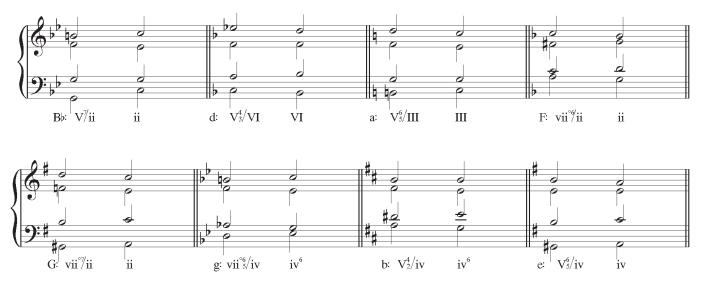
Chapter 18 - Applied Chords

Exercise 1: Writing applied chords. Given are key and a roman numeral of an applied chord. Add the appropriate key signature, then notate in close position the required applied chord. Be aware of necessary accidentals.





Exercise 2: Writing and resolving applied chords. Given are key and a roman numeral of an applied chord and its resolution. Add the appropriate key signature, notate the applied chord in chorale style and resolve to the given chord.



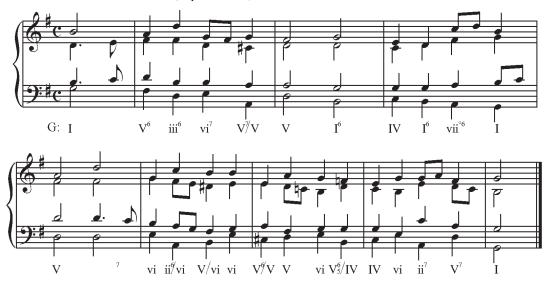
Exercise 3: Writing and resolving applied chords.



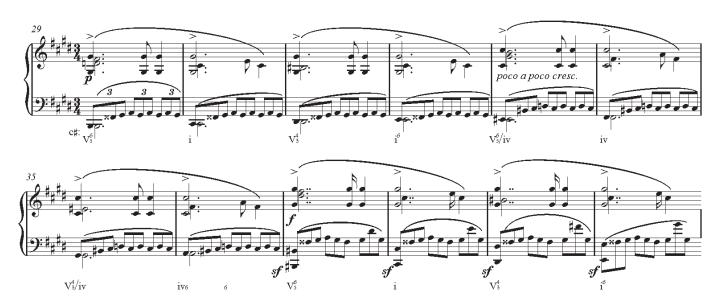
2 Chapter 18: Website Exercise Solutions

Exercise 4: Analysis of applied chords. Provide roman numerals for each example below. Be aware that there may be more than a single applied chord used to expand a harmony (*i.e.*, a non-tonic harmony may be expanded by two or more applied chords).

A. "Combe Martin" (Hymn tune)

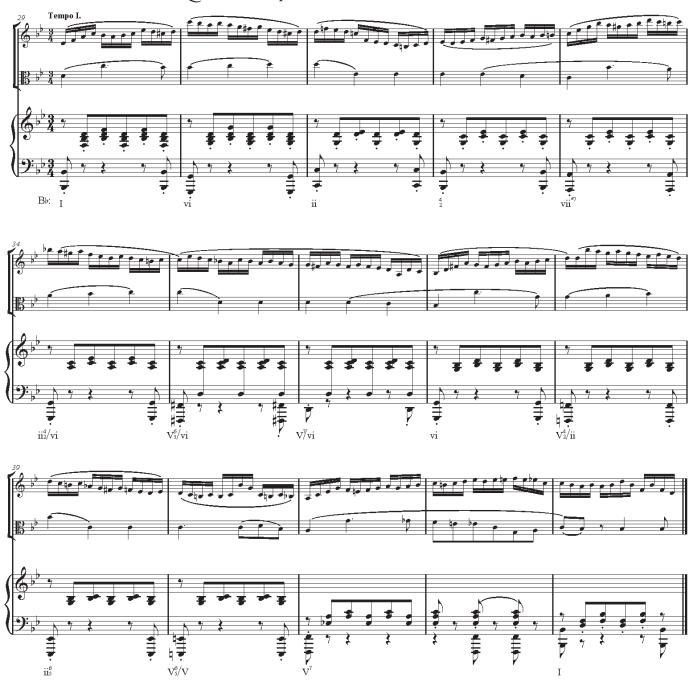


B. Chopin, Nocturne in C# minor, Op. 27/1



Exercise 4: Analysis of applied chords. Provide roman numerals for each example below. Cont'd

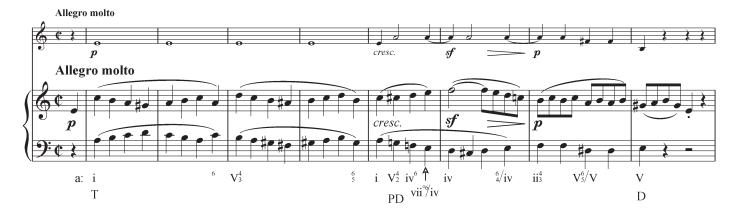
C. Schumann, Piano Quartet in Eb, Op. 47



