

HARMONIC ANALYSIS AND DOUBLING STUDY

A. Provide a **Roman numeral analysis** and **identify the doubled triad member** using the symbols R (root), 3rd or 5th above the staff. You are given the *key* and a *contextual analysis*.

1. J.S. Bach, Chorale No. 25

(HC)

f: T PD D

2. J.S. Bach, Chorale No. 22

Tripled root

(IAC)

E♭: T D T

3. J.S. Bach, Chorale No. 349

(PAC)

b: T D T

B. Analysis. In the chorale phrases above:

1. Which triad member does Bach seem to double most frequently? _____
2. Does Bach ever double the *leading tone*? Yes/No (circle one)
3. Do two voice parts ever briefly *double* the same pitch? Yes/No
4. Do any of the phrases utilize root position chords exclusively? Yes/No
5. In which phrase does Bach omit the 5th of the final sonority? _____
6. Do any of the phrases include *pre-dominant function*? Yes/No
7. Is ornamental passing-tone motion a common feature? Yes/No
8. Which phrase features *parallel 6ths* between the S & A? _____