

Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE

april 2017

materiaal en opgaves voor

- Solfege
- Gehoortraining
- Schriftelijke harmonie
- Harmonie aan de piano

Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / BACHELOR

april 2017

SOLFEGE

voorbereid

For the oral exam on Thursday, April 20 you are asked to prepare the exercises on the following pages:

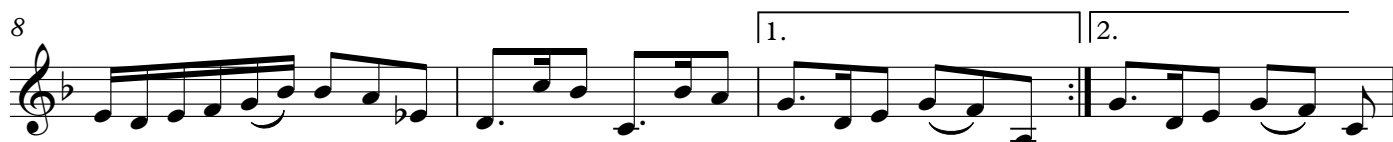
- Three exercises to be sung without accompaniment. Each of these exercises have a *low version* and a *high version*. Please select the version that fits your vocal range.
- Two rhythms, preferably to be performed with your mouth (instead of clapping or tapping)

toelatingsexamen hoofdvak theorie 2017

solfege / voorbereid

Martijn Hooning

april 2017

A*high version**low version*

11

16

21

B

high version

juni 2013

5

9

a tempo

13

17

a tempo

21

25

29

33

37

low version

juni 2013

5

9

a tempo

13

17

a tempo

21

25

29

33

37

C

high version

januari 2017

7

12

poco piu mosso

16

20

24

tempo primo

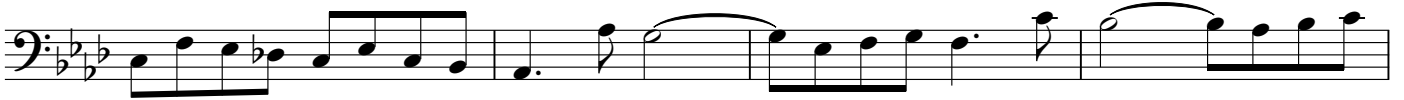
28



34



40



44

*low version*

januari 2017



6



11

*poco piu mosso*

16



20



24



28



34



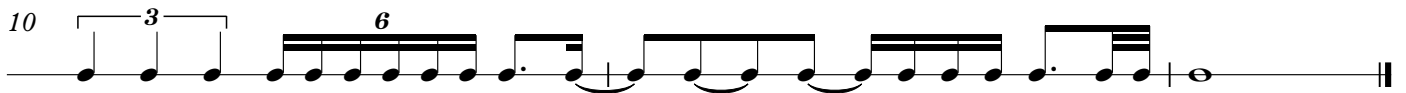
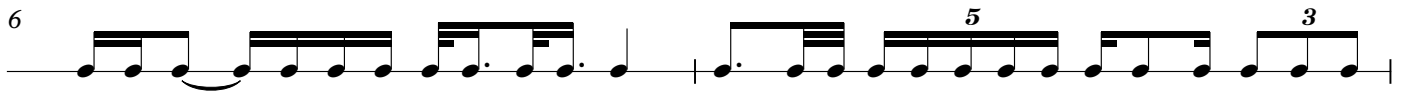
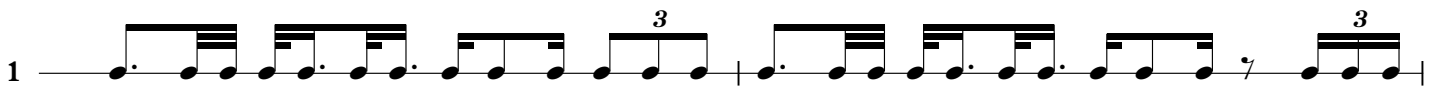
40



44



D rhythms



2 $\frac{6}{8}$

5

8

11

The musical score consists of four staves of music in 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. It contains measures 2 through 4, featuring eighth-note patterns with a triplet in measure 3 and a doublet in measure 4. The second staff contains measures 5 through 7, with a triplet in measure 5, a doublet in measure 6, and a quadruplet in measure 7. The third staff contains measures 8 through 10, featuring eighth-note patterns with a triplet in measure 9. The fourth staff contains measures 11 through 13, with triplets in measures 11 and 12, and a final measure ending with a double bar line.

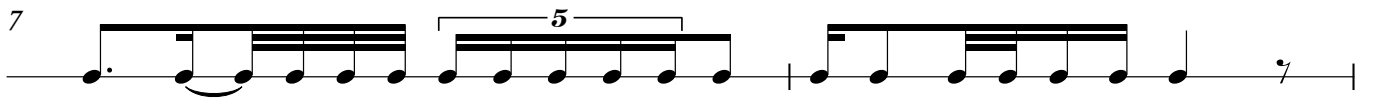
toelatingsexamen hoofdvak theorie 2017

solfege / prima vista

Martijn Hooning
april 2017

Adagio





Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / MASTER

april 2017

SOLFEGE

voorbereid

For the oral exam on Thursday, April 20 you are asked to prepare the exercises on the following pages:

- Three exercises to be sung without accompaniment. Each of these exercises have a *low version* and a *high version*. Please select the version that fits your vocal range.
- Four rhythms, preferably to be performed with your mouth (instead of clapping or tapping)

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solfege / voorbereid

Martijn Hooning

A*high version*

januari 2012

Adagio

3

7

10

13

16

19

22

25

29

*low version***Adagio**

3

6

8

10

13

16

19

21

24

27

30

The musical score is written for a single bass line in a low register. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The tempo is marked 'Adagio'. The score consists of ten staves of music, each starting with a measure number (3, 6, 8, 10, 13, 16, 19, 21, 24, 27, 30). The music features a variety of rhythmic values, including eighth and sixteenth notes, often beamed together. There are several measures with rests, and the piece concludes with a final whole note chord on the 30th measure.

B*high version*

Musical score for the high version of section B, measures 4-33. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of eighth and quarter notes, often beamed together. Trills are indicated by 'x' above notes. Trills are marked with a '3' and a bracket. The piece concludes with a double bar line at measure 33.

low version

Musical score for the low version of section B, measures 4-33. The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of eighth and quarter notes, often beamed together. Trills are indicated by 'x' above notes. Trills are marked with a '3' and a bracket. The piece concludes with a double bar line at measure 33.

C

high version

Musical score for the high version of exercise C, measures 1 through 18. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature changes from 3/4 to 4/4 at measure 5, then to 3/4 at measure 11, and back to 4/4 at measure 18. The piece features various rhythmic patterns, including triplets and quintuplets, and concludes with a double bar line at the end of measure 18.

low version

Musical score for the low version of exercise C, measures 1 through 18. The score is written in bass clef with a key signature of two sharps (F# and C#). The time signature changes from 3/4 to 4/4 at measure 5, then to 3/4 at measure 11, and back to 4/4 at measure 18. The piece features various rhythmic patterns, including triplets and quintuplets, and concludes with a double bar line at the end of measure 18.

6 **D**

rhythms:

1 — C

4

6

9

2 — 6/8

13

17

3 — 3/2

20

23

25

28

4 — 5/8

34

The musical score consists of 11 staves of music, numbered 1 through 34. The time signatures are: C (Common Time) for staves 1-6, 6/8 for staves 9-12, 3/2 for staves 17-19, and 5/8 for staves 28-34. The music features a variety of rhythmic patterns, including triplets, quintuplets, and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The score is presented in a clean, black-and-white format on a white background.

Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / BACHELOR

april 2017

GEHOORTRAINING

- *eenstemmig dictee*
- *driestemmig dictee*
- *harmonische dictees*
- *ritmische dictees*

docent

toelatingsexamen hoofdvak theorie april 2017

solfège en gehoortraining

EENSTEMMIG DICTEE / SINGLE VOICE DICTATION

tweede tel
second beat

april 2017

Moderato

7

13

tweede tel
second beat

tweede tel
second beat

tweede tel
second beat

DRIESTEMMIG DICTEE / THREE PART DICATION

april 2017

4

6

HARMONISCHE DICTEES / HARMONIC DICATIONS

①

Noteer de ontbrekende tonen in bas en eventueel sopraan / *Notate the missing tones in bass and eventually soprano*
 Benoem de cadenzen (volkomen of onvolk. heel slot [PAC, IAC], half slot [HC], bedriegelijk slot [DC], plagaal slot [PC] /
Label the cadences (perfect or imperfect authentic cadence [PAC, IAC], half cadence [HC], deceptive cadence [DC], plagal cadence [PC])
 Benoem de harmonieen (trappen) / *Label the harmonies (Roman scale degrees)*
 Benoem de harmonische patronen, of beschrijf ze / *Label the harmonic patterns, or describe them*

2012 / 2017

2

patroon in maat 1/2 /
 pattern: in measures 1/2: _____ lamento

cadens in maat 2 /
 cadence in measure 2:
 _____ IAC

patroon in maat 3/4 /
 pattern: in measures 3/4:
 _____ desc. fifths

cadens in maat 4 /
 cadence in measure 4:
 _____ IAC

cadens in maat 6 /
 cadence in measure 6:
 _____ PAC

cadens in maat 7 /
 cadence in measure 7:
 _____ PC

Voeg de ontbrekende tonen toe in de sopraan en in de bas / tenor waar dat aangegeven staat /
 Add the 'missing' tones in soprano and bass / tenor where indicated
 Benoem de cadenzen bij de haakjes (volkomen of onvolk. heel slot [PAC, IAC], half slot [HC],
 bedriegelijk slot [DC], plagaal slot [PC] / Label the cadences at the brackets (perfect or imperfect
 authentic cadence [PAC, IAC], half cadence [HC], deceptive cadence [DC], plagal cadence [PC])
 Benoem de harmonische patronen, of beschrijf ze / Label the harmonic patterns, or describe them
 Benoem de harmonieën (Romeinse cijfers / Label the harmonies (Roman numerals)

②

2014

noteer de bas
 notate the bass

Welk harmonisch patroon wordt gebruikt in de maten 1-3?
 Which harmonic pattern is used in measures 1-3? _____

noteer de sopraan
 notate the soprano

the bass is pausing from here: only
 three voices are used. Notate the tenor

Welk harmonisch patroon wordt gebruikt in de maten 7/8?
 Which harmonic pattern is used in measures 7/8? _____

noteer de bas
 notate the bass

noteer de bas en eventueel de sopraan
 notate the bass and eventually the soprano

noteer de bas en eventueel de sopraan
 notate the bass and eventually the soprano

Welk harmonisch patroon wordt gebruikt in de maten 11/12?
 Which harmonic pattern is used in measures 11/12?

Welk harmonisch patroon wordt gebruikt in de maten 13-15?
 Which harmonic pattern is used in measures 13-15?

15

③ Voeg de ontbrekende tonen toe in de bas / Add the 'missing' tones in the bass
 Benoem de harmonieën (Romeinse cijfers / Label the harmonies (Roman numerals))

2012

5

RITMISCHE DICTEES / RHYTHMIC DICTATIONS

1. $\frac{4}{4}$

3

2. $\frac{6}{8}$

3

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april 2017

GEHOORTRAINING

- *eenstemmig dictee*
- *driestemmig dictee*
- *harmonische dictees*
- *ritmische dictees*

toelatingsexamen hoofdvak theorie april 2017

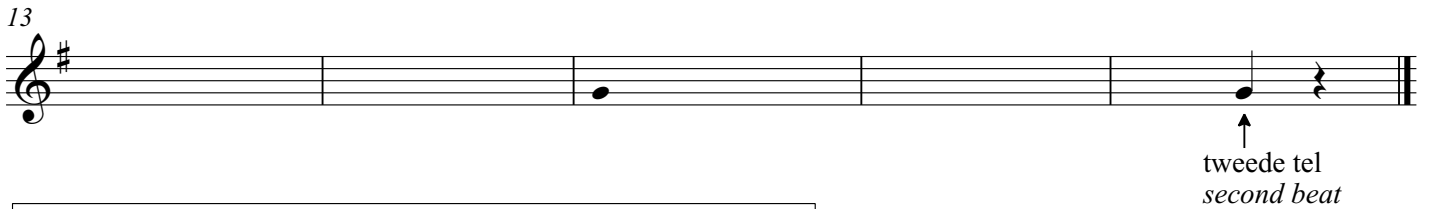
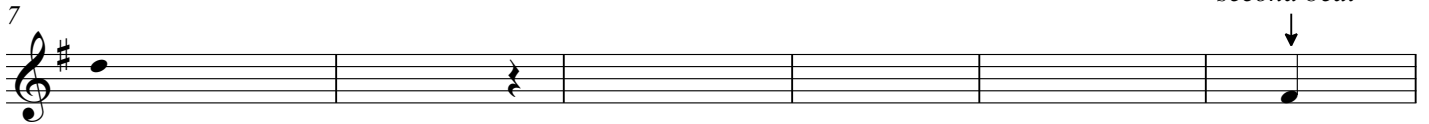
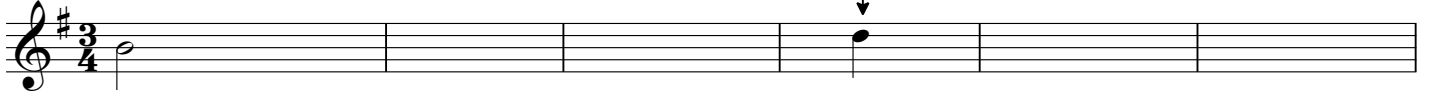
solfège en gehoortraining

EENSTEMMIG DICTEE / SINGLE VOICE DICTATION

tweede tel
second beat

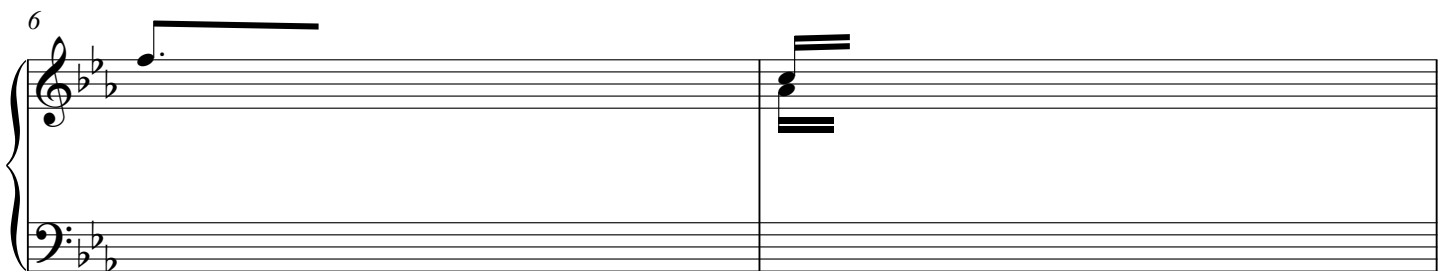
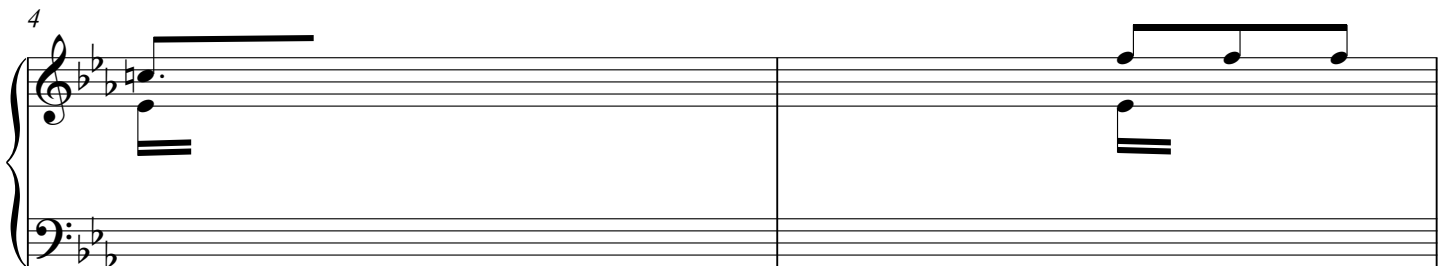
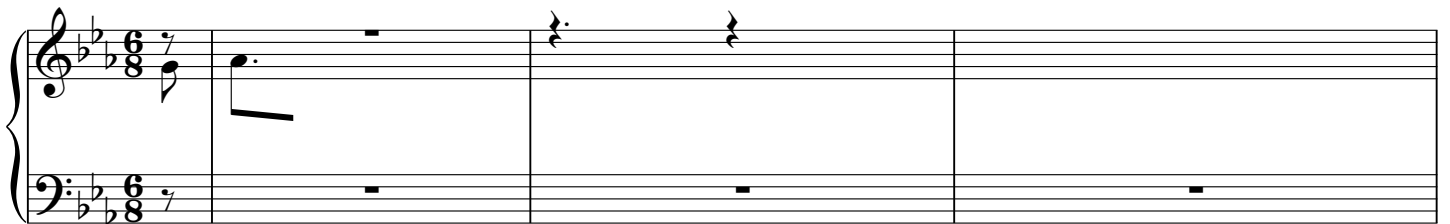
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Moderato



