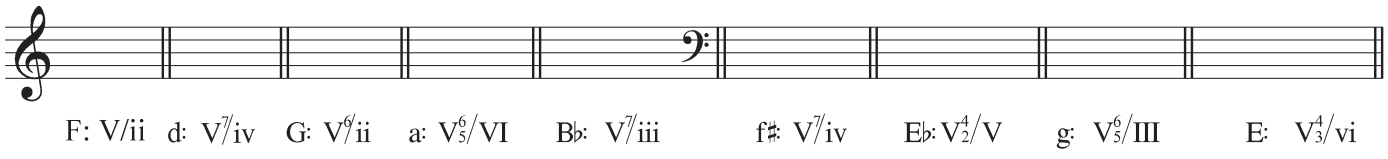
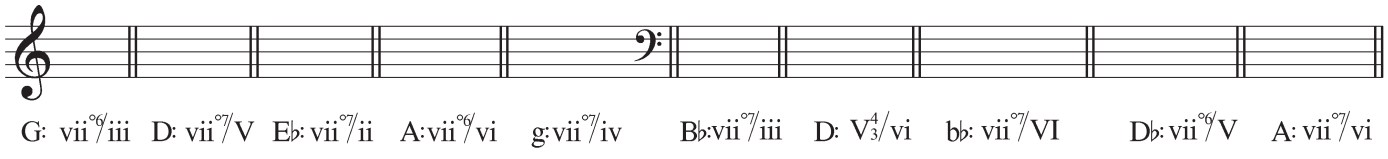
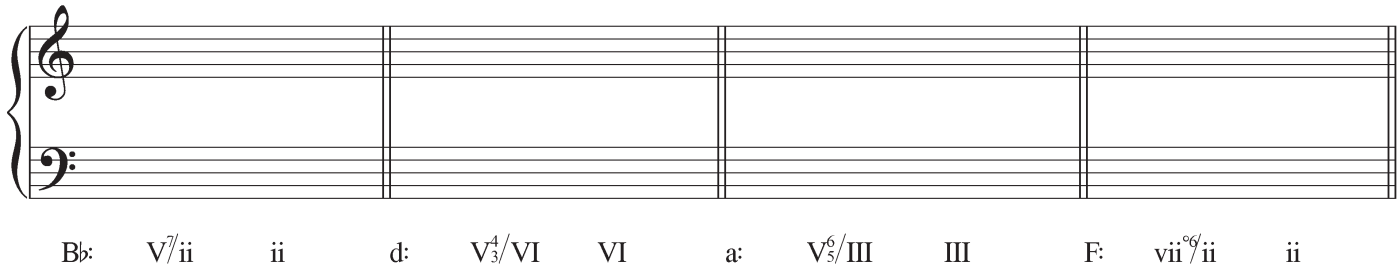
Chapter 18 – Applied Chords

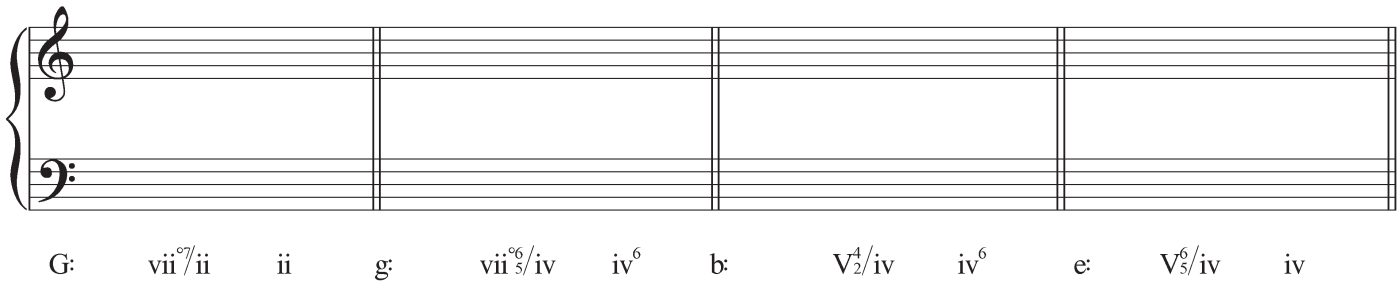
Exercise 1: Writing applied chords. Given are key and a roman numeral of an applied chord. Add the appropriate key signature, then notate in close position the required applied chord. Be aware of necessary accidentals.





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.





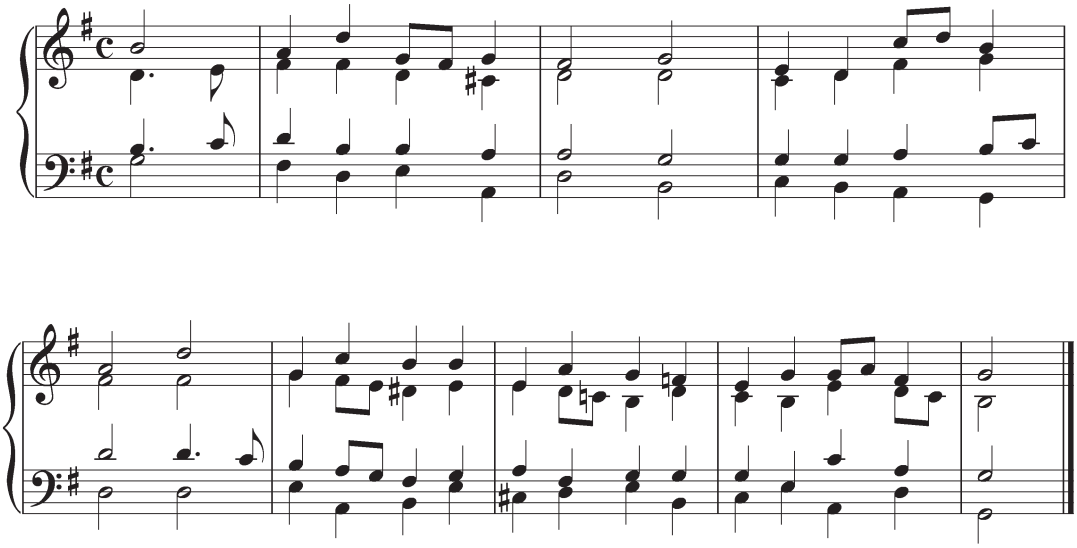
Exercise 3: Writing and resolving applied chords. Write the following applied dominant chords in four-part chorale style; write the chords in open (o) or close (c) position as indicated. Then resolve each applied dominant chord to its respective tonic. Use a key signature and add appropriate accidentals. 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.

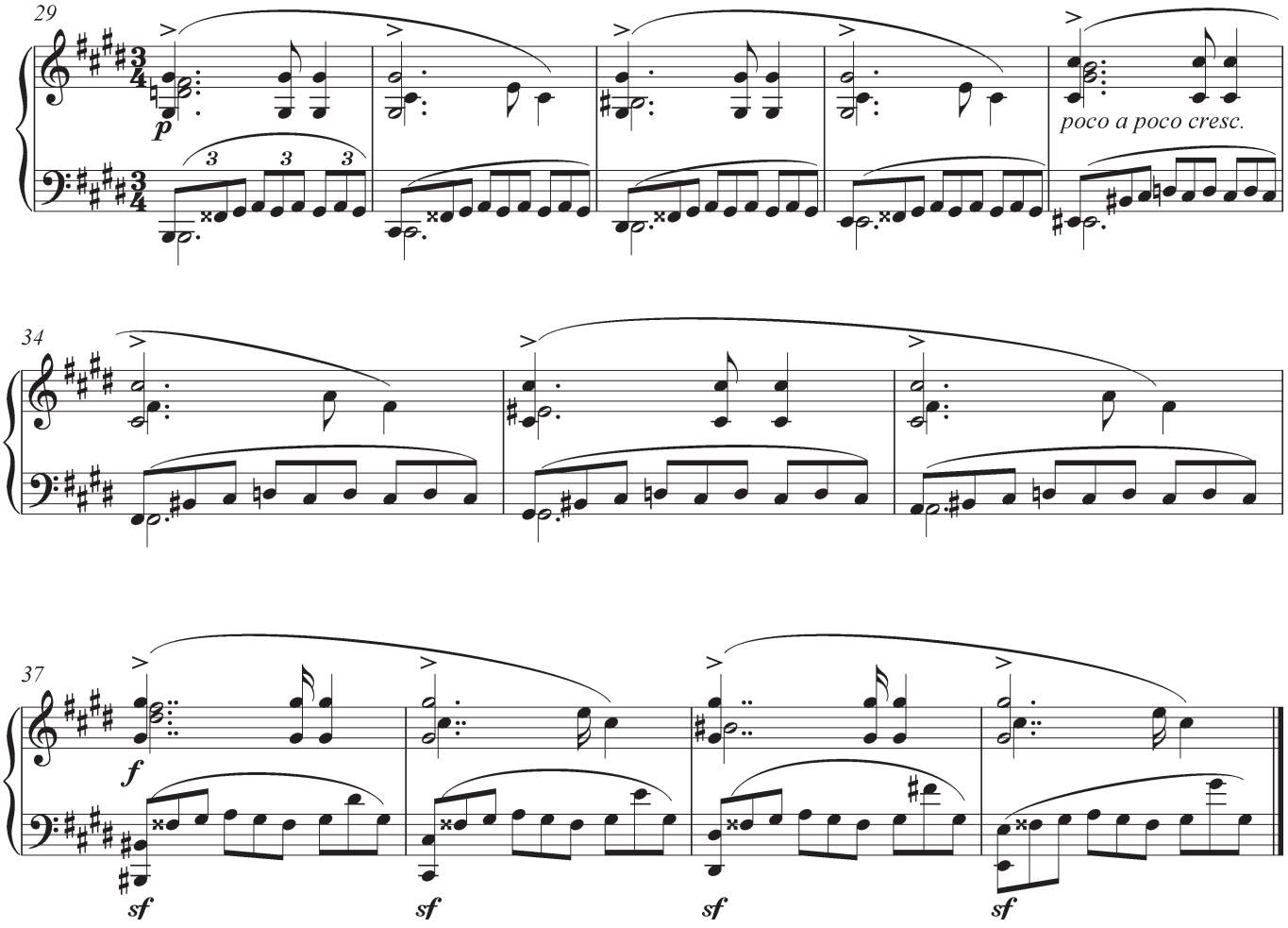
		Open	**Close**	**Open**
A.	In D major:	V^7/V	V^6_5/IV	V^6/ii
B.	In A minor:	V^7/VI	V^6_5/III	V^4_3/V
C.	In B minor:	V^6/III	V^4_3/V	V^7/VI
D.	In B♭ major:	V^7/vi	V^4_2/IV	V^6/ii

