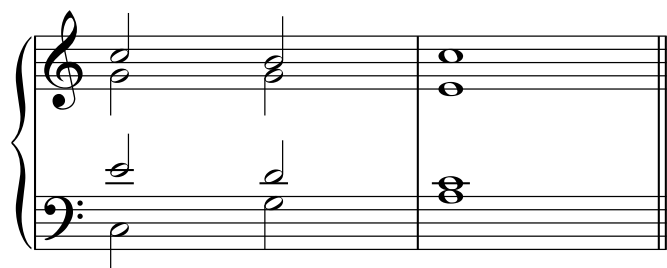



Secondary dominants (*with deception!*)

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



A musical score in treble and bass clefs showing a deceptive cadence. The first measure is the tonic triad (I), the second is the dominant triad (V), and the third is the submediant triad (vi). Below the notes are the Roman numerals I, V, and vi.



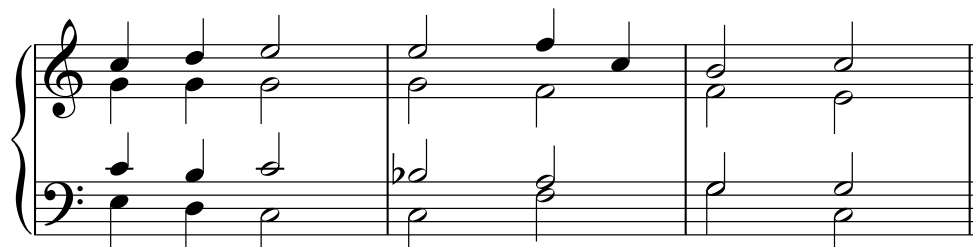
A small black and white illustration of a person's face with wide eyes and an open mouth, expressing shock or surprise.

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 $V^7 \rightarrow IV$

Easy question: where do you expect it to go?



A musical score in treble and bass clefs showing a sequence of chords. The first measure contains I⁶, V₄⁶, and I. The second measure contains V⁷ and IV. The third measure contains V⁷ and I. An arrow points from V⁷ to IV in the second measure.

How would you instead make $V \rightarrow IV$ 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.



Musical notation showing a sequence of chords in a grand staff (treble and bass clefs). The chords are labeled below the staff:

I^6 V_4^6 I V_7^7 / IV ii V^7 I

Another possibility...

Musical notation showing a sequence of chords in a grand staff (treble and bass clefs). The chords are labeled below the staff:

I V_4^6 I^6 V_7^7 / vi IV V_2^7 I^6

This won't work for every tonicization. $V \rightarrow ii$ 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.