

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.

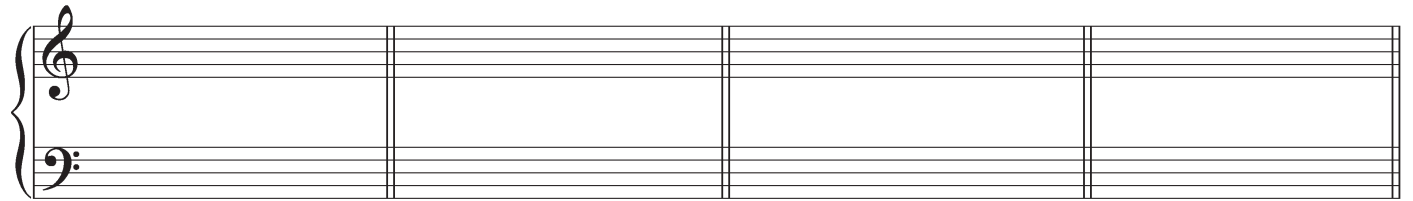


F: V^7/ii d: V^7/iv G: V^6/ii a: V^6_5/VI B \flat : V^7/iii f \sharp : V^7/iv E \flat : V^4_2/V g: V^6_5/III E: V^4_3/vi

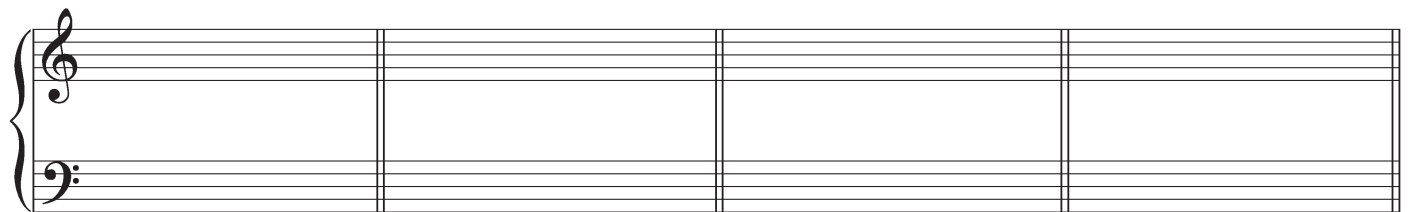


G: $vii^{\circ 6}/iii$ D: $vii^{\circ 7}/V$ E \flat : $vii^{\circ 7}/ii$ A: $vii^{\circ 6}/vi$ g: $vii^{\circ 7}/iv$ B \flat : $vii^{\circ 7}/iii$ D: V^4_3/vi b \flat : $vii^{\circ 7}/VI$ D \flat : $vii^{\circ 6}/V$ A: $vii^{\circ 7}/vi$

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.



B \flat : V^7/ii ii d: V^4_3/VI VI a: V^6_5/III III F: $vii^{\circ 6}/ii$ ii



G: $vii^{\circ 7}/ii$ ii g: $vii^{\circ 6}_5/iv$ iv 6 b: V^4_2/iv iv 6 e: V^6_5/iv iv

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.

	Open	Close	Open
A. In D major:	V^7/V	V^6_5/IV	V^6/ii
B. In A minor:	V^7/VI	V^6_5/III	V^4_3/V
C. In B minor:	V^6/III	V^4_3/V	V^7/VI
D. In B \flat major:	V^7/vi	V^4_2/IV	V^6/ii

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)

Musical score for "Combe Martin" (Hymn tune), measures 1-4. The piece is in G major (one sharp) and common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure shows a G4 quarter note in the treble and a G2 quarter note in the bass. The second measure has a G4 quarter note in the treble and a G2 quarter note in the bass. The third measure has a G4 quarter note in the treble and a G2 quarter note in the bass. The fourth measure has a G4 quarter note in the treble and a G2 quarter note in the bass.

Musical score for "Combe Martin" (Hymn tune), measures 5-8. The piece is in G major (one sharp) and common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The fifth measure has a G4 quarter note in the treble and a G2 quarter note in the bass. The sixth measure has a G4 quarter note in the treble and a G2 quarter note in the bass. The seventh measure has a G4 quarter note in the treble and a G2 quarter note in the bass. The eighth measure has a G4 quarter note in the treble and a G2 quarter note in the bass.

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

Musical score for Chopin, Nocturne in C# minor, Op. 27/1, measures 29-33. The piece is in C# minor (three sharps) and 3/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 29 starts with a piano (*p*) dynamic. The melody features a series of eighth notes with accents. The accompaniment consists of a steady eighth-note pattern. Measure 30 continues the melody and accompaniment. Measure 31 continues the melody and accompaniment. Measure 32 continues the melody and accompaniment. Measure 33 ends with a *poco a poco cresc.* marking.

Musical score for Chopin, Nocturne in C# minor, Op. 27/1, measures 34-36. The piece is in C# minor (three sharps) and 3/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 34 continues the melody and accompaniment. Measure 35 continues the melody and accompaniment. Measure 36 continues the melody and accompaniment.

Musical score for Chopin, Nocturne in C# minor, Op. 27/1, measures 37-40. The piece is in C# minor (three sharps) and 3/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 37 starts with a forte (*f*) dynamic. The melody features a series of eighth notes with accents. The accompaniment consists of a steady eighth-note pattern. Measure 38 continues the melody and accompaniment. Measure 39 continues the melody and accompaniment. Measure 40 ends with a *sf* (sforzando) marking.