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)

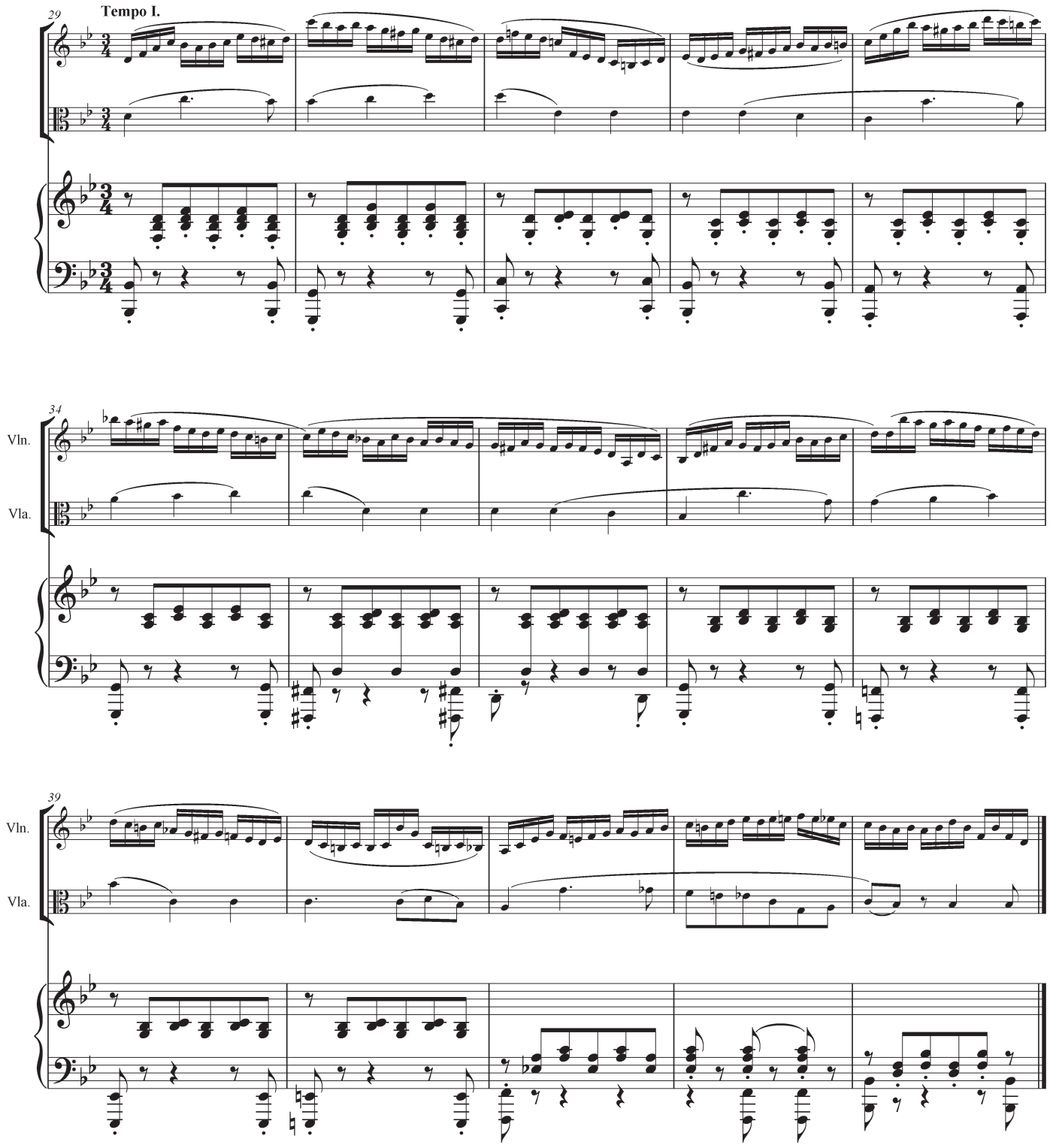


B. Chopin, Nocturne in C♯ minor, Op. 27/1



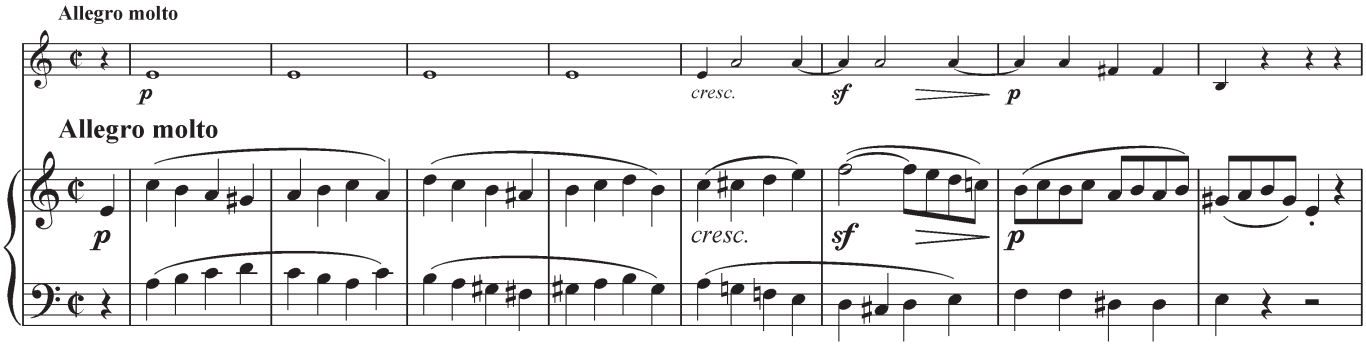
Exercise 4: Analysis of applied chords. Provide roman numerals for each example below. Cont'd

