

Now, let's take all the tones included in the V7/III chord scale [B Spanish Phrygian] and order them starting on the E – i.e. the root of the target chord Em7 (III^m7) – this is the resulting scale:

E harmonic minor

(B) (C) (D#) E F# G A B C D#
1 2 ♭3 4 5 ♭6 7

The V7/III is the Harmonic-V7 of E minor, i.e. the parent scale of this secondary dominant is E Harmonic minor.¹

[Spanish Phrygian] dominants – V7/III, V7/VI and V7/VII – all targeting minor chords – III^m7, VI^m7 and VII^m7^{b5} – are Tonal Changes to the (Harmonic) minor key of their target chords.

Let's take all the tones included in the V7/IV chord scale [C Mixolydian] and order them starting on the F – i.e. the root of the target chord F^Δ (IV^Δ) – this is the resulting scale:

F Major

(C) (D) (E) F G A B^b C D E
1 2 3 4 5 6 7

The V7/IV is the Major-V7 of F Major, i.e. the parent scale of this secondary dominant is F Major.²

[Mixolydian] dominants – (V7/I), V7/IV and V7/V – all targeting Major chords – (I^Δ), IV^Δ and V7 – are Tonal Changes to the Major key of their target chords.

To summarize:

Secondary Dominants	Chord Scale	Parent Scale (Tonal Change to)
(V7/I) – V7/IV – V7/V	[Mixolydian]	Major of target
V7/II	[Mixolydian ^{b13}]	Melodic minor of target
V7/III – V7/VI – V7/VII	[Spanish Phrygian]	Harmonic minor of target

¹ See [The Harmonic-V7b9 Dominant Chord](#) (page 173).

² See [Series of Diatonic Chords in Major](#) (page 55).