Secondary Dominants in Common Progressions
Ted Greene – 1990-01-20

1) Key of A. V7 of IV(I7) is often preceded by V
   1a) I7 is often also preceded by V7

2) Pedal bass under the V is common

Why do you think the “four minor” types appear above? Why the Asus4? And the other sus’s?

The sopranos above (that is, the top “voice” in each example) contain the line that is generating the progression I V(7) I7 IV...have you noticed? [Take note]
This line is also often found in the bass, that is, songwriters and composers like to sometimes place it here on purpose. Also it is sometimes buried in an inner voice. Study the following example and all this will likely be clear.

3) Key of C

4) Give each chord 2 beats here
5) Key of Eb

![Guitar chord diagram]

6) Key of E. Each diagram [gets] one beat here

![Guitar chord diagram]

*IMPORTANT: Be able to SING every soprano and bass line on this page.*
SECONDARY DOMINANTS in COMMON PROGRESSIONS

1. Key: A
   I7 or IV(V)
   I7 is often preceded by V
   A7
   D7

2. Pedal bass under the I is common
   A, A7, G, E
   E, A, D

3. Why do you think the four minor
   chord phrases above
   might be a unit? And the
   opening bars in F?

the soprano above, that is, the top voice in each example, contain the line
that is generating the progression I I V (I) I7 IV ... have you noticed?

This thing is the last thread in the fabric of the
songwriting, compositional line to sometimes notice.

4. Live each
   chord 3 beats here

5. Key:
   C
   8
   7
   6
   5
   4
   3

6. Key:
   Bb
   11
   10
   9
   8
   7
   6
   5
   4
   3
   2
   1

7. Key:
   Each diagram
   one beat here

8. IMPORTANT: Be able
to sing every soprano
and bass line on this page.