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

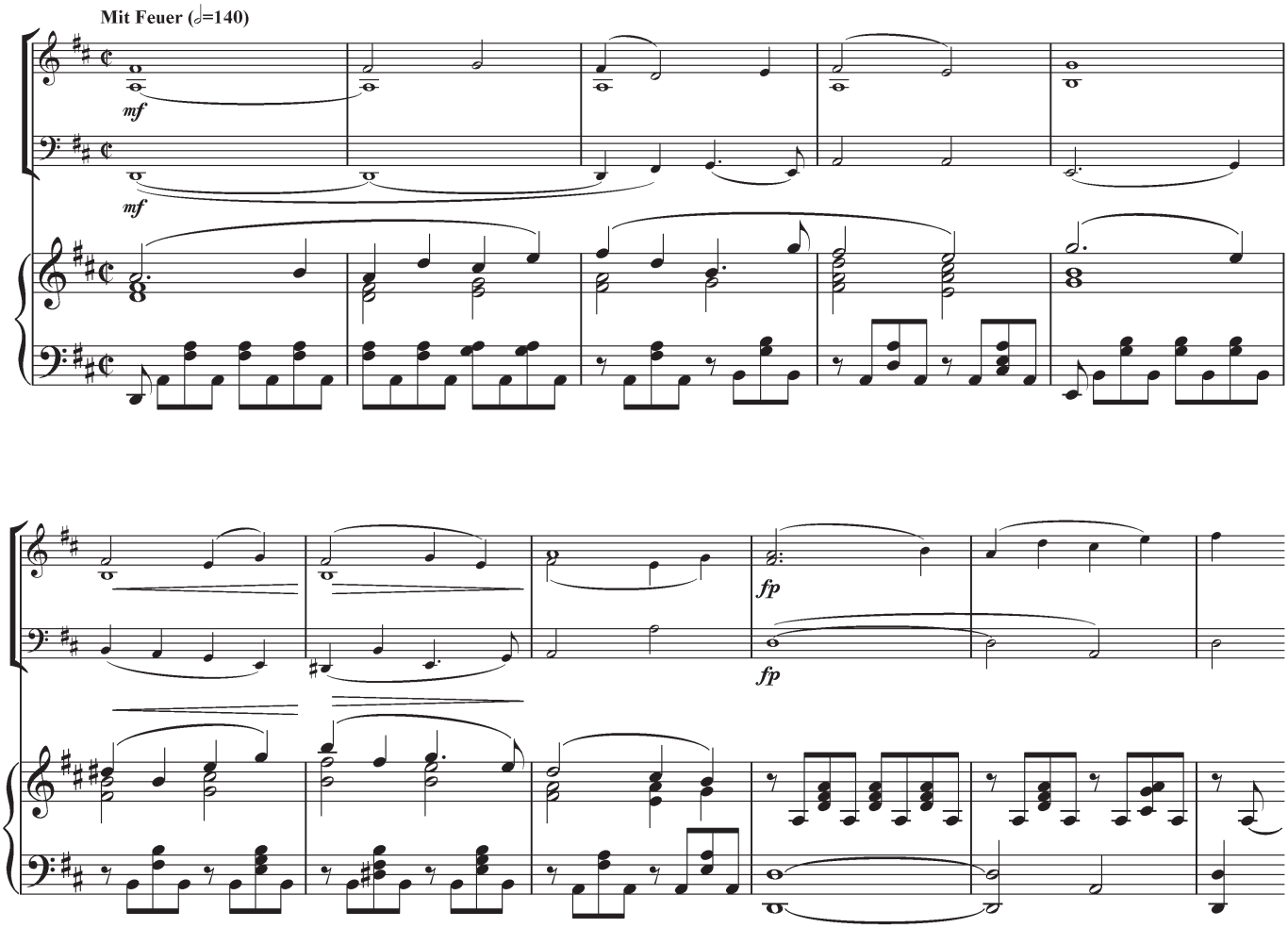


Exercise 4: Analysis of applied chords. Provide roman numerals for each example below. Cont'd

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

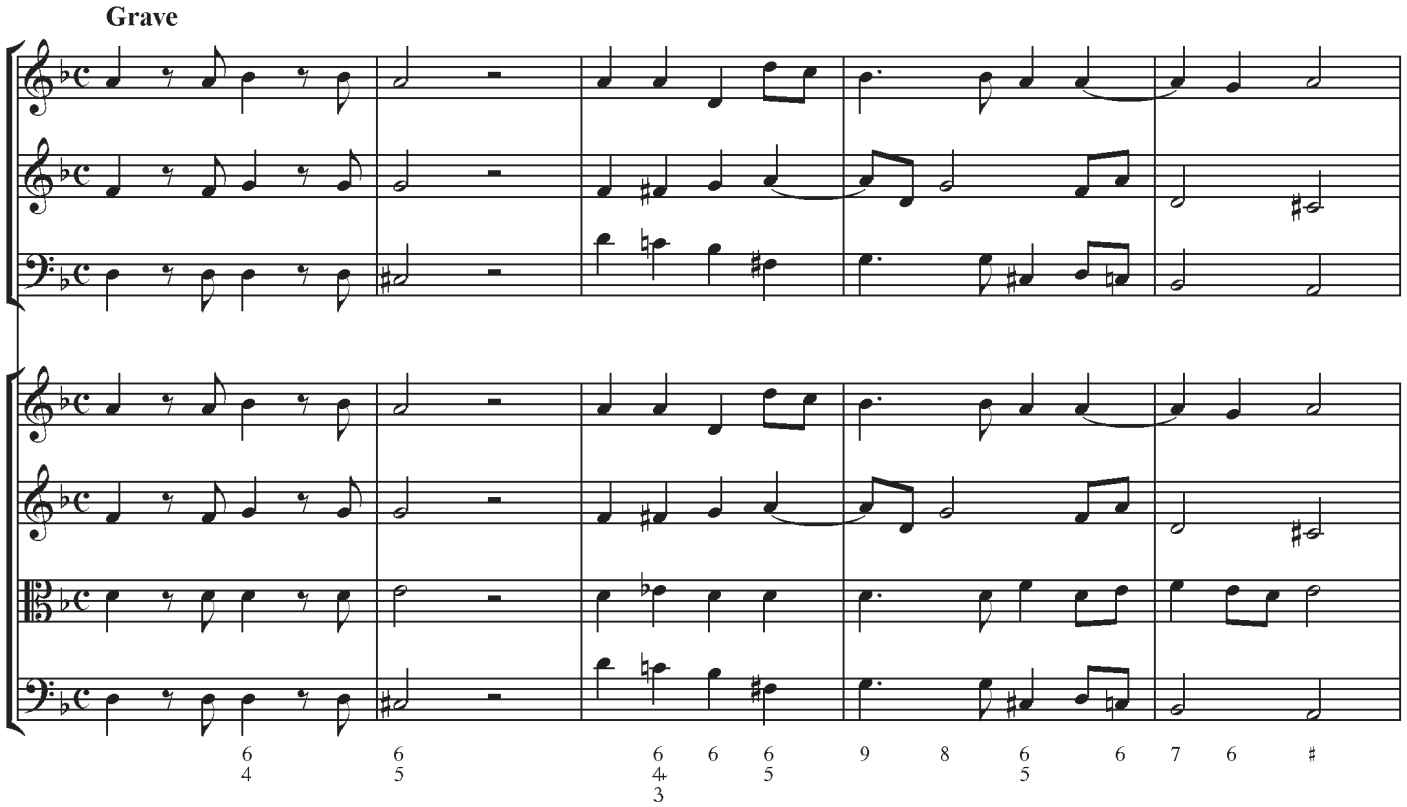


E. Schumann, Piano Trio in D major, Op. 63

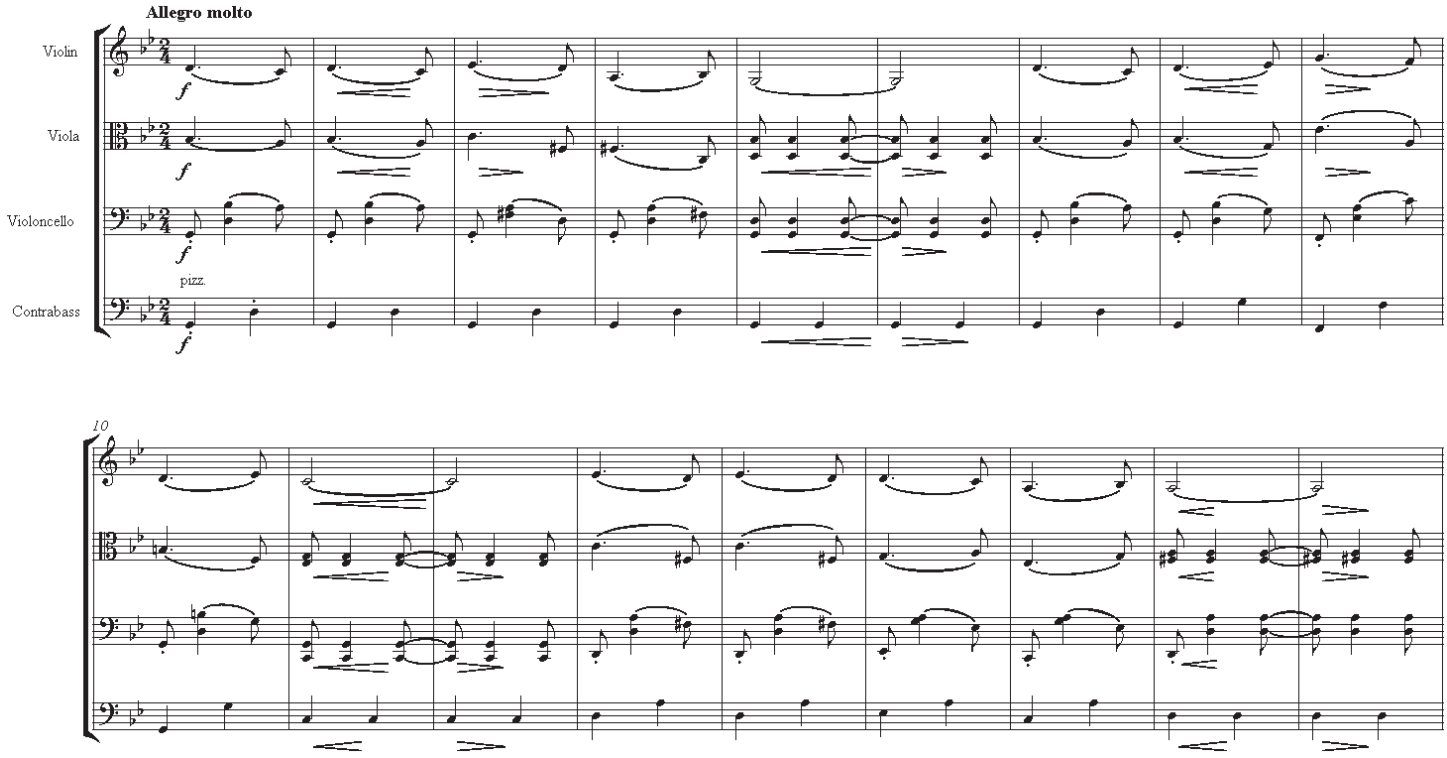


Exercise 4: Analysis of applied chords. Provide roman numerals for each example below. Cont'd

