

ANALYSIS CHECKLIST

Include	Component	Example	Location
ALWAYS	Key	G: (<i>G major</i>), d: (<i>d minor</i>)	place at the beginning and before all modulations, in the same line as RN
ALWAYS	Cadences	<u>PAC</u> , <u>HC</u>	between staves, draw a box around the label
check question	Roman numerals (RN)	VI, bVI (<i>for non-diatonic or altered root</i>)	underneath the staff, aligned vertically with the chord it labels
follow RN	Figured bass	6, #6 (<i>altered chord tone</i>), 6 - 5 (<i>for suspension</i>)	after RN, aligned with the note(s) it labels suspensions should be indicated by figures
	Pedal point	^5 ped. _____	underneath the staff, label with scale degree and "ped.", draw line to indicate duration of pedal note
check question	Non-chord tone	P, APP	circle note and place label nearby, aligned vertically
check question	Sequence	D2 (+4/-5)	indicate transposition at beginning, bracket model and each copy separately
check question	Phrase	a, b.i. (<i>basic idea</i>)	bracket or slur over phrase or theme/motif/idea label themes/motifs/ideas using lowercase letters
check question	Form	<u>A</u> , <u>B</u> , <u>A'</u> (<i>modified version of A</i>)	place letter at beginning of section with circle or square outline

WRITING CHECKLIST

Check	Prefer	Avoid
Chord doubling	double roots, then 5ths optional triple root at last PAC	NO missing 3rds NO doubled tendency tones NO doubling more than one note per chord
Altered notes (accidentals)	raise leading tone in minor alter leading tones in modulation	
Resolutions	leading tone resolves up chordal 7th resolves down suspensions resolve down <u>x4 outward, o5 inward</u>	NO unprepared suspensions NO unresolved chord tones which are tendency tones except for mozart 5ths, they can resolve in parallel
Voice Leading	contrary and oblique motion compensate leaps with steps	NO leap by tritone NO step by augmented 2nd NO voice crossing NO parallel 5ths/8ves NO hidden 5ths/8ves (similar motion to 5th or 8ve)
Registration	reasonable vocal ranges	NO interval more than 8ve between voices (10th for B/T)
Harmony	strongest motion at cadences regular harmonic rhythm	NO retrograde progression (D - PD, functional PD - T) NO poor harmonic rhythm (function changes on weak beat, then held over strong beat)