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

C. Schumann, Piano Quartet in E \flat , Op. 47

29 **Tempo I.**

34

Vln. I

Vln. II

39

Vln. I

Vln. II

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

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

Allegro molto

p *cresc.* *sf* *p*

Allegro molto

p *cresc.* *sf* *p*

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

Mit Feuer (♩=140)

mf *mf*

fp *fp*

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

6
4

6
5

6
4
3

6
5

9

8

6
5

6

7

6

#

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

Allegro molto

Violin

Viola

Violoncello

Contrabass

10

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 Bases. Realize the figured bass below and provide a two-level analysis.

A.

B.

Exercise 6: Figured Bases. Applied vii^6 and vii^{07} . Complete the progressions below, which incorporate applied vii^6 and vii^{07} .


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.

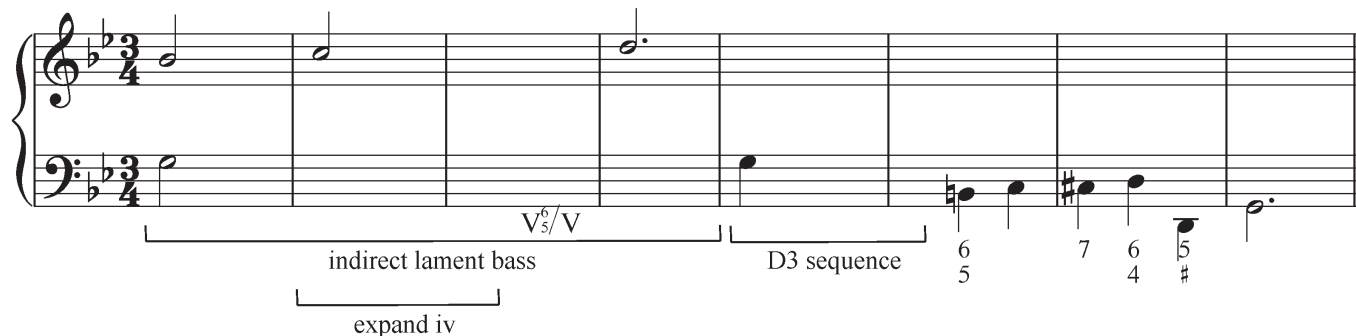
A. After resolving the applied chords, include a descending bass arpeggiation; close with a perfect authentic cadence that includes a cadential six-four chord.

B. After resolving the applied chords, include a 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

expand iv

V^6_5/V

D3 sequence

6/5 7 6/4 5/#

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

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

Guglielmo:



Non sia - te ri - tro - si, oc - chiet - to vez - zo - si, due



lam - pia - mo - ro - si vi - bra - te po - quà.

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.

6 5 6 4 3 4 2 6 7 6 5 6 6 7 #5 6 5 8-7

B.

4 3 6 5 6 5 # 4 2 6 6 7

7 # 7 # 6 4 5 # 6 5 5 6 5 3 4-#

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.

4 2 6 6 7 # 7 # 4 2 6 #5 6 5 (h) 6 #5

(A continues)

Exercise 11: More Figured Bass. Cont'd

A. (continued)

7 # 6 6 6 5 #

\flat \flat \flat \flat \flat \flat \flat

B.

\flat 4 #7 (#)7

\flat \flat \flat \flat

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

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

g:

f *fp* *fp* *fp*

fp *fp* *cresc.*

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

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

Musical score for the first system, measures 6-8. The system consists of three staves: Treble, Middle, and Bass. The key signature is one flat (Bb). Measure 6: Treble staff has a continuous eighth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern. Measure 7: Treble staff continues the eighth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a natural sign over the second note. Measure 8: Treble staff continues the eighth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a sharp sign over the second note.

Musical score for the second system, measures 9-10. The system consists of three staves: Treble, Middle, and Bass. Measure 9: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern. Measure 10: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata over the note.

Musical score for the third system, measures 11-14. The system consists of three staves: Treble, Middle, and Bass. Measure 11: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata. Measure 12: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata. Measure 13: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata. Measure 14: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata.

Musical score for the fourth system, measures 15-19. The system consists of three staves: Treble, Middle, and Bass. Measure 15: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata. Measure 16: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata. Measure 17: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata. Measure 18: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata. Measure 19: Treble staff has a sixteenth-note pattern; Middle staff has a whole rest; Bass staff has a quarter-note pattern with a fermata.

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

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

Allegro

Measures 1-3 of the score. The first staff (treble clef) features a continuous eighth-note pattern. The second staff (treble clef) has a sparse melody with rests. The third staff (bass clef) has a steady eighth-note accompaniment.

Measures 4-8 of the score. Measure 4 begins with a four-measure rest in the first staff. The first staff continues with eighth-note patterns and some melodic lines. The second and third staves provide harmonic support with various rhythmic figures.

Measures 9-13 of the score. Measure 9 starts with a four-measure rest in the first staff. The first staff has a melodic line with some rests. The second and third staves continue with rhythmic accompaniment. The piece concludes with a double bar line and repeat dots in all three staves.

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.

6/5 6/5# 6/b5

B.

6/5 6/b5 6/5 4/3