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. Write the following applied dominant chords in four-part chorale style; write the chords in open (o) or close (c) position as indicated. Then resolve each applied dominant chord to its respective tonic. Use a key signature and add appropriate accidentals. Remember that:
- Root-position applied chords can be complete or incomplete, but inverted chords should be complete;
- The temporary leading tone and the seventh of a chord should not be doubled, and they should be resolved correctly.

<table>
<thead>
<tr>
<th></th>
<th>Open</th>
<th>Close</th>
<th>Open</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. In D major:</td>
<td>V/v</td>
<td>V^6/IV</td>
<td>V^6/ii</td>
</tr>
<tr>
<td>B. In A minor:</td>
<td>V/V</td>
<td>V^6/III</td>
<td>V^6/V</td>
</tr>
<tr>
<td>C. In B minor:</td>
<td>V^6/IV</td>
<td>V^6/IV</td>
<td>V^6/ii</td>
</tr>
<tr>
<td>D. In Bb major:</td>
<td>V/vi</td>
<td>V^4/IV</td>
<td>V^6/ii</td>
</tr>
</tbody>
</table>
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
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

Grave

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

Allegro molto

Violin

Viola

Violoncello

Contrabass
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.

1. Complete the applied chords and resolve them; then compose an ending to the progression following the instructions in each example.
2. Provide a two-level analysis.

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 deceptive 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.

Harmonic Rhythm:

 indirect lament bass  D3 sequence 6 7 6 5

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

A. Mozart, “Non siate ritrosi” from *Così fan tutte*.

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

B. Bach, “Ermuntre dich, mein schwacher Geist”

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.

A.

B.

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.

(A continues)
Exercise 11: More Figured Bass. Cont’d

A. (continued)

\[ \begin{array}{cccccccc}
\text{7} & \text{6} & 6 & 6 & 5 & 4 & \# \\
\text{6} & \#5 & 5 & 4 & \# & & \\
\end{array} \]

B.

\[ \begin{array}{cccccccc}
\text{6} & 4 & \#3 & 4 & \# & & \\
\text{3} & 3 & & & & & \\
\end{array} \]

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

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

\[ \begin{array}{cccccccc}
\text{mag} & \text{ich} & \text{für} & \text{den} & \text{Teu-fel} \\
\end{array} \]
Exercise 12: Analysis: Analyze 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

Allegro
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.

B.