

# Common-Tone Chords (CT<sup>o7</sup> & CT<sup>+6</sup>) – Assignment 1

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

D: I<sup>5</sup>—6—5      I<sup>5</sup>—↑4—5      I<sup>3</sup>—↑2—3      I<sup>5</sup>—6—5  
          3—↑2—3

F: I<sup>5</sup>—6—5      I<sup>5</sup>—↑4—5      I<sup>3</sup>—↑2—3      I<sup>5</sup>—6—5  
          3—↑4—5

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.

B♭: I<sup>5</sup>—6—5  
          3—↑4—5  
          CT<sup>o7</sup>

C: I<sup>5</sup>—6—5  
          3—↑2—3

A: I<sup>5</sup>—6—7  
          3—↑2—3  
          CT<sup>o7</sup>

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

A musical score for piano in E major (two sharps) and common time. The left hand is in the bass clef, and the right hand is in the treble clef. The score consists of five measures separated by vertical bar lines. Measure 1: Bass note E, Treble note C. Measure 2: Bass note A, Treble note C. Measure 3: Bass note G, Treble note F# (labeled CT<sup>o7</sup>). Measure 4: Bass note D, Treble note G (labeled V<sup>4</sup><sub>3</sub>). Measure 5: Bass note A, Treble note C. Measure 6: Bass note G, Treble note F# (labeled CT<sup>o7</sup>). Measure 7: Bass note D, Treble note G (labeled I<sup>6</sup>). Measure 8: Bass note A, Treble note C (labeled ii<sup>6</sup>). Measure 9: Bass note E, Treble note C. Measure 10: Bass note A, Treble note C (labeled V).

### Part 3 – Common-tone chords with Figured Bass

- Realize the figured bass in “keyboard style”

A musical staff consisting of two lines. The top line has a treble clef, a key signature of two flats, and a time signature of 4/4. The bottom line has a bass clef, a key signature of two flats, and a time signature of 4/4. A vertical brace on the left side groups the two lines together. The first measure begins with a dotted half note on the second line of the bass staff.

A musical score for the piano right hand. The key signature is G major (one sharp). The time signature is 3/4. The score consists of two staves. The top staff starts with a treble clef, a sharp sign, and a '3' over a '4'. The bottom staff starts with a bass clef, a sharp sign, and a '3' over a '4'. The music begins with a dotted half note followed by a dotted quarter note, a dotted eighth note, and a dotted sixteenth note. The measure ends with a repeat sign and a '1' above it.

Part 4 – Four-Voice Part Writing

A four-voice harmonic analysis diagram in A-flat major (A♭) and common time (4). The voices are represented by two staves: treble (top) and bass (bottom). The analysis below the staff shows the progression:

- A♭: I
- $V_2^4$
- $I^6$
- $\overset{5}{3}$
- $V_3^4$
- $CT^{\circ 7}$
- $I^6$
- $V_5^6$
- $IV$
- $vii^{\circ 7}$
- $V_4^6 = \overset{5}{3}$
- $I^5 = \overset{6}{3} = \overset{5}{3}$
- $CT^{+6}$

Arrows indicate harmonic connections between chords. The bass line features various bassoon entries labeled "Bass." with dynamic markings like  $p$ .

Part 5 – Analysis of Music with Common-Tone Chords

- Provide a complete harmonic analysis of the following phrase

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

Musical score for Schuman's *Papillons*, op 2, no. 10, mm. 25-40. The score consists of two staves: treble and bass. The bass staff features continuous eighth-note patterns labeled "Bass." with dynamic markings like  $p$ . The treble staff contains sixteenth-note patterns. Measure numbers 25, 3, 54, and 2 are indicated above the staff.

Continuation of the musical score for Schuman's *Papillons*, op 2, no. 10, mm. 25-40. The bass staff continues its eighth-note pattern. The treble staff shows a continuation of the sixteenth-note patterns. Measure number 5 is labeled "dim." (diminuendo).