

APPENDIX 4: ABBREVIATIONS AND ACRONYMS

A	ascending; augmented	HC	half cadence
AC	authentic cadence	IAC	imperfect authentic cadence
ACN	accented chromatic neighbor	IC	imperfect consonance
AIN	accented incomplete neighbor	IN	incomplete neighbor
AN	accented neighbor	It	Italian (augmented sixth chord)
ANT	anticipation	ITr	independent transition
AP	accented passing	LN	lower neighbor
APP	appoggiatura	M	major
ARP	arpeggiation	m	minor
BRD	back-relating dominant	N	neighbor
C	consonance	P	passing; preparation; perfect
CCP	contrasting continuous period	PAC	perfect authentic cadence
CF	cantus firmus	PC	perfect consonance
CIP	contrasting interrupted period	PCP	parallel continuous period
CL	consonant/chordal leap; closing section	PD	pre-dominant
CN	chromatic neighbor tone	PED	pedal
CPP	contrasting progressive period	PIP	parallel interrupted period
CPT	chromatic passing tone	PPD	pre-pre-dominant
CSP	contrasting sectional period	PPP	parallel progressive period
c.t.	common tone	PSP	parallel sectional period
D	dissonance; descending; dominant	PT	passing tone
d	diminished	R	resolution
dig	digression	RTr	retransition
DN	double neighbor tone	S	suspension
DTr	dependent transition	SATB	soprano, alto, tenor, and bass
EC	embellishing chord	STA	second tonal area
EPM	embedded phrase model	T	tonic
Fr	French (augmented sixth chord)	Tr	transition
FTA	first tonal area	UN	upper neighbor
Ger	German (augmented sixth chord)		

Notational Equivalents

	BRITISH	SPANISH	FRENCH
whole note	semi-breve	la redonda	la ronde
half note	minim	la blanca	la blanche
quarter note	crotchet	la negra	la noire
eighth note	quaver	la corchea	la croche
sixteenth note	semiquaver	la semicorchea	la double croche
thirty-second note	demisemiquaver	la fusa	la triple croche
half step	semitone	el medio tono	le demi-ton
whole step	tone	el tono entero	le ton entier
rest		el silencio	la pause

	GERMAN	SPANISH	FRENCH
C	C	do	ut
D	D	re	ré
E	E	mi	mi
F	F	fa	fa
G	G	sol	sol
A	A	la	la
B-flat	B	si bemol	si bémol
B	H	si	si
flat	-es (except for B)	bemol	bémol
sharp	-is	sostenido	dièse
natural		becuadro	bécarre
major	dur	mayor	majeur
minor	mol	menor	mineur

Octave Designations

A0–B0	A ₂ –B ₂	AAA–BBB
C1–B1	C ₁ –B ₁	CC–BB
C2–B2	C–B	C–B
C3–B3	c–b	c–b
C4–B4	c ¹ –b ¹	c'–b'
C5–B5	c ² –b ²	c''–b''
C6–B6	c ³ –b ³	c'''–b'''
C7–B7	c ⁴ –b ⁴	c''''–b''''
C8	c ⁵	c'''''

Cadences

authentic cadence	perfect cadence; closed cadence; standard cadence
half cadence	semicadence; imperfect cadence; open cadence
plagal cadence	Amen cadence; church cadence
deceptive motion	deceptive cadence; interrupted cadence
evaded cadence	interrupted cadence; irregular cadence
contrapuntal cadence	inverted cadence

Chord Qualities

major triad	M, maj
minor triad	m, min, –
augmented triad	aug, +
diminished triad	dim, °, min(♭5)
major seventh chord	major-major seventh chord, M7, maj7, Δ7, Δ
dominant seventh chord	major-minor seventh chord
minor seventh chord	minor-minor seventh chord, m7, min7, –7
half-diminished seventh chord	dim.-minor seventh chord, °7, min7♭5
(fully) diminished seventh chord	dim.-dim. seventh chord, °7, dim7

Chord Inversions

I, I⁶, I⁴₂	I(a), Ib, Ic
V⁷, V⁶₅, V⁴₃, V⁽⁴⁾₂	V ⁷ (a), V ⁷ b, V ⁷ c, V ⁷ d

Harmonic Function

Major key:	I	ii	iii	IV	V	vi	vii°	vii
	T	Sp	Dp, T1	S	D	Tp, Sl	∅7	D1
Minor key:	i	♭II	ii°	III	iv	v, V	VI	VII
	t	sL	S7	tP, dL	s	d, D	sP, tL	dP
Applied chord:	V/x	Secondary dominant: (D)x						
	V/V	DD (overlapping)						

Other

applied chord	applied dominant; secondary chord/dominant/function
cross relation	false relation
embellishing tones	nonharmonic tones; nonessential tones
Ger $\frac{4}{3}$ chord	doubly augmented fourth chord; Swiss/English augmented sixth chord
incomplete neighbor	appoggiatura or escape tone (échappée)
leading tone	leading note
measure	bar
modal mixture	modal borrowing; borrowed chords; modal interchange
neighbor tone	auxiliary tone
parallel minor	tonic minor
Picardy third	tièrce de Picardie
pre-dominant	subdominant
similar octave/fifth	direct octave/fifth; exposed octave/fifth
step-descent bass	lament bass
submediant	superdominant
unison	prime
voice exchange	voice interchange

Ternary and Rondo Labels

episode	contrasting theme; couplet; digression
five-part rondo	second rondo form
refrain	principal theme; rondo theme; reprise
seven-part rondo	third rondo form
ternary form	first rondo form

Sonata Labels

first tonal area (FTA)	transition (Tr)	second tonal area (STA)	closing section (CL)
primary theme (P) theme 1 (Th. 1) A	transition (T)	secondary theme (S) theme 2 (Th. 2) B	closing section (K)