

In-Class Activity 6 - **KEY**

Directions: The bassline (with figures) of the first and last phrase of a sonata movement are shown below (Thomas Vincent, Sonata for Oboe in D Major, Op. 1 No. 1, movement 1 – Andante). For each phrase:

1. Interpret the figured bass and give a complete harmonic analysis below the staff.
2. Create an instrumental melody that complements the given harmony, and write it on the treble clef staff (stems up). Leave enough room for the inner voices.
3. Write in the inner voices as chords on the bass clef staff (stems up), and/or the treble clef staff (stems down). These are not independent alto and tenor lines – they are a chordal accompaniment that goes with the figured bass to support the solo melody.
4. Make sure your tendency tones are resolving correctly, and avoid parallel 5ths/octaves. You may ignore all other part writing rules, as this is not a Bach-style chorale.

First Phrase:

One possible realization:

Harmonic Analysis: D: I ⁶ V⁴ I⁶ -- ⁵/₃ V⁶ -- ⁵/₃ I ⁶ IV ii⁶ V⁴/₂ I⁶ vii⁰⁶ I V⁶ I ⁶/₄ V⁶ ⁵/₃ HC

Last Phrase (you can do the part writing yourself for this one):

D: I ⁶ IV I⁶ ⁵/₃ V⁶ ⁷ I ⁶ IV ii iii IV V vi IV V IV V I AC

Question: The first and last phrases are expressing the same musical idea. What are some observations you can make about how these two phrases are different from each other? What makes the first phrase introductory, and the last phrase a conclusion?

Answer – The first phrase ends on a half cadence, and it uses many inversions and emphasizes dominant-function harmony. The last phrase ends with an authentic cadence; it also uses a lot more root position chords, and emphasizes the primary triads I, IV and V. The first phrase ends on a weak beat, while the last phrase ends on the downbeat.