

The Movement and Flexibility of Dominant Chords

Table of Contents:

- [V7](#)
- [Secondary Dominants](#)
- [Substitute Dominants](#)
- [Tensions](#)
- [Negative Dominant Chords \(Minor Plagal Cadence\)](#)
- [Diminished Chords](#)
- [Family of Dominants](#)
- [Dominant Movements and Resolutions](#)
- [Every Dominant Chord in a Key](#)
- [Predominant \(Related II\) Chords](#)
- [Conclusions](#)

Dominant chords arguably hold the most power of any type of chord in music. When a dominant chord is introduced in a progression, it has the ability to safely return home, or travel to just about any other destination you can pull off. There is only one diatonic dominant chord in each key. However, through the use of secondary dominants, substitute dominants and other borrowed chords, every key has a total of 12 possible dominant chords to use. And each of those possible dominant chords has a total of 12 different root destinations including no root movement. This guide aims at including all of the different ways a simple dominant chord can transform a song. A full analysis of each song used in the examples can be found [here](#).

The term 'dominant chord' can also refer to a few different things. The first meaning of a dominant chord is the V chord in a key whether or not that V chord includes a dominant 7th degree. Another meaning of 'dominant chord' is a chord that has a root, major 3rd, perfect 5th, and a dominant 7th, regardless of if the root is the V or not. The last definition of a dominant chord can be a chord that has some type of tension that resolves in a similar way as a dominant chord; these chords have 'dominant function'. The following explanations cover all three of these types of dominant chords starting with the original V7 chord.

V7: Every key has its own single diatonic dominant chord that can be used to resolve back to the tonic chord. In a major key, this is the V7 chord. Technically, a dominant chord doesn't have to include the 'dominant seventh' degree in order to act as a dominant chord. The dominant seventh degree definitely adds extra tension in the harmony, and forces more of an expectation to a certain resolution. The reason the dominant seventh degree adds so much tension is because it is a tritone (furthest distance between any two notes) away from the major 3rd of the chord. These two notes together create a strong desire to resolve or relieve that tension.

Dominant chords are usually expected to resolve down a perfect 5th (up a perfect 4th). Like in the following example from the song "[Tennessee Waltz](#)".

I *V7* *I*
Bb *F7* *Bb*
My friend stole my sweetheart from me

However, a dominant chord is not restricted to only resolving down a perfect 5th. It can ‘deceptively’ resolve to another ‘alternate tonic’ such as VI- or III-. It is also common to see a V chord ‘retrogress’ to a subdominant chord such as II- or IV. There are many other targets the V7 chord can land on which will be thoroughly explained later on.

Secondary Dominants: The V7 chord isn’t the only dominant chord available for use in a progression. Secondary Dominant chords are categorized as dominant chords with a diatonic root and a diatonic target. With this definition, there are 5 secondary dominant chords in any major key. Think about it this way, every diatonic chord in a key has its own dominant chord that will create the expectation of resolving back to that diatonic chord. For example, in the key of C major, if an A7(V17) chord is introduced, it will create the expectation of a resolve to Dm(II-) because our ears are already used to the key of C. Just like a regular dominant chord, secondary dominants don’t necessarily have to include the dominant seventh tension to perform like a dominant chord. Secondary dominant chords also have many different target chords to choose from. They can be used to increase the tension in the harmony before moving back to the original key, or they can be used to modulate to a new key.

Here are the 5 main secondary dominants used in a major key, resolving to their expected target chord. Secondary dominant chords are written as ‘V7/x’ read V7 of whatever the target chord is. The notation of secondary dominant chords is not to be confused with the notation of ‘slash chords’. Both notations use the forward slash, x/x, but it is used differently in each case. For example, the slash chord G/F is read G over F while a secondary dominant chord like I7 would be thought of as the V7 of IV or V7/IV.

- **I7 (V7/IV):** I7 is a fairly common secondary dominant chord usually preceding the IV chord.

A good example of what this sounds like would be the solo from “[Sunday Night 1987](#)” by M83. The solo starts in the key of Db major and uses the V7/IV chord which resolves to the IV chord.

I *V/VI* *VI-* *V7/IV* *IV*
| *Db* | *F7* | *Bbm* | *Db7* | *Gb* |

Another interesting example can be found in the first line of “[One Hand, One Heart](#)” arranged for the barbershop quartet group Vocal Spectrum. Here, the dominant seventh degree of V7/IV is sung in the bass. Again, the forward slash in ‘E/D’ has nothing to do with the forward slash in ‘V7/IV’.

I IΔ7 V7/IV IV V I
 E E/D# E/D A/C# B/D# E
 Make of our hands, one hand

- **II7 (V7/V):** II7 is also a fairly common secondary dominant chord used to resolve to the actual dominant chord in a key.

“[We are the Champions](#)” by Queen has a great example of the V7/V chord.

I V VI- V7/V V
 Eb Bb/D Cm F7 Bb
 I've had my share of sand kicked in my face but I've come through

“[Tennessee Waltz](#)” sung by the barbershop quartet group Masterpiece also has another great example of the V7/V chord.

I V7/II V7/V V7
 Bb G7 C7/G F7
 When an old friend I happened to see (I did see)

- **III7 (V7/VI):** The V7/VI chord is probably the most commonly used secondary dominant chord. It is the dominant chord of the relative minor of a major key. If analyzed from the relative minor's point of view, it is the V7 chord and is diatonic to the harmonic minor scale.

The song “[She's out of my Life](#)” by Michael Jackson uses the V7/VI including the augmented 5th of the secondary dominant chord.

II- VII-7b5 V7/VI VI-
 F#m D#m7b5 G#+7 G#7 C#m
 I don't know whether to live or die

“[She's Always a Woman](#)” by Billy Joel uses the V/VI chord without the dominant 7th tension. Without the tritone created by the major 3rd and dominant 7th, there is less tension to release, but the basic idea and movement remains the same.

V I V V/VI
 Bb Eb Bb G
 And she only reveals what she wants you to see
 VI- VI-7 IVΔ7 V I
 Cm Cm/Bb Abmaj7 Bb Eb
 She hides like a child but she's always a woman to me

- **VI7 (V7/II)**: This is another fairly used secondary dominant chord.

“[All by myself](#)”, as performed by Celine Dion, is a good example of this secondary dominant chord.

V7sus4/II V7/II II- IV- I
E7sus4 E7 Am Cm G/B
And making love was just for fun, those days are gone

“[Tennessee Waltz](#)” sung by Masterpiece uses the V7/II chord to go to the II7, which itself functions as the V7/IV secondary dominant chord.

I V7/IV V7/II II7 (V7/IV) V7
Bb Bb/Ab G7 C7 C7/G F7
How I loved my little baby no other guy stood a chance

- **VII7 (V7/III)**: The V7/III chord is the least popular of the five main secondary dominant chords. The other four secondary dominant chords only have one non-diatonic chord tension, the V7/III chord has two non-diatonic notes in it's chord so it is a little harder to make this chord sound flush with the rest of the chord progression.

“[Bohemian Rhapsody](#)” by Queen has the best example of this secondary dominant chord.

I IV V7/III III-7 V
Eb Ab D7 Gm7 Bb
Beelzebub, has a devil put aside for me

Another interesting example of this secondary dominant chord is used in “[Flash Delirium](#)” by MGMT. This example is a little more tricky because of the frequent modulation in this song. This part could also be analyzed in a different key, but for this purpose we can analyze it in C major to see this perspective. Again, this secondary dominant chord does not include the dominant 7th degree although it is diatonic to the key.

IV IV- I V/II
F Fm/G# C/G A
Comfort keeps us nice, so quick to donate everything
V/III V/VI
B/F# E
Die wolken drifting blinding smiles circling

Apart from the 5 main secondary dominant chords, there are a few other dominant chords that could be considered secondary dominant chords, but not by the original definition of chords with

'diatonic roots and diatonic targets'. Most of the time when these dominant chords are introduced, some type of modulation occurs.

- **IV7 (V7/bVII):** . IV7 has a diatonic root but a non-diatonic target, the bVII. However, the root (IV) and target (bVII) can both be found in the parallel minor key, so this could be considered a secondary dominant chord in a minor key, or when borrowing from the parallel minor key. IV7 can also be found in the parallel melodic or dorian minor key, although it is usually used to resolve back to the tonic chord in blues music. (examples of that can be found further below under 'resolutions')

One example of this could be found in the song "[Stranger in Moscow](#)" by Michael Jackson although it isn't the strongest example. In this example, the dominant 7th degree is not used so it is arguable whether or not this is a dominant chord. But it is an example of how the IV chord moves down a fifth to the bVII chord. There are a few different ways you can look at this progression. You could analyze it all in the key of E major like it is below. Dmaj7(bVIIΔ7) and G(bIII) would be borrowed from the parallel E dorian minor key. Or you could analyze the second half as having modulated down a whole step to the key of D major and repeating the same I to IV progression. In music, this technique is known as 'sequencing'.

IΔ7	IV	IΔ7	V/bVII	bVIIΔ7	bIII	bVIIΔ7	bIII
Emaj7	A	Emaj7	A	Dmaj7	G	Dmaj7	G
<i>How does it feel? How does it feel? How does it feel? How does it feel?</i>							

- **#IV7 (V7/VII):** This chord has a non-diatonic root, but it does have a diatonic target. However, the diatonic target is a half diminished chord (VII-7b5) so it doesn't make for the most satisfying target chord. Because of this, it is one of the more difficult movements to pull off smoothly.

In the live version of "[All by myself](#)" sung by Celine Dion, the V7/VII chord is used in the instrumental. The last A7 chord is also used as a V7/VII chord and moves to Dm7b5 to repeat the progression a whole step lower. It does this sequence twice before modulating to a new key.

VI-	V	I	bVII°7	V7/VII	VII-7b5	II-	V7/VI
Dm	C/E	F	Ebdim7	B B7	Em7b5	Gm/D	A/C# A7

- **bIII7 (V7/bVI):** In a major key, this chord has neither a diatonic root or a diatonic target chord. However, the root (bIII) and target (bVI) can both be found in the parallel minor key, so this could be considered a secondary dominant chord in a minor key, or when borrowing from the parallel minor key. This chord could be considered a borrowed chord from the parallel phrygian minor key.

In the operatic section of “[Bohemian Rhapsody](#)” by Queen uses a chord that could be considered the V7/bVI chord. You could also say that this chord is used to modulate to the key of D major (B minor) briefly before using other secondary dominant chords to modulate back to Eb major, especially because the chords following the secondary dominant chord are pretty far away from the key of Eb major.

V7	I	V7/bVI	bVI-	#IV	VII	bVII	bIII	V	I
Bb7	Eb	Gb7	Bm	A	D	Db	Gb	Bb	Eb
<i>Will not let you go, let me goooooo no no no no no no no</i>									

- **bVII7 (V7/bIII):** Like the previous chord, this dominant chord does not have a diatonic root or a diatonic target in a major key, but both the root (bVII) and target (bIII) are found in the parallel minor key. The bVII7 chord is diatonic to the parallel minor key and is usually used as a ‘backdoor’ dominant chord to the minor or major tonic chord.

In the outro of the song “[Cinderella](#)” by Mac Miller, the V7/bIII is used to move to the bIII chord. It first lands on the bIII+Δ7 (harmonic minor) chord and then moves to the bIIIΔ7 (natural minor) chord. These chords can be viewed as borrowed from a parallel minor key or this could be seen as briefly modulating to the key of Db major before modulating back to the key of Bb major.

IVΔ7		IV-7	V7/bIII
Ebmaj7		Ebm7	Ab7
<i>Well, I been meanin' to tell you, you lookin' better every day</i>			
bIII+Δ7	bIIIΔ7	bIII+Δ7	bIIIΔ7
F/Db	Dbmaj7	F/Db	Dbmaj7
<i>Write you letters, it's only right that right after love, I write my name</i>			

Substitute Dominants: Each tritone that exists has two dominant chords that can be created with that specific tritone. For example, the tritone that is found in the diatonic V7 chord can also be found in the bII7 chord. This means that the V7 chord can be substituted with the bII7 chord which is a tritone apart from V7 itself. bII7 can be referred to as the tritone substitute of V7 or the “SubV7” chord and like the V7 chord it is usually expected to resolve back to the tonic chord, but of course it does not have to. Because bII7 is non-diatonic to the key, it won’t sound as ‘easy’ as the V7 chord does, but it still holds the illusion of a resolve back to the tonic chord. Along with the V7 chord, each of the five main secondary dominant chords has its own tritone substitute dominant chord which means there are six non-diatonic roots with diatonic targets. For example, the secondary dominant chord V7/VI (III7) would be substituted with SubV7/VI (bVII7). Substitute Dominants can be categorized as dominant chords with non-diatonic roots but diatonic targets.

- **bII7 (SubV7):** This chord is the tritone substitute of the main V7 chord.

In the intro and verses of "[I Can't Help It](#)" by Michael Jackson, the chords go back and forth between the SubV7 chord and the IΔ7 chord.

