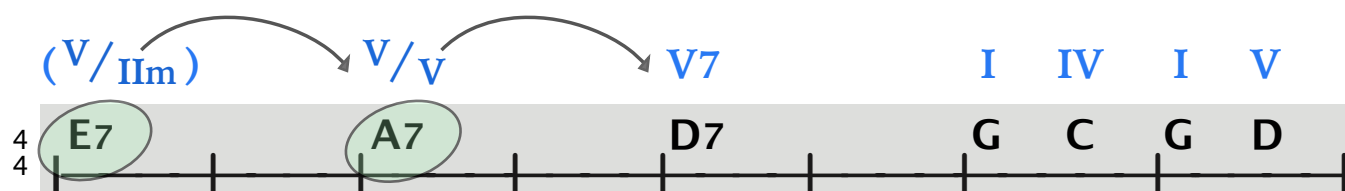
## Extended Dominants

Sometimes the concept of the secondary dominant is extended to a series of two, three, or more chords that keep resolving with root motion of a fifth to another dominant. In pop & rock these **extended dominants** still usually have a diatonic root and in one sense they are just secondary dominants strung together in a sequence (such as B7 - E7 - A7 to Dm in the key of C major). However, in jazz it is more likely that extended doms will have root notes outside the key, such the sequence F#7 - B7 - Em in the key of C major. In some theory books extended doms are not given any roman numerals in the harmonic analysis. Since we are dealing with pop & rock extended doms in this chapter that all have diatonic roots, we will still give them numerals for their distant function within the key.

Our first example comes from the release section of The Four Seasons song “Big Girls Don’t Cry,” containing the sequence of dominant chords E7 - A7 - D7 in the key of G major. **START LISTENING AT 0:44**

**“Big Girls Don’t Cry” — Four Seasons — 1962**


G major

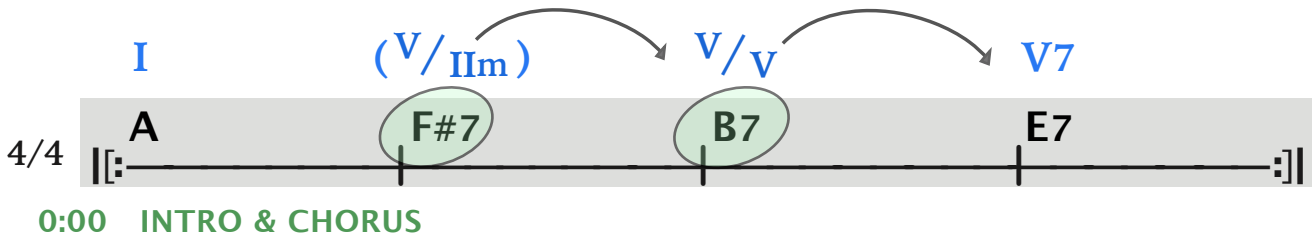


0:44 RELEASE

The intro and chorus of the next song feature the same sequence, but this time in the key of A major.

