

## Table of Abbreviations

<i>abbrev.</i>	<i>transgressions</i>	<i>penalty</i>	<i>Aldwell &amp; Schachter (2nd or 3rd ed.)</i>
<b>CC</b>	= <u>C</u> hord <u>C</u> onstruction  improper use of a second-inversion triad inclusion of tones not specified by the bass figures omission of tones (or alterations) specified by the bass figures omission of the root or third (major or minor triad) omission of the root, third, or fifth (diminished triad)	-5 -2 / note -2 / note -5 -5	Ch. 10, 19 see index, “figured bass” see index, “figured bass” Ch. 5 Ch. 5
<b>HS</b>	= <u>H</u> armonic <u>S</u> yntax  inappropriate cadence harmonic retrogression	-3 to -5 -3 to -5	see index, “cadence” Ch. 9, 11
<b>LT</b>	= <u>L</u> eading <u>T</u> one  doubled leading tone, failure to form the leading tone as specified by figures neglecting to form the leading tone in a minor key failure to resolve a leading tone properly	-5 -5 -5 -5	Ch. 6, 25 Ch. 1 Ch. 1 Ch. 6, 7
<b>MW</b>	= <u>M</u> elodic <u>W</u> riting  augmented melodic interval diminished melodic interval failure to resolve a seventh properly large leap requiring a change of direction (before and after) non-triadic tone approached and departed by leap	-5 -3 -5 -5 -5	Ch. 5 Ch. 5 Ch. 6, 12, 23, 24 Ch. 5 Ch. 20
<b>PC</b>	= <i>approach to a</i> <u>P</u> erfect <u>C</u> onsonance  [created by motion in the same pair of voices]  simultaneous leaps to a perfect consonance successive perfect fifths (or their octave expansions) successive octaves (or their octave expansions)	-5 -5 -5	Ch. 5 Ch. 5 Ch. 5
<b>RE</b>	= <u>R</u> hythmic <u>E</u> rror  harmonic rhythm contradicts the meter,  improper placement of a cadential six-four incomplete measure mismatch of durations	-3 to -5  -5 -2 / note -2 / note	see index, “rhythm and chord progression” Ch. 10 Ch. 3 Ch. 3
<b>VR</b>	= <i>handling of</i> <u>V</u> ertical <u>R</u> elationships  more than an octave between adjacent upper voices overlapping of parts voice crossing	-3 to -5 -3 to -5 -3 to -5	Ch. 5 Ch. 5 Ch. 5