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

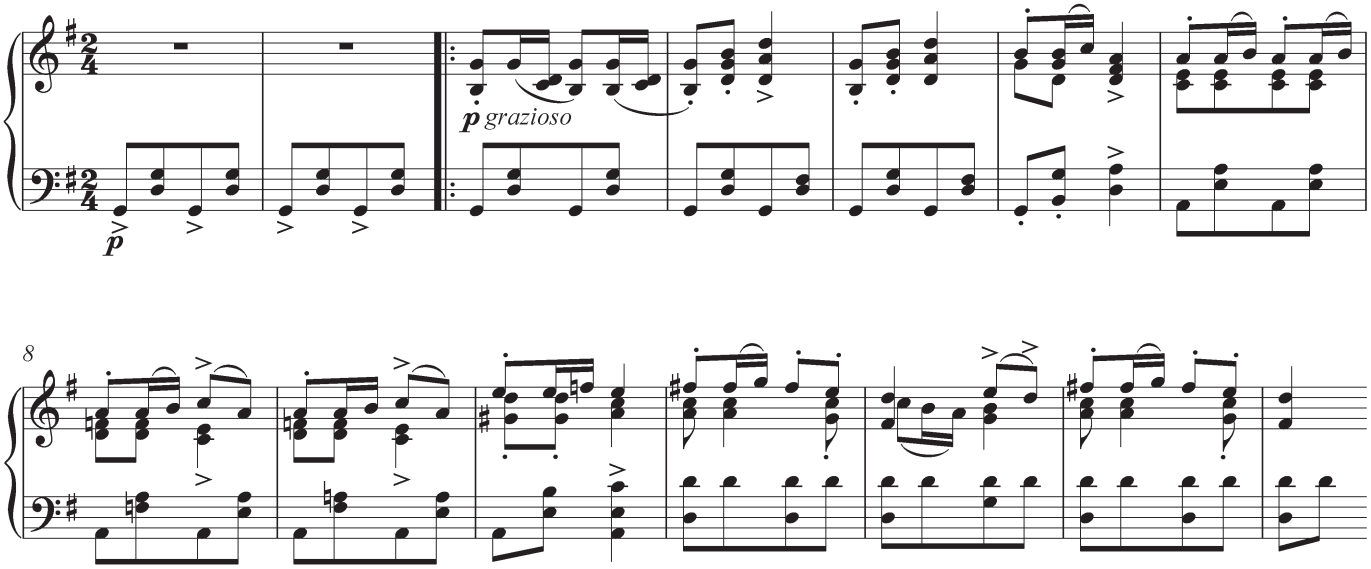


G. Brahms, Hungarian Dance no. 1, op. 102



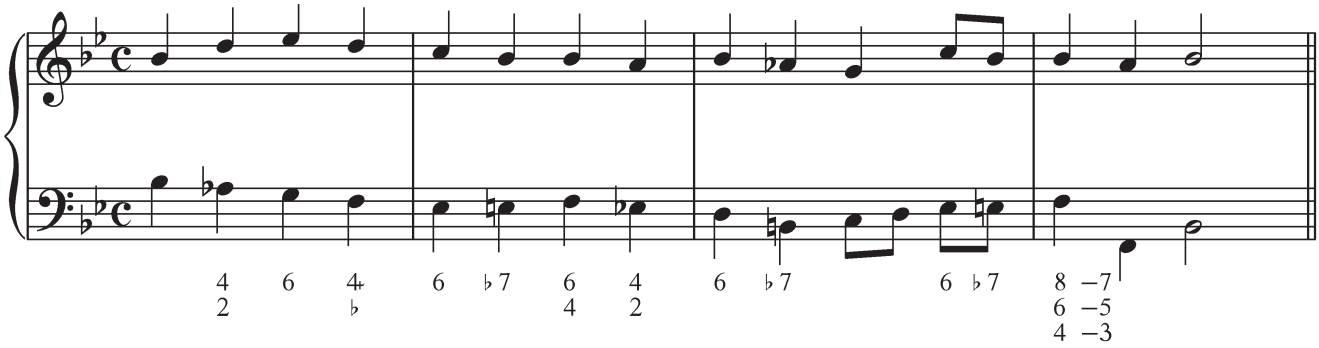
Exercise 4: Analysis of applied chords. Provide roman numerals for each example below. Cont'd

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

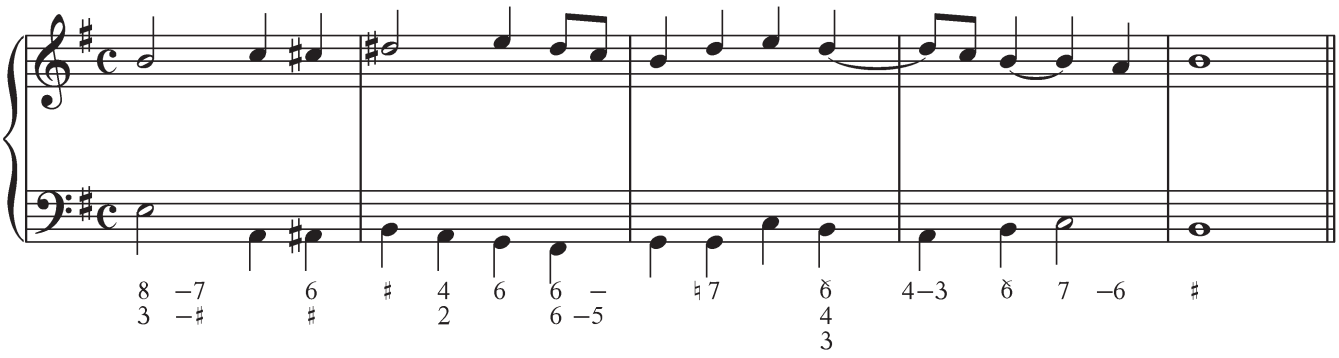


Exercise 5: Realizing Figured Basses. Realize the figured bass below and provide a two-level analysis.

A.



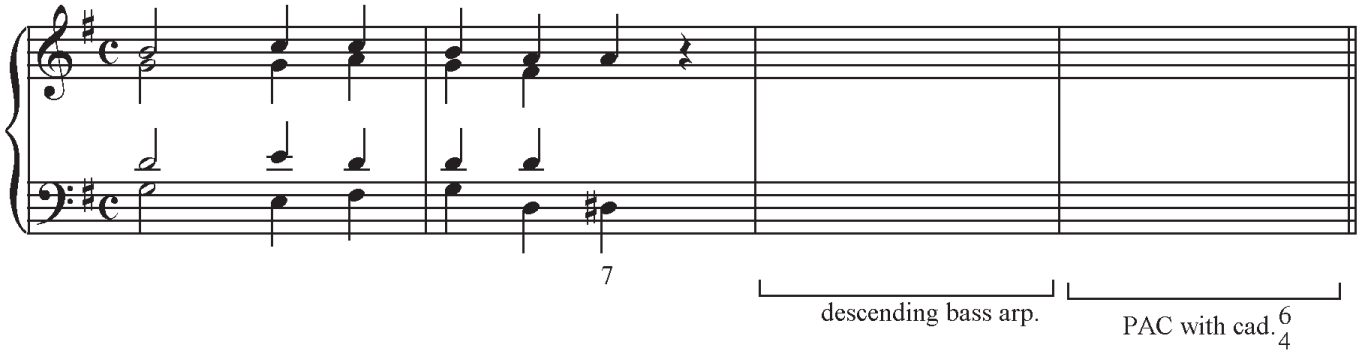
B.



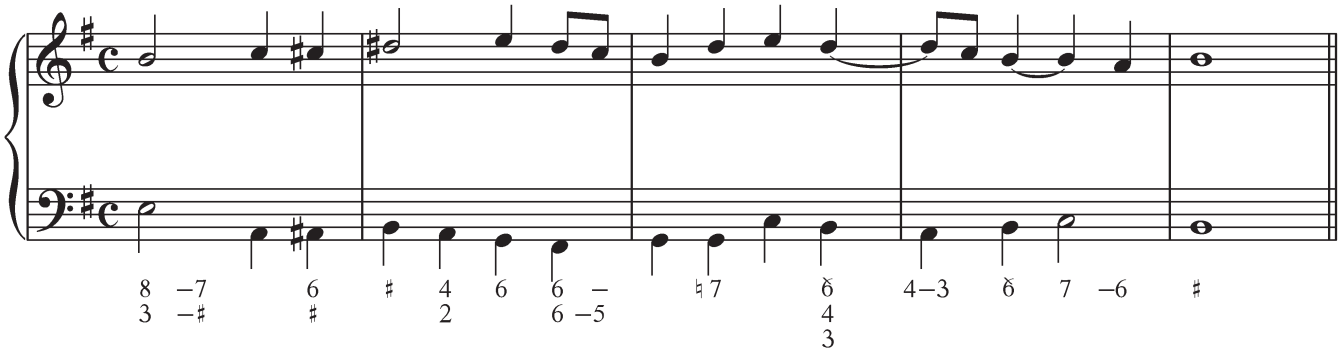
Exercise 6: Figured Basses. Applied vii^{6} and vii^{07}. Complete the progressions below, which incorporate applied vii^{6} and vii^{07}.