DRIESTEMMIG DICTEE / THREE PART DICATION

april 2017



8

10

HARMONISCHE DICTEES / HARMONIC DICATIONS

①

Noteer de ontbrekende tonen in bas en eventueel sopraan / *Notate the missing tones in bass and eventually soprano*
 Benoem de cadenzen (volkomen of onvolk. heel slot [PAC, IAC], half slot [HC], bedriegelijk slot [DC], plagaal slot [PC] /
Label the cadences (perfect or imperfect authentic cadence [PAC, IAC], half cadence [HC], deceptive cadence [DC], plagal cadence [PC])
 Benoem de harmonieën (trappen) / *Label the harmonies (Roman scale degrees)*
 Benoem de harmonische patronen, of beschrijf ze / *Label the harmonic patterns, or describe them*

2012 / 2017

patroon in maat 1/2 /
 pattern: in measures 1/2: _____

cadens in maat 2 /
 cadence in measure 2: _____

patroon in maat 3/4 /
 pattern: in measures 3/4: _____

4

cadens in maat 4 /
 cadence in measure 4: _____

cadens in maat 6 /
 cadence in measure 6: _____

cadens in maat 7 /
 cadence in measure 7: _____

Voeg de ontbrekende tonen toe in de sopraan en in de bas / tenor waar dat aangegeven staat /
 Add the 'missing' tones in soprano and bass / tenor where indicated
 Benoem de cadenzen bij de haakjes (volkomen of onvolk. heel slot [PAC, IAC], half slot [HC],
 bedriegelijk slot [DC], plagaal slot [PC] / Label the cadences at the brackets (perfect or imperfect
 authentic cadence [PAC, IAC], half cadence [HC], deceptive cadence [DC], plagal cadence [PC])
 Benoem de harmonische patronen, of beschrijf ze / Label the harmonic patterns, or describe them
 Benoem de harmonieën (Romeinse cijfers / Label the harmonies (Roman numerals)

2

2014

noteer de bas
 notate the bass

Welk harmonisch patroon wordt gebruikt in de maten 1-3?
 Which harmonic pattern is used in measures 1-3? _____

5

noteer de sopraan
 notate the soprano

the bass is pausing from here: only three voices are used. Notate the tenor

Welk harmonisch patroon wordt gebruikt in de maten 7/8?
 Which harmonic pattern is used in measures 7/8? _____

noteer de bas
 notate the bass

noteer de bas en eventueel de sopraan
 notate the bass and eventually the soprano

noteer de bas en eventueel de sopraan
 notate the bass and eventually the soprano

10

Welk harmonisch patroon wordt gebruikt in de maten 11/12?
 Which harmonic pattern is used in measures 11/12?

Welk harmonisch patroon wordt gebruikt in de maten 13-15?
 Which harmonic pattern is used in measures 13-15?

15

③ Voeg de ontbrekende tonen toe in de bas / Add the 'missing' tones in the bass
 Benoem de harmonieën (Romeinse cijfers / Label the harmonies (Roman numerals))

2012

5

RITMISCHE DICTEES / RHYTHMIC DICTATIONS

1. $\frac{4}{4}$

3

2. $\frac{6}{8}$

3

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TOELATINGSEXAMEN HOOFDVAK THEORIE / MASTER

april 2017

GEHOORTRAINING

- *eenstemmig dictee*
- *driestemmig dictee*
- *harmonische dictees*
- *ritmische dictees*

docent

toelatingsexamen hoofdvak theorie april 2016
solfège en gehoortraining

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EENSTEMMIG DICTEE / MONOPHONIC DICATION

2008

Adagio

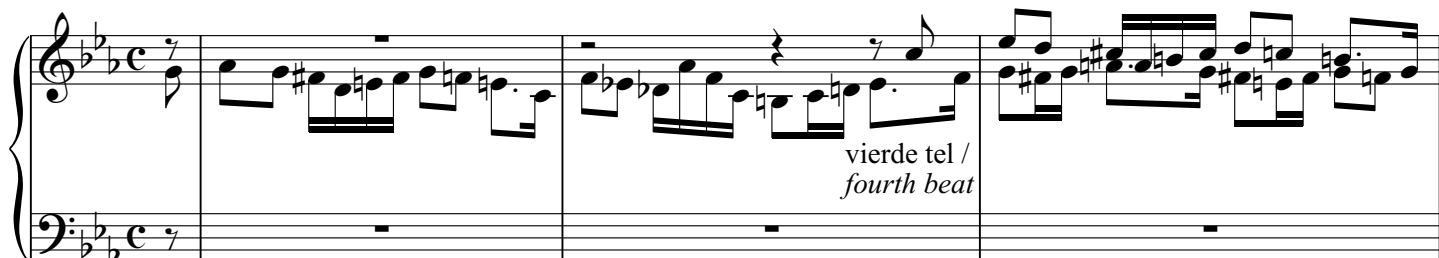


derde tel /
third beat



DRIESTEMMIG DICTEE / THREE PART DICATION

april 2017



vierde tel /
fourth beat

vierde tel /
fourth beat



derde tel /
third beat

vierde tel /
fourth beat 3

6

Musical notation for measures 6 and 7. The key signature has two flats (B-flat and E-flat). Measure 6 features a complex rhythmic pattern with eighth and sixteenth notes in both staves. Measure 7 continues this pattern, ending with a fermata over the final note.

8

Musical notation for measures 8 and 9. Measure 8 shows a melodic line in the treble clef with eighth notes and a bass line with quarter notes. Measure 9 features a more active treble clef with sixteenth notes and a bass line with quarter notes.

10

Musical notation for measures 10 and 11. Measure 10 consists of eighth-note chords in the treble clef and quarter notes in the bass clef. Measure 11 continues with similar chordal textures in both staves.

HARMONISCHE DICTEES / HARMONIC DICATIONS

- ① Noteer de bas en eventueel de sopraan / *Notate the bass and eventually the soprano*
 Benoem de harmonieën (trappen) / *Label the harmonies (Roman scale degrees)*
 Het kan handig zijn om in verschillende toonsoorten te benoemen; in het begin is het harmonisch ritme gegeven /
It could be handy to label in different keys; at the beginning the harmonic rhythm is given.