**"Hey Baby" – Bruce Channel – 1962**

A major  31



4/4


I (V/IIIm) V/V V7

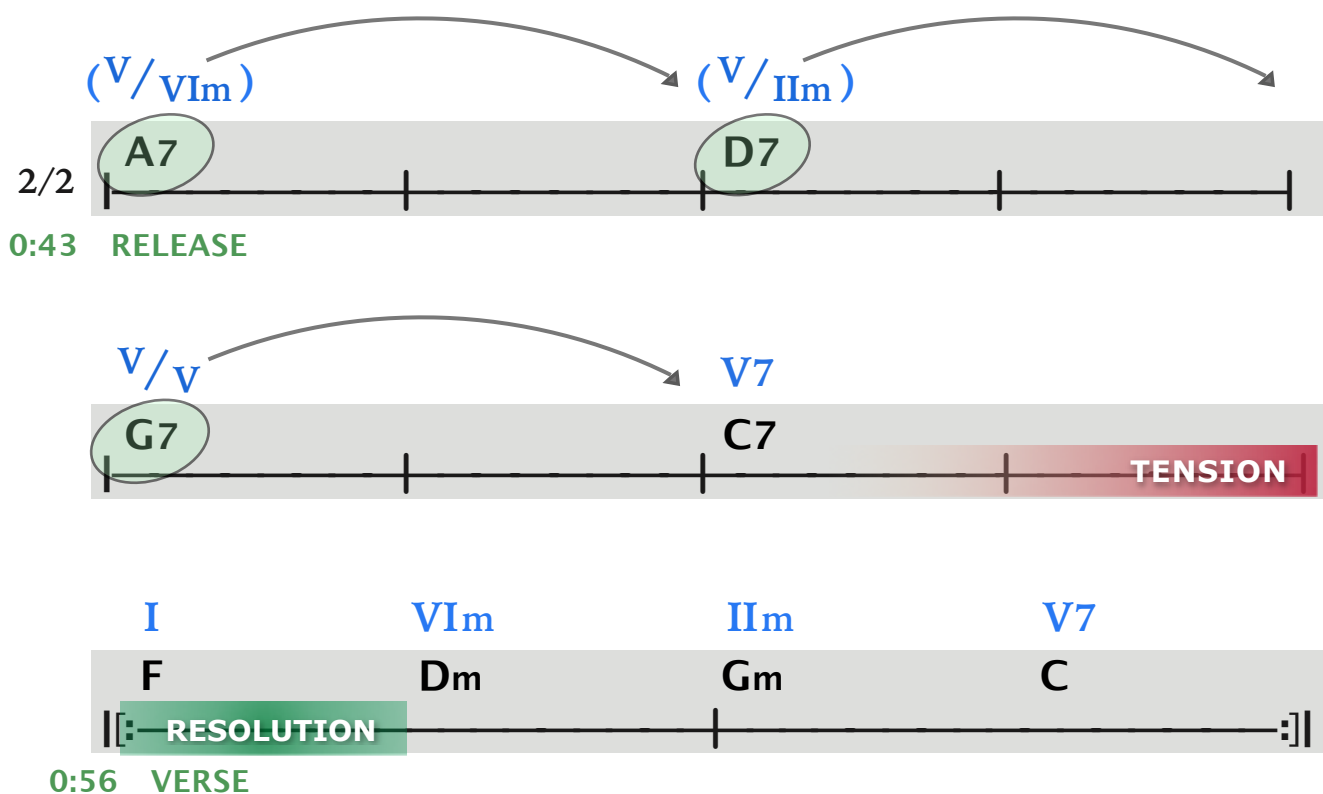
A F#7 B7 E7

0:00 INTRO & CHORUS

The 1954 hit “Sh-Boom” has a sequence of **four** dominant chords in the release. The last chord is the tension V, creating a strong hook when the verse re-enters with the resolving I chord. The dramatic focal point is enhanced by the **avoidance of the I chord** throughout the release, and the placement of the **highest melody note** at the beginning of the verse. START LISTENING AT **0:43**

**"Sh-Boom" – Chords – 1954**

F major  32



(V/VIm) (V/IIIm)

A7 D7

2/2

0:43 RELEASE

V/V V7

G7 C7

TENSION

I VIIm IIIm V7

F Dm Gm C

RESOLUTION

0:56 VERSE

Paul Simon's "Kodachrome" alternates between verses in E major, and choruses in A major, with the modulations prepared by secondary dominants. As shown below, the verse ends with the V / IV (E7) moving to its expected target of A to start the chorus. We soon realize, however, that the A was a pivot chord, functioning as IV in the old key and I in the new key. Likewise, the end of the chorus features a V / V chord (B7) resolving to its expected target of E at the start of the next verse. This E also turns out to be a pivot chord, functioning as V in the old key and I in the new. You will recall that at the beginning of this chapter we described secondary dominants as being like brief mini-modulations to their target. In this song, the **secondary doms actually do usher in a proper key change.**

START LISTENING AT **0:27**

**"Kodachrome" – Paul Simon – 1973**



key E maj:

I	Imaj7	V/IV	IV	II <sub>m</sub>	V7	I	V/IV
E	Emaj7	E7	A	F# <sub>m</sub>	B7	E	E7

4/4

0:27 VERSE

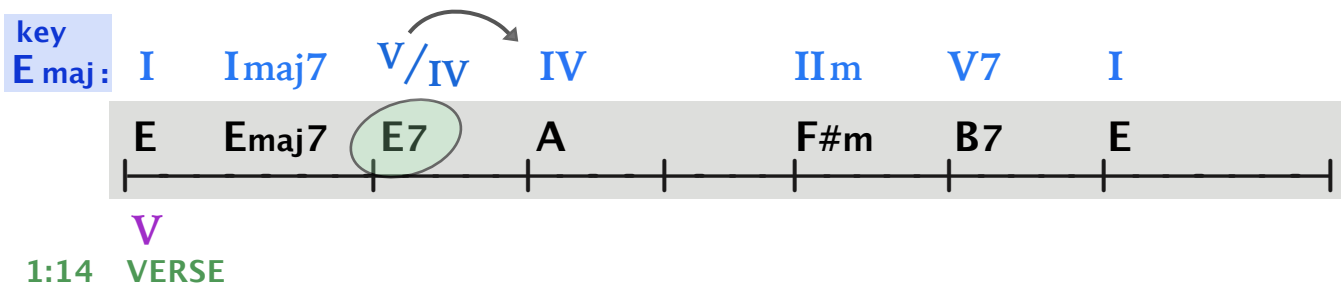
new key A maj:

IV	A	C#7	F#7	B <sub>m</sub>	E	A	D	B7	E
I	(V/VI <sub>m</sub> )	V/II <sub>m</sub>	II <sub>m</sub>	V	I	IV	V/V	V	

0:39 CHORUS

A	C#7	F#7	B <sub>m</sub>	E	A	D
I	(V/VI <sub>m</sub> )	V/II <sub>m</sub>	II <sub>m</sub>	V	I	IV

B7	E	A	C# <sub>m</sub>	F# <sub>m</sub>	B7
V/V	V	I	III <sub>m</sub>	VI <sub>m</sub>	V/V



Additional examples of extended dominants can be found in the following list and also in the songwriting example (“Be My Baby” by The Ronettes) at the end of this chapter.

