

## Chapter 16 CTS and CMN in Musical Phrases

In this chapter you will:

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| 1. Identify CTS and CMN voice leading              | 6. Keep voices in their ranges, and avoid voice crossings and overlapping voices |
| 2. Decide on CTS or CMN voice leading              | 7. Harmonize more phrases with CTS and CMN                                       |
| 3. Use CTS and CMN in short phrases                | 8. Harmonize a longer phrase   |
| 4. Write a phrase for string quartet               |  |
| 5. Recognize voice crossing and overlapping voices |  |

### 16.1 Identify CTS and CMN voice leading

In this arrangement of “Good King Wenceslas” the voice leading is always CTS or CMN with the addition of these notes in the soprano:

- In measure 1, beat 2, there is a repeated note
- In measure 1, beat 4 and in measure 3, beat 2, there are notes which move away by step and then back to the same note. These notes are called neighbor notes.
- In measure 3, beat 4, there is a passing tone. See worksheet 15.8.
- In measure 2, beat 3, there are changes in the top three voices over a repeated root in the bass.

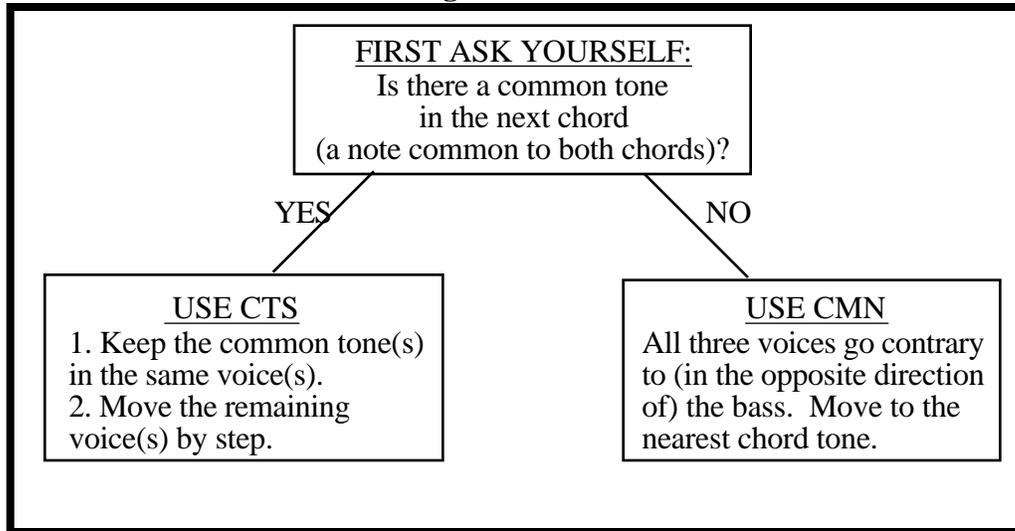
In Chapter 16 you will harmonize full phrases of music and provide rhythmic and melodic interest by inserting notes, similar to those above, between chords.

The Roman Numerals below refer to the phrase at the top of the page.

IDENTIFY the kind of voice leading between each chord as CTS or CMN in the spaces provided.

I \_\_\_\_ vi \_\_\_\_ I (change in top voices) I \_\_\_\_ IV \_\_\_\_ ii \_\_\_\_ I

## 16.2 Decide on CTS or CMN voice leading



- To decide on the proper voice leading when given a bass line for root position chords, follow the above chart.
- Recall from worksheet 14.8 that when the root moves by step (or 7th) there will be no common tones. Use CMN.
- When the root moves by any other interval there will be at least one common tone. Use CTS.

HOW should the upper voices move, CTS or CMN, for the following pairs of bass notes? Assume root position triads.



### 16.3 Use CTS and CMN in short phrases

1. WRITE the key and Roman Numerals under these phrases. All chords are in root position.
2. WRITE the top three voices for the whole phrase using CTS and CMN only.  
Ignore for now the added tones indicated above the staff.
3. ADD notes between the chords as indicated.

Key \_\_\_\_\_

In the following phrase after you have finished your harmonization, insert notes of your choice

Key \_\_\_\_\_

## 16.4 Write a phrase for string quartet



- String quartets have two violins, a viola and a cello. The two violin parts are written in treble clef, the viola part is written in alto clef and the cello part is written in bass clef.
- In a string quartet each instrument has its own staff. When only one part is written on a staff, the stems go up when the notehead is below the middle line. Otherwise stems go down.
- In transcribing choral music for string quartet, the alto voice will not end up in alto clef. Instead the tenor voice, which becomes the viola part, will be written in alto clef.

1. FOLLOW instructions on the previous worksheet for the following phrase.

2. TRANSCRIBE the above phrase on a score for string quartet.

### 16.5 Harmonize a bass line

FILL IN the key and Roman numerals.

CHOOSE open or close spacing for the first chord.

CONNECT the chords for the bass line using CTS and CMN only.

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## 16.6 Keep voices in their ranges

Vocal Ranges:

When a starting chord or spacing is not given for a phrase, decide on the voicing:

- by looking at the bass line and starting the tenor high enough so that overlapping voices and voice crossings will not occur, AND
- by keeping each voice within the ranges shown above.
- You will be choosing among several correct voicing of the first chord.

In each of the following phrases:

1. FILL IN the key and Roman numerals.
2. DECIDE on the voicing of the initial chord.
3. WRITE the top three voices
4. USE passing tones whenever you use CMN.
5. ADD neighbor notes and repeated notes to provide rhythmic interest.

\_\_\_\_\_

minor key \_\_\_\_\_ 3# \_\_\_\_\_

## 16.7 Recognize voice crossing and overlapping voices

Voice Crossings: Avoid these.

Ex. 1

tenor below bass

Ex. 2

tenor above alto

Overlapping voices: avoid these.

Ex. 3

Ex. 4

Not overlapping voices: permissible

Ex. 5

To help distinguish the voices to the ear:

- Keep the voices in order from low to high. That is, avoid voice crossings, such as when the tenor goes below the bass (Example 1) or when the tenor goes above the alto (Example 2).
- Do not write a lower voice above a previous higher voice (Example 3) and do not write a higher voice below a previous lower voice (Example 4). These are examples of overlapping voices and should also be avoided.

A voice may move to a note just sung or played by another voice (Example 5).

1. In the phrase below, in what measure(s) do(es) voice crossings occur? \_\_\_\_\_
2. Between which voices? \_\_\_\_\_
3. In what measure(s) do(es) overlapping voices occur? \_\_\_\_\_
4. In which voices? \_\_\_\_\_



## 16.9 Harmonize a longer phrase

1. HARMONIZE this phrase.

2. WRITE the scale degree name of the root of each triad in the above phrase.

Measure	Beat	Scale Degree Name
1	1	Tonic
	2	
	3	
	4	
2	1	
	2	
	3	
	4	
3	1	
	3	
4	1	