

Ear training first year / November 15, 2013

- solutions -

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2013

notation of bass and the soprano, and labeling of harmonies:

Handel, Sarabande

I V (n) (p) III VII^{leol} or (V) --> III ()?

IV I V^{6eol} (p) IV⁶ V

I V (n) (p) III VII^{leol} or (V) --> III ()?

IV (V^{6/5} 6) III I VI IV / II⁶ I^{6/4} V I

rhythmic dictations:

Adagio

Andante

two-part dictation:

Two-part dictation exercise, first system. Treble clef, key signature of one sharp (F#), 3/4 time. The melody starts with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5. The bass line starts with a quarter rest, followed by a quarter note G3, quarter note F3, quarter note E3, quarter note D3. The system ends with a double bar line.

Two-part dictation exercise, second system. Treble clef, key signature of one sharp (F#), 3/4 time. The melody starts with a quarter rest, followed by a quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass line starts with a quarter note G3, quarter note F3, quarter note E3, quarter note D3. The system ends with a double bar line.

sight-singing; sing *with* the names of the notes (on A B C etc. or in 'fixed Do' as soon as the notes are missing...

Otto Linienmacher

Sight-singing exercise by Otto Linienmacher. The exercise consists of six systems of musical notation, each with a circled number (1, 2, 3) indicating a different part or measure. The notation includes various rhythmic values, accidentals, and articulation marks like trills (tr). The systems are numbered 9, 7, 13, and 24. The key signature changes from one sharp to one flat, and the time signature changes from 3/4 to 4/4.