### Additional songs with EXTENDED DOMINANTS

1962	<i>Sherry</i>	Four Seasons	C major
1963	<i>Walk Right In</i>	Rooftop Singers	A major
1964	<i>My Guy</i>	Mary Wells	Bb major
1976	<i>Fernando</i>	ABBA	A major
1992	<i>San Francisco Bay Blues</i>	Eric Clapton (orig. J. Fuller '54)	C major (blues)
2009	<i>Mrs. Sexy</i>	Robin Thicke	A blues

### Secondary IIIm - V's


Sometimes the **related IIIm** chord will also be included with the secondary dominant chord, creating a **secondary IIIm - V7 unit**. The related IIIm can be included for any secondary dominant, and these secondary IIIm - V's are quite common in the jazz style. However, they are only used occasionally in pop & rock.

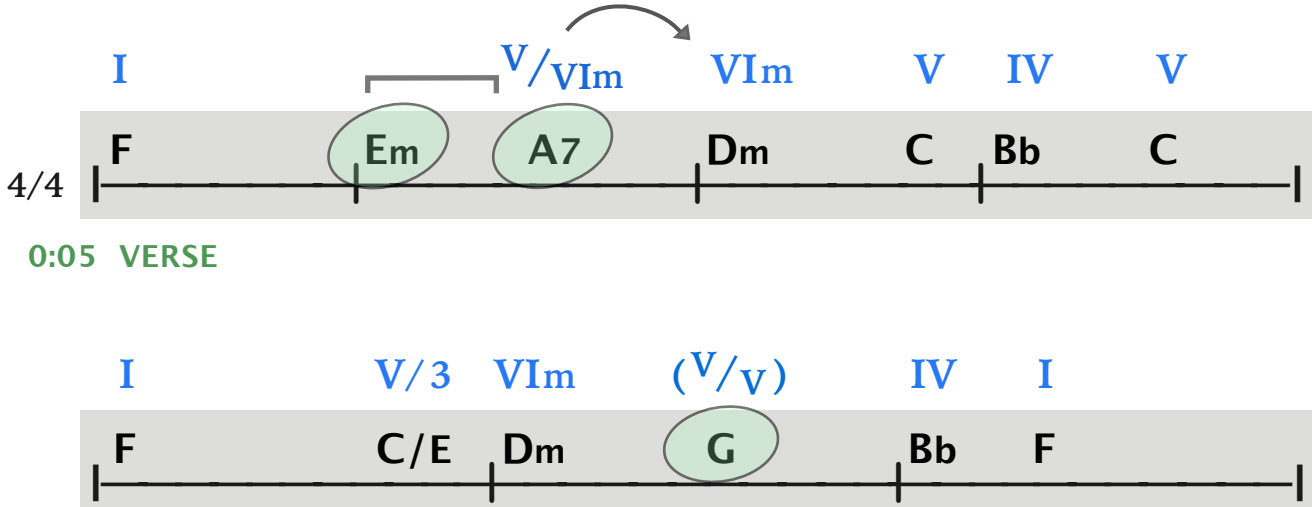


## SECONDARY II<sub>m</sub> - V / VI<sub>m</sub>

The most common II<sub>m</sub> - V7 unit in pop is the V / VI<sub>m</sub> with related II<sub>m</sub>. For example, in the key of C, the secondary dom V / VI<sub>m</sub> would be E7. Instead of the sequence C - E7 - Am, the chords may move C - B<sub>m</sub> - E7 - Am, with B<sub>m</sub> being the related II<sub>m</sub>.

Perhaps the most famous song example in pop would be The Beatles ballad “Yesterday,” in the key of F major. The verse opens on the tonic I (F), then quickly moves to the secondary II<sub>m</sub> - V unit of E<sub>m</sub> - A7, resolving to the expected target of D<sub>m</sub>. You will note that in the harmonic analysis, a **bracket** connects the related E<sub>m</sub> to the secondary dom A7 and there is **no roman numeral** over the E<sub>m</sub>. Also notice the deceptive V / V on the second line.

**"Yesterday" — Beatles — 1965** F major  34



4/4 | F | Em | A7 | Dm | C | Bb | C |

0:05 VERSE

I | V/3 | VIIm | (V/v) | IV | I

F | C/E | Dm | G | Bb | F |

The James Taylor cover of Carole King’s “You’ve Got a Friend” also has the secondary V / VI<sub>m</sub> with related II<sub>m</sub>, but this time the song **actually modulates briefly to the key of the target** (F# minor) – just like the situation heard previously on “Kodachrome.” Here the modulation is brief, and in fact the verse seems a bit ambiguous, fluctuating between the relative A major and F# minor tonalities until firmly landing on A major for the chorus.