2016

7

IV (V4/3) IV6=II6 (V6) 6/5) II

- ② Noteer de ontbrekende tonen in bas en sopraan / *Notate the missing tones in bass and soprano*
 Benoem de cadenzen (volkomen of onvolk. heel slot [PAC, IAC], half slot [HC], bedriegelijk slot [DC], plagaal slot [PC] /
Label the cadences (perfect or imperfect authentic cadence [PAC, IAC], half cadence [HC], deceptive cadence [DC], plagal cadence [PC])
 Benoem de harmonieën (trappen) / *Label the harmonies (Roman scale degrees)*
 Benoem de harmonische patronen, of beschrijf ze / *Label the harmonic patterns, or describe them*

april 2017

I V6 eol VI III6 IV I6 I #IVdv6/5 (German augm.) 8-7 9-8 IV4--3 (V2) cadens in maat 4 /
 pattern: in measures 1-3: Romanesca cadence in measure 4:
 HC

5

9 - 8 (V2) 9 - 8
III6 IV6 bII6 VI 6 (II2 V6/5) IV (bII6) bII6 6 V7
= (IV6 V6/5) = (IV6 V6/5)

10

I VI / II4/3/6/4 VI = I in A V6 IV6 III6 II6

cadens en toonsoort
in maat 10 /
cadence and key
in measure 10:
HC in F# minor

cadens in maat 12 /
cadence in measure 12:
DC

toonsoort vanaf maat 13:
key from measure 13:
A major

patroon in maat 13-15 /
pattern in measures 13-15:
faux-bourdon

15

I6 (V7) V4 (2) 3 V2 I V6 (V2) IV6 IV6mdV7

9 (#7) 8 b10 b9 8
patroon in maat 17-19 /
pattern in measures 17-19:
lamento

HC

20

#IVdv6/5 I6/4 IV7 / I IV(7) I6 II6/5 V6 - 5

cadens en toonsoort
in maat 20 /
cadence and key
in measure 20:
IAC in A major

cadens in maat 22 /
cadence in measure 22:
PC

8 - 7
cadens in maat 24 /
cadence in measure 24:
PAC

RITMISCHE DICTEES / RHYTHMIC DICTATIONS

april 2017

1. $\frac{4}{4}$

3

3

2. $\frac{6}{8}$

4

3

2

3

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april 2017

GEHOORTRAINING

- *eenstemmig dictee*
- *driestemmig dictee*
- *harmonische dictees*
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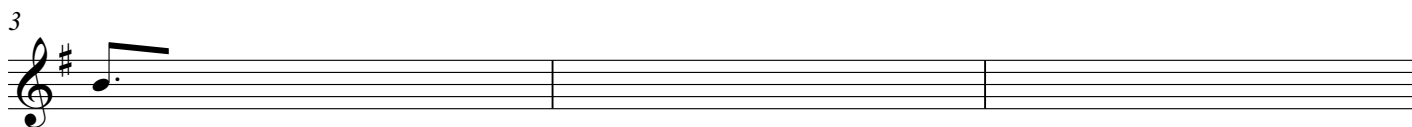
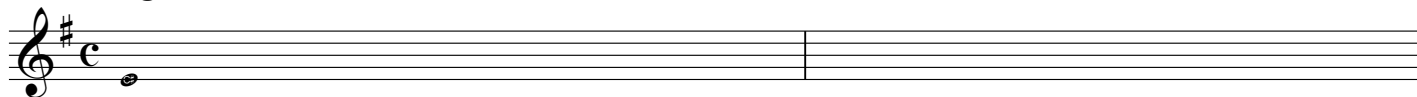
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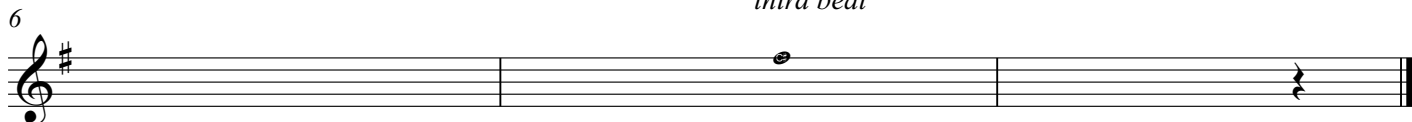
EENSTEMMIG DICTEE / MONOPHONIC DICATION

2008

Adagio

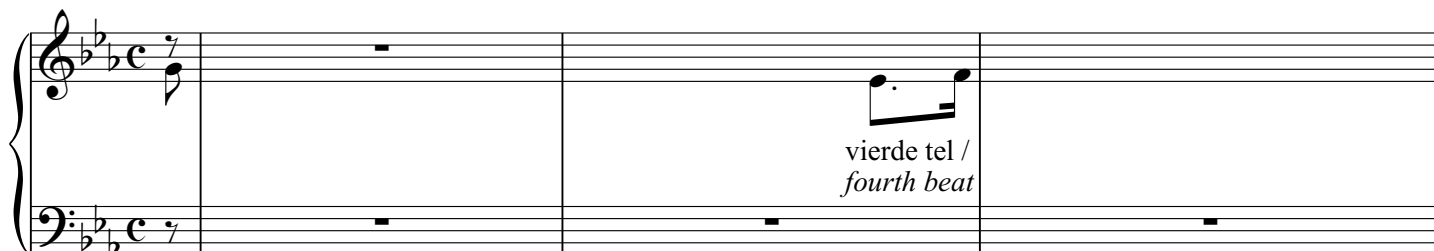


derde tel /
third beat



DRIESTEMMIG DICTEE / THREE PART DICATION

april 2017



vierde tel /
fourth beat

vierde tel /
fourth beat

vierde tel /
fourth beat



derde tel /
third beat

vierde tel /
fourth beat 3

6

Musical notation for measures 6 and 7. Measure 6 contains a chord in the right hand and a pair of eighth notes in the left hand. Measure 7 contains a chord in the right hand and a pair of eighth notes in the left hand.

8

Musical notation for measures 8 and 9. Measure 8 is empty. Measure 9 contains a pair of eighth notes in the right hand.

10

Musical notation for measures 10 and 11. Both measures are empty.

HARMONISCHE DICTEES / HARMONIC DICATIONS

- ① Noteer de bas en eventueel de sopraan / *Notate the bass and eventually the soprano*
 Benoem de harmonieen (trappen) / *Label the harmonies (Roman scale degrees)*
 Het kan handig zijn om in verschillende toonsoorten te benoemen; in het begin is het harmonisch ritme gegeven /
It could be handy to label in different keys; at the beginning the harmonic rhythm is given.

2016

7

- ② Noteer de ontbrekende tonen in bas en sopraan / *Notate the missing tones in bass and soprano*
 Benoem de cadenzen (volkomen of onvolk. heel slot [PAC, IAC], half slot [HC], bedriegelijk slot [DC], plagaal slot [PC] /
Label the cadences (perfect or imperfect authentic cadence [PAC, IAC], half cadence [HC], deceptive cadence [DC], plagal cadence [PC])
 Benoem de harmonieen (trappen) / *Label the harmonies (Roman scale degrees)*
 Benoem de harmonische patronen, of beschrijf ze / *Label the harmonic patterns, or describe them*

april 2017

patroon in maat 1-3 /
 pattern: in measures 1-3: _____

cadens in maat 4 /
 cadence in measure 4: _____

5

10

cadens en toonsoort
in maat 10 /
cadence and key
in measure 10:

cadens in maat 12 /
cadence in measure 12:

tonsoort vanaf maat 13:
key from measure 13:

patroon in maat 13-15 /
pattern in measures 13-15:

15

patroon in maat 17-19 /
pattern in measures 17-19:

20

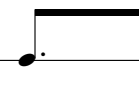
cadens en toonsoort
in maat 20 /
cadence and key
in measure 20:

cadens in maat 22 /
cadence in measure 22:

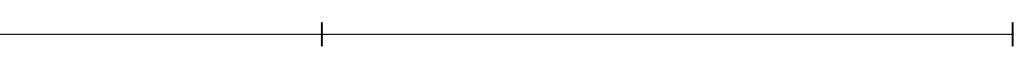
cadens in maat 24 /
cadence in measure 24:

RITMISCHE DICTEES / RHYTHMIC DICTATIONS

april 2017

1. $\frac{4}{4}$ 

3 

2. $\frac{6}{8}$ 

3 

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APRIL 2017

HARMONIE

schriftelijk

vierstemmige zetting

vierstemmig fragment voortzetten

toelatingsexamen hoofdvak theorie 2017 / Bachelor

schriftelijke harmonie

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april 2017

A

Denk bij deze opgave aan de Klassieke stijl, en aan het Adagio-tempo. Gebruik niet teveel akkoorden (het harmonisch ritme is niet zo snel). De harmonisatie zou bijvoorbeeld zo kunnen beginnen - maar voel je vrij om andere oplossingen te kiezen:

