

## 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/ii    d: V<sup>6</sup>/iv    G: V<sup>9</sup>/ii    a: V<sup>6</sup>/<sub>3</sub>/VI    Bb: V<sup>7</sup>/iii    f#: V<sup>7</sup>/iv    Eb: V<sup>4</sup>/<sub>2</sub>/V    g: V<sup>6</sup>/<sub>3</sub>/III    E: V<sup>4</sup>/<sub>3</sub>/vi

G: vii<sup>9</sup>/<sub>3</sub>    D: vii<sup>7</sup>/V    Eb: vii<sup>7</sup>/ii    A: vii<sup>9</sup>/<sub>6</sub>    g: vii<sup>6</sup>/<sub>3</sub>/iv    Bb: vii<sup>7</sup>/iii    D: V<sup>4</sup>/<sub>3</sub>/vi    bb: vii<sup>7</sup>/VI    D: vii<sup>9</sup>/V    A: vii<sup>7</sup>/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.

Bb: V<sup>7</sup>/ii    ii    d: V<sup>4</sup>/<sub>3</sub>/VI    VI    a: V<sup>6</sup>/<sub>3</sub>/III    III    F: vii<sup>9</sup>/ii    ii

G: vii<sup>7</sup>/ii    ii    g: vii<sup>6</sup>/<sub>3</sub>/iv    iv<sup>6</sup>    b: V<sup>4</sup>/<sub>2</sub>/iv    iv<sup>6</sup>    e: V<sup>6</sup>/<sub>3</sub>/iv    iv

Exercise 3: Writing and resolving applied chords.

A. D: V<sup>7</sup>/V    V    V<sup>6</sup>/<sub>3</sub>/IV    IV    V<sup>9</sup>/ii    ii    B. a: V<sup>7</sup>/VI    VI    V<sup>6</sup>/<sub>3</sub>/III    III    V<sup>4</sup>/<sub>2</sub>/V    V

C. b: V<sup>9</sup>/III    III    V<sup>4</sup>/<sub>3</sub>/V    V    V<sup>7</sup>/VI    VI    D. Bb: V<sup>7</sup>/vi    vi    V<sup>4</sup>/<sub>2</sub>/IV    IV<sup>6</sup>    V<sup>9</sup>/ii    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)

G: I      V<sup>6</sup>    iii<sup>6</sup>    vi<sup>7</sup>    V/V    V      I<sup>6</sup>      IV    I<sup>6</sup>    vii<sup>6</sup>    I  
 V      7      vi ii<sup>9</sup>/vi    V/vi    vi    V<sup>9</sup>/V    V      vi V<sup>6</sup>/IV    IV    vi    ii<sup>7</sup>    V<sup>7</sup>    I

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

c#: V<sub>3</sub><sup>6</sup> | i | V<sub>3</sub><sup>6</sup> | i<sup>6</sup> | V<sub>3</sub><sup>6</sup>/iv | iv  
 V<sub>3</sub><sup>6</sup>/iv | iv<sub>6</sub> | 6 | sf V<sub>3</sub><sup>6</sup> | i | sf V<sub>3</sub><sup>6</sup> | i<sup>6</sup>

*poco a poco cresc.*

*f* *sf* *sf* *sf*

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

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

Tempo I.

29

34

39

Chord analysis for measures 29-39:

- Measure 29: B $\flat$ : I
- Measure 30: vi
- Measure 31: ii
- Measure 32:  $\frac{4}{2}$
- Measure 33: vii $^{\flat 7}$
- Measure 34: ii $\frac{3}{2}$ /vi
- Measure 35: V $\frac{3}{2}$ /vi
- Measure 36: V $\frac{7}{2}$ /vi
- Measure 37: vi
- Measure 38: V $\frac{3}{2}$ /ii
- Measure 39: ii $\frac{6}{5}$
- Measure 40: V $\frac{6}{5}$ /V
- Measure 41: V $^7$
- Measure 42: I

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*

*Allegro molto*

$a: i$   $T$   $^6$   $V_3^4$   $^6_5$   $i$   $V_2^4$   $iv^6$   $\uparrow$   $iv$   $^6_4/iv$   $ii^4_3$   $V_3^6/V$   $V$   $D$   
 PD  $vii^{6g}/iv$

