Martijn Hooning

Ear training and solfeggio first year 2013-2014

ear training exercises / October 1, 2013

.

On the following pages you find:

- some exercises for **harmony recognition and bass notation**, which you can use as 'studies' for the exercise with Haydn's Piano Sonate in D major (see below). You will need my website to listen to these execises, see http://m.hooning.myahk.nl/frameset/solfege_huiswerkopgaves_eerstejaar_2013-2014.html Important to know: after you finish playing an example in Scorch, you have to use the **stop button** before any other example on the same page can be played (else Scorch simply does not start again)

- **Haydn, Piano Sonata in D major Hob. XVI: 51**, exposition of the first movement. You can approach recordings through the website, or

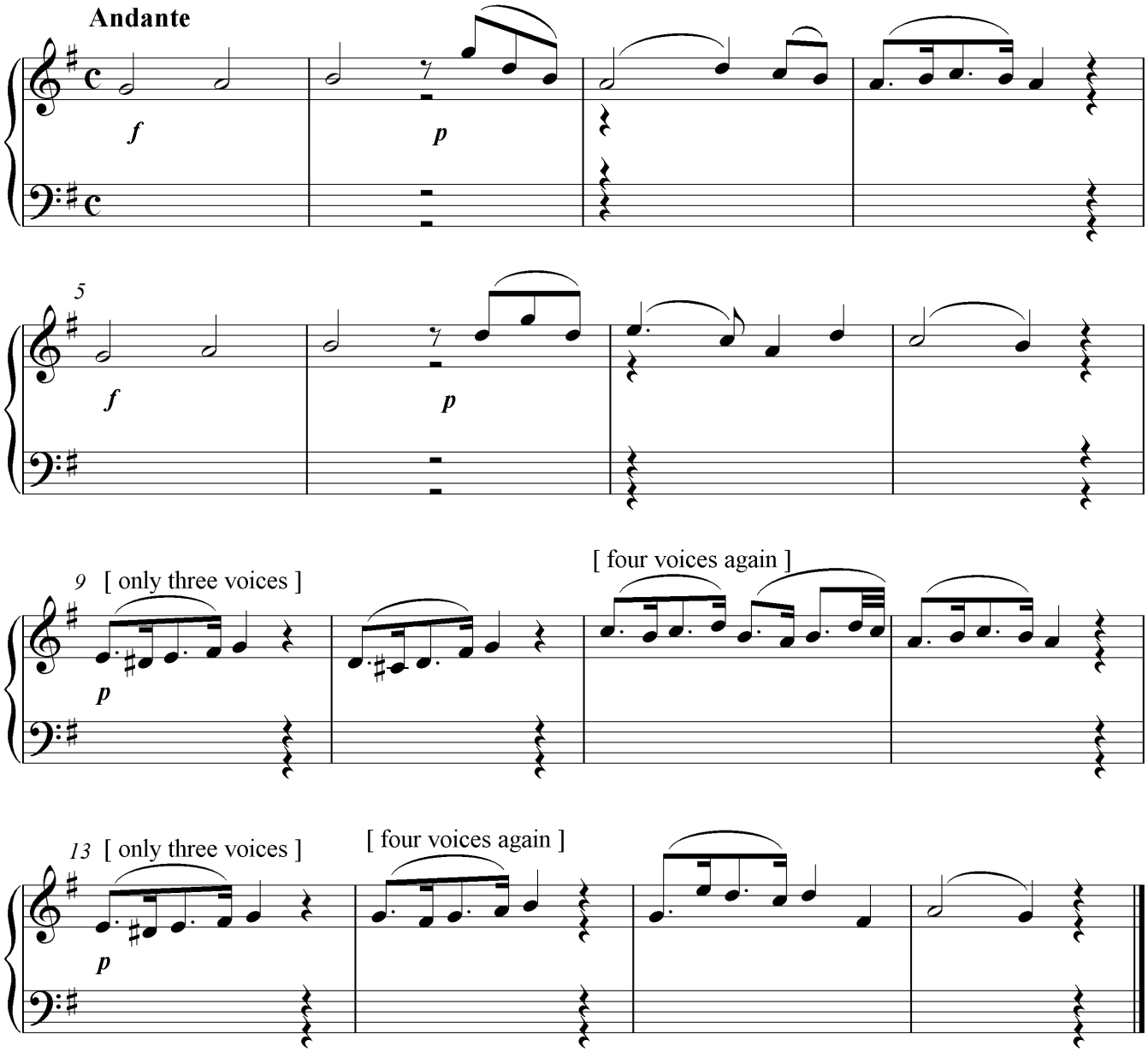
  - when you have spotify: this is a pretty clear recording: Rudolf Buchbinder – Haydn : Piano Sonata No.61 in D major Hob.XVI, 51 : I Andante (alternative: browser link: Rudolf Buchbinder – Haydn : Piano Sonata No.61 in D major Hob.XVI, 51 : I Andante)

