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)

Conservatorium van Amsterdam

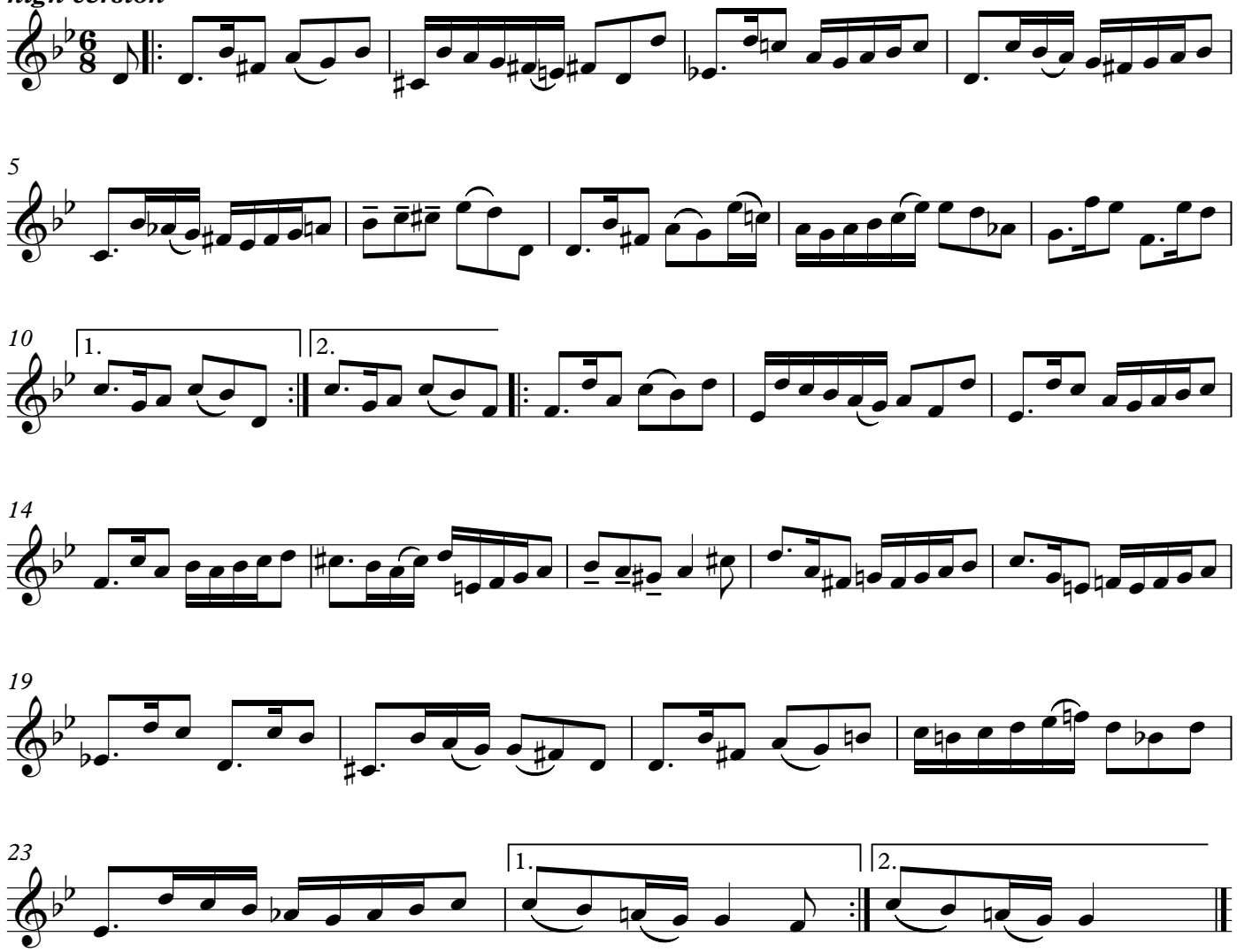
toelatingsexamen hoofdvak theorie 2017
solfege / voorbereid