Think of the Classical Style and of the Adagio tempo when working on this exercise. Do not use too many chords (the harmonic rhythm is not fast). The harmonization could begin like shown below - but feel free to choose different solutions:

Adagio cantabile

Adagio cantabile

4

8

12

↑ ↑
 Voel je vrij om deze basnoten naar een ander oktaaf te verplaatsen, of te vervangen
 Feel free to displace these bass notes one octave, or to replace them

16

6 $\frac{6^\#}{4}$ $\frac{3}{3}$ $\frac{6}{4}$ $\frac{6^\#}{3}$ $\frac{6}{4}$ $\frac{5}{3^\#}$ $\frac{6^\flat}{4}$ $\frac{6}{4}$ $\frac{7}{\#}$

19

$\frac{6^\#}{4}$ 6 8 7 4 $\frac{3}{3}$ $\frac{9^\#}{4}$ $\frac{8}{3}$ $\frac{7}{3}$ $\frac{4^\#}{2}$ 6 $\frac{6^\flat}{3}$ $\frac{4^\#}{2}$ $\frac{3}{3}$

of / or

23

7 $\frac{4^\flat}{2}$ 6 $\frac{6^\flat}{4}$ $\frac{4}{2^\#}$ $\frac{3}{3}$ 7 $\frac{4^\#}{3}$ 6 $\frac{6^\#}{4}$ $\frac{6^\#}{3}$ $\frac{4^\#}{2}$ 6 $\frac{6^\flat}{4}$ $\frac{2}{2}$

27 (cadenza)

6b [6b] 6b 7 6 5 4 3# 6 6# 7 6# # 4# 6 6# #

6b 5 4 3# 6 6# 7 6# # 4# 6 6# #

of / or of of of / or

7 6# 6# 6—5

7 6# 6# 4—3#

31

35

B Schrijf een voortzetting van tenminste 4 maten van een van onderstaande fragmenten.
Write a continuation of one of the fragments below (at least 4 measures).

Largo

The musical score is in 6/8 time with a key signature of one sharp (F#). It consists of four measures. The first measure begins with a piano (*p*) dynamic. The melody in the right hand features eighth and quarter notes, while the left hand provides a harmonic accompaniment. The second measure includes a crescendo hairpin. The third measure features a decrescendo hairpin. The fourth measure concludes with a sforzando (*sfz*) dynamic and an accent (>).

5

A blank musical staff with a treble clef and a key signature of one sharp (F#). The staff is empty, intended for the student to write a continuation of the music.

A blank musical staff with a treble clef and a key signature of one sharp (F#). The staff is empty, intended for the student to write a continuation of the music.

A blank musical staff with a treble clef and a key signature of one sharp (F#). The staff is empty, intended for the student to write a continuation of the music.

Adagio

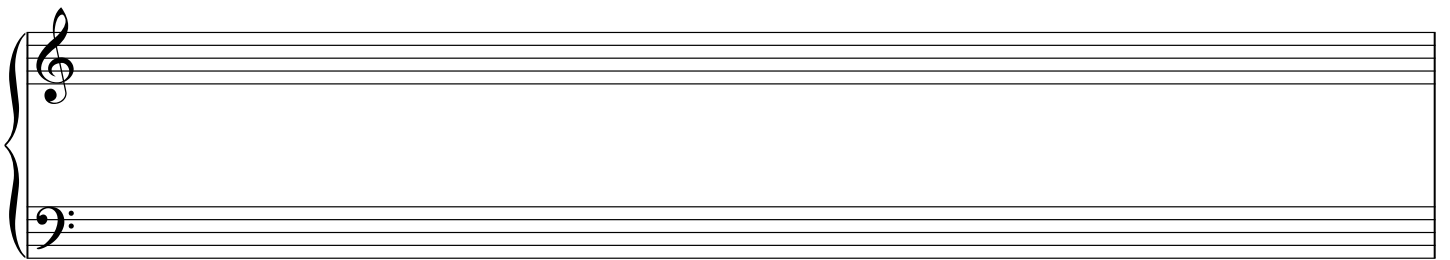
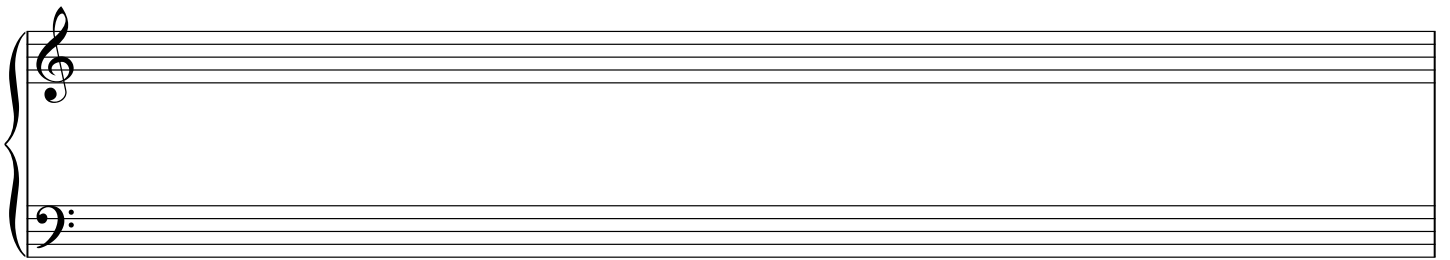
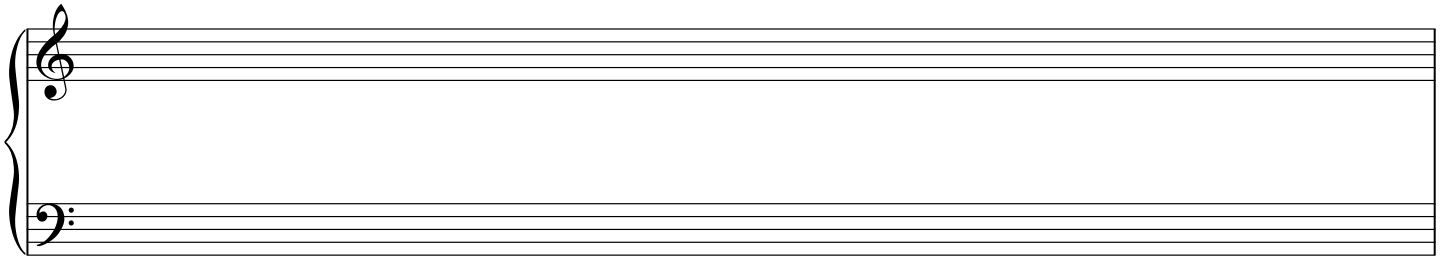
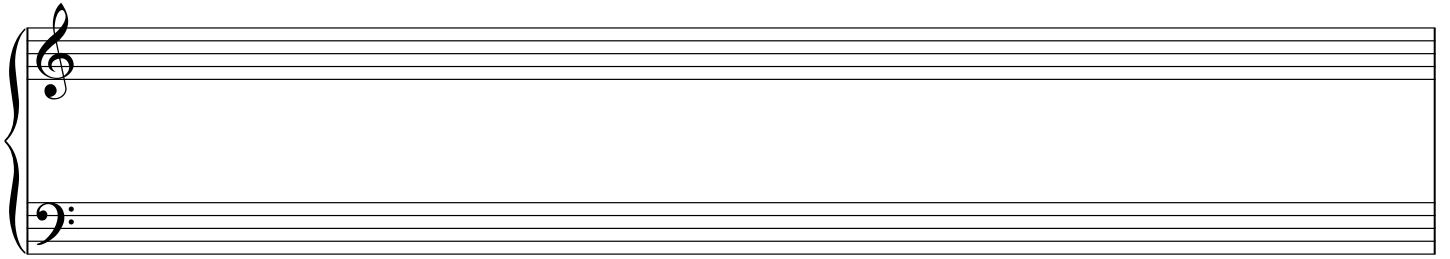
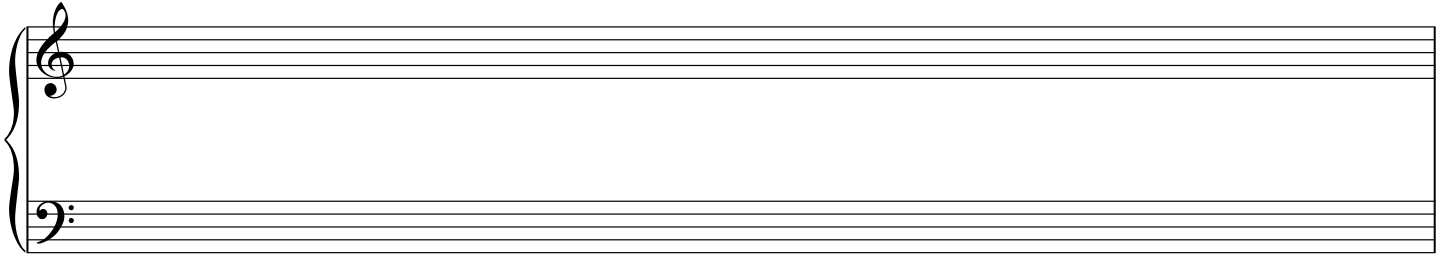
Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first measure starts with a piano (*p*) dynamic. The notation includes chords and melodic lines in both the treble and bass staves.