  - youtube for instance: http://www.youtube.com/watch?v=QeSEsh4x1kY

  - Listen to the entire exposition, and check in the score where the key change to A major takes place, and how it is done (I notated that in the score).
  - Notate the bass,; from bar 11 the left hand is often moving in eights notes triplets; I would only notate the *beats* (mostly: 4 notes per measure).
  - Describe the cadences (as PAC, DC etc.); notate the approriate terms in the right spots in the score.
  - Listen to the harmony, and write the scale degrees (Roman numbers) under the piano part in the score (with inversions where these are used). At two spots I added 'p' at the left hand stave: the sounds at these moments are not really harmonies, but sounds caused by the passingnotes. The surrounding chords are the issue, not the 'p-sounds' – do not try to explain them... In measure 35 only the first beat should be seen as a harmony (that's why you see there the second, third and fourth beats notated already). In measures 30/31 a 'special' harmonic pattern is used; do you recognize it maybe?

1 This exercise containsts two periods. Only these chords are used: I I6 V(7) V4/3 (as passing chord) and IV .

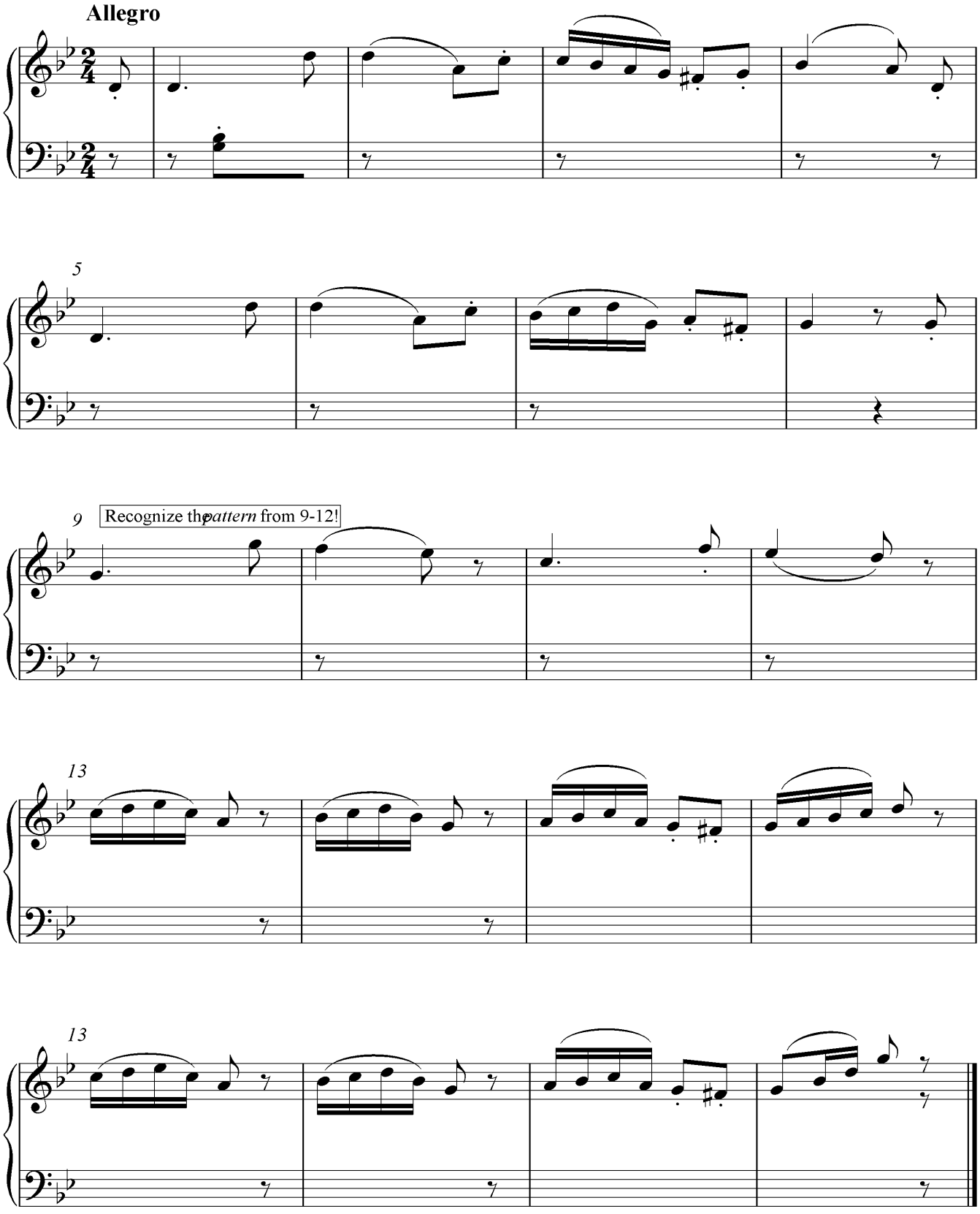
- label the cadences first
- notate the bass
- label all chords



2 This exercise contains two periods as well, though the second period is *extended.* These chords are used: I I6 V V6 V7 V6/5 V4/3 IV IV6 II6