<i>SubV7</i>	<i>IΔ7</i>	<i>SubV7</i>	<i>IΔ7</i>
A13(#11)	Abmaj9	A13(#11)	Abmaj9
<i>Looking in my mirror,</i>		<i>took me by surprise</i>	

- **bIII7 (SubV7/III):** bIII7 can be used as the tritone substitute for the V7/II chord. This chord is also diatonic to the parallel phrygian minor key.

A good example of this movement can be found in the cover of the song "[Fly Me To The Moon](#)" done by Charles Cornell. The additional tensions in this chord serve to color the chord in a different way, but the idea stays the same if you ignore the extra tensions. This phrase also has a good example of the next substitute dominant chord, subV7/III.

<i>II-7</i>	<i>V7</i>	<i>I6</i>	<i>SubV7/III</i>	<i>III-7</i>	<i>SubV7/II</i>	<i>II-7</i>
Dm7	G7(13)	C6	F7(13)	Em7(9,11)	Eb7(9,#11,13)	Dm7
<i>In other words, I love you</i>						

- **IV7 (SubV7/III):** This substitute dominant chord is unique because it has a diatonic root and a diatonic target. The IV7 chord can be found in the parallel melodic or dorian minor key. In this case if the dominant seventh degree isn't used it would just be a regular diatonic IV to III- movement.

The first example of this movement, from the cover of the song "[Fly Me To The Moon](#)" done by Charles Cornell.

<i>II-7</i>	<i>V7</i>	<i>I6</i>	<i>SubV7/III</i>	<i>III-7</i>	<i>SubV7/II</i>	<i>II-7</i>
Dm7	G7(13)	C6	F7(13)	Em7(9,11)	Eb7(9,#11,13)	Dm7
<i>In other words, I love you</i>						

The second example, from another MGMT song "[Plenty of Girls in the Sea](#)", the IV7 chord, with the major third this time, is used to fall a semitone again. But this time it is to the secondary dominant chord, III7(V7/VI).

<i>I</i>	<i>VI-7</i>	<i>SubV7/III</i>	<i>V7/VI</i>
Bb	Gm9	Eb7	D7
<i>There's plenty of girls in the sea, and plenty of seeds in a lemon</i>			

- **#IV7 (SubV7/IV):** The #IV7 chord can be substituted for the I7 or V7/IV chord.

In the song "[Future Reflections](#)" by MGMT, the IV chord moves up to the #IV chord and then back down to the IV chord. Even though there is no dominant 7th in the #IV chord, it still represents the main idea of the SubV7/IV chord.

IV *SubV/IV* IV IV I I
| Bb | B | Bb | Bb | F | F |

- **bVI7 (SubV7/V):** This chord is similar to the 'augmented sixth' chord used a lot in the Baroque, Classical, and Romantic periods. This chord would normally move to the V chord before resolving to the tonic, usually in a minor key.

In the song "[Tennessee Waltz](#)" sung by Masterpiece, the SubV7/V chord is briefly sung before the V7 chord. In this particular chord, the 5th degree is diminished.

I III-7 V7/II V7/V *SubV7/V* V7
Bb Dm7/A G7 C7 Gb7(b5) F7
Now I know just how much I have lost (I lost)

- **bVII7 (SubV7/VI):** This chord is diatonic to the minor key and can be used as a substitute for the V7/VI chord.

In the song "[Hand it Over](#)" by MGMT, the bVII chord precedes the VI(V/II) chord. Even though it doesn't use the dominant 7th degree, the concept is still basically the same.

III- *SubV/VI* V/II II- VI- V
G#m/D# D/F# C#/F F#m/E C#m/E B/F#
Until they're sure there's nothing left to use, someone's taking over

Apart from the six main substitute dominant chords, there are a few other dominant chords that could squeeze into the category.

- **I7 (SubV7/VII):** This chord is theoretically the tritone substitute for the #IV7 (V7/VII) chord. I7, found in mixolydian, is usually used as the V7/IV chord but could technically be used to resolve down a half-step to some type of VII chord. As discussed earlier, the VII-7b5 chord is not a very satisfactory target chord. SubV7/VII is also an exception because it has a diatonic root and a diatonic target, so if there is no dominant 7th in the chord it would probably just be seen as a regular chord movement.

The only example I could find that somewhat demonstrates this concept is in the song "[Hand it Over](#)" by MGMT, at the end of the second verse. This example doesn't use the dominant seventh degree so the chord used is pretty much just a regular tonic chord, but the idea is there. In the following example the I chord moves down a half-step to the VII chord which itself could be viewed as the SubV/bVII as it too moves down a half-step.

It's a little bit of a stretch and I'm sure most people would just label this as some sort of chromatic movement. Either way, the point is that the I7 chord could be used as the SubV7/VII.

SubV/VII VII bVII V
 | E Eb | D B |

- **III7 (SubV7/bIII):** III7 is usually associated with being the secondary dominant V7/VI chord. However it could also be used as the SubV7/bIII. If dealing with the minor key, it fits the description of a substitute dominant chord by having a non-diatonic root and a diatonic target.

In "[The Handshake](#)" by MGMT, there is an example that could somewhat represent this movement. Again, this example doesn't use the dominant 7th degree. This section of the song also has frequent modulation so it could be analyzed a number of ways.

IV- SubV/bIII bIII bVII
Em D# D A
Black tears, black smile, black credit cards and shoes

- **VI7 (SubV7/bVI):** Like the previous chord, VI7 is usually associated with being the secondary dominant V7/II chord, but it could also be used as the SubV7/bVI. It is a substitute dominant chord in the minor key, it has a non-diatonic root and a diatonic target.

One example of this can be seen in the intro of "[She's out of my Life](#)" by Michael Jackson. There's probably a few ways you could analyze the last four chords, especially with the E remaining in the bass. The upper part of the chords create the SubV7/bVI to bVI movement.

Vsus2 Vsus2 Vsus4 V bVII SubV7/bVI bVI I5
 | Bsus2 | Bsus2 | Bsus4 | B | D6/E | C#7(#9)/E | C(#11)/E | E5 |

- **VII7 (SubV7/bVII):** Again, this chord is usually used as a secondary dominant chord, V7/II, but it can also be a substitute dominant chord usually in the minor key, the SubV7/bVII.

This substitute dominant chord is shown well in the outro of "[Small Worlds](#)" by Mac Miller.

I-7 SubV7/bVII bVII/sus4 VI-7b5
Bbm7 A7+ Db/Ab Bbm/G
Don't tell me nothin' but the truth, I'm tired I don't gotta spare a second

Tensions: As you can see in most of the above examples, a lot of different ‘tensions’, or different scale degrees in relation to the chord being played, can be used to change the flavor of the chord. All of the tensions listed below can be either diatonic or non-diatonic depending on the target chord and what key you are playing in. The thing that matters the most is that each different tension used has a place to resolve to, I will try to explain that in each example. When adding additional tensions to a dominant chord, it can be beneficial to remove the more common or expected notes of the chord such as the 1, 3, 5, or 7. This gives more room in the chord for the additional tension to stand out a little more. It can also be beneficial to leave them in to create more dissonance and tension. Examples of both of these techniques can be found throughout the examples below.

- **b5:** Depending on the chord, the b5 tension could also be thought of as the #11 tension. The difference between a chord written with a b5 and a #11 is that b5 would suggest a chord scale with the b5 and natural 11, while #11 would indicate a chord scale with a #11 and either a natural or augmented 5. So if a chord uses this tension along with a natural 11, it is a b5 chord. Likewise if a chord uses this tension along with a natural or perhaps augmented 5, it would be a #11 chord which will be shown in a later example. If the chord has no other context then it can be called either one. The b5 tension is more popular with substitute dominant chords resolving down a half-step because it becomes the 5 of the target chord.

I couldn't find an example that uses a b5 and a natural 11 together, probably because the dissonance those two notes create isn't as favorable. In the song "[Tennessee Waltz](#)" sung by Masterpiece, there is a brief substitute dominant chord sung that diminishes the 5th degree. The reason I would say b5 and not #11 is because the natural 5 is not in the chord, but technically you could call this a #11 chord with no 5 if you wanted to. The b5(C) of Gb7(b5) stays the same and becomes the 5 of F7 while the other three notes fall down a semitone each.

I	III-7	V7/II	V7/IV	SubV7/IV	V7
Bb	Dm7/A	G7	C7	Gb7(b5)	F7

Now I know just how much I have lost (I lost)

Two more examples of b5 chords can be found right next to each other in "[Fly Me To The Moon](#)" covered by Charles Cornell. The first one is on the V7/IV chord along with the b9 and 13 tensions. In this chord, the b5(Gb) and b9(Db) are both non-diatonic and each move down a semitone to become the 1(F) and 5(C) of Fmaj7 while the 13(A) of C7 is diatonic and stays the same to become the 3 of Fmaj7. In the next example in the A7(b5) chord, the b5(Eb) is not diatonic to the key, but it moves up to a regular 5(E) before moving to the minor 3(F) of Dm7.

bVIIΔ7	V7/IV	IVΔ7	V7sus4	V7	IΔ7	V7/II	II-7
Bbmaj7/F	C7(b5,b9,13)	Fmaj7	Fmaj7/G	G7(13)	Cmaj7	A7(b5)	Dm7

With music and words I've been playing

- **#5(+)**: This tension is pretty popular with dominant chords. #5 is usually written as an augmented or '+' chord. Each augmented triad has two other enharmonically equivalent augmented triads. For example, G+ uses the same notes as B+ and D#+. This gives room for more dominant chord substitutions. Similar to the previous tension, the #5 shares the same note as the b13. A chord written as an augmented chord implies that the 13th tension is in the chord scale, while a chord written with a b13 implies that the natural or flat 5 is included in the chord scale. With the secondary dominant chords V7/VI, V7/II and V7/III in a major key, the #5 tension is diatonic to the key.

In the song "[She's out of my Life](#)" by Michael Jackson, the augmented 5 is used for a moment in the V7/VI chord. The #5(E) of G#+7 moves down to the regular 5(D#) of G#7 then moves back up to E, this time the minor 3 of C#m. I'm not sure if you are supposed to write the chord as G#+7 or G#7+. I have seen both ways written before so you should choose for yourself which way you want to write it.

I-	VII-7b5	V7/VI	VI-
F#m	D#m7b5	G#+7 G#7	C#m

And I took her for granted I was so cavalier

The augmented chord is also interesting when no other tensions are being used with it. A good example of this would be the V+ chord used in "[Brian Eno](#)" by MGMT. This part of the song is in a minor key and the V+ chord retrogresses back to the IV- chord.

I-	bVIΔ7	V+	IV-
Dm	Bbmaj7	A+	Gm

Brian Peter, George St. John Le Baptiste De La Salle Eno

- **b9**: The b9 is an interesting tension that adds a lot of color to a dominant chord. Usually, the b9 tension will resolve down a semitone and become the 5 of it's target chord. This tension is popular with the V7/VI chord because it is diatonic to the key, it is also diatonic to the key when used in the V7/III chord but this chord is not as popular. The b9 tension is also interesting because a dominant 7(b9) chord can be made by playing a full diminished 7 chord a half-step above the root. For example if it was a B7(b9) chord, you could play a Cdim7/B.

In "[Leave the Door Open](#)" by Silk Sonic, the b9 tension is used along with the augmented 5 in the V7/II chord. This chord could also be written as Gm7b5/A or Bbm6/A. When this chord resolves to Fmaj7, the augmented 5(F) stays the same and the b9(Bb) moves to the 3(A) of the target chord.

IΔ7	V7/II	IVΔ7
Cmaj7	A+7(b9)	Fmaj7

Tell me that you're coming through *You're so sweet*

- **9:** This is probably the most subtle tension to add on a dominant chord. It is paired nicely with additional 11th or 13th tensions. The 9 is diatonic to the key with most secondary dominant chords and also some substitute dominant chords.

There are a lot of interesting chords used in the song "[Violent Crimes](#)" by Kanye West. In the following example, the bVII7 chord uses the 9th and 13th tensions which are both diatonic to the key. While the root of this chord moves by a tritone to Eb, only one note changes in the upper part of the chord. The 13(Gb) in A7(9,13) moves down a whole step to become the b9(E) of Eb7+(b9) while the 7(G), 9(B), and 3(Db) stay the same to become the 3(G) augmented 5(B) 7(Db) of Eb7+(b9).

Eb7+(b9) is another good example of an augmented 5 or b9 tension. The augmented 5(B) of Eb7+(b9) stays the same and becomes the minor 3 of Abm, and the b9(E) falls a half-step to become the 5 of Abm.

<i>bVII7</i>	<i>V7/VI</i>	<i>VI-7</i>	<i>bVI-7</i>
<i>A7(9,13)</i>	<i>D#7+(b9)</i>	<i>G#m7</i>	<i>Gm7</i>
<i>Even the scary nights, thank you for all of the glory</i>			

- **sus2:** The sus2 chord is basically the same as the 9 chord and any sus2 chord can be analyzed as a 9 chord. The only distinction is that a sus2 chord implies that there is no 3 in the chord, if there is a 3 in the chord it is definitely a 9 chord and not a sus2. One important thing to point out about suspended chords is that the tritone made by the 3 and 7 is no longer there, so the chord usually has less tension.