"You've Got a Friend" — James Taylor — 1971



key A maj: I IV V7sus4 IV/5 I V/VIm

4/4 A D E7sus4 D/A A G#m C#7

0:00 INTRO

VIm

F#m C#7 F#m C#7 F#m Bm E

key F# min: Im V7 Im V7 Im IVm bVII

0:09 VERSE

key A maj: I V/VIm

A G#m C#7

bIII

VIm

F#m C#7 F#m Bm7 C#m7 E7sus4 E7

key F# min: Im V7 Im IVm7 Vm7 bVII7sus4 bVII7

key A maj: I IV IIIm V I V7sus4 V7

A D Bm E A E7sus4 E7

bIII

0:51 CHORUS

The following Arianna Grande song offers a more recent example of a secondary V / VIm with related IIIm. This 2019 song also has a fluctuation between relative major and minor keys, like the previous example. As you can see below, the verse is in C minor, but the song briefly modulates to the relative Eb major during the pre-chorus. The first IIIm - V

combo (Dm - G) in the pre-chorus is **deceptive**, moving back to Eb instead of Cm. However, the second Dm - G combo does resolve to Cm when the chorus enters on the next line. In fact, the key changes back to C minor on the chorus, so once again there is an **actual modulation to the key of the target**, similar to the situations on “You’ve Got a Friend” and “Kodachrome.”

**"Break Up with Your Girlfriend, I'm Bored" - Arianna Grande - 2019**



key C min:

Im IVm Im IVm

4/4 Cm Fm Cm Fm

0:06 VERSE

bIII

key Eb maj:

I (V/VIm) I V/VIm

0:28 PRE-CHORUS

key C min:

Im IVm Im IVm

VIm


0:39 CHORUS

**Additional songs with SECONDARY IIm - V/VIm**

1966	<i>Here, There, and Everywhere</i>	Beatles	G major ver, G min release
1967	<i>I Say a Little Prayer for You</i>	Dionne Warwick	G major
2012	<i>50 Ways to Say Goodbye</i>	Train	Eb min ver, Gb maj chor

## SECONDARY II<sub>m</sub> - V in MINOR KEY

Secondary dominant II<sub>m</sub> - V7 combos can also be heard in minor key songs. The following Thomas Rhett recording contains the V / bVI chord with a related II<sub>m</sub>7. Note that the secondary dom resolves to the expected target when the progression repeats back to B<sub>maj</sub>7. START LISTENING AT **0:36**

**"I Feel Good" — Thomas Rhett — 2015** D# minor  37


4/4

bVI <sub>maj</sub> 7	V7	II <sub>m</sub> 7		
B <sub>maj</sub> 7	A#7	D# <sub>m</sub> 7		

0:36 CHORUS

bVI <sub>maj</sub> 7	V7	II <sub>m</sub> 7	V / bVI
B <sub>maj</sub> 7	A#7	D# <sub>m</sub> 7	C# <sub>m</sub> 7   F#7

The next example has basically the same progression as the previous song, but a chromatic passing chord (E<sub>m</sub>7) is added between the II<sub>m</sub>7 (F<sub>m</sub>7) and the related II<sub>m</sub>7 (E<sub>b</sub>m7). START LISTENING AT **0:41**

**"Just the Two of Us" — Grover Washington, Jr. — 1981 & Bill Withers** F minor  38

4/4

bVI <sub>maj</sub> 7	V7	II <sub>m</sub> 7	chrom	V / bVI
D <sub>b</sub> <sub>maj</sub> 7	C7	F <sub>m</sub> 7	E <sub>m</sub> 7	E <sub>b</sub> <sub>m</sub> 7   A <sub>b</sub> 7

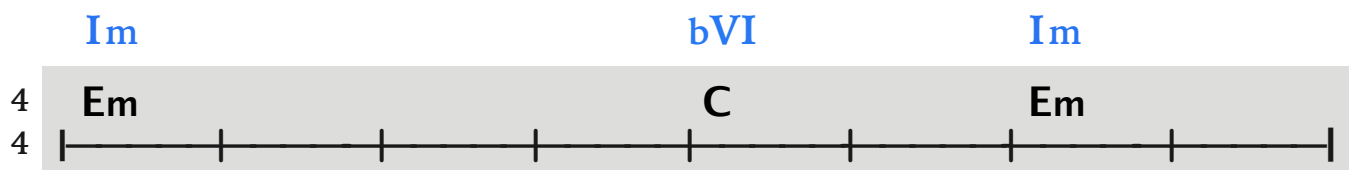
0:41 CHORUS

bVI <sub>maj</sub> 7	V7	II <sub>m</sub>
D <sub>b</sub> <sub>maj</sub> 7	C7	F <sub>m</sub>