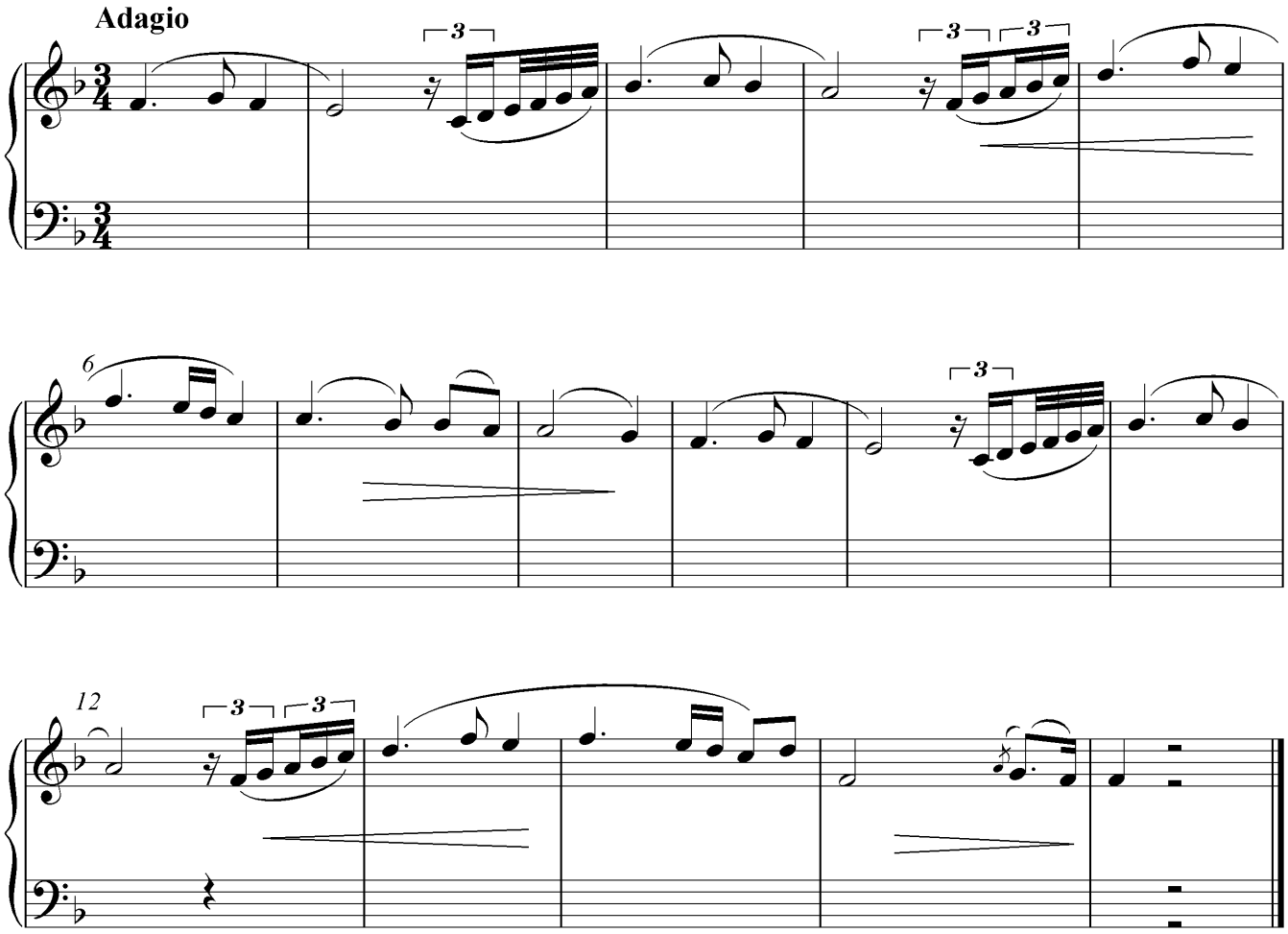
- label the cadences first
- notate the bass
- label all chords

You may of course distinguish between IV and II6 by listening to the inversion; but: maybe even more clear, there is a diffence in sound quality:
