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.

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)

G: I   V⁶   iii⁶   vi⁷   V⁷/V   V   I⁶   IV   I⁶   vii°⁶   I

V   ⁷   vi ii⁶/vi V/vi vi   V⁶/V V   vi V⁶₅/IV IV vi ii⁷   V⁷   I

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

c♯: V⁶₅   i   V⁴₃   i⁶   V⁶₅/iv   iv

V⁴₃/iv   iv₆   6   V⁶₅   i   V⁴₃   i·⁶

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

C. Schumann, Piano Quartet in E♭, Op. 47

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

EPM

i   iv   V$^6_5$ i   vii$^{°4}_{3}$/iv iv^6 V$^6_5$/iv   iv   V$^6_5$ i v^6 iv^6 V

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

g: i   (iv   V)   i   I   IV/iv

V/iv   iv   V

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.

A.

B.

Exercise 6: Applied vii^6 and vii^{o7}. Complete the progressions below, which incorporate applied vii^6 and vii^{o7}.

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

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*.

G: V⁷   I   V⁷   I

V   I   V   I   V$_4^6$ — $_3^5$/V   V

Tonicized HC

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

G: I   vi   V   I   ⁶   IV   V$_4^6$ — $_3^5$/V   V

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: I

IV   V/V   V
Tonicized HC

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.

A.

$$I \quad V_5^6/IV \quad IV \quad V_3^4/ii \quad ii \quad V_2^4/V \quad V^6 \quad {}_7 \quad I \quad V_5^6/vi \quad vi \quad V^6 \quad I \quad V^7/iii \quad iii \quad V_5^6/IV \quad IV \quad V^8 \quad {}_7 \quad I$$

B.

$$i \quad V_3^4/VI \quad VI \quad V_5^6/iv \quad iv \quad V_5^6/V \quad V \quad {}_2^4 \quad i^6 \quad vii^{\circ 6} \quad i \quad V^7/III \quad III \quad V^7/iv \quad iv \quad vii^{\circ 7}/V \quad V_4^6 - {}^5 \quad i \quad V_5^6/iv \; iv_3^5 \; {}_4^6 \; {}_3^5 \quad I^4 - {}^3$$

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

A.

$$i \quad V_2^4/iv \quad iv^6 \quad vii^{\circ 6}/iv \quad iv \quad V^7/V \quad V \quad {}_2^4 \quad V_5^6/iv \quad iv \quad V_5^6/V \quad v \quad V_5^6/VI$$

$$VI \quad vii^{\circ 7}/V \quad V \quad V_5^6/iv \quad iv \quad V_5^6/V \quad V_4^6 \quad {}_3^5 \quad I$$

B.

$$I \qquad D3 \qquad A2 \qquad D2 \qquad vii^{\circ 7}/V \quad V \quad I$$

T   PD   D   T

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.

A. A2 with applied $\frac{6}{5}$ chords

B. D3 with applied $\frac{6}{5}$ chords