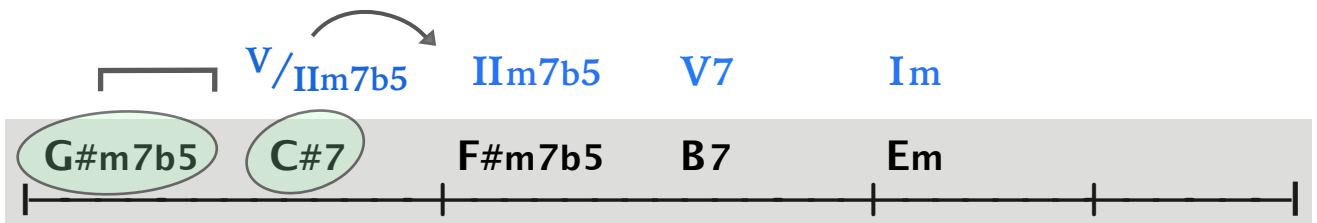
On the song “Sympathy” by Vampire Weekend, there is a different IIm - V combo, featuring the **V/ IIm7b5 chord with it’s related IIm7b5**. You will notice that this piece is another example of the **12-bar blues form** applied to a minor key. **START LISTENING AT 0:32**

**“Sympathy” – Vampire Weekend – 2019**

E minor



0:32 VERSE



## WRITTEN EXERCISE

To review secondary IIm - V’s, complete **Exercise 12.2** (see “Textbook Contents” / “Volume 2” / “Written Exercises”).

## EAR TRAINING EXERCISES

For practice identifying secondary IIm - V's by ear, go to **Exercises 12.11e - 12.15e** (see "Textbook Contents"/ "Volume 2"/ "Ear Training Exercises").

## Root Motion 5th Sequence

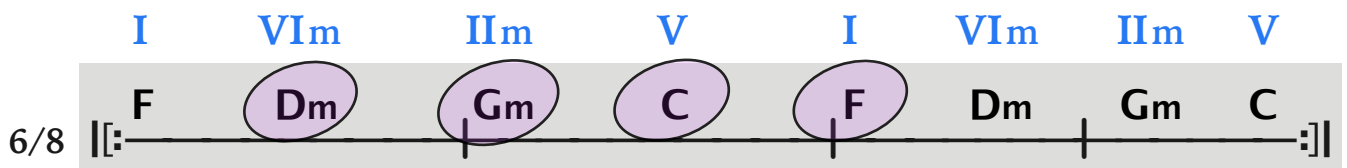
### ROOT MOTION 5th SEQUENCE, ALL DIATONIC

Earlier in Chapter Five we briefly mentioned root motion of a fifth when discussing the diatonic chord sequence II - V - I. In this chapter we have also highlighted the root motion of a fifth that occurs from a secondary dominant to its target (provided the chords are not inversions). Here we will listen to a few more songs that feature this root motion, starting with some progressions with all diatonic chords.

Our first example, recorded by Percy Faith, was an instrumental theme from the 1959 movie A Summer Place. It is based on the familiar doowop chord progression and contains four chords in a row with root motion of a fifth.

**"Summer Place" — Percy Faith — 1960**

F major, D major



0:08 VERSE root motion 5th

The next song was a Motown hit in the 60s for The Supremes. We'll listen to Phil Collins' 1983 remake, which features root motion of a fifth over six consecutive chords in both the chorus and the release. **START LISTENING AT 0:16**

**"You Can't Hurry Love" — Phil Collins — 1983**

G major



4/4

I IV I III<sup>m</sup> VI<sup>m</sup> II<sup>m</sup> V

G C G B<sup>m</sup> E<sup>m</sup> A<sup>m</sup> D

0:16 CHORUS

root motion 5th

I IV I III<sup>m</sup> VI<sup>m</sup> II<sup>m</sup> V

G C G B<sup>m</sup> E<sup>m</sup> A<sup>m</sup> D

III<sup>m</sup> VI<sup>m</sup>

B<sup>m</sup> E<sup>m</sup>

root motion 5th

0:36 RELEASE

II<sup>m</sup> V

A<sup>m</sup> D

(repeat CHORUS)

Here's another example of six chords in a row with root motion of a fifth. This time the key is **minor**, but once again all chords are diatonic to the key. START LISTENING AT **0:14**

**"50 Ways to Say Goodbye" – Train – 2012**

ver - Eb minor  
chor - Gb maj



4/4

Im	IVm	bVII	bIII	bVI maj7	IVm	Vsus4
Ebm	Abm	Db	Gb	Cbmaj7	Abm	Bbsus4

0:14 VERSE

V7	Im	IVm	bVII	bIII	bVI maj7	IVm	Vsus4	V7
Bb7	Ebm	Abm	Db	Gb	Cbmaj7	Abm	Bbsus4	Bb7

root motion 5th

The next Jonas Brothers hit from 2019 also has a string of six chords with fifth root motion. START LISTENING AT **0:27**

**"Sucker" – Jonas Brothers – 2019**

C# minor



4/4

Im	IVm	bVII	bIII	bVI
C#m	F#m	B	E	A

0:27 CHORUS

V	Im	IVm	bVII	bIII	bVI	V
G#	C#m	F#m	B	E	A	G#

root motion 5th



The champion of them all is the Gloria Gaynor song "I Will Survive" with seven consecutive chords moving in intervals of a fifth. We discussed this song earlier in Chapter Six, but we can listen again, this time paying attention to the root motion of the chords. The repeating progression continues over the entire song.

