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When I was a student at the University of Michigan School of Music in the late seventies and early eighties, we used the then brand new first edition of this book. I thought it was quite good then, and I believe this third edition to be an even better book. It treats the subjects of tonal harmony and voice leading quite well. There have been ...

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Reference page: the rules of harmony. Rules on doubling, voice leading, consecutives, overlap and range, for grade six music theory students

Grade Six Music Theory - The Rules of Harmony

Voice leading (or part writing) is the linear progression of individual melodic lines (voices or parts) and their interaction with one another to create harmonies, typically in accordance with the principles of common-practice harmony and counterpoint.. Rigorous concern for voice leading is of greatest importance in common-practice music, although jazz and pop music also demonstrate attention ...

Voice leading - Wikipedia

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Harmony and Voice Leading. 3rd ed. Orlando, FL: Harcourt Brace, 2002. ISBN: 9780155062429. The chapter structure of the 2nd and 3rd editions is identical; so if you find a copy of the 2nd ed., feel free to use it (keeping in mind that the page numbers won't match those of the 3rd ed.).

Readings | Harmony and Counterpoint II | Music and Theater ...

Classical Harmony. The 'unit 9' of this lesson's heading refers to

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a chapter in the widely acclaimed Harmony and Voice Leading, a univer-sity-level textbook by Edward Aldwell and Carl Schachter. The chapter deals with chords that lead to the dominant - IV, ii and ii6 - while continuing to use the I, I6, V, V7, V6, V6/5, V4/3, V4/2 and vii6 chords of previous chapters.

Classical Harmony - using Aldwell & Schachter's "Harmony ...

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A minor Neapolitan chord is also infrequently encountered (in C major or minor, a D^b minor chord); it has the same function as

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the ordinary major Neapolitan chord. For example, in C major, the IV (subdominant) triad in root position contains the notes F, A, and C. By lowering the A by a semitone to A \flat and raising the C to D \flat , the Neapolitan sixth chord F-A \flat -D \flat is formed.

Neapolitan chord - Wikipedia

Harmony & Voice Leading (4th edition) Edward Aldwell , Carl Schachter , Allen Cadwallader A clear and comprehensive volume spanning the entire theory course, the fourth edition of Harmony and Voice Leading begins with coverage of basic concepts of theory and harmony and moves into coverage of advanced dissonance and chromaticism.

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