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.

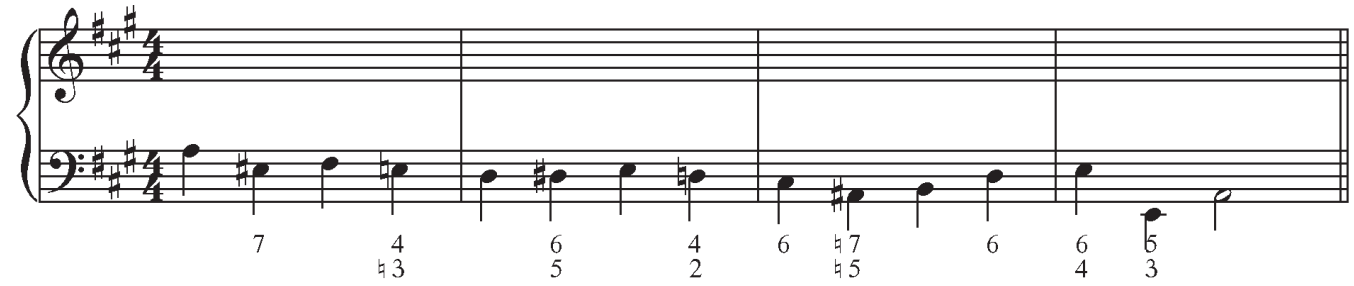
A. After resolving the applied chords, include a descending bass arpeggiation; close with a perfect authentic cadence that includes a cadential six-four chord.



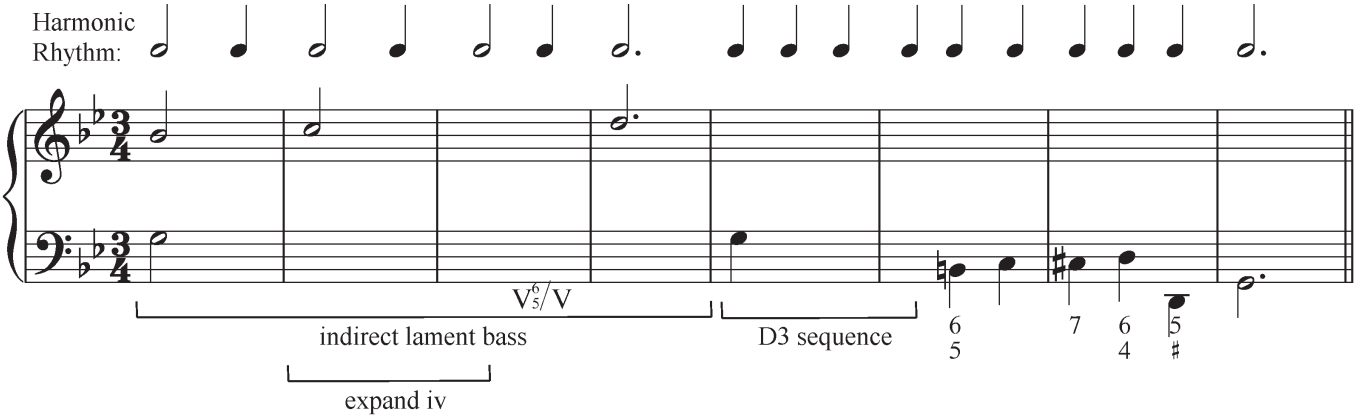
B. After resolving the applied chords, include a a desceptive motion followed by iv. Close with a tonicized HC.



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

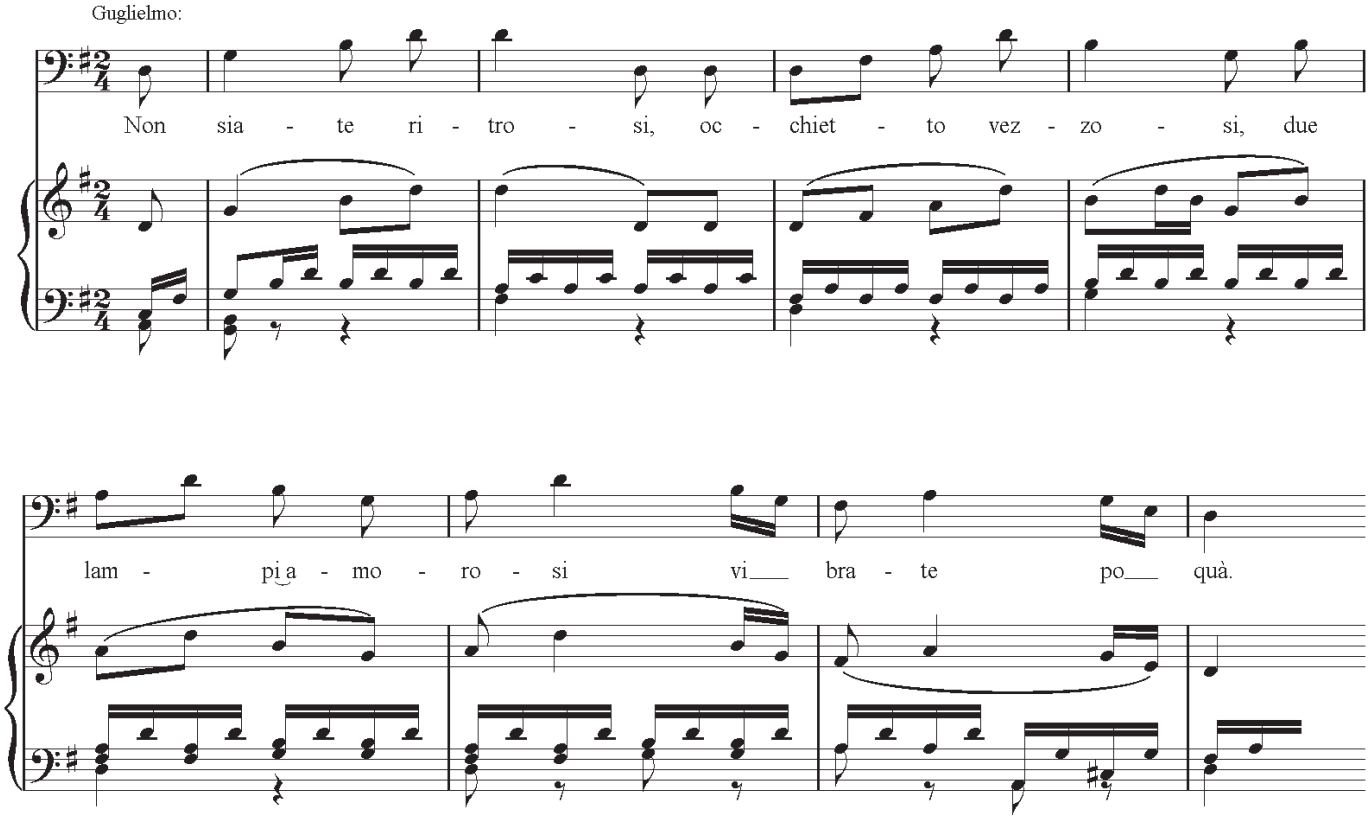


Exercise 8: More Writing. Complete the following in four parts using the instructions provided. Label roman numerals and figures, as appropriate.



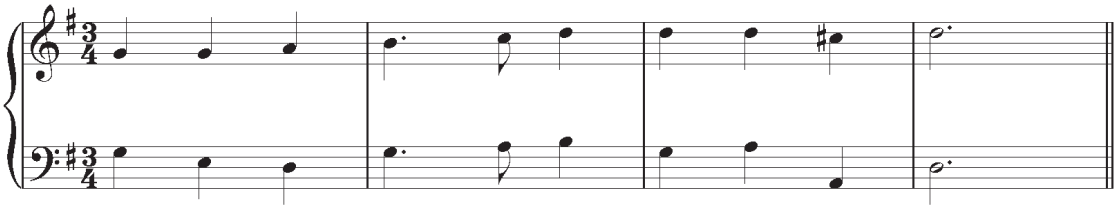
Exercise 9: Analysis: Tonicized Half Cadences. Provide roman numerals for the following examples.

