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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

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use this label, and it can be traced back to the early 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 Counterpoint II | Music and Theater ...

2a. Voice Leading Basics “Voice leading” is about how each note 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.

The Rules of Harmony - 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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Lesson 11c - Voice-leading for First and Third Inversion Chords.

First-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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