Martijn Hooning

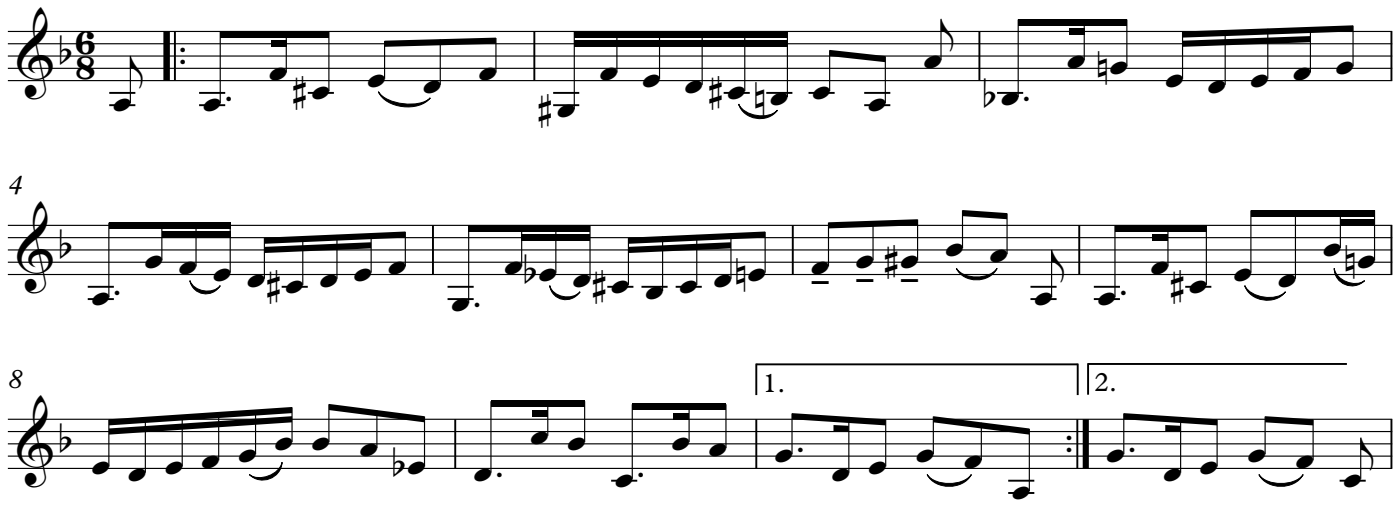
A

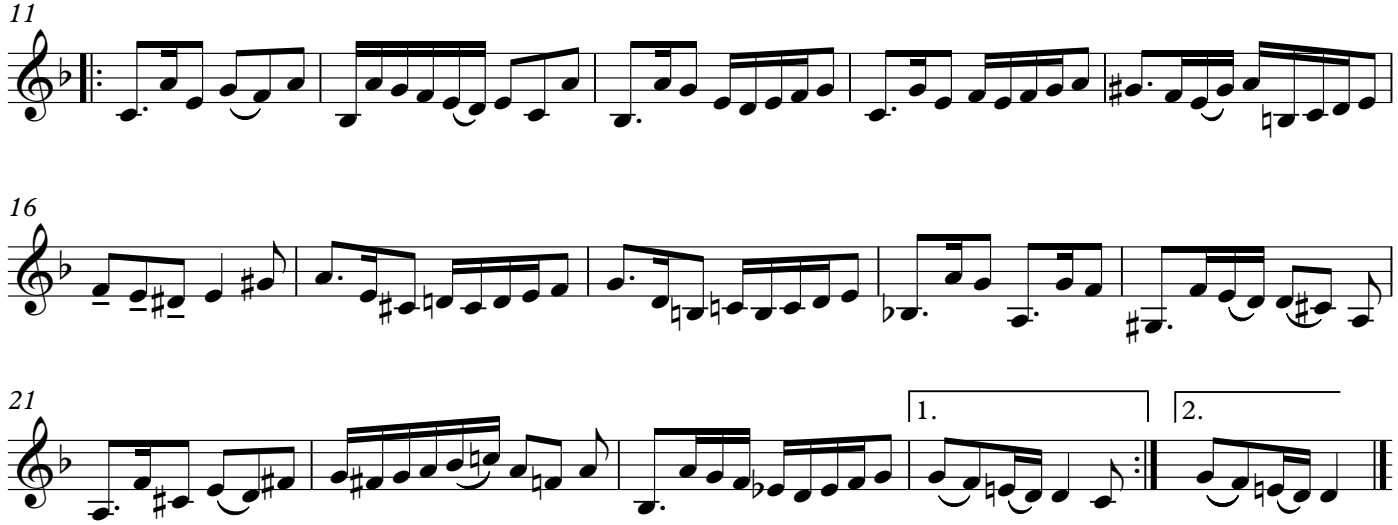
april 2017

high version



low version

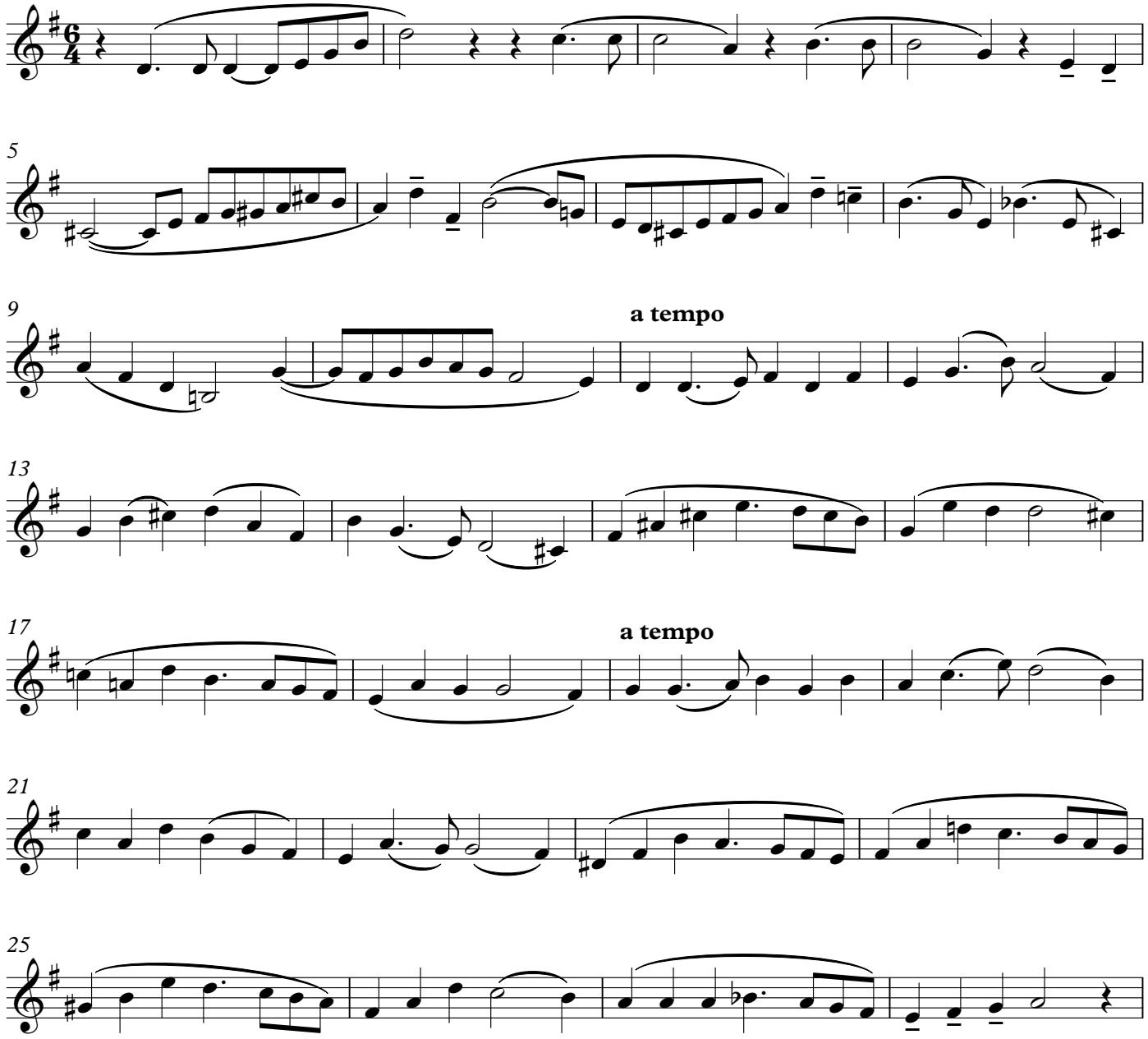




B

high version

juni 2013



29

33

37

low version

juni 2013

5

9

a tempo

13

17

a tempo

