Here are the secondary dominants in C major; note scale degrees 1, 2, 3, 4, 5, 6 that can each be tonicized (only major and minor triads can be tonicized. On 2, 3, 4, 5, and 6 the triads of ii, iii, IV, V, and vi are built. Each is preceded by its dominant seventh chord (as if the chord before ii is V7 in D minor, as if the chord before iii is V7 in E minor, as if the chord before IV is V7 in F major, as if the chord before V is V7 in G major, as if the chord before vi is V7 in A minor).

Notice that ii, iii, IV, V, and vi are missing their chord member fifths; this is necessary when resolving full dominant seventh chords. If I had left out the chord member fifth of each dominant seventh chord, full ii, iii, IV, V, and vi chords would have been possible (try it out)!

Notice that the tritones all resolve properly. Below I have transformed the secondary function to leading tone triads; you can also do with with fully-diminished seventh chords (try it out)!



Remember that leading-tone diminished triads and leading-tone fully-diminished seventh chords are dominant substitutes. All that I have done with the previous examples is to move the roots of the dominant seventh chords up a fifth to double the chord member third of the leading-tone diminished triads. Notice that the same tritones resolve in exactly the same way. You can think (as Germans do) of the leading-tone diminished triad as a rootless dominant seventh chord!

Construct similar passages in minor; construct similar passages using fully-diminished seventh chords.