6

Empty musical staff for measure 6, consisting of a grand staff with treble and bass clefs and a key signature of three flats.

Empty musical staff for measure 7, consisting of a grand staff with treble and bass clefs and a key signature of three flats.

Empty musical staff for measure 8, consisting of a grand staff with treble and bass clefs and a key signature of three flats.



Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / MASTER

APRIL 2017

HARMONIE

schriftelijk

vierstemmige zetting

vierstemmig fragment voortzetten

toelatingsexamen hoofdvak theorie 2017 / Master

*schriftelijke harmonie*Martijn Hooning
april 2017**A****Andante**

begin van de bas bijvoorbeeld:
beginning of the bass for example:

The first system of the musical score consists of three measures. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'Andante'. The first measure contains a whole note chord (F#, C#, G#) in the treble and a whole note chord (F#, C#, G#) in the bass. The second and third measures contain a melodic line in the treble staff, starting with a quarter note F# and followed by eighth notes, with a slur over the entire phrase. The bass staff in this system contains a short example of the beginning of the bass line, starting with a quarter note F# and followed by eighth notes.

The second system of the musical score consists of three measures, numbered 4, 5, and 6. The top staff continues the melodic line from the first system, with a slur over the entire phrase. The bottom staff is empty.

The third system of the musical score consists of three measures, numbered 7, 8, and 9. The top staff continues the melodic line from the first system, with a slur over the entire phrase. The bottom staff is empty.

The fourth system of the musical score consists of three measures, numbered 10, 11, and 12. The top staff continues the melodic line from the first system, with a slur over the entire phrase. The bottom staff is empty.

13

16

1.

17

2.

6 6 6 4#
3# 3# 3# 3#
beijferde bas
figured bass

20

23

26 1. 2.

8 7 9 8 6 8 7 9 8 # 7b 6 6b
6 4 5 7 4 5 6 7 7 4 5 6 6b
4 3# 4 3 5 4 3# 4 3 4 3# 4 3

28

7b 5b 6b 6b 5b # onbecijferde bas
5b 3b 3b 3b 3b unfigured bass

31 poco rall. . . . molto meno messo rit. . . . tempo primo

34

37 molto rall.

B Schrijf een voortzetting van tenminste 4 maten van een van onderstaande fragmenten.
Write a continuation of one of the fragments below (at least 4 measures).

Adagio

A musical score for piano in 3/4 time, marked Adagio. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score consists of five measures. The first measure starts with a piano (*p*) dynamic. The melody in the right hand features a dotted quarter note followed by an eighth note, often beamed together. The bass line consists of a steady eighth-note accompaniment. The notes in the first five measures are: G3, F3, E3, D3, C3 (right hand); G2, F2, E2, D2, C2 (left hand).

6

An empty musical staff for the continuation of the piece, starting at measure 6. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature remains four flats.

An empty musical staff for the continuation of the piece, starting at measure 7. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature remains four flats.

An empty musical staff for the continuation of the piece, starting at measure 8. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature remains four flats.

Largo

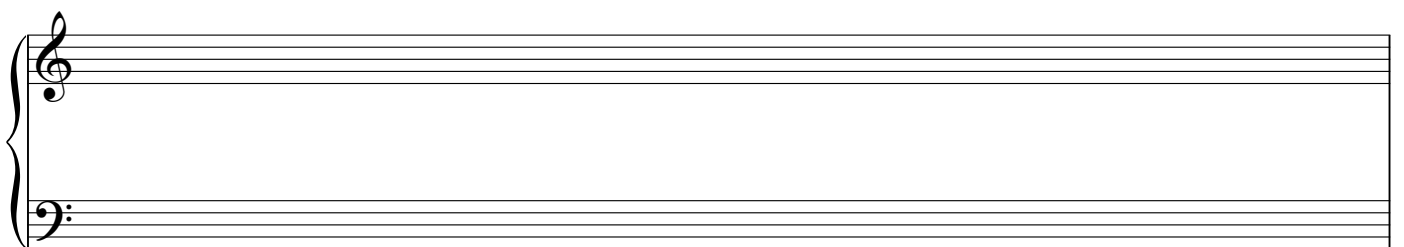
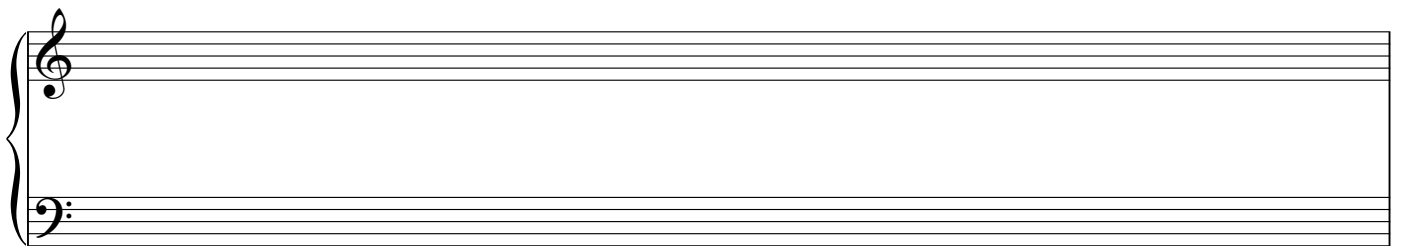
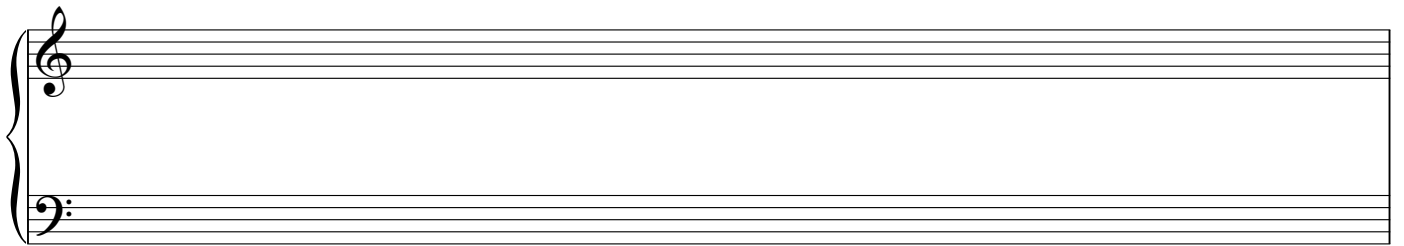
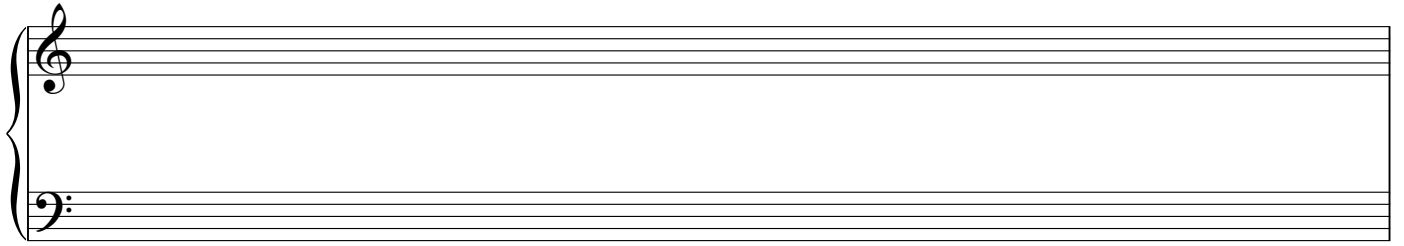
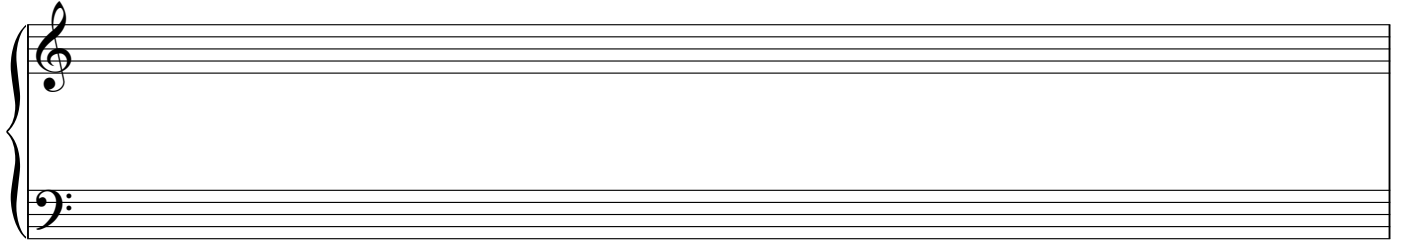
Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 1 features a half note chord in the right hand and a half note chord in the left hand. Measure 2 has a half note chord in the right hand and a half note chord in the left hand. Measure 3 contains a half note chord in the right hand with a trill (tr.) over it, and a half note chord in the left hand. Measure 4 has a half note chord in the right hand and a half note chord in the left hand.

