Section 1. Please answer the following questions about voice leading.

1. Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.

<table>
<thead>
<tr>
<th>soprano</th>
<th>alto</th>
<th>tenor</th>
<th>bass</th>
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2. What are the voice leading rules for root movement of a 4\textsuperscript{th} or 5\textsuperscript{th} in the bass (in four-part writing)?

   a. 

   b. 

3. What is the voice leading rule for root movement of a 3\textsuperscript{rd} or 6\textsuperscript{th} in the bass?

4. a. What is the voice leading rule for root movement of a 2\textsuperscript{nd} (or 7\textsuperscript{th}) in the bass?

   b. (1) In what situation is there an exception to this rule, and (2) how does one move the upper voices in that instance (be specific in your answer)?

5. When a triad is in first inversion (in four-part writing), what does one double?

6. What does one double in a diminished triad in first inversion?

7. What does one do when there are consecutive first inversion triads in four-part writing?

8. When a triad is in second inversion (in four-part writing), what does one double?

9. What are the three types of six-four chords?
10. What does one do when there are consecutive root position seventh chords in four-part writing?

11. What special principle pertains to resolving vii\(^7\) and vii\(^7\) chords?

12. What is the difference between “strict” and “free” resolution in the V\(^7\) to I progression?

Section 2. Voice lead each example in chorale style. Referring to questions 2 through 12, specify which rule you used when voice leading or voicing each chord. Specify the type of each six-four chord that occurs. Include the key signatures.