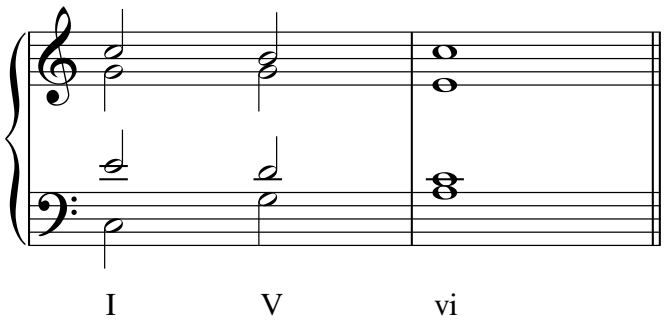
Secondary dominants (*with deception!*)

As you know, the deceptive cadence is when V goes to vi instead of I:

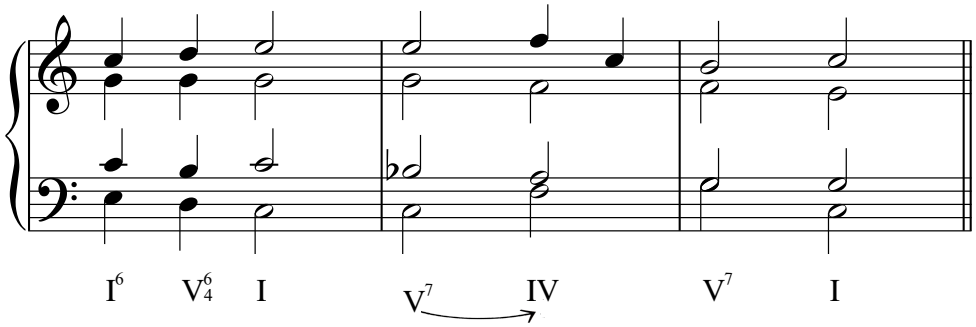


Notice that *instead of what's expected, we get the diatonic chord a 3rd lower.*

Analogously, secondary dominants can also be deceptive!

To demonstrate, consider V^7 IV

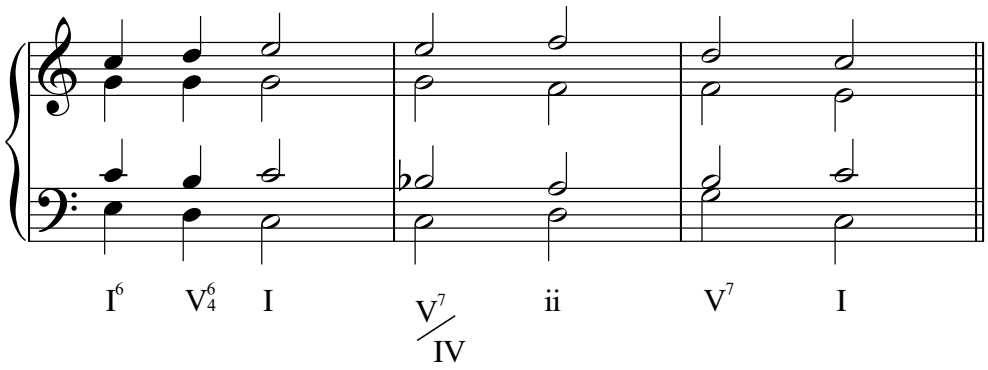
Easy question: where do you expect it to go?



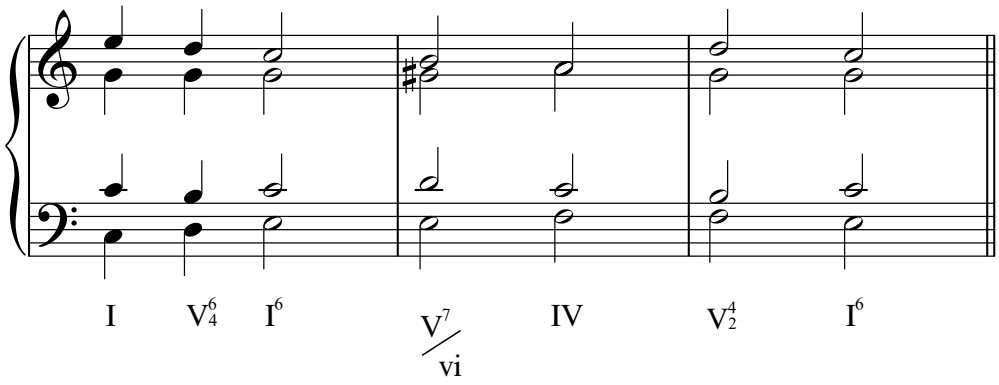
How would you instead make V IV sound deceptive?

Thusly...

when tonicizing a chord with a secondary dominant, instead of what's expected, you can deceive us by going to the diatonic chord a 3rd lower.



Another possibility...



This won't work for every tonicization. V → ii can't go to vii° instead! Stick with the two possibilities above.

Analysis tip: if you are analyzing music and a secondary dominant doesn't go to its usual place, suspect deception. See if it instead went to the chord a diatonic 3rd lower than expected.