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

*Mit Feuer* ( $\text{♩} = 140$ )

$D: I$   $ii$   $V (HC)$   $ii$   
 $V_2^4/ii$   $ii$   $V_3^6/ii$   $ii$   $V$   $I$

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 6 6 5 9 8 6 5 6 7 6 #

i iv V<sup>5</sup> i vii<sup>3</sup>/iv iv<sup>6</sup> V<sup>5</sup>/iv iv V<sup>5</sup> i v<sup>6</sup> iv<sup>6</sup> V

EPM

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

Allegro molto

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.

G: I V ii

V

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

A.

Bb: I V<sup>4</sup> iv<sup>6</sup> vii<sup>7</sup>/ii ii vii<sup>7</sup>/V V<sup>4</sup> V I vii<sup>7</sup>/ii ii ii<sup>6</sup> vii<sup>7</sup>/V V<sup>8</sup> 7 I

T E P M PD D T

B.

i V<sup>7</sup>/iv iv V<sup>9</sup>/V V <sup>4</sup>/<sub>2</sub> i<sup>6</sup> V<sup>6</sup>/<sub>3</sub>/III III V<sup>6</sup>/<sub>3</sub>/VI VI V<sup>4</sup>/<sub>3</sub>/iv iv vii<sup>9</sup>/iv iv V

EPM

i III VI iv V

T PD D



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.

G: V<sup>7</sup> I V<sup>7</sup> I

V I V I V<sub>4</sub><sup>6</sup> = <sup>5</sup>/<sub>3</sub>/V V

Tonicized HC

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

G: I vi V I <sup>6</sup> IV V<sub>4</sub><sup>6</sup> = <sup>5</sup>/<sub>3</sub>/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*

*p* *dolcissimo*

O del mio dol - ce ar - dor... bra -

*p*

f: i V<sub>3</sub> i V<sub>3</sub> i

4

ma - to og - get - - to, bra - ma - to og - get - - to,

ii 4 V<sub>3</sub> i V iv<sup>6</sup> p 4 V<sub>3</sub>/V V  
Tonicized HC

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

A.

I  $V^3/IV$  IV  $V^3/ii$  ii  $V^2/V$   $V^6$  7 I  $V^3/vi$  vi  $V^6$  I  $V^7/iii$  iii  $V^3/IV$  IV  $V^8$  7 I

B.

i  $V^3/VI$  VI  $V^3/iv$  iv  $V^3/V$  V 2  $i^6$   $vii^6$  i  $V^7/III$  III  $V^7/iv$  iv  $vii^7/V$   $V^4$  5 i  $V^3/iv$   $iv^3$  4 5 3  $I^4$  - 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  $V^2/iv$   $iv^6$   $vii^7/iv$  iv  $V^7/V$  V 2  $V^3/iv$  iv  $V^3/V$  v  $V^3/VI$

VI  $vii^7/V$  V  $V^3/iv$  iv  $V^3/V$   $V^4$  5 I

B.

I D3 A2 D2  $vii^7/V$  V I

T D3 A2 D2 T

PD D T

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

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

mag ich für den Teu - fel

*f* *fp* *fp* *fp*

g: A2

nicht: mag ich für den Teu-fel nicht, mag ich für den Teu - fel nicht.

*fp* *fp* *cresc.*

VI iv V i

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

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

6  
A2 \_\_\_\_\_

D2 \_\_\_\_\_ 7 7 7 7 7

6 6 6 6 7 7 7 6 6 5 3

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

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

**Allegro**

The musical score consists of three systems, each with a treble and bass staff. The bass line includes figured bass notation:

- System 1: D3 6 6 6 6 6 6 6 6 5 6
- System 2: A2 6 5 6 5 6 5 6 7 6 6 4 3 5 6 A2
- System 3: 5 6 5 6 7 6 6 4 3 6 6 6 6 7 8

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

The musical score for example A shows a melodic line in the treble and a bass line with figured bass notation:

6 5      6 5 #      6 5

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

The musical score for example B shows a melodic line in the treble and a bass line with figured bass notation:

6 5      6 5 #      6 5      4 3