IV is a *minor* triad, II is *dimished* (in major that would be: V=major, II=minor)


Allegro
5
9
Recognize the *pattern* from 9-12!
13
13

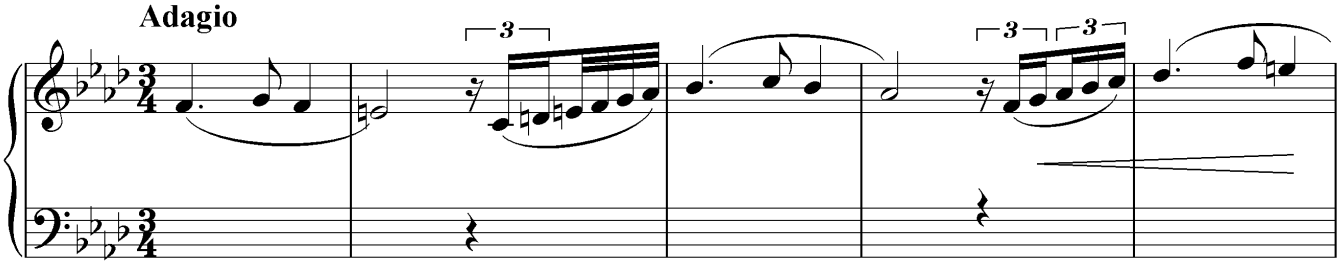
3 This exercise is especially using I and V and their inversions [I6, and I6/4 as suspension to V, V6 and root position and all inversions of V7]

