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Details

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Edward Aldwell

The cadential 6 4 can be analyzed in two ways: the first labels it as a second-inversion chord, while the second treats it instead as part of a horizontal progression involving voice leading above a stationary bass.. In the first designation, the cadential 6 4 chord features the progression: I 6 4-V-I. Most older harmony textbooks use this label, and it can be traced back to the early

Acces PDF Harmony And Voice Leading 3rd Edition Workbook. 19th century.

Second inversion - Wikipedia
Harmony and voice leading.

3rd ed. Orlando, FL:

Harcourt Brace, 2002. ISBN:

9780155062429. Allanbrook,

Wye Jamison. Rhythmic

gesture in Mozart: Le nozze

di Figaro and Don Giovanni.

Chicago, IL: University of

Chicago Press, 1984. ISBN:

9780226014036. Larsen, Jens

Peter. Handel, Haydn, and

the Viennese Classical

style.

Readings | Harmony and

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2a. Voice Leading Basics

“Voice leading” is about how

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Workbook connects to the next one, in one voice part. In all voices: Leaps of a seventh are NOT allowed. In major keys, diminished/augmented melodic intervals are NOT recommended. Augmented 2nds and 4ths are NOT allowed. 6ths should be avoided.

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MyMusicTheory.com
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If the root or (doubled)
third is in the soprano
voice, all upper parts
simply resolve down by step
while the bass rises.

According to some theorists,
however, such an unusual
consecutive fifth (with both
parts descending a semitone)
is allowable in chromatic
harmony, so long as it does
not involve the bass voice.

Neapolitan chord - Wikipedia
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inversion and third-
inversion chords are used to
make smoother, more melodic
bass lines, but in doing so,
we put tendency tones-and
all of the accompanying
expectations-into the bass.
... as if it were not part
of a harmony. The soprano
voice is a neighbor tone
between ...

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