Chapter 29 Practice: Late-Romantic Chromaticism

Name _____

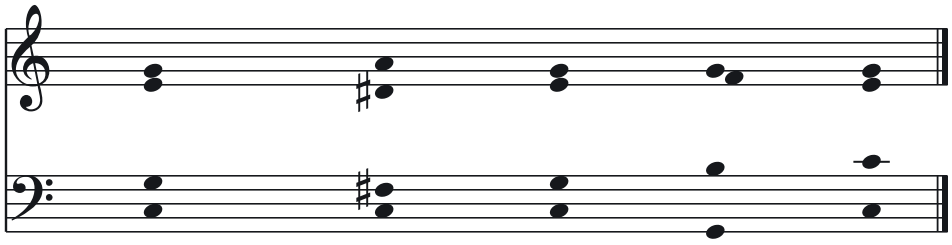
1 SPELL THE COMMON-TONE DIMINISHED SEVENTH

Spell the ct°7 that embellishes each triad (root, ♯2, ♯4, 6).

1. ct°7 of C major: _____
2. ct°7 of G major: _____
3. ct°7 of F major: _____
4. ct°7 of D major: _____
5. ct°7 of B♭ major: _____

2 ANALYZE

Write a Roman numeral or ct°7 under each chord (C major).
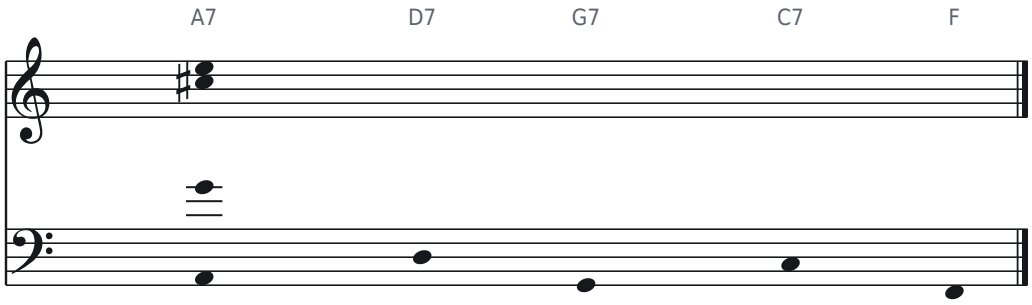


3 THE TRISTAN CHORD

1. Respell as a half-diminished 7th on F: _____
2. It moves to which chord? _____
3. As an augmented sixth: type and key? _____
4. Why is no tonic heard? _____

4 CONTINUE THE CHAIN

Continue the chain of dominant sevenths in the upper voices, moving each voice by half step or common tone (the bass is given). End on F major.



5 CONCEPTS

1. Minor thirds divide the octave into how many parts? _____
2. Ending in a different key from the opening: _____
3. Does ct°7 have dominant function? _____
4. In a dominant-7th chain, each seventh moves… _____