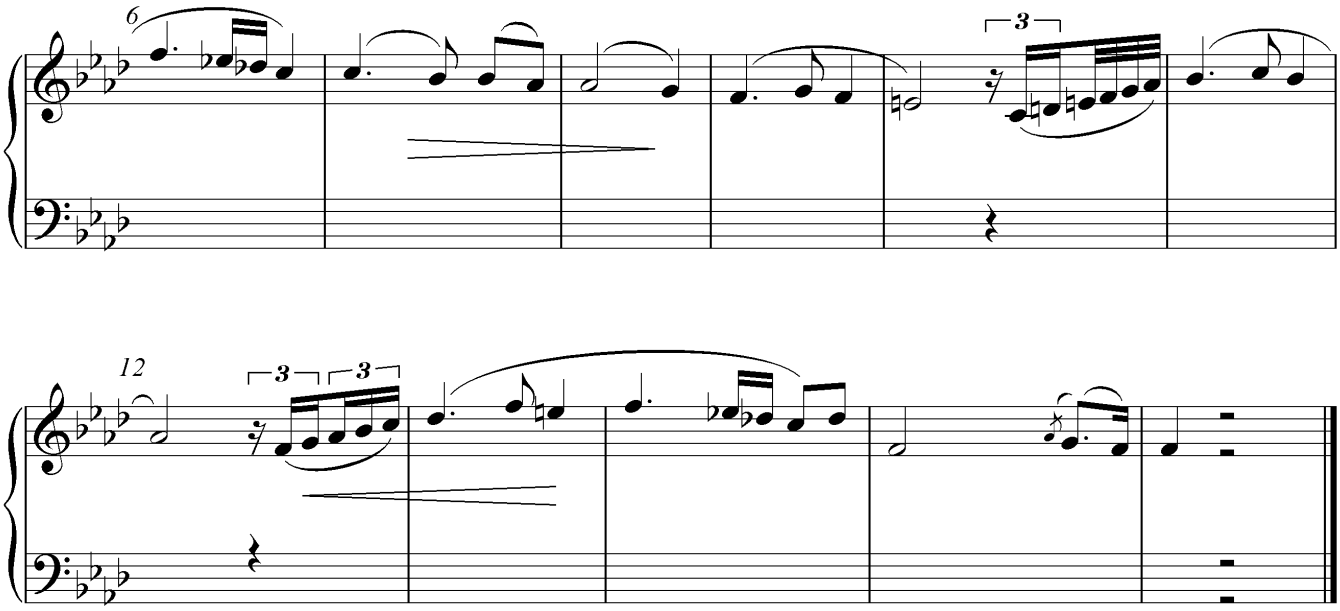
- label the cadences first
- notate the bass
- label all chords



