

# Reference: Applied Chords

- Treble clef throughout.
- The numbers below each applied chord are its notes written as scale degrees, in chord order: root, third, fifth, seventh.
- Blank cells: the tonic is not a tonicized chord; diminished chords cannot be tonicized.
- Chords are shown in root position only; they may also appear inverted.
- Applied and secondary are interchangeable terms for these chords.

## C Major

|                          | C | Dm                                                    | Em                                                     | F                                                    | G                                                    | Am                                                   | B°   |
|--------------------------|---|-------------------------------------------------------|--------------------------------------------------------|------------------------------------------------------|------------------------------------------------------|------------------------------------------------------|------|
| Major Scale              |   |                                                       |                                                        |                                                      |                                                      |                                                      |      |
|                          | I | ii                                                    | iii                                                    | IV                                                   | V                                                    | vi                                                   | vii° |
| Secondary Dominant*      |   | <b>A7</b><br><br>V <sup>7</sup> /ii<br>6-#1-3-5       | <b>B7</b><br><br>V <sup>7</sup> /iii<br>7-#2-#4-6      | <b>C7</b><br><br>V <sup>7</sup> /IV<br>1-3-5-b7      | <b>D7</b><br><br>V <sup>7</sup> /V<br>2-#4-6-1       | <b>E7</b><br><br>V <sup>7</sup> /vi<br>3-#5-7-2      |      |
| Secondary Leading Tone** |   | <b>C#°7</b><br><br>vii° <sup>7</sup> /ii<br>#1-3-5-b7 | <b>D#°7</b><br><br>vii° <sup>7</sup> /iii<br>#2-#4-6-1 | <b>E°7</b><br><br>vii° <sup>7</sup> /IV<br>3-5-b7-b2 | <b>F#°7</b><br><br>vii° <sup>7</sup> /V<br>#4-6-1-b3 | <b>G#°7</b><br><br>vii° <sup>7</sup> /vi<br>#5-7-2-4 |      |

## A Natural Minor

|                     | Am | B°  | C                                                  | Dm                                              | Em                                              | F                                               | G                                                |
|---------------------|----|-----|----------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|--------------------------------------------------|
| Natural Minor       |    |     |                                                    |                                                 |                                                 |                                                 |                                                  |
|                     | i  | ii° | III                                                | iv                                              | v                                               | VI                                              | VII                                              |
| Secondary Dominant* |    |     | <b>G7</b><br><br>V <sup>7</sup> /III***<br>7-2-4-6 | <b>A7</b><br><br>V <sup>7</sup> /iv<br>1-#3-5-7 | <b>B7</b><br><br>V <sup>7</sup> /v<br>2-#4-#6-1 | <b>C7</b><br><br>V <sup>7</sup> /VI<br>3-5-7-b2 | <b>D7</b><br><br>V <sup>7</sup> /VII<br>4-#6-1-3 |

\* Secondary dominant chords are usually sevenths, but the seventh may be omitted — except in V<sup>7</sup>/IV in major, and V<sup>7</sup>/III and V<sup>7</sup>/VI in minor, where the plain triad is an existing diatonic chord.

\*\* Shown as fully diminished sevenths. Half-diminished sevenths (vii°<sup>7</sup>) are also idiomatic where the tonicized chord is major, i.e. IV and V.

\*\*\* V<sup>7</sup>/III uses the same notes as the diatonic VII<sup>7</sup> chord; only its resolution to III identifies it as an applied dominant.