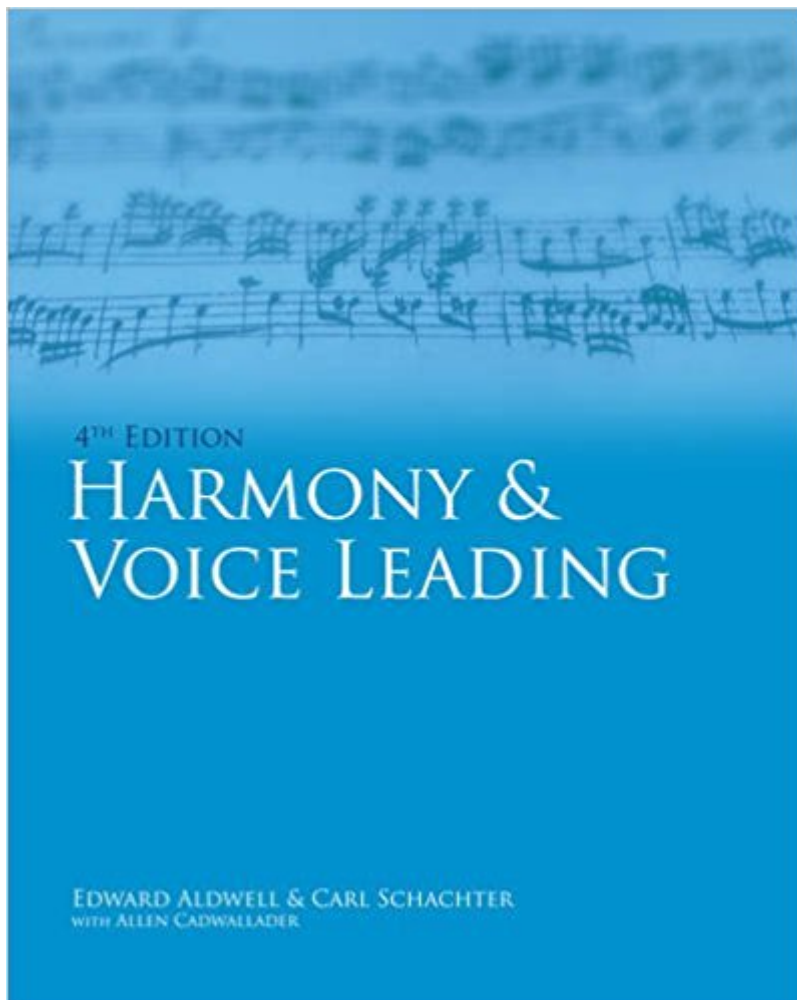


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# Harmony And Voice Leading



## Synopsis

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. It emphasizes the linear aspects of music as much as the harmonic, and introduces large-scale progressions--linear and harmonic--at an early stage. The fourth edition now includes a chapter introducing species counterpoint and integrates that material into the rest of the text. A new premium web site for students will provide interactive, guided exercises for new material covered in each unit. The instructor's companion site will include "Guidelines for Instructors," a new instructor's manual written by the authors.

**About This Edition**

**New Features** A new, password-protected premium web site for students includes interactive, guided exercises for material covered in the text and musical examples from the literature in both streaming and downloadable format. Workbooks and CD sets will be available in print or on a password-protected site. A new instructor's companion site will include "Guidelines for Instructors," an instructor's manual written by Allen Cadwallader. The text and musical examples have been thoroughly revised for increased clarity and accessibility. Clearer visual presentation, increased clarity and consistency of terminology and symbols, and more guidance in the exercises increase the text's effectiveness. A new chapter introduces species counterpoint, and the text integrates this material into subsequent units.

**Additional Features** "Points for Review" at the end of each unit (before the exercises) offer brief, consecutively numbered summations of the key concepts covered in that unit. Important points are summarized in boxes as needed throughout each unit to help students check the progress of their learning. Exercises included at the end of each unit have students undertake such creative assignments as writing short progressions of various types and harmonizing melodies with unfigured/figured bass lines. Each unit includes 10 to 40 musical examples--brief excerpts that illustrate the specific harmonic and voice-leading techniques discussed at that point. The musical examples are drawn primarily from masterpieces of concert repertoire, but a few abstract pieces composed by the authors are also included. Important points are summarized in boxes as needed throughout each unit to help students check the progress of their learning.