**"I Will Survive" — Gloria Gaynor — 1979**

A minor



Im IVm7 bVII bIII:maj7 bVI:maj7 IIm7b5 V7

4/4 |[:| Am | Dm7 | G | Cmaj7 | Fmaj7 | Bm7b5 | E7 |:]|

root motion 5th

0:06 VERSE

**Additional songs with ROOT MOTION 5th, ALL DIATONIC**

1958	<i>Twenty-Six Miles</i>	Four Preps	Db major
1959	<i>Little Star</i>	Elegants	A major
1964	<i>Can't Buy Me Love</i>	Beatles	C blues ver, C maj chor
1987	<i>It's a Sin</i>	Pet Shop Boys	C minor
1988	<i>Love Bites</i>	Def Leppard	F maj ver, Eb maj pr-ch, C minor chor
1993	<i>Sweat (A La Long)</i>	Inner Circle	C major
2004	<i>100 years</i>	Five For Fighting	G major
2012	<i>Feel This Moment</i>	Pitbull feat. Christina Aguilera	G major

## ROOT MOTION 5th SEQUENCE with SECONDARY DOMS

Sometimes the root-motion-fifth sequence contains a few secondary dominant chords, as seen in this 1960s classic. Also notice the focal point created at the end of the release by the V to I resolution and the avoidance of the I chord throughout the release.

START LISTENING AT **0:51**

**"Dancing in the Street" - Martha & The Vandellas - 1964**

E mixo



4/4

V/VIm → VIm      IIm      V7

G#7      C#m      F#m      B7

0:51 **RELEASE**

I7

E7

1:05 **VERSE**

The next example features an eight-chord progression with three secondary dominants, shown below. Listen for the nice descending line created by the treble voices of each chord, moving by chromatic half steps across the progression. START LISTENING AT **0:38**

**"Don't Know Why" - Norah Jones - 2003**

Bb major



I maj7      V/IV      IV      V/VIm      VIm7      V/v      V7      I

Bbmaj7      Bb7      Eb      D7      Gm7      C7      F7      Bb

desc. treble notes → a      ab      g      f#      f      e      eb      d

0:38 **VERSE**

**BASS root motion 5th**

In the following hit by Dionne Warwick, the root motion of a fifth is started by a secondary dominant IIIm - V combination at the end of the first line, and continues on throughout the next line. START LISTENING AT **0:16**

**"I Say a Little Prayer for You" - Dionne Warwick - 1967**

G major



4/4 | Em7 | Am7 | | 2/2 | D | | 4/4 | Gmaj7 | F#m7 | B7 |

VIIm7 IIIm7 V IVmaj7 V/VIIm

0:16 VERSE root motion 5th

VIIm7 IIIm7 V IVmaj7

Em7 Am7 | 2/2 | D | 4/4 | Gmaj7

**Additional songs with ROOT MOTION 5th, with SECONDARY DOMS**

1961	<i>Hello Mary Lou</i>	Rick Nelson	A major
1961	<i>Mother in Law</i>	Ernie K-Doe	Eb major
1969	<i>Golden Slumbers</i>	Beatles	C major
1972	<i>Crocodile Rock</i>	Elton John	G major
2019	<i>Sympathy</i>	Vampire Weekend	E minor

## V(7) of V with Interpolated II<sub>m</sub>

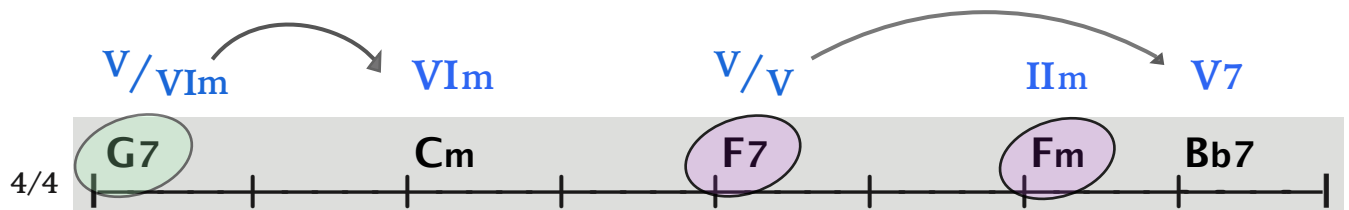
Sometimes the root motion of a fifth is interrupted by a “color change” on the V / V chord before it goes to its target. For example, in the key of C, the secondary dom D7 (V / V) might move to D<sub>m</sub>, retaining the D root note before going on to G. This D<sub>m</sub> is called an **interpolated II<sub>m</sub>**.



