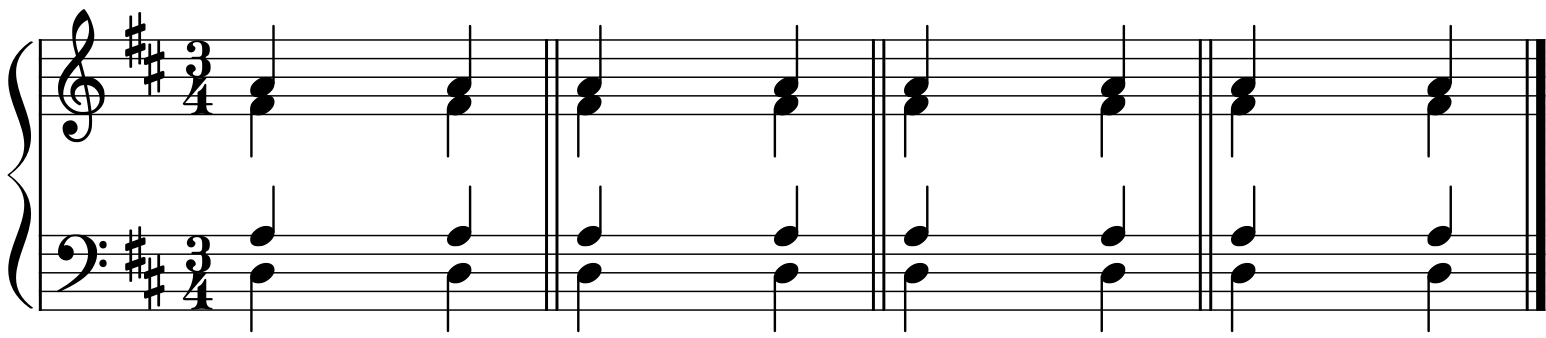
**Common-Tone Chords (CT°7 & CT+6) – Assignment 1**

Part 1 – Creating common-tone chords by adding multiple neighbor tones



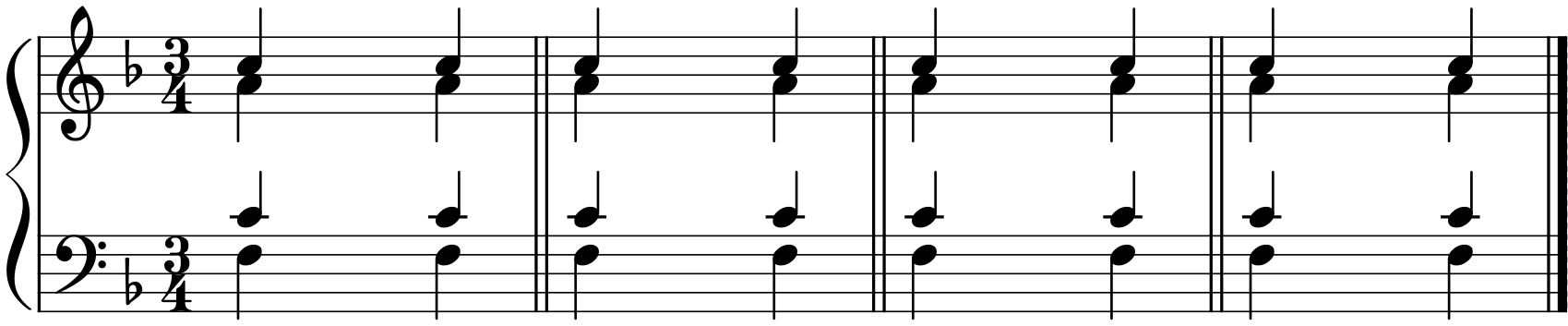
D: I% Q Q Q Q Q Q ^ Q Q Q Q Q Q Q % I% Q Q Q Q Q Q  $ Q Q Q Q Q Q Q % I# Q Q Q Q Q Q  @ Q Q Q Q Q Q Q # I%5£ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ ^4™ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ %5£

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F: I% Q Q Q Q Q Q ^ Q Q Q Q Q Q Q % I% Q Q Q Q Q Q  $ Q Q Q Q Q Q % I# Q Q Q Q Q Q  @ Q Q Q Q Q Q Q # I%5£ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ ^4™ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ %5£