An example of this can be found in "[We are the Champions](#)" by Queen. Ab/Bb could be considered a V7sus2 or V7sus4 chord so I'll skip that one. Ab+/Bb can be written and analyzed a number of different ways. The C note in this chord can be seen as the 9 or the sus2 because the 3 isn't being played. The E in this chord can be seen as the b5 or the #11, but it sounds like the 5(F) might be being played lower in the chord. Because of this I would write this could as Bb7sus2(#11) or Bb9(#11). When in doubt it's probably better to just call it a 9 chord. Fm/Bb can also be considered a V7sus2 chord or a V9 chord with no third.

<i>V7sus4</i>	<i>V7sus2</i>	<i>V7sus2</i>	<i>V7/II</i>
<i>Ab/Bb</i>	<i>Ab+/Bb</i>	<i>Fm/Bb</i>	<i>C7</i>
<i>And we mean to go on and on and on and on</i>			

- **#9:** The #9 is an interesting tension because it is a minor third from the root, but added over a major chord. Usually, this tension is played a major seventh above the third of the dominant chord to reduce unfavorable dissonance. The #9 is diatonic to the key when used with most secondary/substitute dominant chords. When used with the V7 chord, the #9 is the bVI note of the key so it could act kind of like a 'backdoor' note to the tonic.

In "[I Can't Help It](#)" by Michael Jackson, the #9 tension is used on the V7 chord along with an augmented 5. In this example, the #9(F#) moves down three semitones and becomes the 5(Eb) of Abmaj9, while the #5(B) moves down a half-step and becomes the 9(Bb) of Abmaj9. Of course this isn't the only way to voice or resolve these tensions, in fact there are a few other different ways the keyboard expresses these chords in other parts of the song.

IV7sus2	V7+	IΔ7
Db7sus2	Eb7+(#9)	Abmaj9
<i>It is getting better all the time</i>		

Another example of the #9 tension can be found in "[Fly Me To The Moon](#)" covered by Charles Cornell. This chord is also a good example of the b13 tension. The #9(C) and b13(F) are both diatonic to the original key and stay where they are to become the b7(C) and 3(F) of Dm7.

V/Vi	VI-	V7/II	II-7
E	Am	A7(#9,b13)	Dm7
<i>All I worship and adore</i>		<i>In other words</i>	

- **11:** Like the 9 and sus2 tensions, the 11th tension is almost synonymous with the sus4 chord. The sus4 chord implies that the 3 is suspended and therefore not included in the chord, while a dominant chord with the 11th tension usually includes the major third. It is not super common to see a chord with both the 11 and 3 included so a lot of the chords are written as sus4 chords.

In the song "[Too Late](#)" by Mat Zo, the very first chord played is a G7add11 chord. The way it's played clusters the 3(B), 11(C), and 5(D) together to create an interesting dissonance. This chord eventually resolves up a half-step to Ab6. The 11(C) of G7add11 stays where it's at and turns into the 3 of Ab6. This chord is definitely an add11 chord and not sus4 because the 3 is also included in the chord.

V7/Vi	IV6	Isus2	V/V	V7/Vi
G7add11	Ab6	Ebsus2	F	G7add11
<i>Look out the window,</i>			<i>all I see is rain</i>	

- **sus4:** Sus4 chords are pretty popular with secondary dominant chords because the sus4 of every secondary dominant chord in a major key is diatonic, and with the V7sus4/V, V7sus4/Vi and V7sus4/II, the whole chord is diatonic. This sometimes creates the illusion of a secondary dominant chord that is still diatonic to the key, but there is no tritone in the chord so it does not hold the same tension as a regular dominant chord.

An example of a sus4 chord on the V7 chord can be found in "[Violent Crimes](#)" by Kanye West. This chord can be written as Emaj7/F# and could be analyzed as the IVΔ9 chord with the 9 in the bass. But because of the root(F#) and the dominant 7(E), it also sounds like it could be an F#7sus4(9,13) chord. There is no tritone in this chord but it is still a V7 chord that resolves to the tonic. There is also no 5 in this chord.

<i>bII°</i>	<i>II-</i>	<i>V7sus4</i>	<i>I</i>	<i>IΔ7</i>
<i>Cdim</i>	<i>C#m</i>	<i>F#7sus4(9,13)</i>	<i>B</i>	<i>Bmaj7</i>
<i>I know you want to cry all night (all night)</i>			<i>Plottin', schemin',</i>	

A lot of sus4 chords move directly to the regular chord before resolving to a different chord. An example of this can be found in "[All by Myself](#)", this version is from Celine Dion's live performance.

<i>V7sus4/II</i>	<i>V7/II</i>	<i>II-</i>
<i>E7sus4</i>	<i>E7</i>	<i>Am</i>
<i>And making love was just for fun</i>		

This next example, from the song "[Metanoia](#)" by MGMT, shows where a dominant 7sus4 chord could also be analyzed as a minor 11 chord. Without getting too involved with the theory behind these chords, this section generally stays in the key of A major, but the first three chords here are borrowed from the key of Bb major (A locrian). In Bb major, the D7sus4 chord is diatonic and could be analyzed as a Dm7(11) chord with no 3. It could technically be analyzed as the V7sus4/VI chord in Bb major, but because there is no tritone created by the major third it doesn't really have as strong dominant function. Now in context with the key of A major, D7sus4 could be thought of as the IV7sus4 chord that acts as a SubV7/III chord. It could also be analyzed as the IV-7(11) chord, but in the context of A major it would be more likely this was a major chord. The contradiction of this chord between the two keys makes D7sus4 a really interesting chord in this song.

<i>(II-)</i>	<i>(IV)</i>	<i>(III-7)</i>	
<i>bIII-</i>	<i>#IV</i>	<i>IV7sus4</i>	
<i>Cm</i>	<i>D#</i>	<i>D7sus4</i>	
<i>The tail is breathing, and she's listening</i>			
<i>III-</i>	<i>IV</i>	<i>V</i>	<i>I</i>
<i>C#m</i>	<i>D</i>	<i>E</i>	<i>A</i>
<i>Kill the serpent, divide, disperse and grow</i>			

- **#11:** The #11 tension has a unique sound because it clashes with the 5 of the chord. The tension that is created by the 5 and #11 degrees is a major seventh, or a minor second(minor ninth) depending on the voicing. The #11 stands out more when it is separated from the 5 by a major seventh, this voicing tends to be more popular. As stated earlier under the b5 tension, the difference between the b5 and #11 is that a #11 chord implies that the 5 is natural and included in the chord. The b5 would imply that the

11 is natural. The #11 tension is diatonic with the IV7, V7/III and most substitute dominant chords.

The song "[One Hand One Heart](#)" sung by Vocal Spectrum has a good example of what a #11 sounds like over the V7 chord. In this example, the #11(F) stands out because it is non-diatonic. Before the chord resolves, the #11th tension moves back up to the 5(F#). The reason this is a #11 chord and not a b5 chord is because another vocal part is singing an F# a major seventh below the F note being sung. The 5(F#) and #11(F) in this chord create a major seventh interval in a dominant seventh chord.

V7sus4 V7sus4 V7sus2 V7
 F#m7/B B7sus4 **B7sus2(#11)** B7
 Ohhhhh

Another example of the #11th tension can be found in the first chord of "[I Can't Help It](#)" by Michael Jackson. The #11(Eb) is a little more subtle in this chord because it is diatonic to the key of the song. The chord in question is the SubV7 chord and resolves to the tonic, the #11 of A13(#11) stays the same and becomes the 5 of Abmaj9. The bass part plays the 5(E) of the chord which confirms this chord as a #11 chord and not a b5 chord.

SubV7 IΔ7 SubV7 IΔ7
A13(#11) Abmaj9 **A13(#11)** Abmaj9
 Looking in my mirror, took me by surprise

- **b13:** Like the #11 tension, the b13 clashes with the 5 of the chord. Depending on how a b13 chord is voiced, the 5 and b13 degrees can create the interval or a major seventh or minor second(minor ninth). This tension can be diatonic to the key when used with the V7/VI, V7/II, and V7/III chords. If the 5 is not included in a b13 chord, then the chord could also be analyzed as an augmented chord.

The best example of this type of chord I could find is from the song "[One Hand One Heart](#)" sung by Vocal Spectrum. In the last line of the song, the b13 tension is sung over the V7 chord. In the key of this song, E major, the b13 of the V chord is the bIII(G). This note is a blue note and resolves in a way similar to the dominant 7th in a IV7 chord. In this example, the b13(G) of B7(b13) resolves down a minor third to the tonic(E). The reason this is a b13 chord and not a #5 chord is because the 5(F#) of the B7(b13) chord is sung below the b13(G) creating a very dissonant minor ninth interval.

bVII IV7sus4 IV V7 V7 I I6sus4 I
 D/A Gmaj7/A A B7 **B7b13** E E6sus4 E
 Oh my love there's nothing can part us now, forever now

This example from "[Fly Me To The Moon](#)" was shown earlier for the #9 tension, but it shows how the b13 tension can be diatonic to the original key. The #9(C) and b13(F) are both diatonic to the original key and stay where they are to become the b7(C) and 3(F) of Dm7.

V/VI	VI-	V7/II	II-7
E	Am	A7(#9,b13)	Dm7
<i>All I worship and adore</i>			<i>In other words</i>

- **13:** 13th chords are fairly popular with dominant chords as you can see with some other examples above. 13th chords are diatonic to the key when used with the dominant and most secondary dominant chords. When used in a dominant 7 chord, the 13 is usually stacked a major seventh above the 7.

Another example of a 13th chord that hasn't been used in the other examples can be found in the song "[Leave the Door Open](#)" by Silk Sonic. In this example, it doesn't sound like the 5(D) is included in the G7sus4(13) which makes more room in the chord for the 13(E) to stand out. The 5 isn't as important to the harmony in chords like these because our brain expects that interval and in some cases might even hear an illusory 5th degree due to the harmonics of the root note.

bVI	V-7	IV-7	V7sus4	IVΔ7
Ab	Gm7	Fm7	G7sus4(13)	Fmaj7
<i>So if you tryna lay in these arms, I'ma leave the door open</i>				

- **7 in the bass:** Another interesting way to voice a dominant chord is by playing the dominant 7th in the bass. Doing this provides a little ambiguity in the chord as it could function as a dominant chord or a suspended sounding chord.

For example, in "[She's out of my Life](#)" by Michael Jackson, B/A mostly seems to function as a B7 chord with the 7 in the bass, but it also kind of sounds like a sort of suspended A chord with the 9(B), #11(D#), and 13(F#) tensions. Either way, the tritone created by the A and D# creates tension that resolves to the alternate tonic, G#m(III-).

IV	V7	III-	VI-
A	B/A	G#m	C#m
<i>And I don't know whether To laugh or cry</i>			

Another example of this can be found in the song "[Someone's Missing](#)" by MGMT. This the chord is an augmented chord over the 7 in the bass. This chord resolves down a perfect fifth.

VI-	II-7	V7/VI		VI-	II-7	V7/VI
C#m	F#m9	G#+/F#		C#m	F#m9	G#+/F#

With a long sigh let the hissing in, stones deformed by gentle kissing and

Negative Dominant Chords (Minor Plagal Cadence): On the topic of dominant chords, it is worth mentioning the theory of negative dominant chords. The concept of negative harmony is a very deep subject and there are many different tangents to explore, but I will try to keep things simple in this explanation. If you would like to explore the idea of negative harmony further, there are plenty of resources online discussing the many different schools of thought. The very basic idea is that each chord in music has some sort of ‘negative’ counterpart that is a reflection or transposition of the original chord tones across a specific tone or key center. How to find each chord's negative counterpart chord is where a lot of the different schools of thought come in. There are a few different ideas on how to generate a ‘negative chord’ and each theory brings its own interesting concepts to the table.

The idea of ‘negative harmony’ has been explored for many years and made popular by musicologists such as Hugo Riemann who explored the idea of ‘harmonic dualism’ and the relationship between major and minor chords, Ernst Levy who discussed ‘tone structure’ and ‘polarity’ in his book “A Theory of Harmony”, Steve Coleman who built on these ideas and explored what he called ‘symmetry’ in music, and more recently Jacob Collier who has popularized the previous ideas and the term ‘negative harmony’.

As stated earlier, there are different ways to go about generating a ‘negative chord’ by reflecting or transposing the chord tones about a certain note, key center, or axis. The axis you choose to reflect around is mostly arbitrary as they all have their own attributes, but the axis that is most popular is the note halfway between the I and V scale degrees. In the key of C major, the note between the I(C) and V(G) is halfway between E and Eb. Jacob Collier discusses this more in [this interview](#). Without getting too into all the different theories, this axis is preferable because when all the tones of a major scale are reflected about this axis, the ‘negative’ tones make up a minor scale with the same root. A C major scale would become a C minor scale satisfying the idea of ‘harmonic dualism’ between major and minor.

A shortcut to find every negative chord is to reflect the root of a chord across the tonic note, then if the chord was major make it minor and vice versa. Negative V is IV-, negative I is I-, and negative II- is bVII. With added 7ths, major 7th degrees become minor 6ths and minor 7th degrees become major 6ths. Negative IV Δ 7 is V-(b6) or bIII Δ 7 and negative II-7 is bVII(6) or V-7.