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

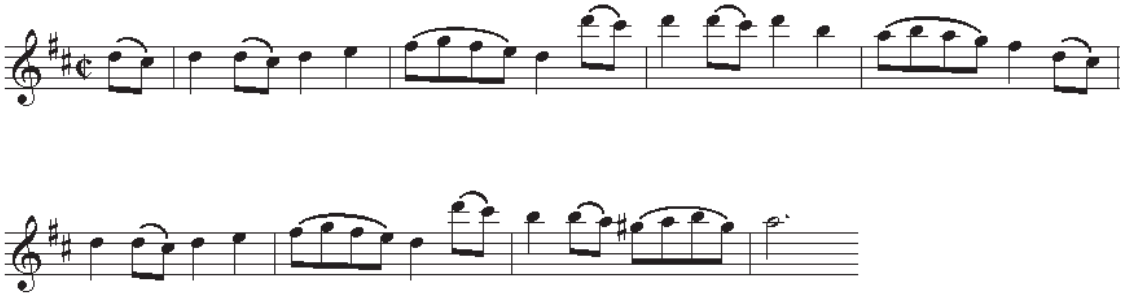


Exercise 9: Analysis: Tonicized Half Cadences. Provide roman numerals for the following examples. Cont'd

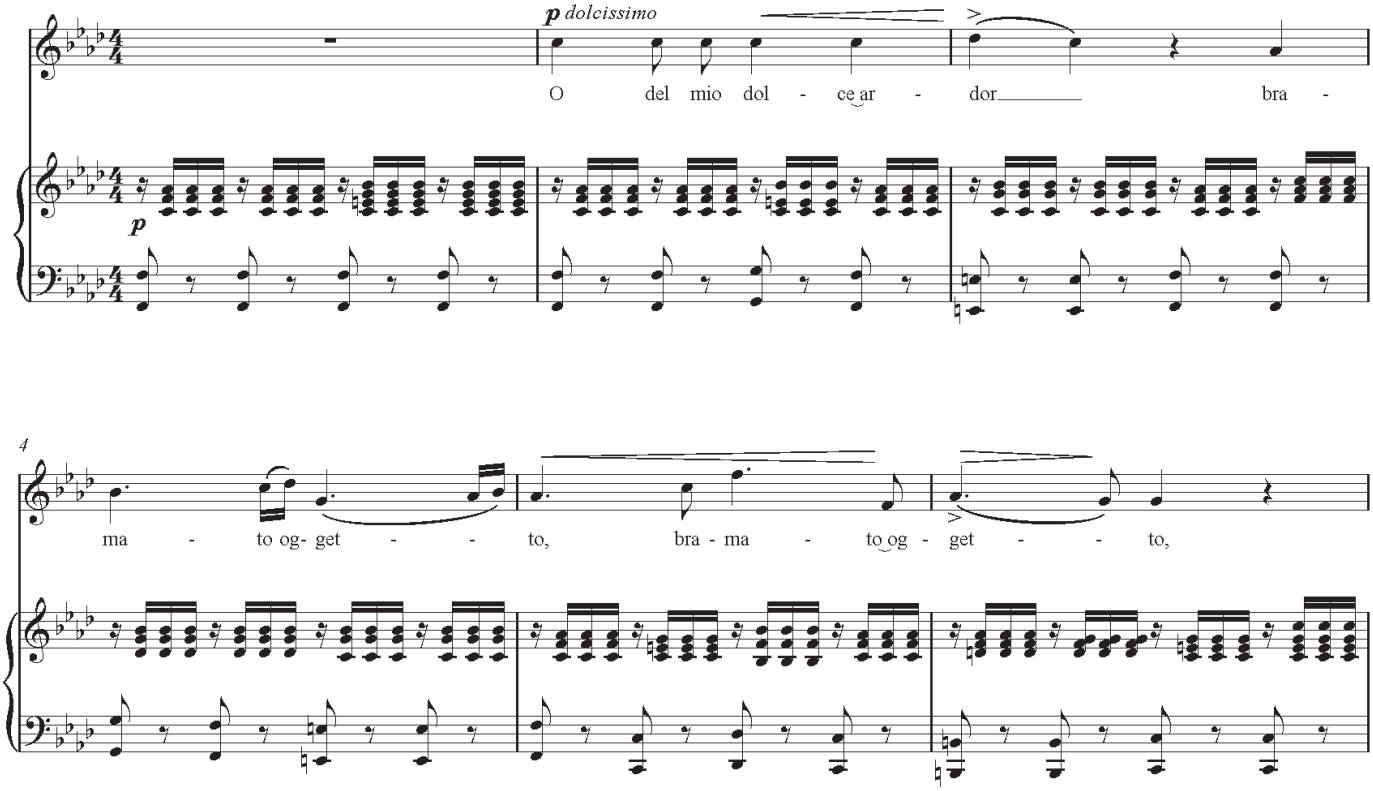
B. Bach, "Ermuntre dich, mein schwacher Geist"



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

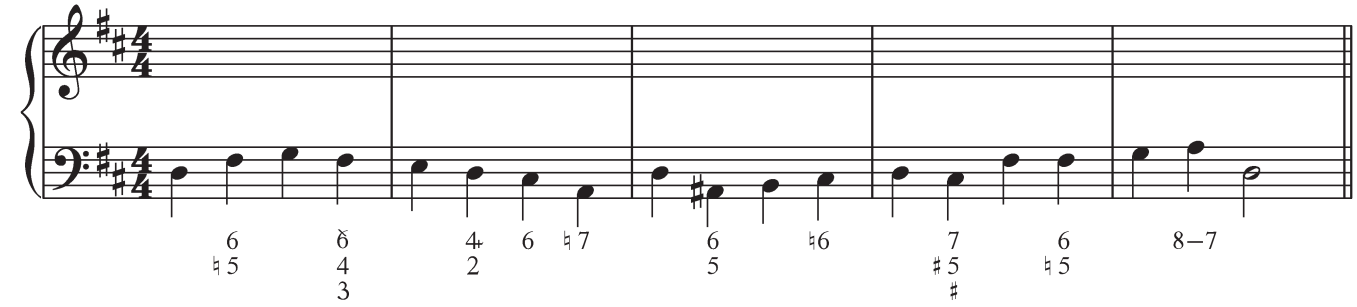


D. Gluck, "O del mio dolce ardor" from *Paride ed Elena*

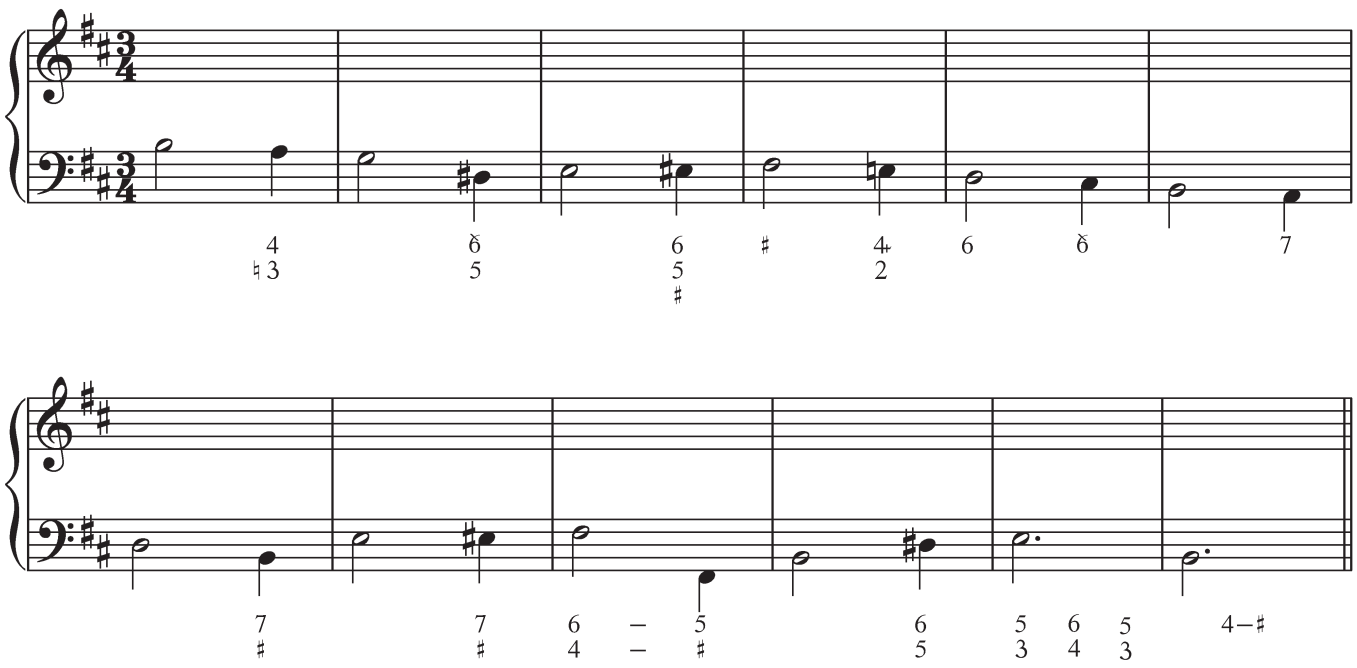


Exercise 10: Figured Bass. Write a soprano line and inner voices; then analyze by means of two levels.

A.