Explore this title's supplements: Workbook: *Harmony & Voice Leading*, Vol. I, Fourth Edition  
Workbook: *Harmony & Voice Leading*, Vol. II, Fourth Edition  
Audio CD-ROM for *Aldwell/Cadwallader's Harmony and Voice Leading*, Fourth Edition

## Book Information

Hardcover: 736 pages

Publisher: Schirmer; 4 edition (March 11, 2010)

Language: English

ISBN-10: 0495189758

ISBN-13: 978-0495189756

Product Dimensions: 10 x 8.2 x 1.3 inches

Shipping Weight: 3.2 pounds (View shipping rates and policies)

Average Customer Review: 4.0 out of 5 stars 16 customer reviews

Best Sellers Rank: #71,859 in Books (See Top 100 in Books) #101 in Books > Arts &

Photography > Music > Instruments > Voice #169 in Books > Arts & Photography > Music >

Theory, Composition & Performance > Theory #311 in Books > Textbooks > Humanities >

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## Customer Reviews

Edward Aldwell received his bachelor's and master's degrees from The Juilliard School where he studied piano with Adele Marcus. He studied theory and analysis privately with Carl Schachter and later with Ernst Oster. He has been a member of the Techniques of Music department at Mannes since 1969 and a member of the piano department since 1973. He has taught theory at The Curtis Institute of Music since 1971 and is currently Chairperson of the theory department. He has given recitals and master classes throughout the United States as well as in Israel, England and Germany, many of them devoted to the works of Bach. Recordings include both books of THE WELL-TEMPERED CLAVIER, GOLDBERG VARIATIONS and FRENCH SUITES OF BACH, as well as works of Hindemith and Faure. Carl Schachter has taught music theory and analysis at Mannes College since 1956. He has served as the Chair of the Techniques of Music Division, and he was Dean of the College from 1962 to 1966. In July 1996, he retired as Distinguished Professor of Music at Queens College and the CUNY Graduate School, where he had taught since 1971. Following his retirement from Queens College, he joined the faculty of The Juilliard School. He has lectured and taught in France, England, Italy, Germany, Austria, Spain, Finland, Estonia, Holland, Mexico, and Australia as well as the United States and Canada. Allen Cadwallader is Professor of Music Theory at Oberlin Conservatory of Music, where he teaches counterpoint, tonal harmony, and Schenkerian analysis. He is editor of TRENDS IN SCHENKERIAN RESEARCH, ESSAYS FROM THE THIRD INTERNATIONAL SCHENKER SYMPOSIUM, ESSAYS FROM THE FOURTH INTERNATIONAL SCHENKER SYMPOSIUM, VOL. 1, and coauthor of ANALYSIS OF TONAL MUSIC: A SCHENKERIAN APPROACH (Oxford University Press). He has published articles on

Schenkerian theory in JOURNAL OF MUSIC THEORY, MUSIC ANALYSIS, and MUSIC THEORY SPECTRUM, and has given lectures and workshops on Schenker's work in England, France, Germany, and the United States.

This text is extremely deep and challenging. I did find it irritating how the authors chose to abandon some conventions. Most irritating was the use of upper case Roman numerals for all chords regardless of quality. A barrier to learning for me, as the subject matter is difficult enough without having to deal with that quirk. The authors do explain their reasons for this, but it's a pain in the butt. Additionally there are other labelings of certain types of progressions that I found a bit confusing. I've used a few theory books in my career, but this one is by far the most in-depth and challenging. If you are required to take theory and this is your text for the course, stand by, you are in for a ride. If you have an excellent professor (I did), it's do-able.

Great Book for who is interested in self-learning. The problem is: it's not available for Kindle, although it would be for this purpose, and I'm reading it in my iPad, in the Kindle app.

The fourth edition of Aldwell and Schachter remains the best available reference for writing harmony. The organization of the chapters makes this book perfect for when you want ideas for how to harmonize a particular note or phrase. I imagine this would also be a great text for students of harmony as well. The explanations are clear, and the examples are all "good music", (mostly from before 1900). I recommend the CD as well, since the examples are performed well on it.

Warning: Please be advised that when you purchase this book on , it \*does not\* include access to the "premium website" as advertised. In order to have access to the online accompanying materials for this book, you need to purchase a "Course Mate Code" from the manufacturer for an additional \$65.

The best book I have found to explain the foundation of music theory. All the others on are worthless compared to this one plus I can trade it in for almost full price because this is the book every good conservatory uses in the USA. Buy and study this book it will help your skill set immeasurably

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