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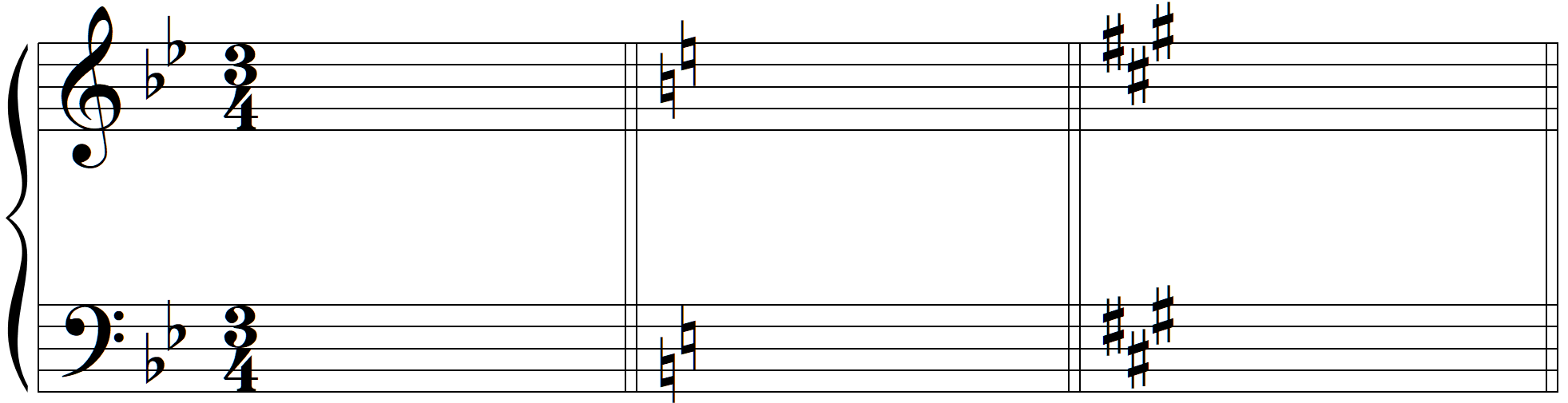
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Part 2a

* (First two examples) Create a common-tone chord that with complete neighbors
* (Third example) Create a common-tone chord where the first chord is a triad but the third chord is a dominant seventh with the same root as the first chord.



CT°7

CT°7

B<: I%5£ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ ^4™ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ %5£ C: I%5£ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ ^4™ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ %5£ A: I%5£ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ ^4™ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ &5£

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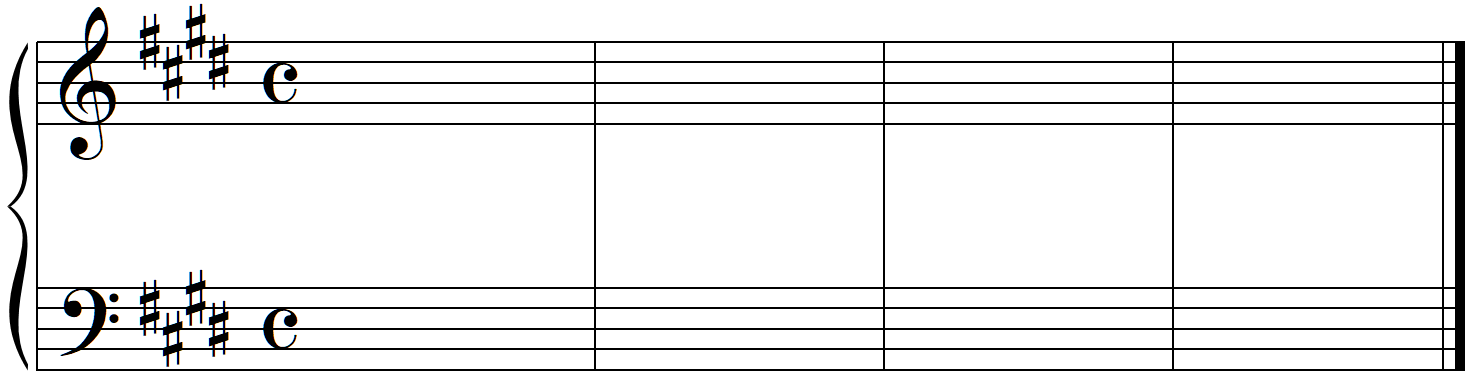
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Part 2b – Create common-tone chords that are incomplete neighbors