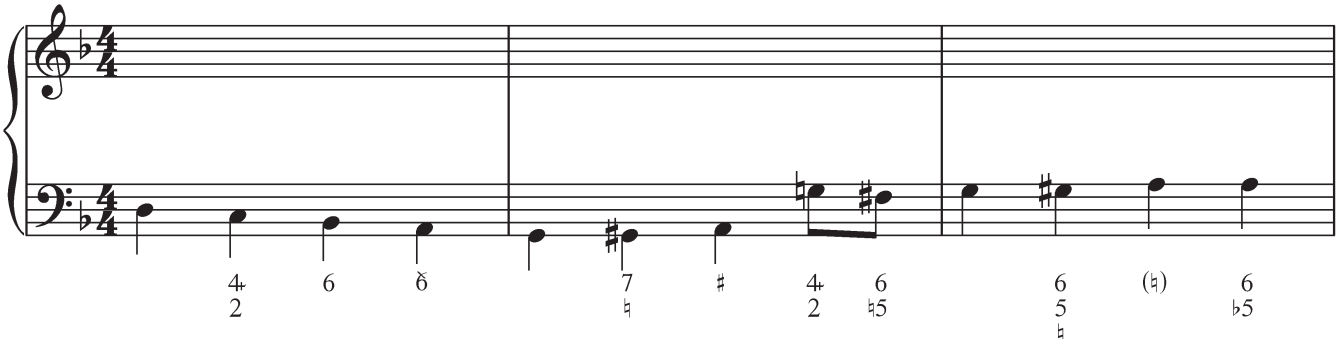


B.



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

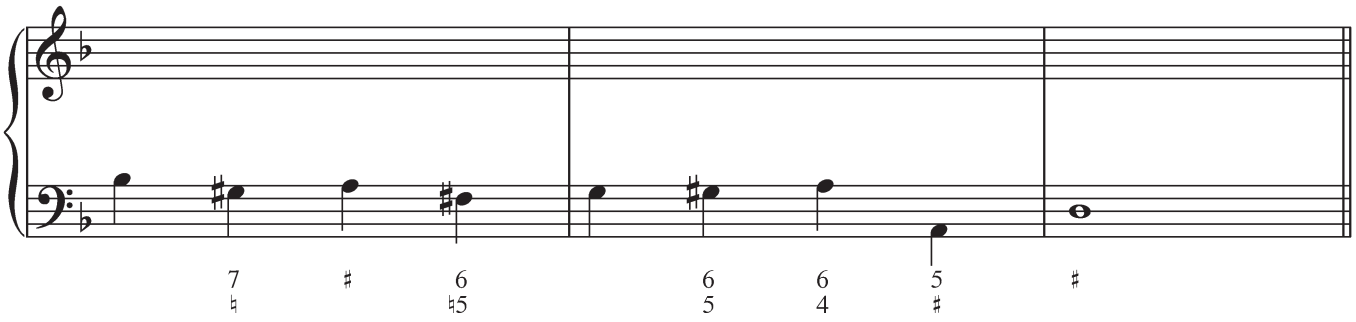
A.



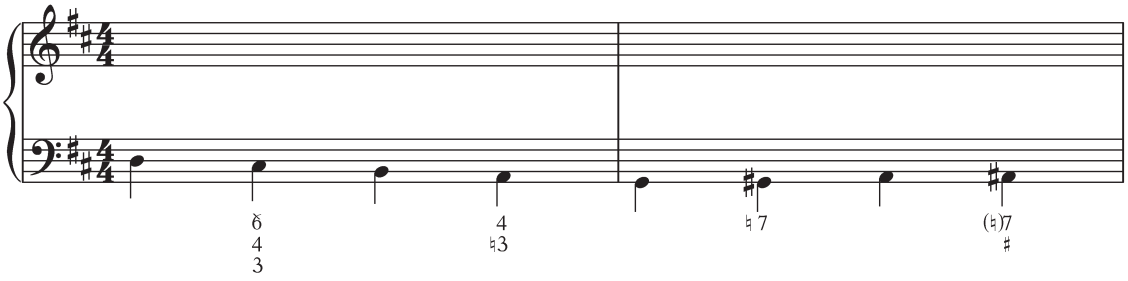
(A continues)

Exercise 11: More Figured Bass. Cont'd

A. *(continued)*

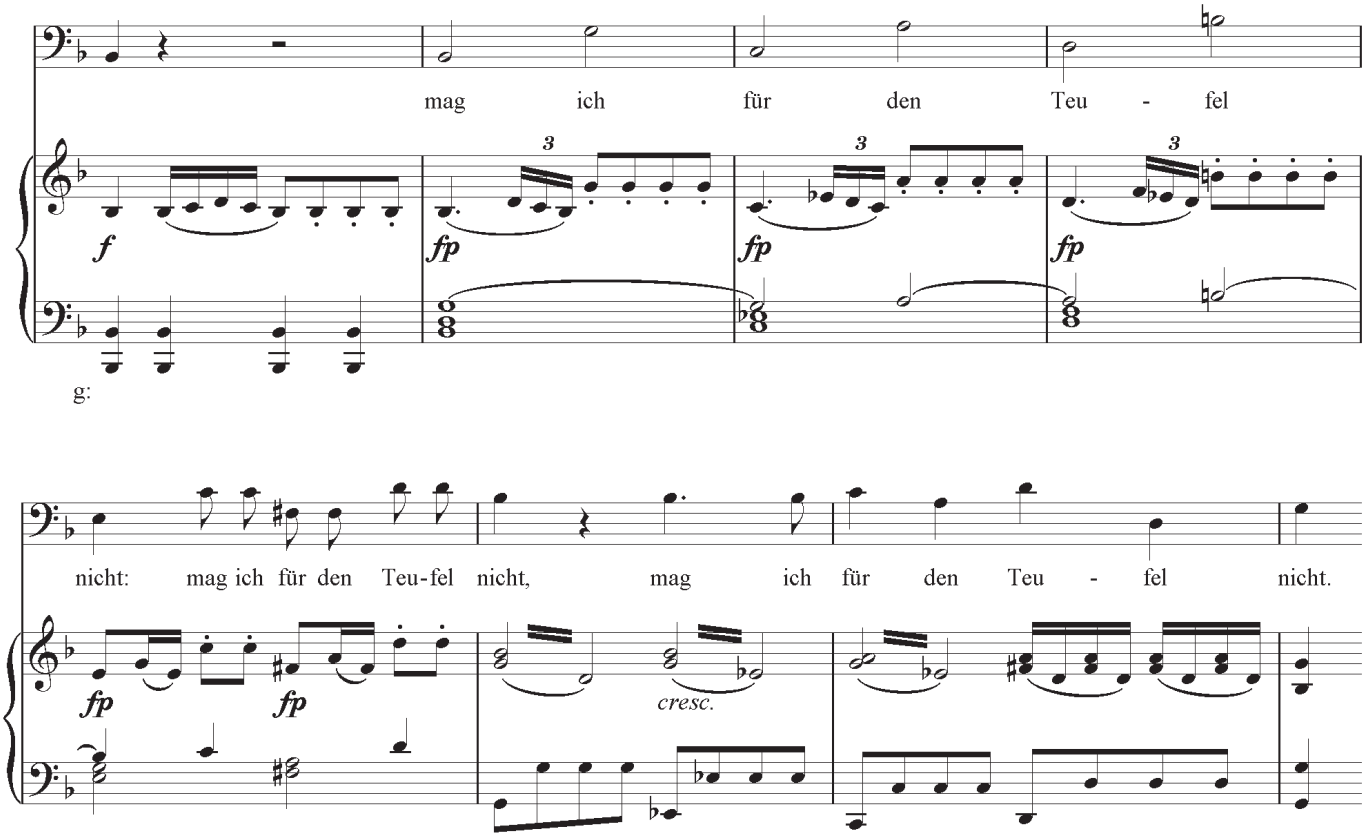


B.