With this theory of reflecting chords, the dominant triad (V) becomes a minor subdominant triad (IV-), and a V7 chord would become a IV-6 chord which could also be seen as II-7b5. There are many different things you can explore with this knowledge, but to keep things simple this means you can theoretically swap a dominant chord with a minor chord a whole step below the root of the dominant chord. This would change a V7 to I cadence to a IV-6 to I cadence.

Of course there are a few other ways to analyze the IV-6 (II-7b5) chord. One thing you could argue about this chord is that it is built from the same full diminished seventh chord as the V7 chord. That diminished chord is the leading tone diminished chord, VII°7 (II°7, IV°7, or bVI°7). IV-6 (II-7b5) is only one chromatic note away from being a IV°7 (II°7) chord, which of course resolves nicely back to the tonic chord. You could also say that IV-6 is a ‘minor subdominant’ chord that resolves to the tonic as a ‘minor plagal cadence’.

You don’t necessarily need to reflect any chords over an axis to justify the use of a IV-6 (II-7b5) chord, but this theory of ‘negative dominants’ is interesting enough to include among the theory of dominant chords. Below are a few examples of negative dominant chords as well as some ‘secondary negative dominant’ chords if you’re willing to stretch it that far.

- **IV-:** A V chord reflected across the axis discussed previously becomes a IV- chord. Therefore IV- could be considered a ‘negative dominant’ chord, although most of the time we recognize this chord as a subdominant chord from the minor key. So you could think of IV- to I as a ‘negative perfect cadence’ if you wish but most people would probably call it a ‘minor plagal’ cadence (IV to I being a regular ‘plagal cadence’). Whatever you want to call it, it has a special quality when used to resolve back to the tonic chord.

A classic example of this cadence can be found in “[Bohemian Rhapsody](#)” by Queen.

V	VI-	IV-	I
Bb/D	Cm	Abm	Eb
<i>Carry on, carry on, as if nothing really matters</i>			

- **IV-6 (II-7b5):** A full V7 chord reflected across the same axis would turn into a IV-6 chord or a II-7b5 chord depending on which note is played in the root.

The first example of a ‘negative V7’ chord is from the song “[You Still Believe in Me](#)” by The Beach Boys. This chord can be thought of as the IV-6 with the 3rd as the root, or a II-7b5 with the b5 as the root.

I	I	II-7	VI-7	IV-6	I
B/C#	B/C#	C#m/B	G#m7	Em6/G	B
<i>You still - be - lieve - in - me I want to cry</i>					

The next example, from the song “[Tennessee Waltz](#)” by Masterpiece, uses a II-7b5 chord which resolves to the tonic chord.

I	V7/IV	V7/IV	II-7b5	I
B	B7	C#7	C#m7b5	B
<i>My friend stole my sweetheart from me</i>				

Another example of this chord is from the song "[All by Myself](#)". This chord can be analyzed as a II-7b5 with the b7 as the root or a IV-6 chord with the 5 as the root.

I G	II-7b5 Am7b5/G	I G
<i>When I was young I never needed anyone</i>		

- Secondary IV- (II-7b5) chords:** You can also use the idea of negative harmony with secondary dominant chords but again there are a few ways to go about doing this. You could negate the secondary dominant chord over the original axis (between I and V) of the tonic chord, or you can negate it over the axis of the target chord. To avoid complicating things further, all examples below are in respect to the axis of the target chord and are either a related IV- or II-7b5. Like regular 'negative dominant' chords, secondary 'negative dominant' chords could be analyzed in different ways and would probably be seen as a secondary 'minor subdominant' or just as a related IV- chord.

The first example is from "[Alien Days](#)" by MGMT where the bVII- chord is used as the IV-/IV chord.

I F	IΔ7 F/E
<i>Night's for sleep, blue curtains, covers</i>	
	(IV-/IV)
bVII Eb	bVII- IVΔ7 Ebm Bbmaj7
<i>Sequins in the eyes, that's a fine time to dine</i>	

The song "[Hand it Over](#)" by MGMT has an interesting example of a related IV- chord. In this example the V- chord acts as a relative IV- chord to the upcoming II(V/V) chord. After the first 'minor plagal' cadence to the II chord, another minor plagal cadence is played a whole step down to land on the tonic chord.

(IV-/II) V- Bm	(V/V) II F#/A#	IV- Am	I E/G#
<i>We both knew it was true The smart ones exit early</i>			

The song "[Alien Days](#)" by MGMT has another example of what could be considered a 'tritone substitute negative dominant' chord. There are a few different ways to analyze this chord and this way might be a bit of a stretch. The tritone substitute dominant chord of IV, SubV/IV, negated across the axis of the target chord, IV, becomes a #I-7b5 chord. You could also think of the #I-7b5 chord as a tritone away from V-7b5 (II-7b5/IV).

(SubII-7b5/IV)
 V #I-7b5 IV
 Ab Dm7b5 Gb
If it looks like we could lose

- **bII maj7**: The last example of this type of cadence is the bII maj7 chord. This chord is only one chromatic note away from a IV-6 (II-7b5) chord and also only one chromatic note away from a bII7 (SubV7) chord so it makes sense that it would resolve nicely to the tonic chord. bII maj7 can be found in the parallel phrygian mode.

An example of this resolution is used in the last line of "[Tennessee Waltz](#)" performed by Masterpiece.

IV I- V7/V bIIΔ7 I
 F Cm/Eb D7 Dbmaj7 C
I broke down and cried

Diminished Chords: Along with dominant chords, diminished chords also hold a lot of power and can be used in many different ways and can resolve to many different chords. Diminished chords like dominant chords in a lot of ways, but they also have their own uniqueness about them. They can be used as 'leading tone (ascending) diminished' chords, which is the most like a dominant chord, 'auxiliary (embellishing) diminished' chords, or 'passing (descending) diminished' chords. In order to determine which type of diminished chord it is, it is helpful to understand how it is resolving to its specific target chord.

Another important thing to distinguish is that diminished chords can be 'full diminished' (x^o7), or 'half diminished' (x-7b5 sometimes written x^o7). Alternately, diminished chords don't have to include a seventh degree or can even include the major seventh which will be shown in further examples. Full diminished chords have two pairs of tritones and every note is equally spaced apart, thus they can be a little more flexible than half diminished chords. For example, Fdim7 can act as Fdim7, Abdim7, Bdim7, or Ddim7 (which could pose as G7(b9), Bb7(b9), Db7(b9), and E7(b9)) giving a wide range of target chords, while Fm7b5 is a little more restricted in its dominant function but can still pose as chords like G7+(b9), Bb7sus4(b9), or Db7(9). Even though they are a little more flexible, full diminished chords are only diatonic to the harmonic/melodic minor keys while every major or minor key has a half diminished chord. This means that it is a little easier to sneak a half diminished chord into the song than a full diminished chord. Half diminished chords are popular to use as 'related II' chords which will be explored more later on.

- **Leading Tone (Ascending) Diminished:** Leading tone diminished chords mostly function like dominant or secondary dominant chords. Each fully diminished chord can resolve up a half step from any of the notes in the chord. The reason this is true is because the 3, 5, and 7 of a V7 chord are the 1, b3, and b5 of the VII^o chord. They are called ascending or leading tone diminished chords because they usually resolve up a

half-step and act as the VII^o/x, or 'leading tone' of the target chord. Both major and minor chords make good target chords for this ascending diminished chords.

The first example is from the last line of "[Song For Dan Treacy](#)" by MGMT. The chord used is an F#dim7 which is actually the II^o7 chord, but it can also be seen as a D#dim7/F# which is the VII^o7 chord. The VII^o7 chord is the leading full diminished chord of the tonic chord and acts similarly to a V7(b9) chord, resolving nicely to the tonic chord.

(VII^o7)
 II^o7
 F#dim7
 I
 E
Bow to the heart, back to the beat of Dan Treacy

A different example of an ascending diminished chord comes from another MGMT song, "[Of Moons, Birds, and Monsters](#)". This example is a half diminished chord that resolves up a half-step to the V7 chord. This chord is similar to an F#7(9) chord, the secondary dominant V7/V chord.

(VII-7b5/V)
 #IV-7b5
 A#m7b5
 III- IV
 G#m A
To catch a monster, we make a movie, set the tempo
 V7 IVΔ7
 B7 Amaj7
And cut and cut its brains out

An example that doesn't include the seventh degree can be found in "[Violent Crimes](#)" by Kanye West. This chord is like a G#7 with no root so it acts like the secondary dominant V7/II chord. In this example the target chord is a minor chord.

(VII^o/II)
 I Δ7 bII^o II-
 B Bmaj7 Cdim C#m
Talkin' in your sleep I know you want to cry all night

The last example from the song "[Sincerity is Scary](#)" by the 1975, shows the use of an ascending diminished major seventh chord. E/F can be written as Fdim(maj7), it resolves up a half-step to the VI-7 chord.

(VII^oΔ7/VI)
 IVΔ7 bVI^oΔ7 VI-7 bVII7
 | Dmaj9 | E/F | F#m7 | G9 |

- Auxiliary (Embellishing) Diminished:** Auxiliary diminished chords are diminished chords that share a common tone with the root of the target chord. Since they usually share a root, the diminished chord acts as an ‘embellishment’ of the target chord. Auxiliary diminished chords are most popular with the tonic chord, V chord, and sometimes the IV chord. Because they are more popular, the following examples are all cases with a major target chord. However the embellishing diminished chord works well with major or minor target chords, although the effect is more subtle with minor chords.

The first example from “[Bohemian Rhapsody](#)” by Queen uses a diminished triad with no seventh degree to ‘embellish’ the tonic chord.

I IV I IV I I^o I IV I
 A D A D A Adim A D A
Scaramouch, Scaramouch, will you do the fandango

The next two examples are from the song “[Tennessee Waltz](#)” sung by Masterpiece. The first example uses a full diminished V^o7 chord before moving to the V7 chord.

I V^o7 V7 IV7 I
 C/G Gdim7 G7 F7 F7/C C
Oh it was the beautiful Tennessee Waltz (the waltz)

The second example is an interesting example of an auxiliary diminished chord. The chord in question isn’t the I^o chord but it does serve as an embellishing chord to the tonic chord. The #IV-7b5 chord and the tonic chord share a common tone, the b5(C) of the F#m7b5 chord is the root of the target chord.

I #IV-7b5 V7/IV IV7
 C F#m7b5 C7 F7
I lost my little darling the night they were playing

In the outro of the song “[Metanoia](#)” by MGMT, the II^o7 chord is used as an embellishment to the IV chord. Edim7(II^o7) is enharmonically equivalent to Gdim7(IV^o7) so they act in the same way, the only difference is the root.

(IV^o7)
 bIIIΔ7 IV7 V IΔ7 II^o7 II^o7 IV V
 | Fmaj7 | G7 | A | Dmaj7 | Edim7 | Edim7 | G | A |

The last example of an auxiliary diminished chord comes from “[Fly Me To The Moon](#)” covered by Charles Cornell. The first diminished chord used is a diminished major 7th chord. The second time this chord is used, it adds the diminished seventh degree along with the major seventh. Both of these chords act to ‘embellish’ the IΔ7 chord.

I6	<i>I°Δ7</i>	IΔ7	<i>I°7</i>	IΔ7	II-7	V7
C6	Cdim(maj7)	Cmaj7	Cdim7(maj7)	Cmaj7	Dm7	G7(13)
Poets often use		many words			to say a simple thing	

- Passing (Descending) Diminished:** The last type of diminished chord is the passing diminished chord which approaches the target chord in some sort of chromatic descending movement. The root of the passing diminished chord is often a semitone above the root of target chord but this isn't always the case as you will see in some examples below. Passing diminished chords also often share many notes in common with the target chord, usually only one to two notes are moving down chromatically. Passing diminished chords can descend on major or minor chords although the target chord is usually a major chord.

One of the more popular uses of a passing diminished chord is a #IV diminished chord moving to the IV chord. An example of this can be found in "[God Only Knows](#)" by The Beach Boys. In this example, the #IV diminished chord is a half diminished chord. It includes the minor seventh(G#) which is diatonic to the key while a full diminished adds the non diatonic note G instead of G#.

I	<i>#IV-7b5</i>	IV	I	II-7
E/B	A#m7b5	A	E/G#	F#m7
I'll make you so sure about it		God only knows what I'd be without you		

Another example of a #IV diminished chord moving to a IV chord can be found in the cover of "[Tennessee Waltz](#)" sung by Masterpiece, but in this example it is a full diminished chord. The Dbdim7(bIII°7) that precedes the Edim7(#IV°7) chord can be thought of as a Edim7/Db(#IV°7). Both chords share two notes in common, G and Bb, with the target chord Eb.

IV6	<i>bIII°7</i>	<i>#IV°7</i>	IV	II-7	V7
Eb6	Dbdim7	Edim7	Eb	Cm7	F9
When she left me I broke down and cried					

In "[She's Always a Woman](#)" by Billy Joel, an Adim7(#IV°7) chord precedes a F7(V7/V) chord. #IV°7 acts like a bIII°7 chord and 'passes' down to II7. F7 can be seen as Adim/F so the chords are very alike which movement between the two chords is simple.