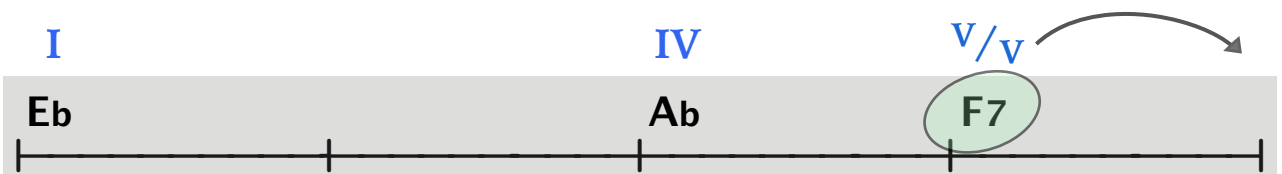
Let's listen to a few examples of the interpolated II<sub>m</sub>, starting with the 1957 song “Love Letters in the Sand” by Pat Boone. This song is in E<sub>b</sub> major. In the release the V / V (F7) moves to the II<sub>m</sub> chord (F<sub>m</sub>) before eventually resolving to the V7. **START LISTENING AT 0:44**

**“Love Letters in the Sand” — Pat Boone — 1957**

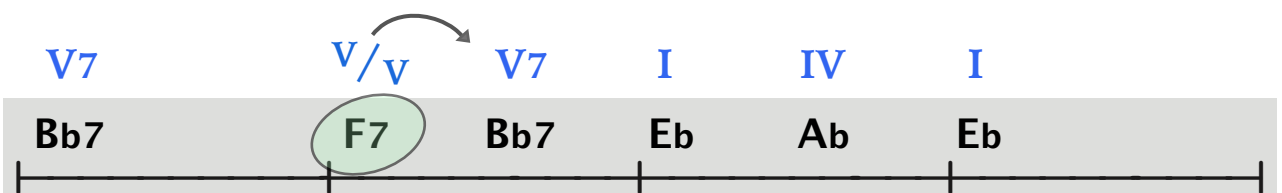
E<sub>b</sub> major



0:44 **RELEASE**



1:06 **VERSE**



Another example of the interpolated II<sub>m</sub> is found on the 1961 Elvis Presley hit “Are You Lonesome Tonight.” The II<sub>m</sub> appears on both the third and fourth lines of the verse, as shown below:

**"Are You Lonesome Tonight" – Elvis Presley – 1961**

C major



3/4

I	III <sub>m</sub>	VI <sub>m</sub>	V/IV	IV
C	Em	Am	C7	F

0:10 VERSE

V7	IV
G7	C

V/IV	IV	V/v	II <sub>m</sub> 7	V7
C7	F	D7	D <sub>m</sub> 7	G7

I	III <sub>m</sub>	V/v	II <sub>m</sub> 7	V7	I	V7
C	Em	D7	D <sub>m</sub> 7	G7	C	G7

Our last example in this section is "Lyn' Eyes," recorded by the Eagles in 1975.

START LISTENING AT 1:41

**"Lyn' Eyes" – Eagles – 1975**

G major



4/4

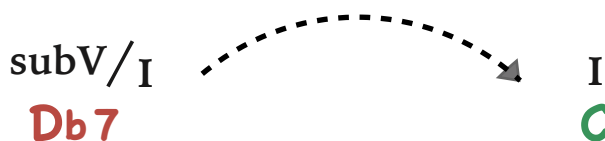
I	IV	I	IV	I	VI <sub>m</sub> 7	III <sub>m</sub>	II <sub>m</sub> 7	V
G	C	G	C	G	Em7	B <sub>m</sub>	Am7	D

1:41 CHORUS

I	V/IV	IV	V/v	II <sub>m</sub> 7	V	I
G	G7	C	A	Am	D	G

## Substitute Dominants (Sub V's)

Substitute dominants (usually called “**subV's**”) function in a similar fashion to secondary dominants, with a dominant seventh chord moving to a target. However, in the case of subV's, the root motion is **down a half step**, rather than a fifth. For example, in the key of C major, the subV of I ( C ) would be Db7, written as “**subV / I**” in the harmonic analysis (shown below). Note that a **broken arrow** is used to indicate root motion of a half step.



The chorus of the next Billy Joel song provides an example of a subV going to the diatonic II<sup>m</sup>7 chord (Ab7 to G<sup>m</sup>7 in the key of F major). START LISTENING AT **0:42**

**"Get It Right the First Time" — Billy Joel — 1977**

F major



4/4

IIIIm7    subV/IIIm    IIIm7    V7    Imaj7

Am7    Ab7    Gm7    C7    Fmaj7

0:42 CHORUS

This minor key song from Steely Dan features the **subV of Im** on the second line of the verse. START LISTENING AT **0:30**

**"Home at Last" — Steely Dan — 1977**

G minor



4/4

bVIImaj7    bIIIImaj7    bVIImaj7    bIIIImaj7

Ebmaj7    Bbmaj7    Ebmaj7    Bbmaj7

bVIImaj7    Vm7    Im7    subV/Im    Im7

Ebmaj7    Dm7    Gm7    Ab7    Gm7

0:30 VERSE

On this Roberta Flack hit in Eb major, the **subV / VIm** (Db7) moves by half step, but instead of the expected target of Cm, the progression moves to C7 (the V / IIm chord). Later on the third line the Db7 does go to Cm. Also note the **subV of IV** (A7) on the second line, and the interpolated IIm (Fm7) on the last line.

