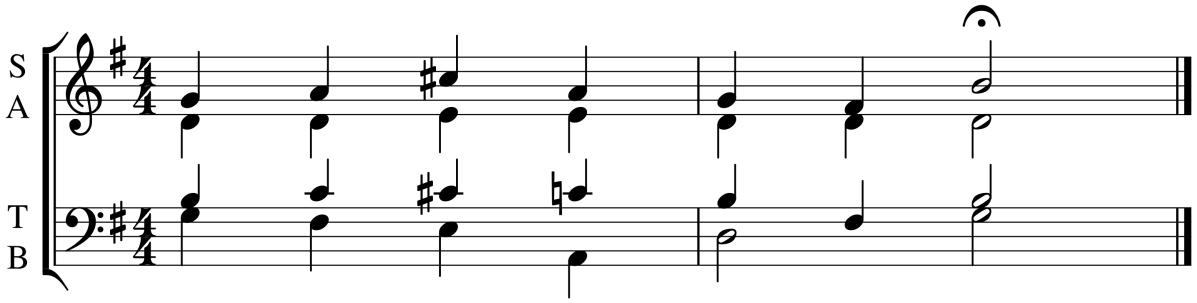
☞ The assignment can be completed on this handout, in pencil where appropriate. Please write your UNI on the top of all pages.

1: Identify common voice-leading errors (25)

The following guidelines are considered hard rules by many authors. Circle as many instances of violations of these rules as you can find in the excerpt below. Indicate which rule is violated using the abbreviations provided.

Determine the key of the excerpt before you continue.

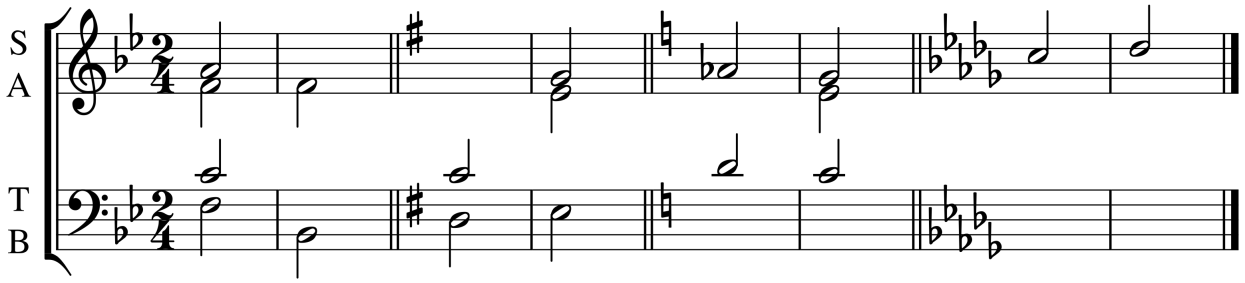
- Leading tone should not be doubled (DLT)
- Chromatic pitches should not be doubled (DCH)
- The seventh of the key context (the leading tone) should resolve upward (LTR)
- The seventh of the chord (seventh above root in e.g. V^7) should resolve downward (SVR)



2: Complete and identify the following cadences in major keys (25)

Adhere to the guidelines listed above in Question 1.

- B ♭ major: V–I
- G major: V^7–vi
- C major: vii^{o7}–I
- D ♭ major: V–I



3: Dominant function in minor keys (25)

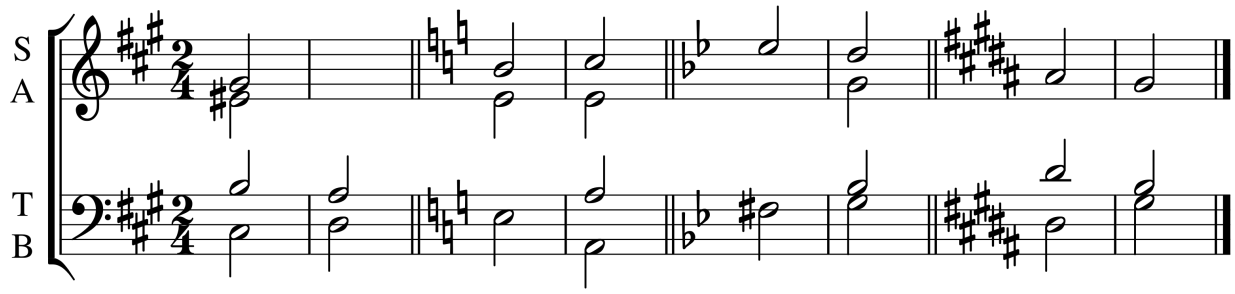
(a) Write out the scale of G harmonic minor, using the appropriate key signature

(b) For each step of the scale, write triads using only the notes of the harmonic minor scale

(c) Rewrite and add a seventh above each of the following triads - ii^o, V, vii^o. The note that you add to form a seventh above the root must be taken from the *harmonic* minor scale

(d) Label the quality of each of the three seventh chords you have constructed

4: Complete and identify the following cadences in minor keys (25)

Adhere to the guidelines listed above in Question 1. Ensure all chords functioning as dominants use the raised leading tone, as found in the harmonic minor scale.

- F ♯ minor: V^7-VI
- A minor: V–i
- G minor: vii^{o7}–i
- G ♯ minor: V–i