CHAPTER 18

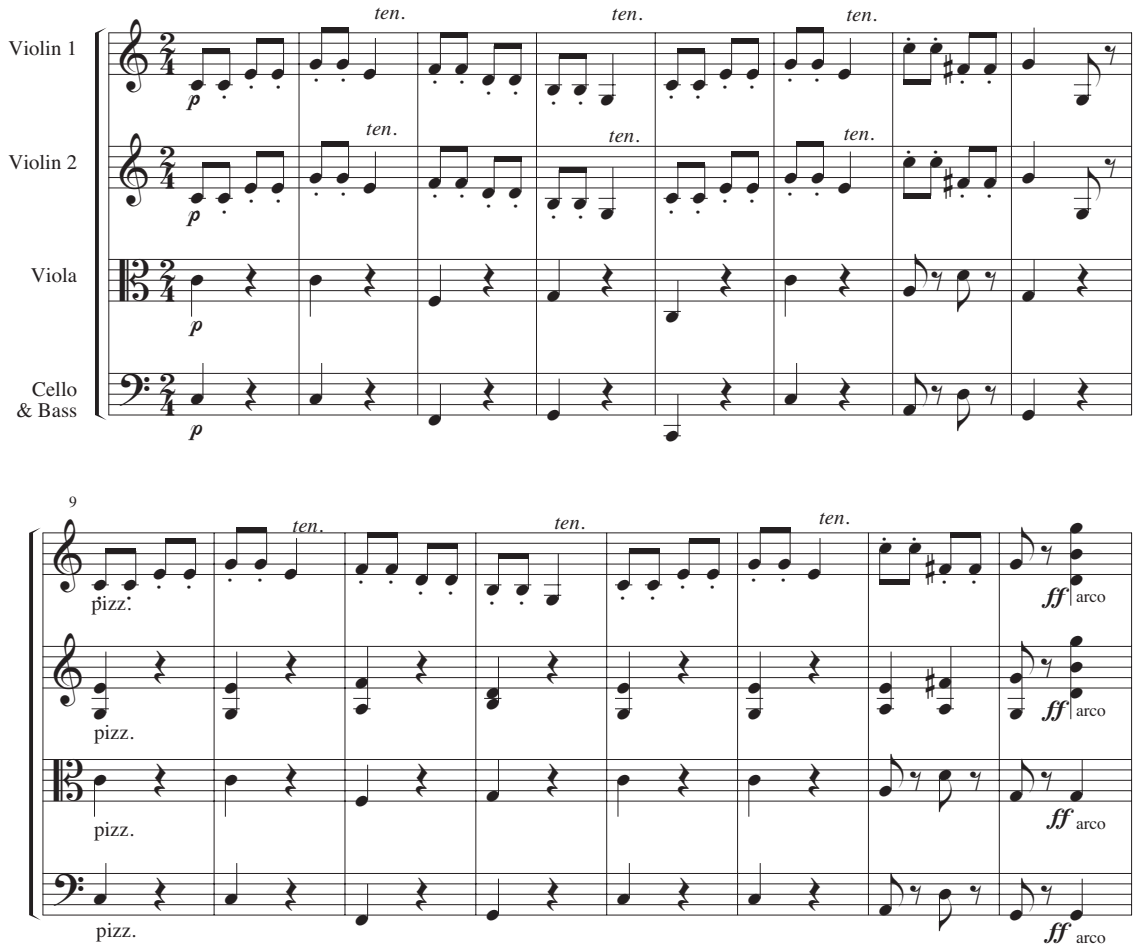
Dominant and Leading-Tone Seventh Chords

