

## 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 exercises, see [http://m.hooning.myahk.nl/frameset/solfege\\_huiswerkopgaves\\_eerstejaar\\_2013-2014.html](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 eighth notes triplets; I would only notate the *beats* (mostly: 4 notes per measure).
- Describe the cadences (as PAC, DC etc.); notate the appropriate 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 passing notes. 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 contains 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

**Andante**

- 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 difference in sound quality:  
 IV is a *minor* triad, II is *diminished* (in major that would be: V=major, II=minor)

Allegro

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two flats. The melody in the treble clef starts with a quarter note, followed by a dotted quarter note, and then eighth notes. The bass clef accompaniment consists of quarter notes and rests.

Musical notation for measures 5-8. The melody continues with eighth notes and a quarter note. The bass clef accompaniment remains simple with quarter notes and rests.

Musical notation for measures 9-12. A text box above the staff reads "Recognize the pattern from 9-12!". The melody features a sequence of eighth notes and quarter notes. The bass clef accompaniment is consistent with the previous measures.

Musical notation for measures 13-16. The melody becomes more active with sixteenth notes and eighth notes. The bass clef accompaniment continues with quarter notes and rests.

Musical notation for measures 17-20. The melody continues with sixteenth notes and eighth notes. The bass clef accompaniment remains simple. The piece concludes with a double bar line.

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

**Adagio**

6

12

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.

**Adagio**

6

12

- 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.

**Allegro**

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

see the explanation on page 1.

Andante

Musical notation for measures 1-5. The piece is in D major (two sharps) and common time (C). The tempo is Andante. The first system shows measures 1-5. Measure 1 starts with a forte (f) dynamic. Measure 2 has a piano (p) dynamic. Measure 5 ends with a forte (f) dynamic. The bass line is mostly rests with some eighth notes in measure 5.

Musical notation for measures 6-9. Measure 6 starts with a piano (p) dynamic. Measures 7-9 feature a melodic line in the right hand with slurs and a crescendo hairpin. The bass line has rests in measures 7-9.

Musical notation for measures 10-12. Measure 10 starts with a forte (f) dynamic and contains three triplet markings. Measure 11 has a mezzo-forte (mf) dynamic and the instruction *cantabile*. Measure 12 continues the melodic line with slurs.

p (second beat)

Musical notation for measures 13-16. Measure 13 has a piano (p) dynamic. Measures 14-16 continue the melodic line with slurs and triplet markings. The bass line has rests in measures 14-16.

p (second beat)

Musical notation for measures 17-20. Measure 17 has a forte (f) dynamic. Measures 18-20 feature a melodic line with slurs and triplet markings. The bass line has triplet markings in measures 18-20.

I V6/5 (V2) IV6 (VII6) IV

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* *fz* *fz* *fz* *f*

31

*dim.*

34

*cresc.*

37

*p*

40

*p*