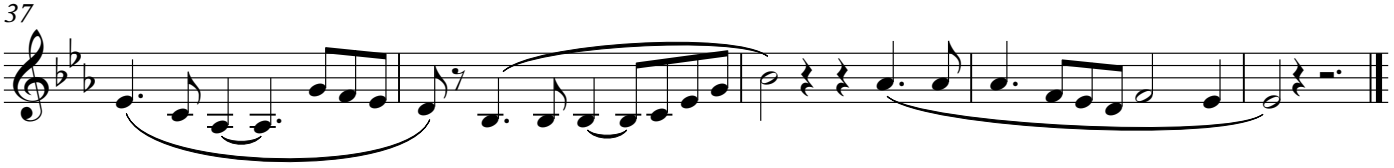
21

25

29

33

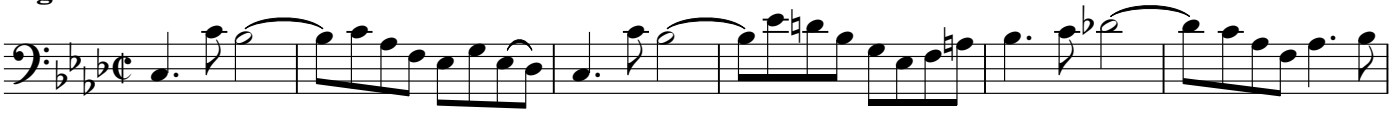
37



C

high version

januari 2017



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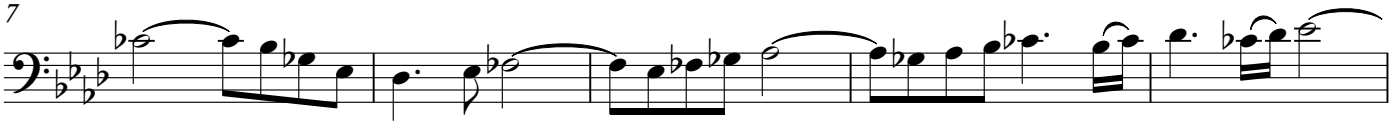

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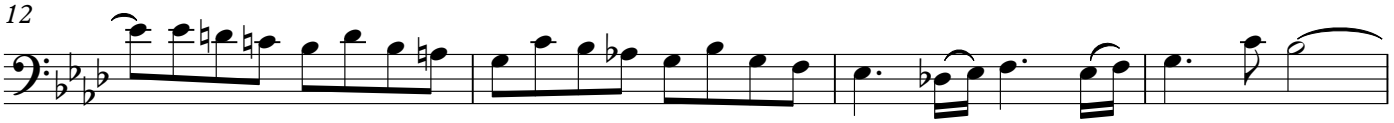