VI-	VI-7	<i>#IV°7</i>	V7/V	V
Cm	Cm/Bb	Adim7	F7	Bb
Oh		She takes care of herself		

Another example of a passing diminished chord can be found in "[Bohemian Rhapsody](#)" by Queen at the end of the first verse. In this example there is no seventh added to the

diminished chord and the root motion is not moving down a half-step. With the Ebdim chord, the Gb(b3) and A(b5) notes both move down a semitone to become the F(1) and Ab(b3) of the next chord, while the Eb(1) in the diminished chord stays the same and becomes the b7 of the next chord. This is an example of how a passing diminished chord could move to a minor chord.

IV I I^o II-7
| Ab/Eb Eb Ebdim Fm7/Eb |

The last example of a passing diminished chord is from the instrumental section in “[All By Myself](#)” sung by Celine Dion. This example of a passing diminished chord is a little more subtle than the previous examples. Ebdim7 can be seen as Cdim7/Eb, or the V^o7 moving down a semitone to the #IV7(V7/VII) chord. Ebdim7 shares three notes in common with B7, only one note moves down a half-step.

VI- V I bVII^o7 V7/VII
| Dm | C/E F | Ebdim7 | B B7 |

Family of Dominants: There is a theory that exists, made popular by the jazz musician Barry Harris, that suggests that all dominant chords are built from diminished seventh chords. For example, if you take Bdim7, which is enharmonically the same as Ddim7, Fdim7, and G#dim7, and lower any one of the 4 notes one semitone, you get Bb7, Db7, E7, or G7. Another way you could look at it is that each fully diminished seventh chord contains two different pairs of tritones and each pair of tritones can produce two different dominant chords. So each fully diminished chord can generate four different dominant chords. These four chords are all in the same “family” and can theoretically be somewhat interchangeable because of their relationship to the same diminished seventh chord, Bdim7 (Ddim7, Fdim7, or G#dim7). We have already talked about how dominant chords can be interchanged with their tritone substitute, this theory adds the dominant chords halfway between the tritone interval on either side.

Each diminished seventh chord is enharmonically identical to three other diminished chords, meaning that with all 12 notes in the chromatic scale, there are only three sets of fully diminished seventh chords. These three categories or ‘families’, in relation to a specific target chord or key center, are similar to the three categories of diminished chords. As discussed in the previous chapter, a diminished chord can act as a leading tone diminished (VII^o7), auxiliary diminished (I^o7), or passing diminished (bII^o7) in relation to its target chord, and each of these diminished chords can generate four separate dominant chords. That gives us all 12 different types of dominant chord movements in a key. For the following examples, infer that the tonic chord is the target chord of each dominant chord. The target chord can be I major or I minor. Some dominant chord movements work well with both major and minor target chords, some work better with major target chords and some work better with minor target chords.

It is very important to note that the following examples of the three families are all in relation to the tonic chord. In other words the tonic chord (I major or I minor) represents the target chord.

Just like with the concept of secondary dominant chords, these dominant chord movements can be translated to any target chord in any key as will be explored more in depth later on. The main focus of this theory of families is on the movement of the dominant chords to a specific target chord, not necessarily how they relate to the tonic chord.

- **Family #1:** The first or most popular family of dominant chords is built from the leading tone diminished chord, or the relative VII[°]7 (II[°]7, IV[°]7, or bVI[°]7). The dominant chords built from this diminished chord are the bVII7, bII7, III7 and V7. You can probably tell by looking at the chords that they are some of the more popular dominant chords used to resolve to the tonic chord. The bVII7 chord is found in the parallel minor key and can be used as a 'backdoor', secondary, or substitute dominant chord, the bII7 chord is the tritone substitute dominant or SubV7 chord, III7 is the secondary dominant chord of the relative minor or the V7/VI chord, and G7 is of course the primary dominant chord in a major key. The theory is that because the V7 resolves so well to the tonic, the bVII7, bII7, and III7 chords plus the original diminished chord they are built from, can also be used to resolve to the tonic. This would also suggest that the V7 chord can resolve to the target chords of the other dominant chords in its family.
- **Family #2:** The second family of dominant chords is a little less popular than the first but still prevalent in major keys. These dominant chords can be built from the tonic diminished chord, I[°]7(bIII[°]7, #IV[°]7, or VI[°]7), and are the VII7, II7, IV7, and bVI7 chords. Of course these chords can all resolve to each other's common target chords like the movements discussed in the first family. But what else is interesting is how they relate and move towards the tonic chord, similar to how an auxiliary diminished chord moves to its target chord. VII7 is sometimes used as the V7/III secondary dominant chord, II7(V7/IV) is a common secondary dominant chord, IV7 is most popular in blues music, and bVI7 isn't as common but is sometimes used as a secondary/substitute dominant chord.
- **Family #3:** The third family of dominant chords is also not as common as the first family but still pretty familiar. They are built from the bII[°]7(III[°]7, V[°]7, or bVI[°]7) chord and are the I7, bIII7, #IV7, and VI7 chords. I7(V7/IV) is a common secondary dominant chord, bIII7 can be used as a secondary/substitute dominant chord, #IV7 is sometimes used as the V7/VII secondary dominant chord, and VI7(V7/II) is a popular secondary dominant chord. Because they are built from the bII[°]7 chord, if moving back to the tonic chord, these four dominant chords act similarly to a passing diminished chord. Like Family #2, this family of dominant chords all relates to each other, but also has a unique relationship back to the tonic chord. Even the I7 chord has its own unique relationship with the tonic chord as will be shown later.

This theory of the family of dominants shows that all 12 dominant chords have their own place in a key. It also makes the case that a dominant chord can resolve/move to all 12 different roots, acting as a family member of either a leading tone, auxiliary, or passing diminished chord in relation to the specific key and target chord. Each of these dominant chords and

movements/resolutions will be discussed more in depth in the next chapter. Another interesting thing to notice about these dominant families is that I[°]7, IV[°]7, and V[°]7 are all in different families. This knowledge can be helpful when using a diminished chord as a bridge between two keys. Any fully diminished chord can act as a leading tone or ascending diminished chord to either the I, IV, or V of any other key. So if you wanted to modulate to any key and you can introduce a fully diminished chord, or some type of variation of one, then that diminished chord can act as a VII[°]7 chord to either the tonic, subdominant, or dominant chord. This method makes modulation between any two keys possible.

Dominant Movements and Resolutions: Building off the theories of diminished chord movements and the family of dominants, we can now analyze every type of dominant chord movement by relating each dominant chord to its related fully diminished chord. There are twelve different types of root movement including no root movement at all, but each type of movement can be related to that of either a leading tone, embellishing, or passing diminished chord. Therefore, every type of movement can be filed into family #1, family #2, or family #3. As far as dominant chord movement goes, family #1 seems to be the most popular, family #2 is not as popular as the first family but still used a good amount, and family #3 is the least popular of movements.

Not all of these movements would be considered 'resolutions', some would be considered 'retrogressions', some 'prolongations', and some are hard to fit in any category. Generally, dominant chord movements are considered resolutions when moving to a tonic or otherwise stable chord, retrogressions when moving to a subdominant chord, and prolongations when moving to another dominant or otherwise unstable chord. This classification mostly depends on the target chord in respect to the key of the song and not on the type of dominant chord movement. However, the word 'resolution' is used frequently when talking about most types of dominant chord movement.

It is easiest to conceptualize these chord movements by relating the target chord to the major key tonic chord (I), or the dominant chord to the major key dominant chord (V), but keep in mind that the target chord can be major, minor, diminished, augmented, or any variation of those chords. Each of the 12 following types of movement includes an example of the I or I- chord as the target chord, the V chord as the dominant chord, and examples with other secondary or substitute dominant chords.

- **Up a half step (+1 semitone):** Thinking of I major as the tonic chord, the dominant chord a half step below the tonic is the VII7 chord. As discussed in the family of dominants chapter, VII7 is built from the embellishing diminished chord, I[°]7, therefore found in family #2. This means that a dominant chord moving up by a half step is similar to the movement of an embellishing diminished chord.

The first example of this movement from "[I Found a Whistle](#)" by MGMT sees I major as the target chord. This type of resolution to the tonic chord is not as popular as other methods. In this specific example, the overall verse revolves around the key of C major

but modulates to G major (E minor) briefly before moving back to C major. Because of this, the chords could also be analyzed from the perspective of G major.

III-	II	III-	VII7	I	V	IV
Em	D	Em	B7	C	G	F

Fifteen centuries of dissolution and grief, to return a yellow trickster and a thief

The next example of this movement is from the song "[I Couldn't Be More in Love](#)" by The 1975. Here the V chord resolves up a half-step to bVIΔ7 which effectively modulates to a new key center. In this example the dominant chord doesn't include the dominant 7th, but since it's the V chord we know it has dominant quality.

			(III)	(IVΔ7)
II-	III-	IVΔ7	Vsus4 V	bVIΔ7
C/D	C/E	C/F	Gsus4 G	Abmaj7

She said, "I gave you four years of my life" So, what about

In the intro of "[Unbreak My Heart](#)" by Toni Braxton, the V7 chord moves up a half step to the bVI but the tonality remains centered in the original key. The bVI and bVII chords are borrowed from the parallel minor key.

V7	I-	IV-7	bVII	V7	bVI	bVII7	V7	V7
F#7	Bm	Em7	A	F#7	G	A/G	F#7	F#7

In the song "[Sunday Night 1987](#)" by M83, the III7 chord resolves up a half-step to the IV chord. This seems to be the most popular usage of a dominant chord moving up a half-step. III7 is usually used as the secondary dominant chord V7/VI. IV and VI- are very similar chords so III7 resolves nicely to both.

II-	III-	IV	III7	IV
Ebm	Fm	Gb	F7	Gb

Julia, Alexander

Another example of III7 resolving up a half step is in "[Leave The Door Open](#)" by Silk Sonic. IVΔ7 is even more similar to the expected VI- chord.

IVΔ7	III7	IVΔ7	III7
Abmaj7	G7sus4(13)	Abmaj7	G7sus4(13)

La-la-la-la-la-la-la (I need you, baby) La-la-la-la-la-la-la (I gotta see you, baby)

In "[Plenty of Girls in the Sea](#)" by MGMT, the III7 moves up a half step to the IV7 chord.

I
Bb
III7
D9
IV7
Eb7
I
Bb

And it's really no comfort to me, there's plenty of girls in the sea

Down a half step (-1 semitone): This dominant chord movement was explored before with the concept of substitute dominant chords. The movement is similar to that of a leading tone diminished chord so it could be grouped into family #1. To see all examples of this movement refer to the chapter on substitute dominant chords.

- **Up a whole step (+2 semitones)**: This type of dominant chord resolution is commonly referred to as a 'backdoor' resolution or cadence. It is similar to the movement of a leading tone diminished chord and could be included in family #1.

With the tonic as the target chord, the dominant chord in question would be the $bVII7$ chord. $bVII7$ is diatonic to the minor key and is popularly used to resolve back to I- like in the song "[Keep a Watch](#)" by Empire of the Sun.

IV-
Em
bVII7
A7
I-
Bm

There's a hand and it's guiding you, it says that I'll keep on watching over you

$bVII7$ could also be used to resolve to $I\Delta7$ like in the song "[She Works Out Too Much](#)" by MGMT. In this example the dominant 7th degree of $bVII7$ (the $b6$ scale degree) is not used but the $b6$ scale degree is played in the previous IV-7 chord. Either way, the concept is the same.

IV-7
Ebm7
bVII
Ab/Eb
I\Delta7
Bbmaj7

It's never relaxing, I need a new routine

From the perspective of the V7 chord in the diatonic major key, the movement up a whole step would land on the VI- chord. This example can be heard in "[Plenty of Girls in the Sea](#)" by MGMT and is sometimes referred to as a 'deceptive' cadence or resolution. It is known as this because the VI- chord is sometimes considered an 'altered tonic' chord being the relative minor of the tonic chord. So a resolution to this 'altered tonic' chord is somewhat 'deceptive'.

IV7
Eb7
V7
F7
VI-
Gm

when it's never that great to begin with, the surgeon performs precise little cuts

The V chord can also move up a whole step to the major VI chord like in "[I Just Knew](#)" by Andrew Vanwyngarden. Here the VI chord is used as a V/II chord.

I Δ 7 Gbmaj7	VII- Fm	IV B	V Db	VI Eb	II- Abm
------------------------	------------	---------	---------	----------	------------

You didn't have to say where your mind went, I just knew

In "[I Can't Help It](#)" by Michael Jackson, the IV7sus4 chord moves up a whole step to a V7+ chord which then moves up a whole step to VI-7.

VI-7 Fm9	IV7sus4 Db9sus4	V7+ Eb7+(#9)	VI-7 Fm9
-------------	--------------------	-----------------	-------------

I can't help it if I wanted to, I wouldn't help it even if I could I cant help it

An example from "[Tennessee Waltz](#)" shows the I7(V7/IV) chord move up a whole step to a II7(V7/V) chord. Both of these chords are usually used as common secondary dominant chords.

