Secondary (Applied) Dominants

Any Major or minor triad may be approached by its own V, V7 or inversion thereof.
Do not double the temporary ti nor the 7th of the chord. 7ths must be prepared and resolved as usual.

Cross-relations between voices (especially those involving the soprano) are to be avoided unless:
- there is a chromaticized voice exchange with passing tones,
- or there is a chromaticized voice exchange with the applied ti in the bass,
- 'Deceptive Cadence' V 'resolves' to viio7/V, ...then 'tries again' for tonic.

I viio7/V V8 - 7 vi V7/V V4/2 I V7/V V7 I

Lyric

I vi vi iv VI VI V6/4 - 7/5/3 I