

Harmony and Voice Leading

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A comprehensive volume spanning the entire theory course, 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 first three Units of the book are designed to be taught sequentially, but instructors have the flexibility to teach the latter units in any combination and order they choose.

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 U.S. and Canada. "The Exercises are first rate."

"The Exercises are also extremely good. In many chapters there are more lengthy exercises than most instructors could possibly use, but it's nice to be able to choose the ones one likes best."

"I consider HARMONY AND VOICE LEADING to be without question the preeminent harmony book on the market today. ... It offers instruction on a high musical and intellectual level that does not condescend to students, but rather encourages growth in the subject that is both rapid and profound."

"(I use HARMONY AND VOICE LEADING because of) ... the marvelous organization of the material; the authors' impressive mastery of the material; the musicianly quality of the presentation, which conveys the necessary information very effectively...but never mechanically; the high quality of the exercises and excerpts for analysis, which are thought-provoking for the teacher as well as the student; and the extremely well-chosen musical examples."

"The concepts are approached from a musical standpoint as I mentioned earlier. In addition, the coverage is incredibly thorough and logically presented. My personal favorite is that the homework exercises are largely compositional in nature, as opposed to 'fill in the blank' harmonic exercises. I believe that through composition and melody harmonization

students best learn harmony and voice leading principles. Most importantly, through composition, students will make the transition to counterpoint studies more easily."

Other Books

A Geometry of Music. In this groundbreaking book, Tymoczko uses contemporary geometry to provide a new framework for thinking about music, one that emphasizes the commonalities among styles from Medieval polyphony to contemporary jazz.

“ . . . I want to close this chapter—and by extension, the theoretical half of the book—by showing how we can use these ideas . . . the five basic components of tonality might help us envision new possibilities lying between these two extremes.”