I B	I7 B7	II7 C#7	II-7b5 C#m7b5	I B
--------	----------	------------	------------------	--------

My friend stole my sweetheart from me

Another example of whole step movement between two secondary dominant chords comes from "[4th Dimensional Transition](#)" by MGMT. In this example, II7(V7/V) moves up a whole step to III(V7/VI).

IV Bb	II7 G7	III A
----------	-----------	----------

I'll live inside your lips if you won't laugh, my heaving hands on rotten fruit at last

- **Down a whole step (-2 semitones):** The movement of dominant chords down a whole step is similar to the movement of an embellishing diminished which would categorize it with family #2.

An example of a II7 chord resolving to the tonic chord can be found in "[Tennessee Waltz](#)". This type of resolution to the tonic is definitely not as popular as some others but can still sound satisfying in the right context.

IV Eb	IV7 Eb/Db	II7 C7	I Bb/F	III D	III7 D7/A	VI-6 Gm6
----------	--------------	-----------	-----------	----------	--------------	-------------

The band played that night, but our love lost it's harmony

The most popular use of dominant movement down a whole step is probably the V7 chord 'retrogressing' to the IV chord. A good example of what this sounds like can be found in "[Leave The Door Open](#)" by Silk Sonic.

<i>bVI</i>	<i>V-7</i>	<i>IV-7</i>	<i>V7sus4</i>	<i>IVΔ7</i>
<i>Ab</i>	<i>Gm7</i>	<i>Fm7</i>	<i>G7sus4(13)</i>	<i>Fmaj7</i>
<i>So if you tryna lay in these arms</i>			<i>I'ma leave the door open</i>	

Along with a major IV chord, it is also popular for a V7 chord to retrogress to a IV- chord like in "[Solitude](#)" by M83. This type of movement can occur in major or minor keys although this particular example is in the major key.

<i>bIIIΔ7</i>	<i>bVIΔ7</i>	<i>IV-</i>	<i>V7sus4</i>	<i>V7</i>	<i>IV-7</i>	<i>I</i>
<i>Ebmaj7</i>	<i>Abmaj7</i>	<i>Fm</i>	<i>G7sus4</i>	<i>G7</i>	<i>Fm7</i>	<i>C</i>
<i>Drink a little bit of me</i>						<i>No</i>

Two interesting examples of dominant movement down a whole step come from this phrase in "[Visions](#)" by Stevie Wonder. The first whole step movement is from the diatonic (minor key) *bVII7* chord down to a *bVI7* chord and the second whole step movement is *IV7* down to *bIII7*. In each whole step movement the dominant chords are an exact transposition of each other, the only thing that's changed about the chords is the root position. This is a good example of 'parallel harmony' in both whole step chord movements. This interesting thread of dominant chords takes the tonality of the song on a little journey before finding its way back to the I- chord.

<i>bVII7</i>	<i>bVI7</i>	<i>IV7</i>	<i>bIII7</i>
<i>A7(9,13)</i>	<i>G7(9,13)</i>	<i>E7(#9)</i>	<i>D7(#9)</i>
<i>Where hate's a dream and love forever stands</i>			

This next example is somewhat similar to a V7 chord retrogressing to a IV chord. In "[Someone's Missing](#)" by MGMT the secondary dominant chord, *III7*, 'retrogresses to a different subdominant chord, *II-*.

<i>V</i>	<i>III7</i>	<i>II-</i>	<i>IV-</i>
<i>B</i>	<i>G#7</i>	<i>F#m</i>	<i>Am</i>
<i>I'm cut and and weeping like a rubber tree</i>			

This next example from "[Small Worlds](#)" by Mac Miller is from the perspective of a minor key. Here, *IV7* (dorian minor) moves down a whole step to *bIII+Δ7* (harmonic minor). There are a few different ways to analyze the *bIII+Δ7* chord but the root movement is down a whole step.

<i>bVIΔ7</i>	<i>V</i>	<i>IV7</i>	<i>bIII+Δ7</i>
<i>Gbmaj9</i>	<i>F</i>	<i>Eb9</i>	<i>F/Db</i>
<i>Lookin' at my dreams, who I wanna be, I guess you gotta see it to believe</i>			

The dominant chord in this next example from "[It's Working](#)" by MGMT doesn't include the dominant 7th but could still be analyzed as a secondary dominant chord (*V/II*). The

added 7th of the VI chord is diatonic to the original key so it wouldn't make too much of a difference other than the added tritone dissonance.

III- VI V III- IVΔ7 III-
F#m B A F#m Gmaj7 F#m
The eyes are wrong. How will I know if it's working right?

The last example of this type of dominant movement comes from "[4th Dimensional Transition](#)" by MGMT. Again, the 'dominant' chord in question doesn't include the actual dominant 7th degree in the chord but it could be implied because of the key of the song. With or without the dominant 7th degree, this particular movement to the tonic chord is interesting and unique.

bVII- bVII- bIII bII I
Dm/F Dm G F E
New overtones in view, endless form, endless time

- Up a minor third (+3 semitones):** The first example of dominant movement from family #3 is the movement up a minor third. This movement is similar to that of a passing diminished chord. This type of movement is definitely not as popular as the others.

The first example from "[The Youth](#)" by MGMT is of a resolution up a minor third to the tonic chord. The 'dominant' chord in this example, VI, does not include the dominant 7th degree, but the dominant 7th of the VI chord is the 5th of the tonic chord so it wouldn't add that much more tension.

IV bVII VI sus4 VI I
F Bb Asus4 A C
To live and love and sleep together *We could flood the streets*

A resolution up a minor third to the minor tonic chord can be found in "[When You're Small](#)" by MGMT. This resolution modulates the song from B major to B minor. Again, the dominant 7th degree is not included in the VI chord but it is somewhat implied because of the key so it still acts as a secondary dominant chord.

VI- V VI- VI I- I-
| Abm | Gb | Abm | Ab | Bm | Bm |

In "[Keep a Watch](#)" by Empire of the Sun, the dominant chord resolves up three semitones to the bVII chord which then becomes the new tonic chord.

						(I)		(IΔ7)
IV-	V	I-	bVI	V-	V	bVII		bVIIΔ7
Em	F#	Bm	G	F#m	F#	A		Amaj7
<i>I'll keep a watch over you</i>						<i>I, I want you looking forward</i>		

In the next example from "[I Can't Help It](#)" by Michael Jackson, a II7 (V7/V) chord moves up a minor third to a IV7 chord before resolving to the V7 chord. II7 and IV7 are both built from the same diminished chord so theoretically they can be interchangeable.

VI-7	II7	IV7sus2	V7+	IΔ7
Fm9	Bb13	Db7sus2	Eb7+(#9)	Abmaj9
<i>I can't help but love you, It's getting better all the time</i>				

- **Down a minor third (-3 semitones):** The movement of a dominant chord down three semitones is also similar to the movement of a passing diminished chord. This movement can be grouped with the less popular family #3.

To be honest, this isn't the best example of a dominant chord resolving down a major third to the tonic chord but I could not find any better examples of what this might sound like. In "[Bohemian Rhapsody](#)" by Queen, a progression is played that somewhat represents a bIII to I progression but there are a couple other ways to analyze this chord progression. The original key is Eb major but because of the F chord it starts to sound drawn to Bb major. Also the Db5 chord is not really a major or minor chord and it doesn't really have a strong case for dominant quality, especially because the bIII chord is usually a major seventh chord. Either way it still somewhat conveys the root motion of this movement to the tonic chord.

(V/V) (V7)		(I)	(V)	(bVII5) (V7)
V I7		IV	I	bIII5 I7
F Bb7		Eb	Bb	Db5 Bb7
<i>So you think you can stone me and spit in my eye?</i>				

A much better example of a dominant moving down a minor third comes from the V7 chord resolving to a III-7 chord. A good example of this can be found in "[Leave The Door Open](#)" by Silk Sonic. The III- chord can sometimes be used as an alternate tonic chord as it is similar to IΔ7, so this might be considered somewhat of a deceptive cadence.

V7	V7	III-7
G/F	G/F	Em7
<i>Oh, you got plans?</i>	<i>Don't say that</i>	<i>I'm sippin' wine</i>

Another example of a V chord moving down a minor third is in "[Someone's Missing](#)" by MGMT, this time moving to a III7 chord.

V
 B

 III7
 G#7

 II-

 IV-
 F#m

 Am
I'm cut and and weeping like a rubber tree

In the last line of "[Tennessee Waltz](#)", a bVI7 chord moves down a minor third to a IV chord. The movement is focused around the tonic scale degree that both of the chords share.

V7/IV
 IV7
 I-6
 bVI7
 IV
 I-
 V7/IV
 bIIΔ7
 I
 C7
 F7/C
 Cm6
 Ab7
 F
 Cm/Eb
 D7
 Dbmaj7
 C
When she left my side I broke down and cried

An example of a bVI7 chord moving to a IV7 chord can be found in "[Visions](#)" by Stevie Wonder. These two chords are built from the same diminished chord so they should be fairly easy to move between.

bVII7

 bVI7

 IV7

 bIII7
 A7(9,13)
 G7(9,13)

 E7(#9)

 D7(#9)
Where hate's a dream and love forever stands

In the intro of "[Unbreak My Heart](#)" by Toni Braxton, a bVII7 chord moves to a V7 chord. Again the two chords are built from the same diminished chord so they can be interchangeable.

V7
 I-
 IV-7
 bVII
 V7
 bVI
 bVII7
 V7
 V7
 | F#7 | Bm | Em7 | A | F#7 | G | A/G | F#7 | F#7 |

Another example of this movement between dominant chords in the same family is in the song "[Tennessee Waltz](#)". This movement is between the IV7 chord and II7 chord.

IV

 IV7
 II7
 Eb

 Eb/Db
 C7
The band played that night

Yet another example from "[Tennessee Waltz](#)" shows a I7(V7/IV) chord resolve to VI-7. I7 is usually expected to resolve to a IV chord, but VI-7 is a similar resolution.

IV-
 I

 I7
 VI-7
 Fm/Ab
 C

 C7/Bb
 Am7
Now I know I'll never forget

- **Up a major third (+4 semitones):** The movement up a major third is similar to the movement of an embellishing diminished chord. This dominant chord movement is probably the least popular movement in family #2.

I couldn't find a song with the movement of a bVI7 chord to a tonic chord but in the song "[Metanoia](#)" by MGMT, the bVI chord revolves back to the major tonic. Although in this case the bVI is more likely to be a major seventh chord than a dominant one.

<i>bVI</i>	<i>I</i>	<i>VI-7b5</i>
F	A	F#m7b5/C

Parasites and lovers scrape the meat from bones

In the song "[Stranger in Moscow](#)" by Michael Jackson, a V7sus4 chord resolves up a major third to a major chord which becomes the new tonic. This could be seen as a bVI7sus4 to I resolution or a V7sus4 to VII movement. I couldn't find any other examples of a V7 chord moving to a VII chord although it is easy enough for V7 to move to the diatonic VII-7b5 chord in a progression.

<i>(V7sus4)</i>	<i>(VII)</i>		
<i>bVI7sus4</i>	<i>I</i>	<i>bVII</i>	<i>bIII</i>
A/B	Eb	Dbadd9	Gb6

When you're alone and you're cold inside, Here abandoned in my fame

Two good examples of an actual dominant seventh chord moving up a major third come from the version of "[Tennessee Waltz](#)" by Masterpiece. With the first movement, a V7 chord moves to a VII7(V7/III) chord which resolves down a fifth to the new tonic chord. In the second movement a I7(V7/IV) chord moves to another secondary dominant chord, the III7(V7/VI).

<i>(V)</i>	<i>(V7)</i>	<i>(VII7)</i>			
<i>bIII</i>	<i>bIII7</i>	<i>V7</i>	<i>I</i>	<i>I7</i>	<i>III7</i>
D	D7/A	F#7	B	B7	D#7

And then I introduced him to my darling

Another good example of an actual dominant chord moving up a major third can be found in "[Visions](#)" by Stevie Wonder. In this example a bIII7 chord moves up a major third to an augmented V chord.

<i>bVII7</i>	<i>bVI7</i>	<i>IV7</i>	<i>bIII7</i>	<i>V+</i>	<i>I-7</i>
A7(9,13)	G7(9,13)	E7(#9)	D7(#9)	F#+	Bm7(9)

Where hate's a dream and love forever stands Or is this a vision in my mind?

There is a brief moment in "[Bohemian Rhapsody](#)" where some major chords move up in major thirds although they don't necessarily have dominant function. It is safe to assume the dominant seventh could be added to the VII chord because it is diatonic to the key, but the bIII chord would most likely be a major seventh chord.

<i>III</i>	<i>VII</i>	<i>bIII</i>	<i>V7</i>	<i>I</i>
Db/Ab	Ab	C/G	E7	A

Thunderbolt and lightning, very very frightening me

- **Down a major third (-4 semitones) :** The movement of a dominant chord down a major third is similar to the resolution of an ascending diminished chord which would include this type of dominant chord movement in family #1.

The best example of this type of resolution can be seen in "[I Found a Whistle](#)" by MGMT. Since the III7 chord is in the same family as the V7 chord, in theory it can also be used to resolve to the tonic. Another case for this resolution is that a III7 chord usually resolves to VI- chord, the relative minor of the tonic chord.