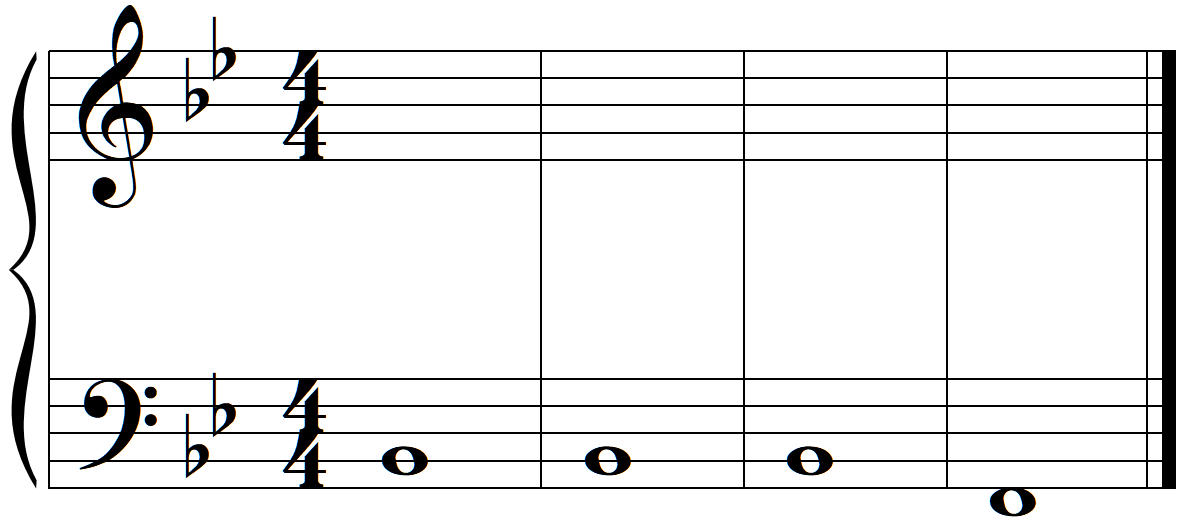
CT°7

CT°7

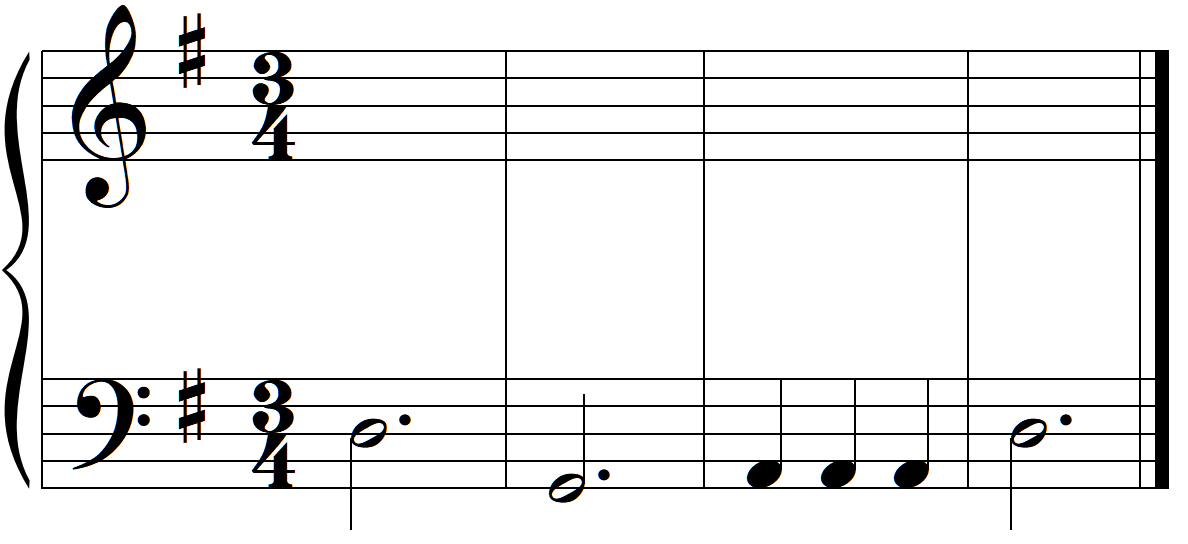
E: I V$3 I^ ii^ V

Part 3 – Common-tone chords with Figured Bass

* Realize the figured bass in “keyboard style”