Musical notation for measures 5-7. Measure 5 has a half note chord in the right hand with a trill (tr.) over it, and a half note chord in the left hand. Measure 6 has a half note chord in the right hand with a trill (tr.) over it, and a half note chord in the left hand. Measure 7 has a half note chord in the right hand with a trill (tr.) over it, and a half note chord in the left hand.

Empty musical notation for measures 8-9, consisting of two staves (treble and bass clef) with a key signature of one flat.

Empty musical notation for measures 10-11, consisting of two staves (treble and bass clef) with a key signature of one flat.

Empty musical notation for measures 12-13, consisting of two staves (treble and bass clef) with a key signature of one flat.



Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / BACHELOR

april 2016

HARMONIE AAN DE PIANO

voorbereid

For the oral exam on Thursday, April 20 you are asked to prepare the exercises on the following pages:

- Sequences; you are asked to perform the given sequence models, and are asked to continue them as instructed
- Figured bass; you are asked to perform the figured bass as (preferably four part) harmony
- Harmonization of a melody; you are asked the exercise with four parts with the given melody as the top voice.

toelatingsexamen harmonie aan de piano hoofdvak theorie

april 2017
voorbereid

Martijn Hooning
april 2017

A. SEQUENZEN / SEQUENCES

① model eerste sequens
first sequence tweede sequens
second sequence

I VII6 I6 (V6/5) (etc.)

Kwintvalsequens, met
steeds een doorgaand
sextakkoord
*Sequence of descending
fifths, always with
passing 6-chord*

② model eerste sequens
first sequence

Het model begint in e klein; in maat 2/3 wordt gemoduleerd naar G groot. De eerste sequens begint dus in G groot, en moduleert naar b klein; de tweede sequens begint in b klein, en moduleert naar D groot, enz.
The model begins in E minor; in measure 2/3 we modulate to G major. The first sequence starts in G major, and modulates to B minor; the second sequence starts in B minor, and modulates to D major, etc.

③ Dalende kwarten: Het model ("Romanesca") staat in A groot en eindigt met een half slot op V; deze V wordt aan het begin van de eerste sequens veranderd in I. De eerste sequens staat dus in E groot, de tweede sequens in B groot, etc.
Descending fourths: The model ("Romanesca") is in A major and ends with HC on V; in the beginning of the first sequence this V is changed into I. This means that the first sequence is in E major, and the second sequence in B major, and so on.

③ model eerste sequens
first sequence

④ Het model staat in g klein, en eindigt met een half slot. De eerste sequens staat in de toonsoort Es groot, de tweede sequens in b (=ces) klein (medianttoonsoort van Es groot), etc.
The model is in G minor, and ends with half cadence. The first sequence is in Eb major, the second sequence in B (=Cb) minor (mediant key of Eb major), etc..

④ model eerste sequens
first sequence

↑
evt. des
evt. Db

- ⑤ Sequensmodel in D groot, eerste sequens in Es groot, tweede sequens in E groot, enz.
Model in D major, first sequence in Eb major, second sequence in E major, and so on.

B. AKKOORDPROGRESSIES *CHORD PROGRESSIONS*

Kies zelf de toonsoort(en). Het ritme is onder de akkoorden aangeduid.
Choose key(s) yourself. The rhythm is indicated under the chords

in major and minor:

$\frac{4}{4}$ I I6 IV II6 | I6/4 V7 | VI II6/5 V | I ||

in minor; start with 5^ in the soprano:

$\frac{3}{4}$ I6 V4/3 I | bII6 (V6/5) | V (VII7) | VI ||

in major; start with 3^ in the soprano:

$\frac{4}{4}$ I VI IV II(7) | I6/4 V2 I6 (V4/3) | II V | I ||

in minor; start with 3^ in the soprano:

$\frac{3}{4}$ I (V2) | IV6dm #IVdv6/5 | I6/4 VII4/3 | I6 (V6/5) | IV I6/4 IIhv4/3 | V ||

(=major) (=German) (=French)

C. BECIJFERDE BAS *FIGURED BASS*

⑥ *option for the beginning of the soprano:*

6 6 4# 6 6# 6 6 4 - 3# 6 4b

4 2 4 3 [or 6 - 7] 5 2

6

6 6b 4 6 6 4 6b 6b 7---6 6 #

2 2 4 4 4 4 4-----5 3b

⑦

6# 6# 6b 6b 6# 4 -- 3 4 6 6 6 7b 6 -- 5

4 4 4 4 4 3 2 5 5 4 -- 3

3 3 3 3 3

5

6# 6# 6b 6b 4 6 6 4b - 3 6 4 - 3 6 6 7

4 4 4 4 2 5b 5 5 5 6 7

3 3 3 3

D. SOPRAAN HARMONISEREN / *HARMONISATION OF A SOPRANO*

Measures 1-5 of the piano accompaniment. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and quarter notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes.

Measures 6-10 of the piano accompaniment. The melodic line continues with similar rhythmic patterns and phrasing. The bass line remains consistent with the previous system.

Measures 11-15 of the piano accompaniment. The melodic line shows some variation in phrasing, including a half-note rest in measure 12. The bass line continues to support the melody.

Measures 16-19 of the piano accompaniment. The melodic line continues with eighth-note patterns. The bass line provides a steady accompaniment.

Measures 20-24 of the piano accompaniment. The melodic line concludes with a final phrase. The bass line ends with a sustained chord in the final measure.

Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / BACHELOR

april 2017

HARMONIE AAN DE PIANO

prima vista

toelatingsexamen harmonie aan de piano hoofdvak theorie

APRIL 2016

prima vista

Martijn Hooning
april 2017

A. SEQUENZEN / SEQUENCES

①

Stijgende tertsen (met modulaties): In het model worden alleen I en V gebruikt, in de sequenzen wisselen majeur- en mineurtoonssorten elkaar af: Het model staat in d klein, de eerste sequens in F groot, de tweede sequens in a klein, de derde in C groot, etc.

Ascending thirds (with modulations): The model uses only I and V; the sequences use alternating major and minor keys: The model is in D minor, the first sequence is in F major, the second sequence in A minor, the third one in C major, etc.