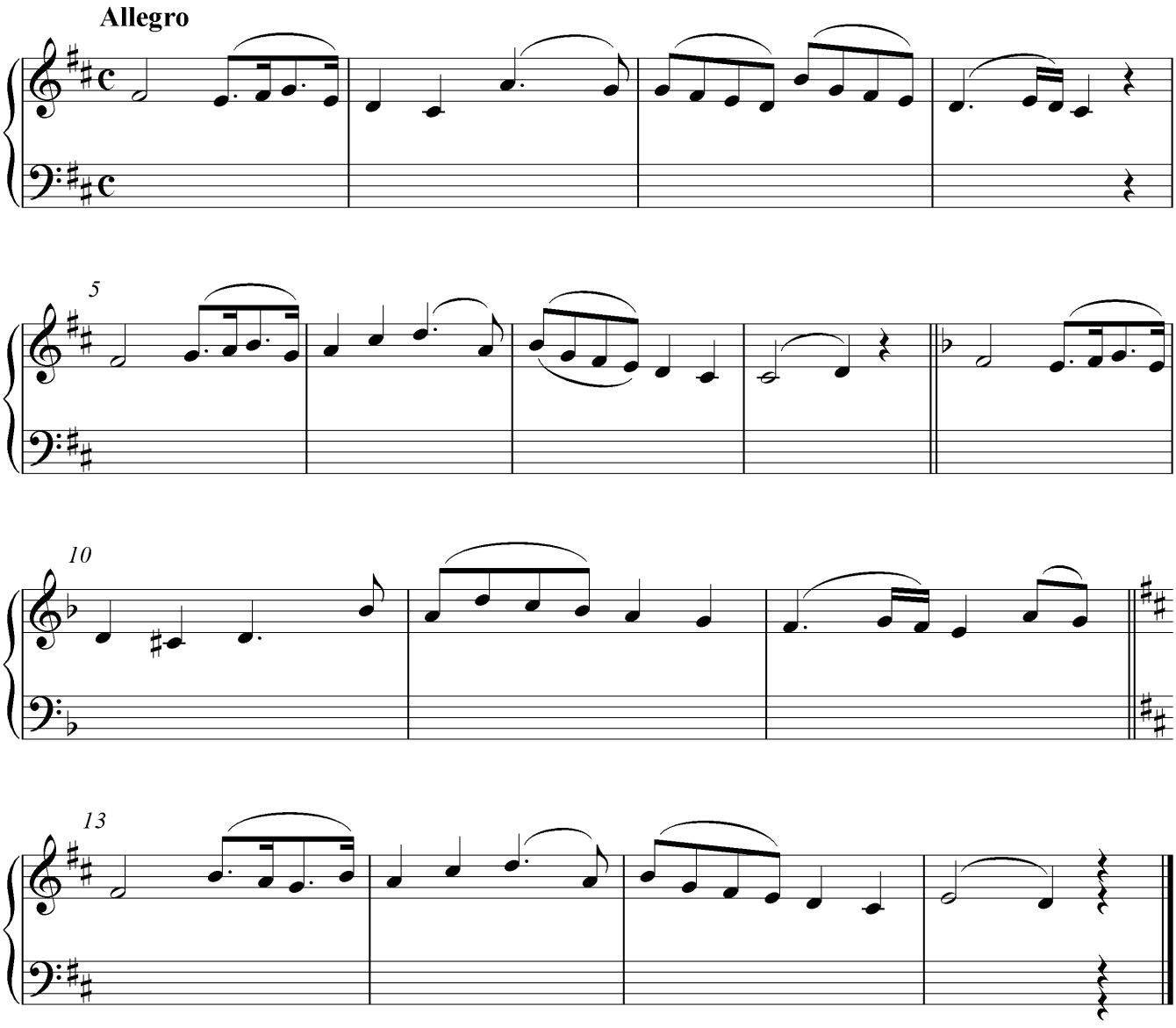
3b Just to compare with exercise 3: here is the same exercise in *minor*

Remember: in *major keys* I and IV are major triads, VI is a minor triad. In *minor keys* it is the opposite: I and IV are minor triads, VI is a major triad. V and V7 are the *same* in major and minor keys: major triad or dominant seventh chord.



