Secondary Dominants in Five Foot Two by Ron Hinkle

The chord progression of *Five Foot Two* jumps clockwise from the "Tonic" (I) to the III, then works counterclockwise back to the Tonic in III-VI-II-V-I order (follow on the circle chart). You'll find at least the II-V-I in just about every song we play. What is a "III?" Simple: number the scale notes. In the key of C: C=I, D=II, E=III, F=IV, G=V, A=VI, B=VII. Roman numerals are used to differentiate from all the other numbers we find in music theory.

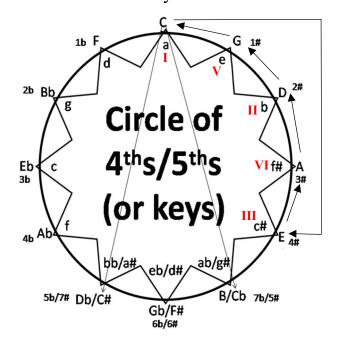
Tonic (I)	Dominant (V)	II	VI	III
C	\mathbf{G}^7	\mathbf{D}^7	A^7	E^7

Jump clockwise from C (I) to E^7 (III) \rightarrow

←Return counterclockwise to C: E⁷-A⁷-D⁷-G⁷-C

Now apply it to *every* key (follow on the chart):

F	\mathbb{C}^7	G^7	\mathbf{D}^7	A^7
Bb	\mathbf{F}^7	\mathbb{C}^7	G^7	\mathbf{D}^7
Eb	\mathbf{Bb}^7	\mathbf{F}^7	\mathbb{C}^7	G^7
Ab	$\mathbf{E}\mathbf{b}^7$	\mathbf{Bb}^7	F^7	\mathbb{C}^7
Db	Ab^7	Eb ⁷	Bb^7	F^7
Gb	\mathbf{Db}^7	Ab ⁷	Eb^7	Bb^7
Cb	$\mathbf{G}\mathbf{b}^7$	Db ⁷	Ab^7	$\mathrm{E}\mathrm{b}^7$
E	\mathbf{B}^7	F# ⁷	C# ⁷	$G^{\#^7*}$
A	\mathbf{E}^7	\mathbf{B}^7	F# ⁷	C # ⁷
D	\mathbf{A}^7	\mathbf{E}^7	\mathbf{B}^7	F# ⁷
G	\mathbf{D}^7	A^7	E^7	\mathbf{B}^7



*The transition from flats to sharps can be very confusing. You will probably never play in those keys, but it is important to understand the process of going all the way around the circle. They are the same simple chords with the same shapes in every key, just on different frets (which I'll show in the next lesson).

A "Secondary Dominant" is a Dominant 7 chord that does not belong to the key: example, in the key of C, E^7 "functions" as the Dominant of A, A^7 is the Dominant of D, D^7 is the Dominant of G, and finally, G^7 is the Dominant of C. G^7 is the "prime" (and *only*) Dominant of C, all the rest are secondaries. You can also say that each key on the chart is the "V" of the key counterclockwise from it, all the way around the circle: $G^7 > C$, $C^7 > F$, $F^7 > Bb$, $Bb^7 > Eb$, etc.

So, this "simple" song actually changes keys four times in each 8-bar section! Most songs do not follow such a logical path, but you will find shorter Secondary Dominant chains in most of our banjo songs. A Dominant 7 chord must "resolve" to its tonic; that resolution is what leads (as in "voice-leading") the song forward. Learning to *hear and predict* that forward movement is a huge step toward being able to "play by ear." If you already know your chords well, do play these!