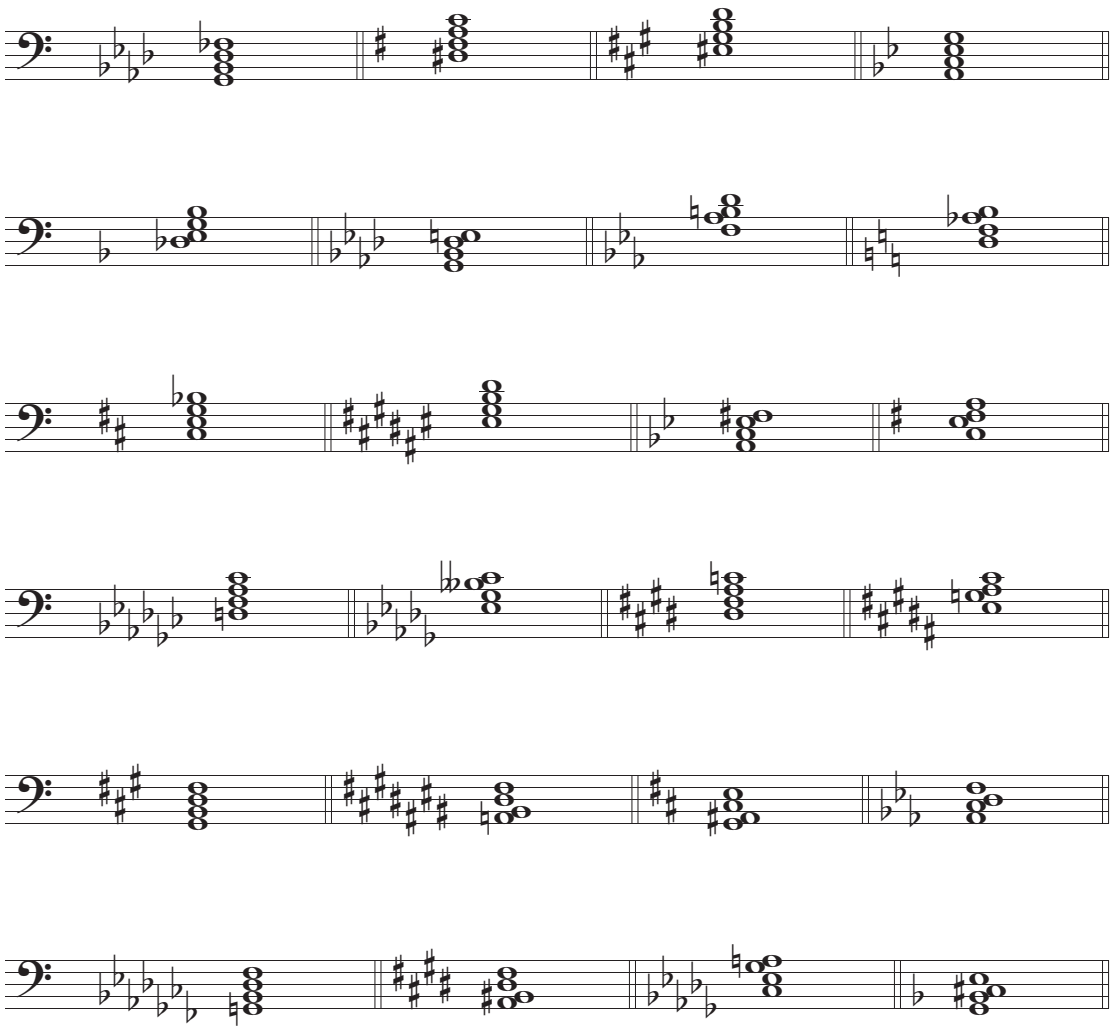
SUPPLEMENTARY MATERIAL

Analyze Dominant Seventh Chords

Study the following example for orchestra, which is written in open score. Notice that the viola is written in alto clef. Take this into account as you spell the chords. Provide a roman numeral analysis. You may find that some chords are written melodically rather than harmonically.

Franz Joseph Haydn, Symphony no. 94, "Surprise," mm. 1–16



Diatonic and Borrowed vii°7 Chords

All of the following chords are either diatonic or borrowed leading-tone seventh chords. Determine the key for each measure and spell each chord above the staff. Write the name of the key and a roman numeral for each chord, including figured bass. Your roman numeral should indicate whether the chord is fully or half-diminished. If the chord is borrowed from the parallel key, indicate that fact with a B under the roman numeral.