4 Chapter 18: Website Exercise Solutions

Exercise 4: Analysis of applied chords. Provide roman numerals for each example below. Cont'd

D. Beethoven, Violin Sonata in A minor, Op. 23

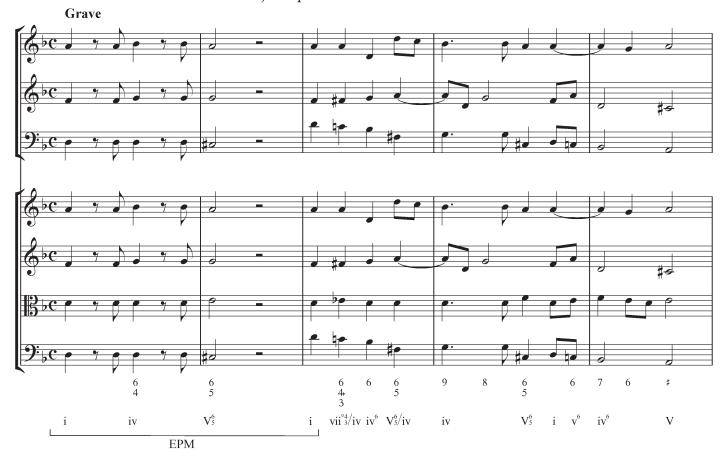


E. Schumann, Piano Trio in D major, Op. 63



Exercise 4: Analysis of applied chords. Provide roman numerals for each example below. Cont'd

F. Corelli, Concerto Grosso in F major, Op. 6 No. 2



G. Brahms, Hungarian Dance no. 1, op. 102

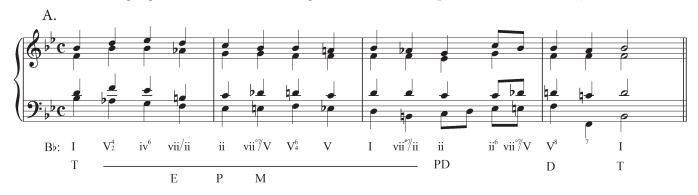


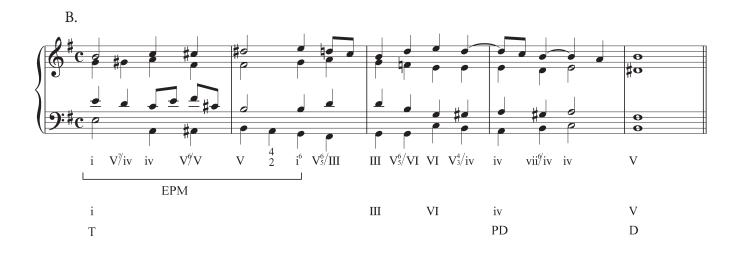
Exercise 4: Analysis of applied chords. Provide roman numerals for each example below. Cont'd

H. Schubert, Ballet music from Rosamunde, D. 797.



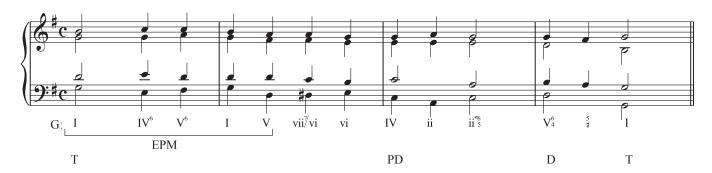
Exercise 5: Realizing Figured Basses. Realize the figured bass below and provide a two-level analysis.



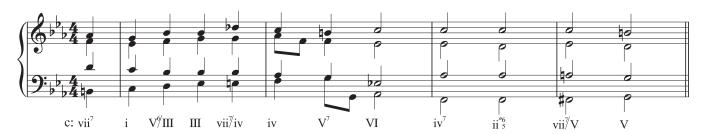


Exercise 6: Applied vii⁶ and vii⁰⁷. Complete the progressions below, which incorporate applied vii⁶ and vii⁰⁷.

A. After resolving the applied chords, include a descending bass arpeggiation; close with a perfect authentic cadence that includes a cadential six-four chord.



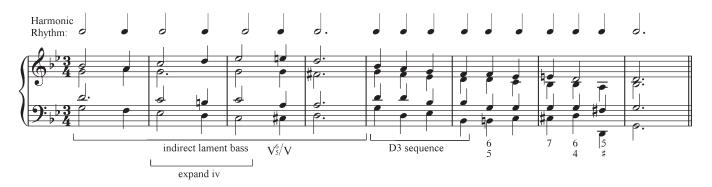
B. After resolving the applied chords, include a a desceptive motion followed by iv. Close with a tonicized HC.