The musical notation for the first sequence is in 4/4 time. It consists of a model and two sequences. The model is in D minor, starting with a D2 octave and moving up by thirds: D2, F2, A2, B2, C3, E3, F3, A3, B3, C4. The first sequence is in F major, starting with an F2 octave and moving up by thirds: F2, A2, C3, E3, G3, B3, C4. The second sequence is in A minor, starting with an A2 octave and moving up by thirds: A2, C3, E3, G3, B3, C4. The notation shows the treble and bass clefs with the appropriate key signatures and accidentals.

②

Dalende kwarten: Het model staat in G groot, de eerste sequens in D groot, etc.

Descending fourths: The model is in G major, the first sequence is in D major. Etc.

The musical notation for the second sequence is in 3/4 time. It consists of a model and one sequence. The model is in G major, starting with a G2 octave and moving down by fourths: G2, D3, G3, C4, F4, B4, E5. The first sequence is in D major, starting with a D2 octave and moving down by fourths: D2, G2, C3, F3, B3, E4. The notation shows the treble and bass clefs with the appropriate key signatures and accidentals.

③

Stijgende klein tertsen, met modulaties: In het model wordt gemoduleerd van cis klein naar E groot; de eerste sequens begint in e klein, en er wordt naar G groot gemoduleerd. Etc.

Ascending minor thirds, with modulations: The model modulates from C sharp minor to E major; the first sequence begins in E minor, and modulates to G major. Etc.

The musical notation for the third sequence is in common time (C). It consists of a model and one sequence. The model is in C sharp minor, starting with a C#2 octave and moving up by minor thirds: C#2, E3, G#3, B3, C4, E4, G#4, B4, C5. The first sequence is in E minor, starting with an E2 octave and moving up by minor thirds: E2, G#2, B3, C4, E4, G#4, B4, C5. The notation shows the treble and bass clefs with the appropriate key signatures and accidentals.

- ④ Lamento-patroon; sequenzen in dalende kleine tertsen. Het model moduleert van f klein naar d klein. De eerste sequens moduleert dan van d klein naar b klein. Etc.
Lamento pattern; sequence in descending minor thirds. The model modulates from F minor to D minor. The first sequence then modulates from D minor to B minor. And so on...

model

sequence 1

6

Het model bevat een modulatie van A groot naar fis klein, dus een *kleine* terts omlaag. De eerste sequens moduleert vervolgens van fis klein naar D groot - dus een *grote* terts omlaag. De tweede sequens moduleert dan van D groot naar b klein, en de derde van b klein naar G groot, etc. van E groot naar A groot, etc. Cruciaal in de modulatie is dat wordt 'aangestuurd op' bII (napels) in de nieuwe toonsoort, en dat deze bII met een bedriegelijk slot wordt bereikt: Zie maat 3/4 en 8/9.

- ⑤ In het groot ontstaat een complexe tertsvalsequens.
The model contains a modulation from A major to F# minor, a descending minor third. The first sequence modulates from F# minor to D major - a major third down. The second sequence then modulates from D major to B minor, and the third sequence from B minor to G major - and so on. Crucial point in the modulations is that we 'aim at' bII in the new key, and that bII is accomplished by means of a deceptive cadence. See measures 3/4 and 8/9. The large structure then comprises a complex sequence of descending thirds.

model

sequence 1

(=a^b)

sequence 2

7

B. BECIJFERDE BAS / FIGURED BASS

⑥

6# 6 6 5 4# 6 6 5 7 6 5 4# 6 7 4^b 6 6^b

(in fact:

6 —
5 4#
2 —)

7

6 7 4 6 6 6 — 5 6 4[#] 6 6 — 5 6 4^b 2

12

6 6 6 4 4[#] 6 6 4[#] 6 6 — 5 — 4 4 — 3[#] —

C. HARMONISATIE VAN EEN SOPRAAN / HARMONIZATION OF A SOPRANO

⑦

Adagio

9

Musical notation for measures 9-16. The piece is in G major (one sharp) and 2/4 time. The melody in the treble clef consists of eighth and quarter notes with slurs. The bass clef contains whole notes. A double bar line is present at the end of measure 16.

17

Musical notation for measures 17-24. The melody continues with eighth and quarter notes. A key signature change to E major (two sharps) occurs at the beginning of measure 21. The bass clef contains whole notes. A double bar line is present at the end of measure 24.

25

Musical notation for measures 25-32. The melody features quarter notes and rests. A key signature change to D major (two sharps) occurs at the beginning of measure 29. The bass clef contains quarter notes and rests. A double bar line is present at the end of measure 32.

30

Musical notation for measures 30-37. The melody continues with quarter notes and slurs. A fermata is placed over the final note of measure 36. A double bar line is present at the end of measure 37.

Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / MASTER

april 2017

HARMONIE AAN DE PIANO

voorbereid

For the oral exam on Thursday, April 20 you are asked to prepare the exercises on the following pages:

- Sequences; you are asked to perform the given sequence models, and are asked to continue them as instructed
- Figured bass; you are asked to perform the *first* figured bass exercise as (preferably four part) harmony; in the *second* exercise you should play an accompaniment of the (flute) melody in the top stave.
- Harmonization of a melody; you are asked to harmonize the melody with four parts, using the given melody as the top voice.

toelatingsexamen harmonie aan de piano hoofdvak theorie

april 2017
voorbereid

Martijn Hooning
april 2017

A. SEQUENCES

①

model

eerste sequens
first sequence

version 2

version 3

alternatief einde van het model
alternative end of the model

alternatieve eerste sequens
alternative first sequence

alternatief einde van het model
alternative end of the model

alternatieve eerste sequens
alternative first sequence

Dalende secundes *binnen* het model en de sequenzen; dalende kwarten *tussen* model en eerste sequens (en tussen de sequenzen onderling): Het model moduleert van B groot naar a klein (via fis klein); de eerste sequens moduleert van fis klein naar E groot (via cis klein). Etc.

③

Descending seconds in the model and sequences; descending fourths between the model and the first sequence (and between the sequences): The model modulates from B minor to A major (through F# minor); the first sequence modulates from F# minor to E major (through C# minor). Etc.

④

Ascending major sixths (or descending minor thirds). The intro ends on a halfdiminished chord, which is then taken as the starting point for the model (and enharmonized). The same 'trick' is used at the beginning of the first sequence: The half diminished chord at the end of the model is enharmonized (=interpreted as an altered V). Etc.

eerste sequens
first sequence

B. FIGURED BASS

Largo

1.

7^b 6 7^h
4 4
2

7 4-3 6
4 2

6 6 6 6 6
5 4^h 4^h 5 4^h 2

6 5 4-3 6
5 4-3 4^h
2

5

7 7 4 6 8-7 5^h 6 4-3 6 4-3^h 7 6 7 9-8
5^h 6-5 2 5 4^h 5^b 5 5 4^h 4^h 4^h 7^h 8^h 7^h 8^h
4 4 4 3

Fl.

2 6# 7# 6 2 6 5 9 8 6
6 4

7

Fl.

7 # 9 8 6 # 7 4# 6 7 9 8 8 7 4 # 6
6# 6# 2# 6 6 5 6 5

13

Fl.

7 6 4 # 9 8
4 3

19

Fl.

6 — # 6 6 4 3
4 3 # 4 5
3 — 3

6 6 # 7 6 5 b 6 6 # 6 —
5 2 3

24

Fl.

6 4 2 6 7 — 6 5 3 2 6 # 7 #

30

Fl.

6 2 6 8 7 6 5 b 2 6 6 7 8
5 4 3

C. HARMONIZATION OF A SOPRANO 6

Adagio

probably faux-bourdon,
with only 3 voices -----

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with many beamed eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with a few notes per measure.

Musical notation for measures 6-9. The right hand continues with intricate rhythmic patterns, including some rests and beamed notes. The left hand maintains a steady accompaniment.

Musical notation for measures 10-13. The right hand's melody becomes more active with frequent sixteenth-note runs. The left hand accompaniment remains consistent.

Musical notation for measures 14-17. The right hand continues with a dense melodic texture. The left hand accompaniment is simple and rhythmic.

Musical notation for measures 18-21. Measure 18 starts with a first ending bracket labeled '1.' that spans measures 18, 19, and 20. The piece concludes with a double bar line and the instruction '(and so on)' in the right hand.