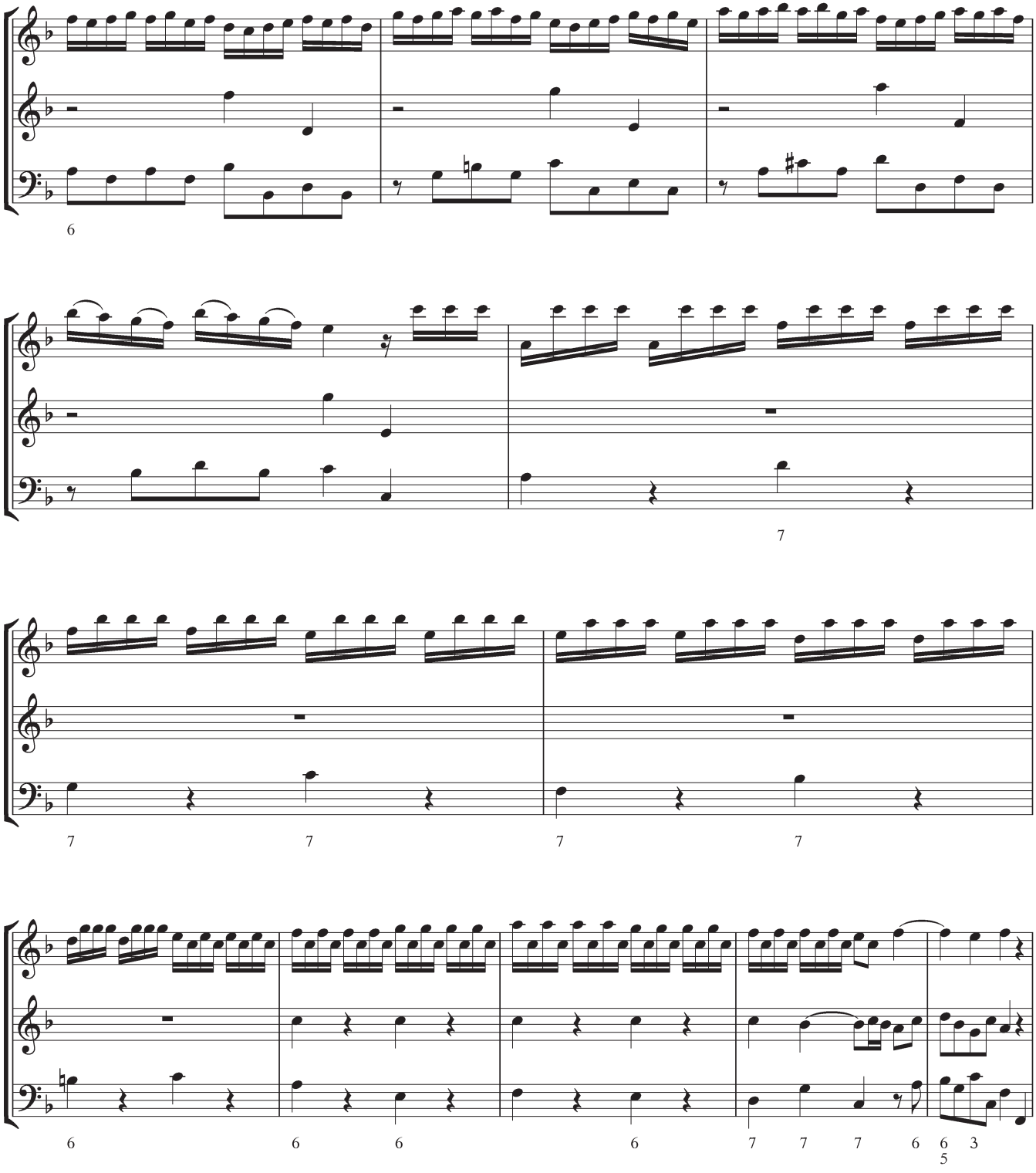
Exercise 12: Analysis: Analyze the following applied chord sequences.

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



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

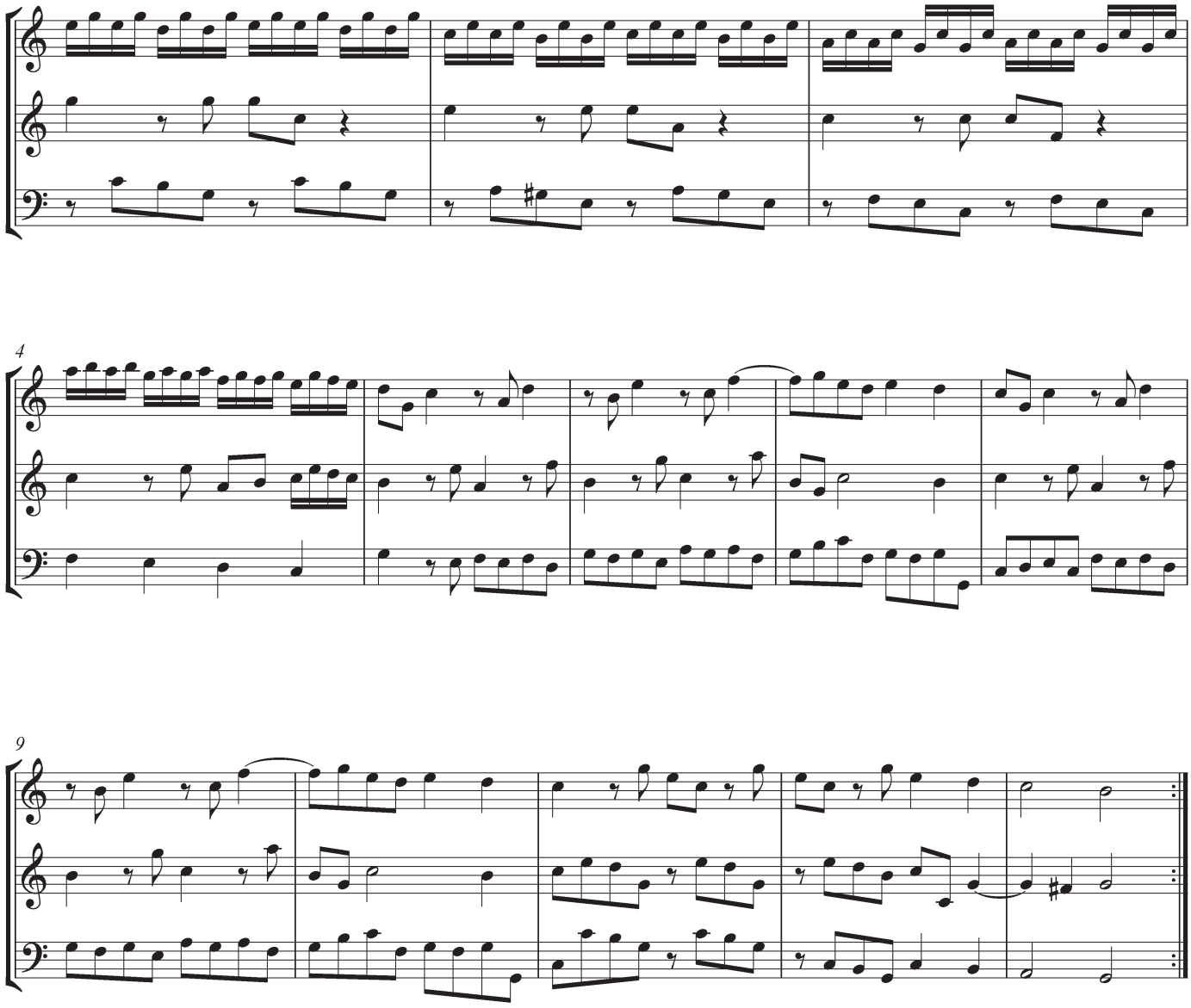
B. Corelli, Concerto Grossi in F major, Op. 6, no. 12



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

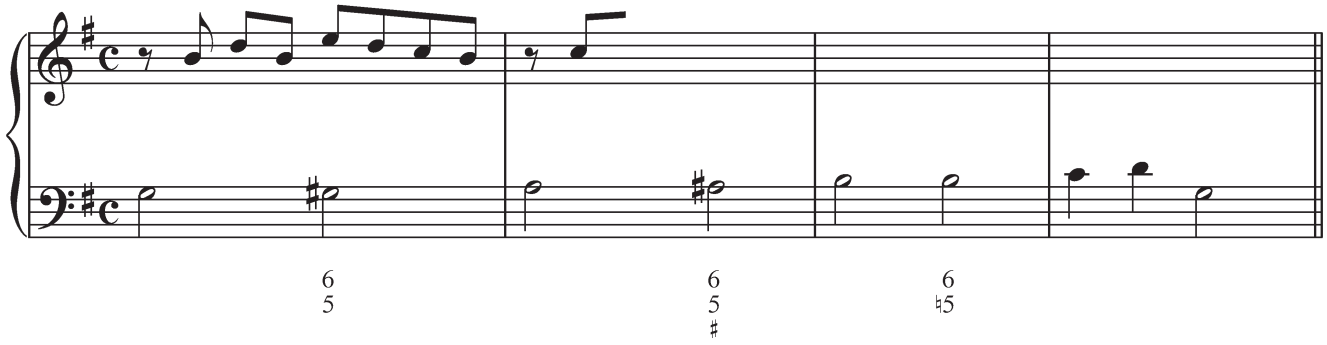
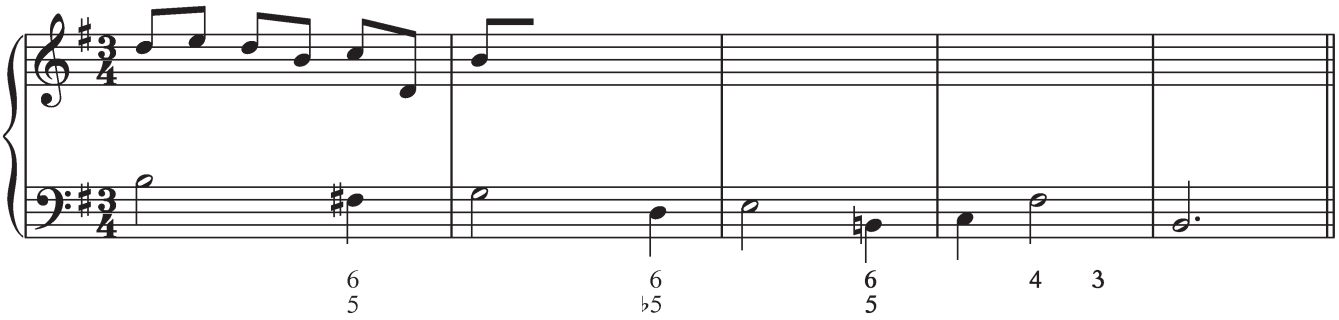
C. Corelli, Concerto Grossi in C major, Op. 6, no. 10

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.