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Ear training and solfeggio first year 2013-2014

ear training exercise / November 29, 2013

Mozart, string Quartet in A major, K 169
beginning of the second movement (in D major)

- Notate the first violin (measures 1-6)
- Second violin, viola and cello together form the I in D major (in root position)

In the second violin and viola parts the triplets continue, but with different double-stops. Notate the 4 notes of the 2nd violin and the viola (only once of course, at the beginning of measure 3 - it stays unchanged until measure 6).

Andante

What is the relation between the melodies of the first violin in measures 1-3 and 4-6? _____

Notate the first violin and the cello. Label the harmony.

The triplets still continue...
Notate the 4 notes in second violin and viola. They stay until measure 7, second beat.

Notate the first violin and the cello. Label the harmonies (they change now!).

The doublestops change again (and the changes are faster now). When you can hear what is happening, notate the 2nd violin and the viola parts (and else: leave them out, just label the harmonies).

The key is changing here. What is the new key?

Notate the missing notes:
- second violin and viola in measures 9-11
- cello in measures 10-12
- first violin in measures 11-13
How do these three moments relate?

Notate the cello until measure 15

Musical score for measures 7-15. The score consists of four staves: Violin I, Violin II, Viola/Cello, and Bass. Measures 7-8 show dense double stops in the lower strings. From measure 9, the upper strings play melodic lines while the lower strings play chords. Dynamics include piano (p) and forte (f).

Label all harmonies until measure 15.

Notate the missing notes in first and second violin until measure 15.

In which key are we from measure 17?
(or: *seem* to be?)

- Notate the missing tones in the first violin
- 2nd violin and viola play in triplets again (single notes this time).
 Notate their notes (just once, at the beginning of measure 17).
- Notate the two missing bass tones in the cello, and label the harmonies.

Musical score for measures 14-17. The score consists of four staves: Violin I, Violin II, Viola/Cello, and Bass. Measure 14 shows the start of a melodic line in the first violin. Measure 17 features triplets in the upper strings and bass notes in the cello. Dynamics include forte (f).

In which key are we from measure 21? (or: *seem* to be?)

- Notate the missing tones in the first violin
- 2nd violin and viola still play in triplets again (single notes this time).
Notate the missing notes (just once, right *after* the beginning of measure 21).
- Notate the two missing bass tones in the cello, and label the harmonies.

19

What is the relation between these groups of measures: 17-20 / 21-24 / 25-28 ?

In which key are we from measure 25? (or: *seem* to be?)

- Notate the missing tones in the first violin
- 2nd violin and viola still play in triplets again (single notes this time).
Notate the missing notes (just once, right *after* the beginning of measure 21).
- Notate the two missing bass tones in the cello, and label the harmonies.

23

27

Notate the first violin and the viola.

p

30

Notate the first violin and the cello.

p

label all harmonies until measure 34.

In which key are we *after* measure 34?
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Does this tell you something about where we are in the *form* of the (entire) piece, when you also think of the close in measure 34?
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When you listen to the *entire* movement, how would you label the form? Why?
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