

# Secondary Dominant Chord Scales

Step 1: Spell the chord and analyze its roman numeral chord function

G<sup>7</sup> V<sup>7</sup>/VI

Step 2: Analyze the chord tones

G<sup>7</sup>

1 3 5 b7

Step 3: Fill in the notes from the key that fall between the chord tones

G<sup>7</sup>

1 3 5 b7

Step 4: Measure the distance from these notes up from the chord tones

G<sup>7</sup>

1 3 5 b7

Step 5: Analyze these notes. If they are *any* distance from the root or 5th, they are analyzed as tensions (dominant 7th chords only)

G<sup>7</sup>

1 T#9 T#9 3 5 T#13 b7

If they are a minor 2nd above the 3rd, they are labeled "scale degrees"

G<sup>7</sup>

1 3 S4 5 b7

Step 6 - Name the final chordscale after its corresponding Greek mode (with alterations)

G<sup>7</sup> (G Mixolydian b9, #9, b13)

1 T#9 T#9 3 S4 5 T#13 b7

## Secondary Dominant Chord Scales in C Major

V<sup>7</sup>/IV

C<sup>7</sup> (C Mixolydian)

1 T9 3 S4 5 T13 b7

V<sup>7</sup>/V

D<sup>7</sup> (D Mixolydian)

1 T9 3 S4 5 T13 b7

V<sup>7</sup>/II\*

A<sup>7</sup> (A Mixolydian 9, b13)

1 T9 3 S4 5 T#13 b7

E<sup>7</sup> (E Mixolydian b9, #9, b13)

1 T#9 T#9 3 S4 5 T#13 b7

B<sup>7</sup> (B Mixolydian b9, #9, b13)

1 T#9 T#9 3 S4 5 T#13 b7

\*Traditionally, the chord scale used for this chord is Mixolydian b9, #9, b13. It's less common to use the natural 9 on this chord.