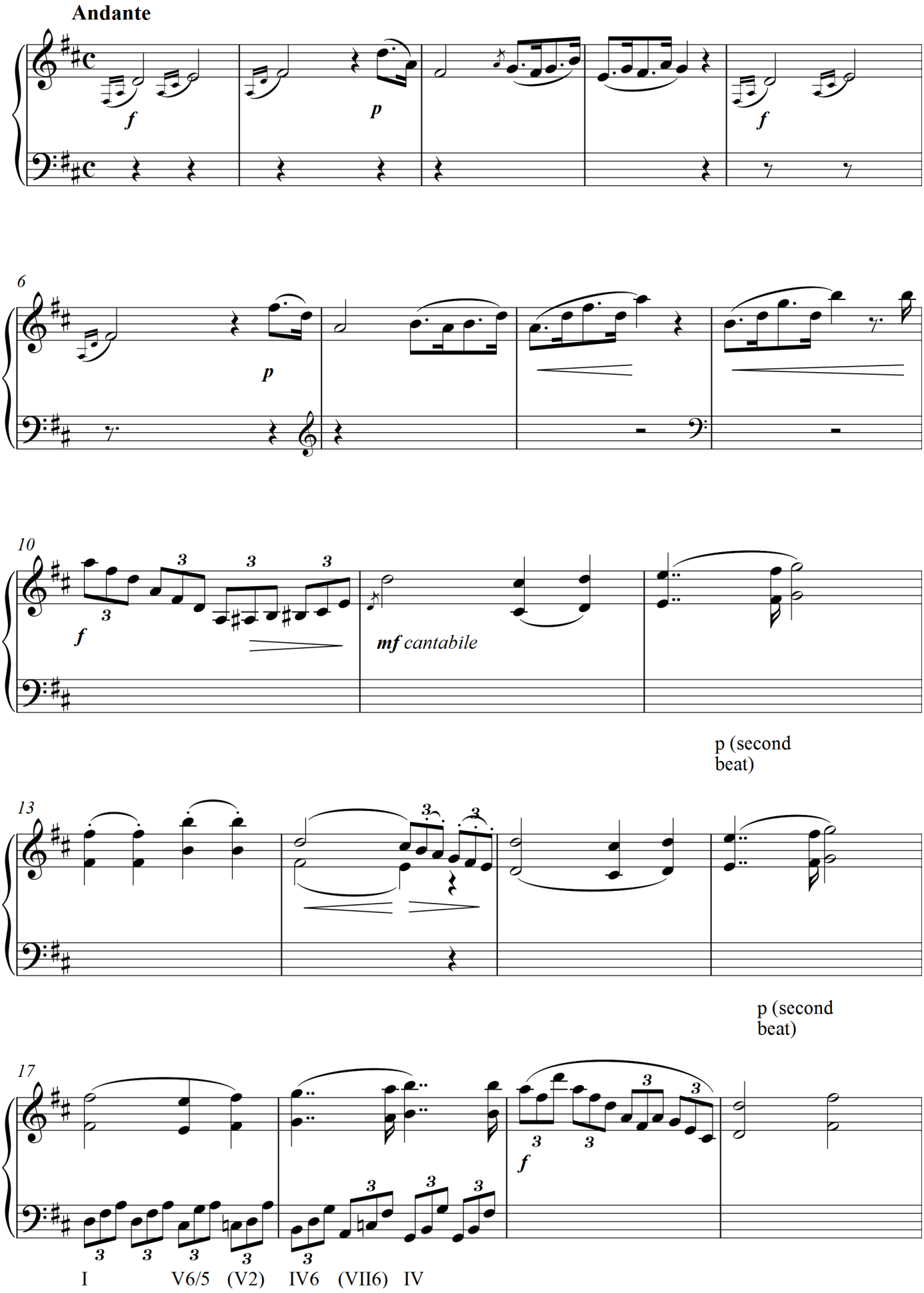


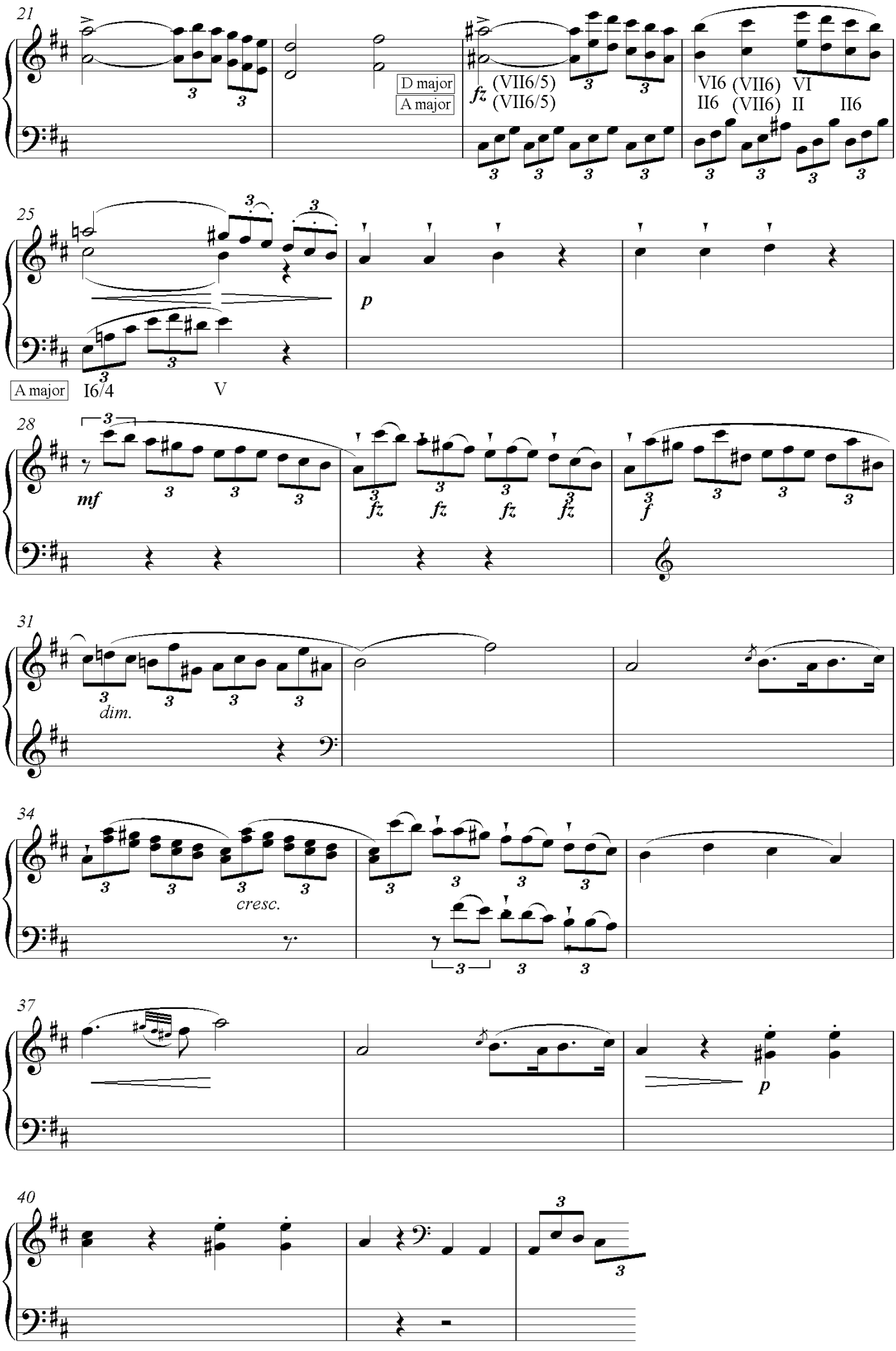
4 Exercise, especially to distinguish between IV and II6.
Remember: in *major keys* IV is a major triad, and II is minor In *minor keys* IV is a minor triad, and II is diminished.



Haydn, Piano Sonata in D major Hob. XVI: 51

see the explanation on page 1.




21
D major
A major
fz
(VII6/5)
(VII6/5)
VI6 (VII6) VI
II6 (VII6) II II6
25
p
A major
I6/4
V
28
mf
fz
f
31
dim.
34
cresc.
37
p
40