

DOMINANT CHORDS

PRIMARY DOMINANT CHORDS

PRIMARY DOMINANT, IS THE DIATONIC V7 OF A GIVEN KEY. IN THE CASE OF A C MAJOR TONALITY, THAT WOULD BE A G7 AND IT WOULD RESOLVE TO ANY TONIC FUNCTIONING CHORD (IMaj7, IImIn7 OR VIImIn7.) THE ASSIGNED CHORD SCALE WOULD BE G MIXOLYDIAN, HOWEVER DIFFERENT CHORD SCALES MAY BE USED AS WELL (ALTERED, SYMMETRIC DOMINANT, MIXO b9 b13 ETC. ETC.)

DMIN7
 iiimin7
 G7
 V7
 CMaj7
 IMaj7

SECONDARY DOMINANT CHORDS

ANY DOMINANT CHORD, WITH A ROOT DIATONIC TO THE KEY OF THE MOMENT, RESOLVING UP A PERFECT FOURTH OR DOWN A PERFECT FIFTH TO A DIATONIC CHORD, IS CALLED SECONDARY DOMINANT. SECONDARY DOMINANT CHORDS ARE: I7 (RESOLVING TO IVmaj7), II7 (RESOLVING TO V7), III7 (RESOLVING TO VImin7), VI7 (RESOLVING TO IImIn7), AND VII7 (RESOLVING TO IImIn7). HISTORICALLY I7 WAS THE FIRST ONE TO BE USED, BECAUSE THE 7TH OF THIS CHORD, IS THE FIRST NON-DIATONIC NOTE FOUND IN THE OVERTONE SERIES.

CMaj7 IMaj7 C7 I7 or V7/IVmaj7 FMaj7 IVMaj7 G7 V7 CMaj7 IMaj7
 CMaj7 IMaj7 A7 VI7 or V7/iiimin7 DMIN7 iiimin7 G7 V7 CMaj7 Imaj7

EXTENDED DOMINANT CHORDS

WHEN A DOMINANT CHORD, RESOLVES ON ANOTHER DOMINANT CHORD UP A PERFECT FIFTH OR DOWN A FOURTH (A RELATIONSHIP THAT MAY CONTINUE FOR MORE), THEY CREATE A SERIES OF CHORDS CALLED EXTENDED DOMINANT CHORDS.

E7 III7 A7 D7 G7 CMaj7 Imaj7

AUXILIARY OR LEADING DOMINANT CHORDS

THOSE ARE DOMINANT CHORDS, THAT RESOLVE UP A HALFSTEP, HENCE THE NAME.

This....

12

Instead of....

15

E7 IS THE AUXILIARY CHORD IN THE ABOVE EXAMPLE, AND ITS USED IN THE PLACE OF C7.

SUBV7 CHORDS.

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V7 IMaj7 SubV7/IMaj7 IMaj7

BOTH OF THE ABOVE CADENCES HAVE THE EXACT SAME EFFECT. THE REASON FOR THIS, IS THAT C7 AND G^b7 HAVE THE SAME TRITONE. THE FUNCTIONS ARE FLIPPED, IN OTHER WORDS E IS THE 3RD OF C7 WHILE IT IS THE b7 OF G^b7. LIKewise, B^b IS THE b7 OF C7, WHILE IT IS THE 3RD OF G^b7. WHAT THIS RELATIONSHIP BOILS DOWN TO, IS THAT WE CAN SUBSTITUTE A DOM7 CHORD WITH ANOTHER DOM7 THAT IS A TRITONE AWAY FROM THE INITIAL DOM (G^b7 INSTEAD OF C7). THIS KIND OF SUBSTITUTION PROVIDES US A CHROMATIC MOTION ON THE BASS, SINCE SUBV7 CHORDS RESOLVE ALWAYS DOWN A HALF STEP. THE APPROPRIATE SCALE CHOICE FOR A SUBV CHORD, IS LYDIAN b7.

COMPARE THE FOLLOWING TWO PHRASES. THE ONLY DIFFERENCE IS THAT ALL DOMINANT CHORDS OF THE FIRST PHRASE, ARE REPLACED BY THEIR SUBV ONES.

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I V7/iiimin7 iimin7 V7 I V7 I

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I SubV7/iiimin7 iimin7 SubV7/I I SubV7/I I