<i>I</i>	<i>V</i>	<i>IV</i>	<i>III7</i>	<i>I</i>
C	G	F	E7	C

Yeah, I found a whistle that works, hangs like a charm 'round my neck

In the song "[Introspection](#)" by Faine Jade the V chord moves down a major third to the bIII chord which becomes the new tonic.

<i>IV</i>	<i>V</i>	<i>(I)</i> <i>bIII</i>
G	A	F

Why have all the prophets lied? There's a season

The next example from "[Leave the Door Open](#)" shows a VI7 chord resolve to a IVΔ7 chord. VI7 is usually used as the V7/II and IVΔ7 is the relative major of II-7.

<i>IΔ7</i>	<i>VI7</i>	<i>IVΔ7</i>
Cmaj7	A7+(b9)	Fmaj7

Tell me that you're coming through *You're so sweet*

In "[Alien Days](#)" by MGMT the I7(V7/IV) chord moves a major third down to a bVI chord. bVI is the relative minor of IV- and I7 is the dominant chord of IV-.

<i>I</i>	<i>I7</i>	<i>bVI</i>	<i>II-7b5</i>
F	F7	Db	Gm7b5

...with the seams in a way *that twitches on a peak at the place...*

The last example comes from “[Hand it Over](#)” by MGMT. In one of the transitions the VII7 chord moves down a major third to an inverted V- chord. The bass note moves down chromatically so the V- chord could also be analyzed as a bVII6 chord.

I VII7 V- V
| E | Eb7 | Bm/D | B |

- **Up a perfect fourth (Down a perfect fifth) (+5/-7 semitones):** This is obviously the most popular type of dominant chord movement. It is in family #1 as it relates to an ascending diminished chord. Examples of this movement can be found in the first couple of chapters.
- **Down a perfect fourth (Up a perfect fifth) (-5/+7 semitones):** This type of movement is somewhat popular but mostly in blues music. The movement is related to the movement of an embellishing diminished chord from family #2. Sometimes, this type of resolution is referred to as a plagal cadence.

The first example from “[Tennessee Waltz](#)” is a classic example of a bluesy plagal resolution. The reason it is ‘bluesy’ is because the dominant 7 of IV7 is the b3 scale degree or the ‘blue note’ in the major blues scale.

I I-7 Isus4 I IV7 I
Bb Bbm7 Cm/Bb Bb Eb7 Bb
Listen now while I tell you 'bout my final romance

The same resolution can be seen in “[When You're Small](#)” by MGMT although the ‘bluesiness’ is a little more subtle in this example.

I-7 IV7 I
Dm7 G7 D
You put your belly up to the bar Squint your eyes

In blues music it is popular for the IV7 to move to the I7(V7/IV). This movement can be seen in “[Good Vibrations](#)” by The Beach Boys.

IV7 I7
D#7 A#7
Oooo my my what a sensation Oooo my my what an elation

A diatonic example of this chord movement is when the V7 ‘retrogresses’ to the subdominant II- chord. “[In the Flowers](#)” by Animal Collective shows what this movement looks like.

V7
 G7

 II-
 Dm
I felt envy, everything around seemed to giggle glee

In "[Sincerity is Scary](#)" by The 1975, a bVII7 chord acts as the IV7/IV chord.

IVΔ7 bVI°Δ7 VI-7 bVII7 IVΔ7 bVI°Δ7 VI-7 bVII7
 | Dmaj9 | E/F | F#m7 | G9 | Dmaj9 | E/F | F#m7 | G9 |

In the song "[Let it Happen](#)" by Tame Impala, a III chord, or V/VI, moves down a fourth to VII- which becomes the new VI- chord.

IV
 II-
 III
 (VI-)
 (IVΔ7)
 A
 F#m
 G#
 D#m
 Bmaj7
Just let it happen, let it happen
All this running around

Another interesting type of plagal movement comes from related IVΔ7 chords, which could be referred to as secondary subdominant chords. A good example of a string of secondary IVΔ7 chords comes from the song "[God is Fair, Sexy Nasty](#)" by Mac Miller.

(IVΔ7/IV) (IVΔ7/II) (IVΔ7/VI)
IVΔ7 IΔ7 VΔ7 IIΔ7
 Dmaj7 Amaj7 Emaj7 Bmaj7
La, la, la, la, la *La, la, la, la*

- **Up or down a tritone (+/- 6 semitones):** Dominant movement by a tritone can be classified with family #3 as it is similar to the movement of a descending diminished chord.

A good example of a tritone resolution to the tonic chord comes from the piano interlude in "[God is Fair, Sexy Nasty](#)" by Mac Miller. This particular movement is fairly subtle in the song and doesn't sound as dissonant as you might think it would. The #9 in the #IV7 chord is the same note as the 6 in the I6 chord.

I6 #IV7 I6 IΔ7 IIΔ7
 | A6 D#7(#9) | A6 | Amaj7 | Bmaj7 |

At the end of the last chorus in "[Stranger in Moscow](#)" by Michael Jackson, the key directly modulates down a half-step turning what would be a IV to I movement into a IV to VII, or #IV to I from the perspective of the new key.

(bIII) (IV)
 III #IV I bVII
 | G6 | A | Eb | Dbadd9 |

In the song "[I Can't Help It](#)" by Michael Jackson, the V7+ chord moves to the bII7(SubV7) before resolving to IΔ7. V7 and bII7 are tritone substitutes of each other and they are in the same family. In this example with this particular voicing of the chords, they are practically the same chord with different roots. The augmented 5th(B) and #9(F#) of the Eb7+(#9) chord are the 9(B) and 13(F#) of the bII7 chord.

IV7sus2 V7+ bII7 IΔ7
 Db7sus2 Eb7+(#9) A13(#11) Abmaj9
 I wouldn't help it, no

Another example of movement between tritone substitute dominant chords can be seen in "[Tennessee Waltz](#)" by Masterpiece. The II7(V7/IV) chord moves to the bVI7(SubV7/IV) before resolves to the V7 chord.

I III-7 VI7 II7 bVI7 V7
 Bb Dm7/A G7 C7 Gb7(b5) F7
 Now I know just how much I have lost (I lost)

This isn't really a dominant movement but it is an interesting tritone movement involving a minor chord. In the intro of "[In the Flowers](#)" by Animal Collective, an F chord and Bm chord move back and forth between each other. Without additional context, there isn't much of a pull toward any specific key center, but as the song continues it starts to gravitate towards G major. The two chords from the intro can then be thought of as the bVII chord (borrowed from G minor) and the III- chord.

bVII III- bVII III-
 | F | Bm | F | Bm |

In "[Violent Crimes](#)" by Kanye West, a bVII7 chord (borrowed from the parallel minor) moves to a III7 (V7/VI) chord. This example was used earlier when talking about the 'Neapolitan 6th' chord.

bVII7 III7 VI-7
 A7(9,13) D#+7(b9) G#m7
 Even the scary nights

- **No root movement (+/- 0 semitones):** The last type of dominant chord movement is from no root movement at all. This movement or non-movement has its own uniqueness about it, but it is still somewhat similar to the movement of a descending diminished chord making it the last member of family #3.

The first example from "[Keep a Watch](#)" by Empire of the Sun actually demonstrates a really good illusion of a dominant chord resolution to itself. The V- to I7 progression usually works as the related II- and V7 of the IV chord, but in this case it 'resolves' back to the tonic chord.

V-	I7	I
Em	A7	A

Practice, lay by light shines each day and each night

In the song "[I Just Knew](#)" by Andrew VanWyngarden, the V7 chord turns into a VΔ7 chord which becomes the new IΔ7 chord.

	II-	V7	(IΔ7) VΔ7
	Dbm	Gb	Gbmaj7

I'll never waste my time if I reach you *When it got tough*

Yet another example from "[Tennessee Waltz](#)" by Masterpiece shows a II7(V7/V) chord turning into a II-7b5 chord instead of resolving to a V7 chord. Although if you remember from earlier, II-7b5 can be thought of as a negative V7 chord.

I	I7	II7	II-7b5	I	bVI7
B	B7	C#7	C#m7b5	B	G7

My friend stole my sweetheart from me (Stole her from me)

It is also easy for a secondary dominant chord to turn back into a diatonic chord like in this example from "[Siberian Breaks](#)" by MGMT. The II chord can be thought of as the V/V chord but it turns into a II- chord before moving to V7.

II-	V7	VI-	II	II-	V7	VI-
Gm	C7	Dm	G	Gm	C7	Dm

If you can't save it, leave it dying on the road, wide open arms can feel so cold

Every Dominant Chord in a Key: This chapter will go over all 12 dominant 7th chords in relation to a specific key center and how they are commonly used. Examples of all of these chords can be found all throughout this guide, this is just a short summary of each chord and its common usage.

- **I7:** In numerical order, the first dominant chord in a key is the I7 chord. This chord is found in the mixolydian mode and is usually used as the secondary dominant V7/IV chord. I7 is also sometimes used as the SubV7/VII chord or the 'backdoor' bVII7/II chord. It is more popular in major keys but can also be used similarly in minor keys.

- **bII7**: This dominant chord is not one of the popular ones but still gets a little usage as the SubV7 chord in both major and minor keys. bII7 isn't found in any common keys or modes but is found within the 'neapolitan minor' scale.
- **II7**: II7, found within the lydian mode, is a fairly common secondary dominant chord usually used to move to the V7 chord, but there are a few other ways this chord can be used. II7 is sometimes used as a 'backdoor' or bVII7/III chord and also sometimes precedes a subdominant chord such as IVΔ7 or II-7.
- **bIII7**: This dominant chord is not super popular but still has some uses mostly in minor keys. It can be found in the phrygian mode and is usually used as a secondary dominant (V7/bVI) or tritone substitute dominant (SubV7/II) chord. There are also a few instances where the bIII7 chord will precede a V or V-chord, again mostly in minor keys.
- **III7**: III7 can not be found in any of the original modes, but can be found in the 'harmonic major' scale. Other than its V7, it is probably the most popular dominant chord in a key. It is mostly used as the secondary dominant V7/VI chord, but is also popular as a VII7/IV chord, and sometimes a SubV7/bIII chord. Since it is in the same family as the V7 chord, III7 is sometimes used in its place to resolve to the tonic chord. Obviously because III7 starts on the major third in a key it is mostly used in major keys.
- **IV7**: This dominant chord can be found in the dorian mode or melodic minor. It's most popular usage is probably as a 'blues cadence' chord resolving to the major tonic chord, but there are few other ways this chord is used. It can be used as a secondary dominant V7/bVII chord or a 'backdoor' bVII7/V chord in a major or minor key. It can also be used as a SubV7/III chord but because the target chord is a III or III- chord, this is mostly restricted to major keys.
- **#IV7**: #IV7 can not be found in any related keys or modes but there are still a few ways it can be used. In a major key, it can be used as a secondary dominant V7/VII chord although it is one of the less commonly used secondary dominant chords. It is also sometimes used as a SubV7/IV chord in a major or minor key.
- **V7**: Obviously this is the most popular dominant chord in major and minor keys as it is the dominant chord of the tonic chord and it can be found in major(ionian), lydian, harmonic minor, and melodic minor. As well as creating a 'perfect cadence' to the tonic, V7 can be used to move to just about anywhere else. An example of a V or V7 chord moving to all 12 destinations can be found in the previous chapter.
- **bVI7**: bVI7 is another less popular dominant chord borrowed from the locrian mode. When it is used it is usually as a SubV7/V chord in major or minor keys. It could possibly be used as a secondary dominant V7/bII chord but bII isn't usually a popular destination.

In a few cases, $bV7$ precedes a IV or $IV-$ chord as they share similar notes in their chords.

- **V7**: The closest key or mode that a $V7$ chord is found in is the 5th mode of the harmonic major scale, but this chord is a popular secondary dominant chord, $V7/II$, usually used in a major key. It is also sometimes used as a $III7/IV$ chord similar to the way a $III7$ chord resolves to the tonic chord. In minor keys it is occasionally used as a $SubV7/bVI$ chord.
- **bVII7**: $bVII7$ is another popular dominant chord mostly used in minor keys as it is diatonic to the natural minor (aeolian) key. This chord has many uses and it is hard to say which one is the most popular, but it is often associated as the 'backdoor dominant' chord to tonic in major or minor keys. It can also be used as a secondary dominant $V7/bIII$ chord in a minor key, or a $SubV7/VI$ in a major key. It can be used to 'retrogress' to a bVI chord and is sometimes used as a $IV7/IV$ chord in major or minor keys.
- **VII7**: The last of the 12 dominant chords in a key is the $VII7$ chord. This chord can not be found in any related keys or modes unless you count the 4th mode of the harmonic major scale. It is a more sporadically used secondary dominant chord in major keys as the target chord is a III or $III-$ chord. Because $I\Delta7$ is similar to a $III-$ chord, $VII7$ can also be used to resolve to the tonic chord. Lastly, $VII7$ is sometimes used as a $SubV7/bVII$ chord, this mostly occurs in minor keys.

