

## Table of Abbreviations

<i>abbrev.</i>	<i>transgressions</i>	<i>penalty</i>	<i>Aldwell &amp; Schachter (2nd or 3rd ed.)</i>
<b>cc</b>	= <i>chord construction</i>  doubled leading tone, 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, failing to form the leading tone as specified by figures, omission of the root or third (major or minor triad), omission of the root, third, or fifth (diminished triad)	-5 -5 -2 / note -2 / note -5 -5 -5	Ch. 6, 25 Ch. 10, 19 see index, “figured bass” see index, “figured bass” Ch. 1 Ch. 5 Ch. 5
<b>hs</b>	= <i>harmonic syntax</i>  inappropriate cadence, harmonic retrogression, neglecting to form the leading tone in a minor key	-3 to -5 -3 to -5 -5	see index, “cadence” Ch. 9, 11 Ch. 1
<b>mw</b>	= <i>melodic writing</i>  augmented melodic interval, diminished melodic interval, improper resolution of a leading tone, improper resolution of a seventh, large leap requiring a change of direction (both before and after), non-triadic tone approached and departed by leap	-5 -3 -5 -5 -5 -5	Ch. 5 Ch. 5 Ch. 6, 7 Ch. 6, 12, 23, 24 Ch. 5  Ch. 20
<b>pc</b>	= <i>approach to a perfect consonance</i>  simultaneous large leaps to a perfect consonance, successive perfect fifths (or their octave expansions) created by motion in the same pair of voices, successive octaves (or their octave expansions) created by motion in the same pair of voices	-3 to -5 -5 -5	Ch. 5 Ch. 5 Ch. 5
<b>re</b>	= <i>rhythmic error</i>  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 vertical relationships</i>  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