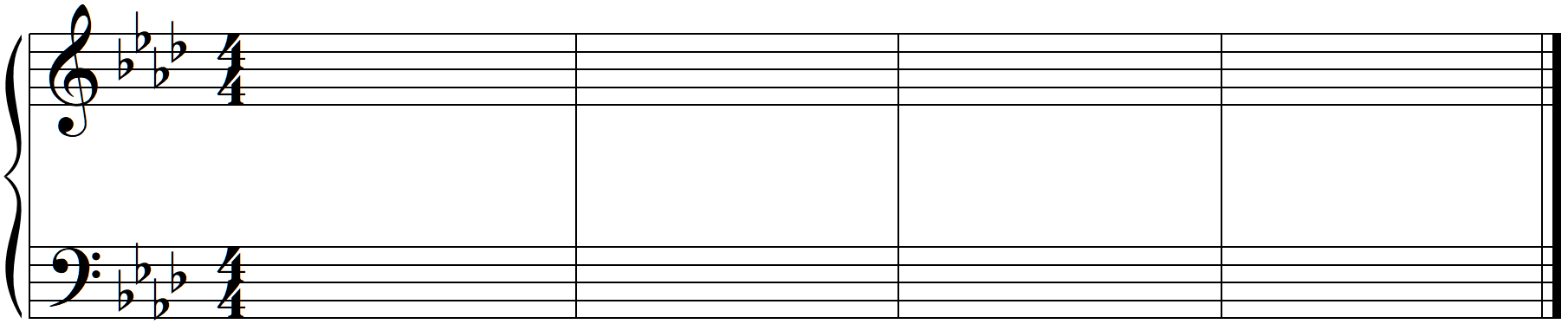


y≈ ^4™



x≈ ^4™ &

Part 4 – Four-Voice Part Writing



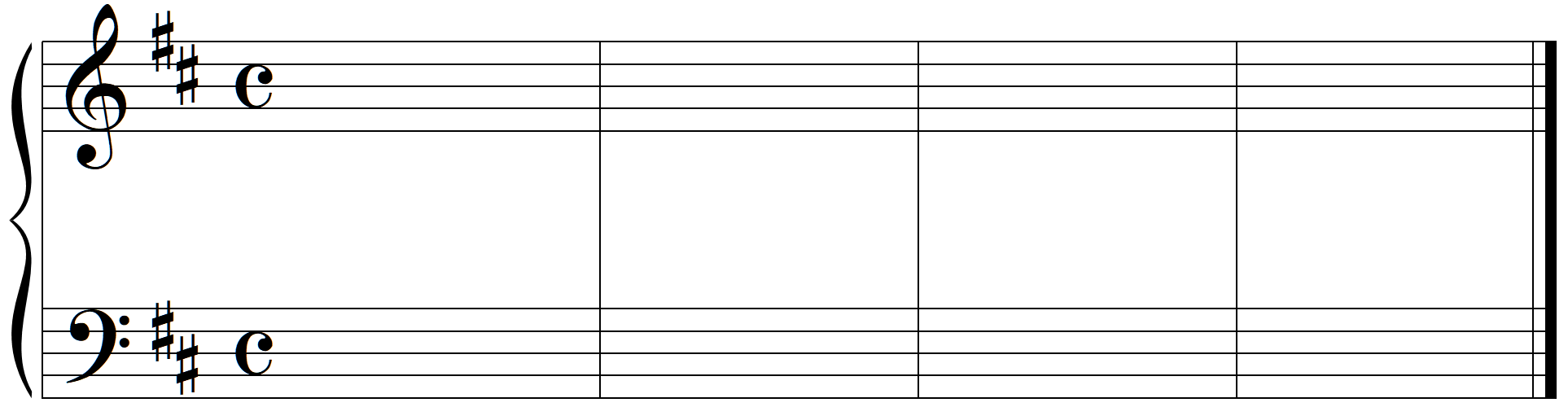
A<: I V$2 I^ %3 V$3 CT°& I^ V^5 IV viiK & V^4 Qq Qq Qq Qq %3 I%5£ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ ^4™ Qqœ Qqœ Qqœ Qqœ Qqœ Qqœ %5%5£

CT+6

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CT°7

D: I V$2 IV^ ii^5 V%5£ Qqœ Qqœ Qqœ ^4™ Qqœ Qqœ Qqœ Qqœ %5£ I

Part 5 – Analysis of Music with Common-Tone Chords

* Provide a complete harmonic analysis of the following phrase

1. Schuman, *Papillons*, op 2, no. 10, mm. 25-40