Predominant (Related II) Chords: Often in chord progressions, the dominant chord is preceded by a subdominant chord. The two main diatonic subdominant chords in a major key are the $IV\Delta7$ and $II-7$ chords. In the major key the common subdominant chords are the $II-7$ and $IV\Delta7$. However, not all chords that precede the dominant chord are subdominant chords so to be more broad these are sometimes referred to as predominant chords. Just like a secondary dominant chord, secondary predominant chords could also be introduced to a key. The more popular option of the two subdominant chords seems to be the secondary or 'related II' chord. The related II chord follows the pattern of movement down a perfect fifth. For example, the $II-7$ chord would move down a perfect fifth to $V7$ which would then resolve down a perfect fifth to the tonic chord. The related II chord can be a $II-7$, $II-7b5$, $II7$, or some other variation of the II chord. Depending on the key center and the target chord, each different variation of the related II chord can be either diatonic or non-diatonic which we will see in some examples below.

- **II-7**: The most common type of related II chord is a related $II-7$ chord. There are three related $II-7$ chords that are diatonic to the key. Those three are the $II-7$, $III-7(II-7/II)$, and $VI-7(II-7/IV)$. There are also chords borrowed from parallel keys that can be used as related II chords such as $I-7(II-7/bVII)$, $V-7(II-7/IV)$, and $IV-7(II-7/bIII)$ borrowed from the minor key, and $VII-7(II-7/VI)$ borrowed from the lydian mode. An example of each of these related II chords can be found below.

The first example, from "[Cinderella](#)" by Mac Miller, is the original 'related II' chord of the tonic. Of course this is the II-7 chord which moves to the V7 chord before resolving to the alternate tonic, VI-7.

<i>II-7</i>	<i>V7</i>	<i>VI-7</i>	<i>IΔ7</i>
<i>Cm7</i>	<i>F7</i>	<i>Gm7</i>	<i>Bbmaj7</i>

Hey now, I'm saying my only way out is the way in

The next example is from the cover of "[Fly Me To The Moon](#)" by Charles Cornell. In this example the III-7 chord is used as the II-7/II and pairs with the SubV7/II to resolve to the II-7.

<i>(II-7/II)</i>			
<i>III-7</i>	<i>SubV7/II</i>	<i>II-7</i>	<i>V7sus4</i>
<i>Em7(9,11)</i>	<i>Eb7(9,#11,13)</i>	<i>Dm7</i>	<i>Fmaj7/G</i>

Fly me to the moon

In "[We Are The Champions](#)" by Queen, the VI- chord is used as the II-IV and moves down a fifth to the V7/V before resolving to the V.

			<i>(II-IV)</i>	
<i>I</i>	<i>V</i>	<i>VI-</i>	<i>V7/V</i>	<i>V</i>
<i>Eb</i>	<i>Bb/D</i>	<i>Cm</i>	<i>F7</i>	<i>Bb</i>

I've had my share of sand kicked in my face but I've come through

The next example from "[Small Worlds](#)" by Mac Miller is in a minor key and would be similar to the previous example if approached from the perspective of the relative major.

<i>(II-7/bVII)</i>			
<i>I-7</i>	<i>SubV7/bVII</i>	<i>bVIIsus4</i>	<i>VI-7b5</i>
<i>Bbm7</i>	<i>A7+</i>	<i>Db/Ab</i>	<i>Bbm/G</i>

Don't tell me nothin' but the truth, I'm tired I don't gotta spare a second

In "[Cinderella](#)" by Mac Miller, the IV-7 chord is borrowed from the parallel minor key and then used as the II-7/bIII. This is an interesting way of borrowing related II chords to aid in modulation.

	<i>(II-7/bIII)</i>	<i>(V7/bIII)</i>	
<i>IVΔ7</i>	<i>IV-7</i>	<i>bVII7</i>	<i>bIII+Δ7</i>
<i>Ebmaj7</i>	<i>Ebm7</i>	<i>Ab7</i>	<i>F/Db</i>

If it's forever or never it's all the same Under the weather

occurring at this moment in the song so there could be a few different ways of analyzing these chords, but the movement and resolutions are what is important.

	(II-7b5/V)	
bVII7	VI-7b5	V7/V
A7(9,13)	G#m7b5	C#7
		V-
		F#m
<i>I'm not one who make believes I know that leaves are green</i>		

The cover of "[Fly Me to the Moon](#)" by Charles Cornell has a nice example of a III-7b5 chord being used as the II-7b5/II.

		(II-7b5 /II)					
II-7	V7sus4	V7	III-7b5	V7/II	II-7	V7	I6
Dm7	Fmaj7/G	G7(13)	Em7b5	A7(b9,b13)	Dm7	G7(13)	C6
<i>In other words,</i>		<i>please be true</i>			<i>In other words, I love you</i>		

- **II7 (V/V):** A related II chord can also be a dominant chord, although it would then be analyzed as a secondary dominant. The idea of using a string of dominant chords usually all resolving down a fifth until the eventual target chord is sometimes known as using 'extended dominants'.

In the version of "[Tennessee Waltz](#)" by Masterpiece, three different dominant chords are strung together all resolving down a perfect fifth eventually to land on the tonic chord. The first two dominant chords are common secondary dominants, but could be seen as related II chords of the chords that follow them.

	(II7/V)	(II7/I)	
I	V7/II	V7/V	V7
Bb	G7	C7/G	F7
			I
			Bb
<i>When an old friend I happened to see (I did see)...Introduced him</i>			

Another example from the same song shows II7 preceding a 'negative dominant' chord.

I	I7	II7	II-7b5	I
B	B7	C#7	C#m7b5	B
<i>My friend stole my sweetheart from me</i>				

- **II°7:** Although not as popular, The related II chord can also be a fully diminished II°7 chord since it is close to the half diminished II-7b5 chord. There are many different ways to analyze a fully diminished chord because of the chord's symmetry. II°7 uses the same notes as the IV°7, bVI°7, and VII°7 and would probably be analyzed as the leading tone diminished chord rather than a related II chord. Either way, here are a few examples of where a related II°7 precedes the related dominant chord.

In “[All by Myself](#)”, the bVII°7 chord could be analyzed as the related II°7 of the up coming VII-7b5 chord.

(II°7/VII)

VI- V I bVII°7 V7/VII VII-7b5 II- V7/VI
 | Dm | C/E F | Ebdim7 | B B7 | Em7b5 Gm/D | A/C# A7 |

This example, from “[She’s Always a Woman](#)” by Billy Joel, was used earlier when talking about passing diminished chords. #IV°7 can also be analyzed as the related II°7 of V.

(II°7/V)

VI- VI-7 #IV°7 V7/V V
 Cm Cm/Bb Adim7 F7 Bb
 Oh She takes care of herself

In “[We are the Champions](#)” by Queen, the VII°7 chord could be analyzed as the related II°7 chord of the tonic, although there are a few other ways to analyze these chords that would probably come before this way.

(II°7) (VII°7)

IV- VII°7 II°7 I bVII
 Bbm Edim7 Gdim7 F Eb/G
 We are the champions No time for losers

- **IV or IV-:** As stated briefly earlier, II-7 and II-7b5 aren’t the only subdominant chords. The IV chord works in a similar way to the II-7 chord although the root movement is not down by a perfect fifth. IV-, a subdominant chord borrowed from the parallel minor key, is similar to II-7b5 but again the root movement doesn’t decrease in fifths.

A classic example of this movement is found in “[We are the Champions](#)” by Queen.

I III- VI- IV V7 I III- IV
 F Am Dm Bb C7 F Am Bb
 We are the champions, my friends And we’ll keep on fighting till the end

Leading into the outro of “[Bohemian Rhapsody](#)” by Queen uses a IV7 chord preceding the V7 chord. There are different ways to analyze this chord including as a ‘backdoor dominant’ chord which will be talked about more in the last chapter. But you could also analyze it as a subdominant chord.

IV7 V7 V7 I
 | Ab7 | Bb7 | Bb7 | Eb |

An example of the IV- or 'minor subdominant' chord can be found again in "[We are the Champions](#)" by Queen. The dominant chord in this example is the ascending diminished chord (VII°7) of the tonic. This example was used earlier analyzing the VII°7(II°7) chord as the 'related II' chord which shows that there are different ways you can go about analyzing a progression.

IV-	(VII°7/I)			
Bbm	VII°7	II°7	I	bVII
We are the champions	Edim7	Gdim7	F	Eb/G
			No time for losers	

In "[All by Myself](#)", the V- (IV-/II) chord precedes the V7/II before resolving to the II- chord.

		(IV-/II)				
I	III-	V-	V7/II	II-	IV-	V7
G	Bm	Dm/F	E7sus4	E7	Am	Cm/Eb D7
All by myself,	don't wanna be	All	by	myself	anymore	

- **Neapolitan Chord (bII):** I want to briefly mention the Neapolitan chord without getting too deep into the theory. The Neapolitan chord is basically the bII of a target chord (usually minor) which can be used as a predominant chord. This chord movement isn't as popular in modern music, but when it was popular this chord was usually played in first inversion (bII chord with major 3 in the bass) which is known as the 'Neapolitan Sixth' chord.

Since it is not as popular, the only example I could find comes from the song "[Violent Crimes](#)" by Kanye West. There are a few different ways to analyze this chord. Because it is a dominant chord and is not in first inversion, it might be thought of as a SubV7/VI chord and not a Neapolitan Sixth chord but the idea is there.

(bII7/VI)		
bVII7	V7/VI	VI-7
A7(9,13)	D#+7(b9)	G#m7
<i>Even the scary nights, thank you for all of the glory</i>		

- **Negative Predominant Chords:** Like the dominant chord, a predominant chord can also be negated by flipping the chord over the axis mentioned earlier. A negative II- chord would be a bVII chord (negative II-7 would be bVII6 or V-7). An example of a negative II- chord can be seen in "[Unbreak my Heart](#)" by Toni Braxton.

bVII	V7	I-	IV-7
A	F#7	Bm	Em7
<i>Come and take these tears away I need your arms to hold me now</i>			

As we know from earlier, a negative II-7b5 chord is a V7 chord and IV- is a V chord. II^o7 becomes itself when negated. A II(V/V) chord becomes a bVII- chord, II7(V7/V) becomes bVII-6 or V-7b5. A IV chord becomes a V- chord which can be seen in "[Fly Me to the Moon](#)".

	(V-/II)		
V7/VI	VI-	V7/II	II-7
E7(b9)	Am	A7(#9,b13)	Dm7
<i>All I worship and adore</i>		<i>In other words</i>	

Conclusions: Voice leading is an important thing to focus on when playing a dominant chord. If playing on the piano, the left hand can play the 5, dominant 7, 13, and if your hands can reach that far, the major 3 (a major tenth above the root otherwise it is too 'muddy'). Playing some of the basic notes in your left hand, when spread apart to reduce 'muddiness', frees up space for additional tensions in the right hand. When deciding what additional tensions to add in your right hand, consider the key you're playing in, the target chord, and the general range of the frequency spectrum you want to hear rather than the specific pitches. If you want to play a dominant chord that sounds very dissonant or tense, you can just about play any chord in the right hand as long as each note feels like it's somewhat resolving or going somewhere. You don't have to focus on the specific pitches as much as the general 'melodic contour' of the pitches. If you want to play a more simple or softer sounding dominant chord, stick to tensions that are diatonic to the key and balance them out in the right hand. In some types of music, the tritone interval is often avoided because it brings a different type of tension to the song that might be unfavorable. In order to avoid a tritone interval created by the major 3rd or dominant 7th degree, either tone can be removed from the chord and still retain the function of the chord. Suspended chords are also a good substitute chord to avoid the sound of a tritone.

Voicing or voice leading can definitely make or break a chord progression. There are many different ways to voice a dominant chord especially when getting into chords with 9th, 11th, and 13th tensions. There are also many different ways to analyze and classify different chords and intervals. The concept of relating dominant chords to diminished chords is not the only way to approach this and it certainly goes much deeper than just that method. Some major chords can sound somewhat minor in quality depending on how they are voiced, minor chords can sound somewhat major, and some chords seem to be somewhere in between the two. A lot of different types of chords major or minor can be used as 'dominant' chords and some dominant chords can act as 'subdominant' chords or even 'tonic' chords. Another very important aspect of harmony that is often overlooked is the specific placement of chords on the perceived metrical stresses. A dominant chord placed on a weak metrical stress will have a different effect than if the same dominant chord were placed on a strong metrical stress. This effect can be studied more with the exploration of half or full cadences.

As you can see from all the examples above, dominant chords come in many different shapes and sizes, and they have many disguises. They don't have to always use the 3rd, 5th, or 7th degree, they can be diminished, augmented, suspended or add any additional tensions. They

can also move to any target whether major, minor, diminished, augmented, suspended, or another dominant chord. What it comes down to the most is if the chord in question is able to trick the brain into searching for some type of resolution or movement, and how that resolution or movement is carried out in respect to the key or tonal center the listener's ears are currently adjusted to. There are still many different types of dominant chord movements that weren't included in any examples above. None of this is set in stone and the examples above barely scrape the surface of possibilities in music. Music can't be contained in words, patterns, scales, keys, or formulas, but learning these things can help us get closer to understanding what we personally enjoy about our favorite songs. In the end, it all depends on the soul or spirit of the person listening to the music.