1. The organic metaphor and common-practice music and their relationship to musical-theoretical analysis: Schenker, implication-realization (classicism and hypotaxis; romanticism and traces of parataxis)
2. Analysis and Description: a crucial distinction
3. Thesis-Driven Argument: the first person singular pronoun + musical-theoretical evidence (David Lewin's Methodological Rule-of-Thumb (Morgengruß): "I hear (x) about (y) piece, and I think (z) can too.") hearing / not hearing as false binary
4. The language of musical-theoretical analysis: musical examples (annotation and representation) and prose
5. Documentation: a crucial distinction between objectivity and subjectivity