**"Feel Like Makin' Love" – Roberta Flack – 1982**

Eb major



4 4

IIm7 V7 Imaj7 (subV/VIm) V/IIm IIm7

Fm7 Bb7 Ebmaj7 Db7 C7 Fm7

0:01 VERSE 1

V7 Imaj7 subV/IV IVmaj7 IIIIm7 IIm7

Bb7 Ebmaj7 A7 Abmaj7 Gm7 Fm7

VIm7 IVmaj7 IIIIm7 subV/VIm VIm7

Cm7 Abmaj7 Gm7 Db7 Cm7

V/v IIm7 V7 Imaj7

F7 Fm7 Bb7 Ebmaj7

0:44 VERSE 2

**WRITTEN EXERCISE**

To review substitute dominants, complete **Exercise 12.3** (see "Textbook Contents" / "Volume 2" / "Written Exercises").

## EAR TRAINING EXERCISES

For practice identifying substitute dominants by ear, go to **Exercises 12.16e – 12.19e** (see “Textbook Contents”/ “Volume 2”/ “Ear Training Exercises”).

## Songwriting Focal Points

### Drum Fill

On many songs with stop time at the end of a verse or pre-chorus, a **drum fill** is added to help highlight the upcoming chorus entrance. This can be heard on The Ronettes’ 1963 classic “Be My Baby,” written by Jeff Barry, Ellie Greenwich, and Phil Spector. (shown below)

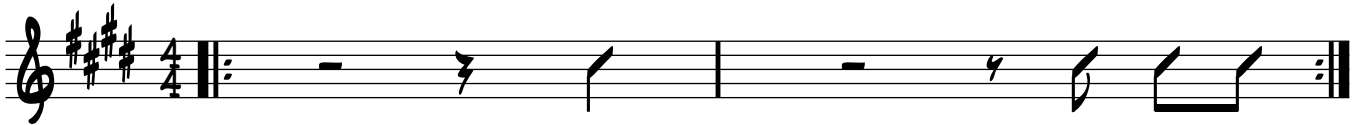
### Contrasting Rhythm Pattern - Disjointed to Solid

This song also features **contrasting rhythm patterns**, another common focal point device. When this device is used, there will first be a verse or pre-chorus with a “disjointed” pattern with heavy syncopation (entrances on the up beats) or unpredictable accents, causing an unsettled feeling for the listener. If this is followed by a section with a steady, “solid” rhythm pattern, it gives the listener a more comfortable feeling and resolves the tension. This situation was heard earlier on “Takin’ It to the Streets” ( intro chapter, Volume 1), where a shifting, disjointed pattern in the verse gave way to a smoother, steady backbeat on the chorus. (You will recall that the 2 - 4 backbeat was discussed at great length in the intro chapter.)

“Be My Baby” starts with the drums playing an unbalanced variation of a backbeat, shown below. The snare hits only on beat four — half the usual 2 - 4 backbeat. This is followed by hits on beats “and 4 and” in the next measure.



UNBALANCED SNARE PATTERN



This two-bar pattern is repeated throughout the verse and pre-chorus, creating a slightly uneasy feeling with some tension. When the chorus finally enters at 0:37, the song takes off with great forward momentum, grounded in the steady backbeat we have been waiting for.

**"Be My Baby" — Ronettes — 1963**

E major



	I	II <sup>m</sup>	V <sup>7</sup>	I	II <sup>m</sup>	V <sup>7</sup>
4/4	E	F# <sup>m</sup>	B <sup>7</sup>	E	F# <sup>m</sup>	B <sup>7</sup>

0:08 VERSE UNBALANCED SNARE PATTERN . . . . .

(V/V <sup>Im</sup> )	(V/II <sup>m</sup> )	V/v	V <sup>7</sup>
G# <sup>7</sup>	C# <sup>7</sup>	F# <sup>7</sup>	B <sup>7</sup>

TENSION

0:23 PRE-CHORUS

DRUM FILL

I	VI <sup>m</sup>	IV	V <sup>7</sup>
E	C# <sup>m</sup>	A	B <sup>7</sup>

RESOLUTION

0:37 CHORUS STEADY, SOLID BACKBEAT . . . . .

"Be My Baby" also features these two focal point devices, discussed in earlier chapters -

- **V to I TENSION - RESOLUTION**, pre-chorus to chorus / title
- **I CHORD IS AVOIDED** throughout the pre-chorus (8 bars), adding more power to the chorus resolution.