Exercise 7: Figured Bass. Complete the three upper voices. Label all chords with roman numerals.

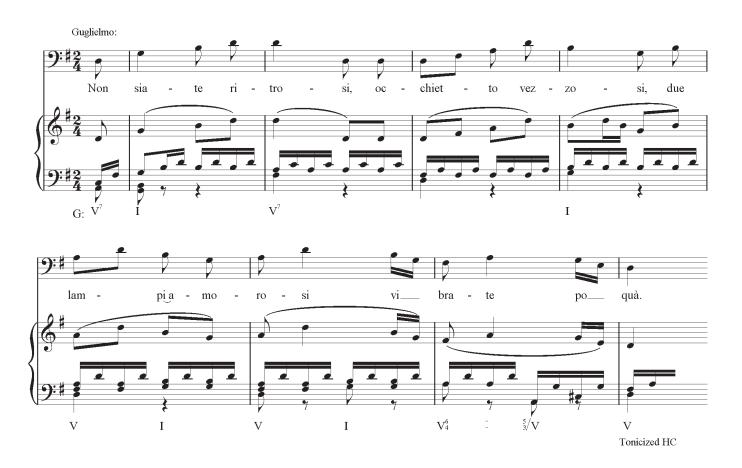


Exercise 8: More Writing. Complete the following in four parts using the instructions provided. Label roman numerals and figures, as appropriate.

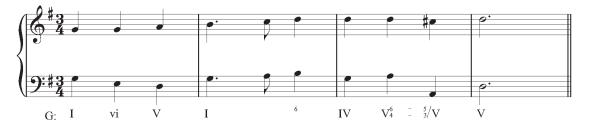


Exercise 9: Analysis: Tonicized Half Cadences. Provide roman numerals for the following examples.

A. Mozart, "Non siate ritrosi" from Così fan tutte.



B. Bach, "Ermuntre dich, mein schwacher Geist"



Exercise 9: Analysis: Tonicized Half Cadences. Provide roman numerals for the following examples. Cont'd

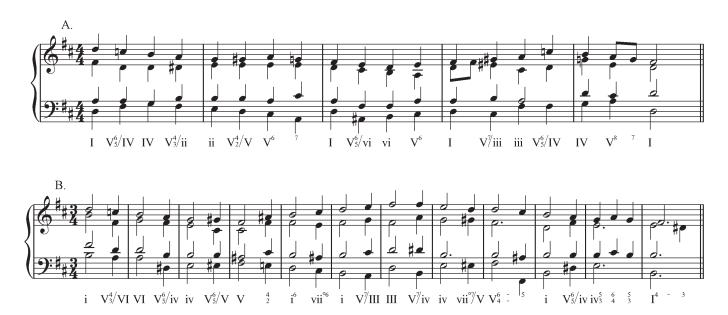
C. Haydn, Symphony in C major, no. 100, "Military"



D. Gluck, "O del mio dolce ardor" from Paride ed Elena



Exercise 10: Figured Bass. Write a soprano line and inner voices; then analyze by means of two levels.



Exercise 11: More Figured Bass. The figured basses below (without soprano) include applied-chord sequences. Write a soprano voice, analyze, and add inner voices.



Exercise 12: Analysis: Analyze the following applied chord sequences.

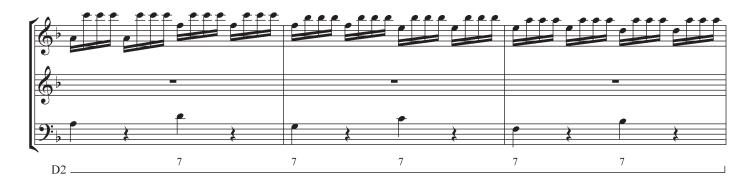
A. Mozart, Osmin's Aria, from Die Entführung aus dem Serail

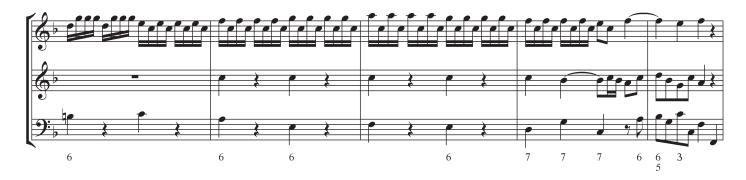


Exercise 12: Analysis: Anelyze the following applied chord sequences. Cont'd

B. Corelli, Concerto Grossi in F major, Op. 6, no. 12







Exercise 12: Analysis: Analyze the following applied chord sequences. Cont'd

C. Corelli, Concerto Grossi in C major, Op. 6, no. 10



Exercise 13: Writing Applied Chord Sequences. Study the two examples below to determine the type of applied chord sequence, then continue the melodic pattern given.

