

ELEMENTS OF PART WRITING
HARMONIC ANALYSIS AND DOUBLING STUDY

Answer Key

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

Note the *incomplete key signature* in the original notation

f: \underline{i} $\underline{6}$ $\underline{vii^\circ 6}$ \underline{i} $\underline{iv^6}$ \underline{V} \underline{D}

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

Eb: \underline{I} \underline{V} \underline{vi} $\underline{V^6}$ \underline{I} $\underline{6}$ $\underline{V^7}$ \underline{T}

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

b: \underline{i} \underline{V} \underline{VI} \underline{iv} \underline{i} \underline{V} $\underline{7}$ \underline{i}

B. Analysis. In the three chorale phrases above:

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