Martijn Hooning

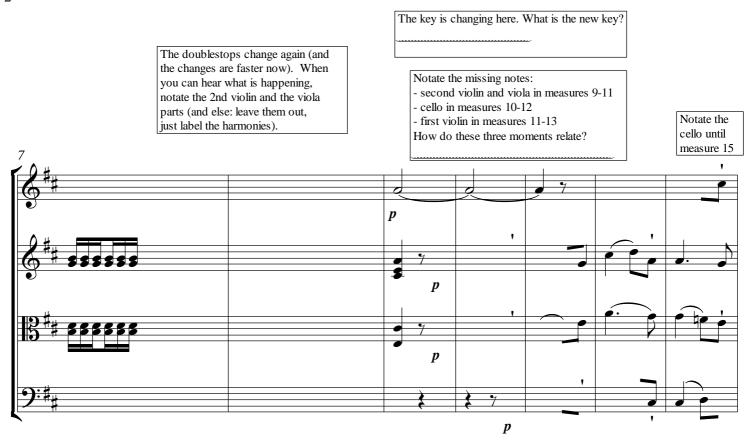
Ear training and solfeggio first year 2013-2014

ear training exercise / November 29, 2013

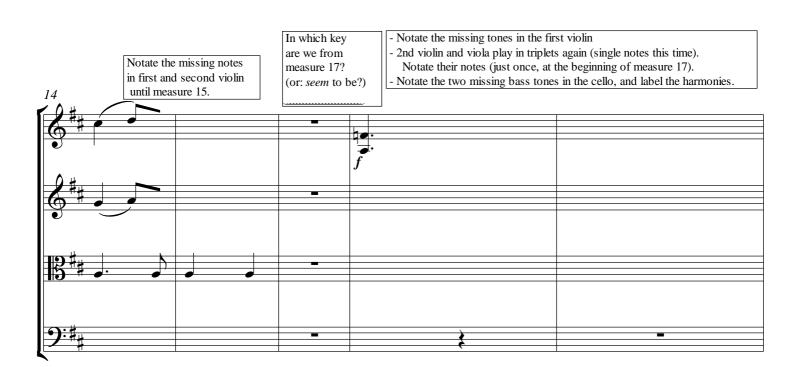
Mozart, string Quartet in A major, K 169 beginning of the second movement (in D major)



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



Label all harmonies until measure 15.



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.

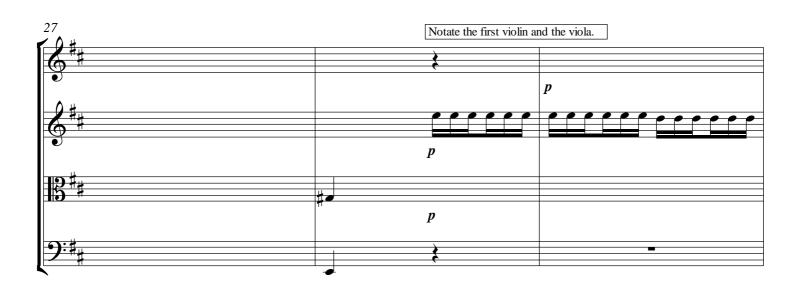


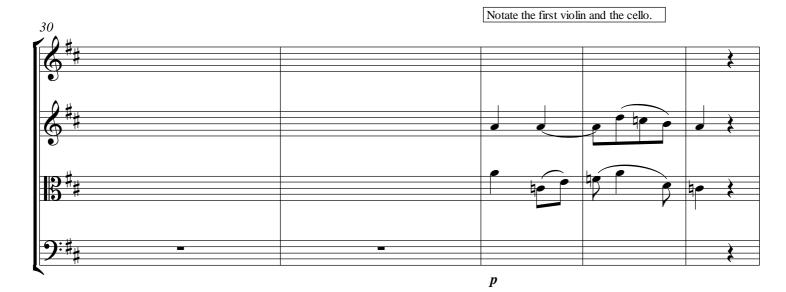
What is the relation between these groups of measures: $17\mbox{-}20\,/\,21\mbox{-}24\,/\,25\mbox{-}28$?

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.







label all harmonies until measure 34.

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