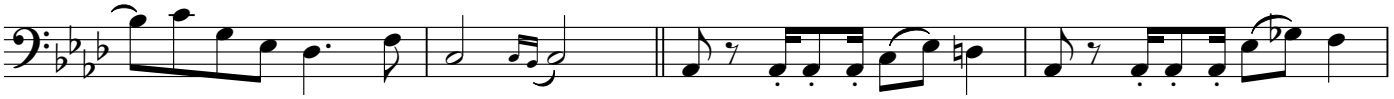


poco piu mosso

16



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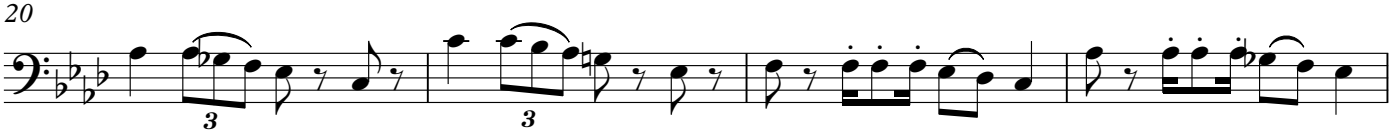

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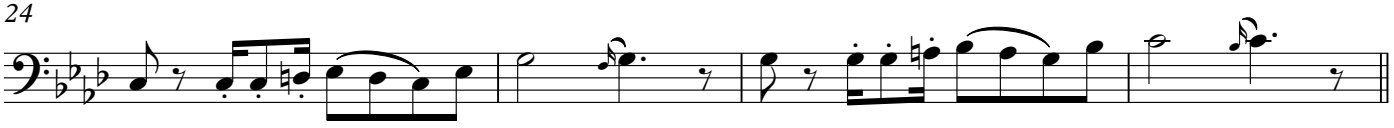
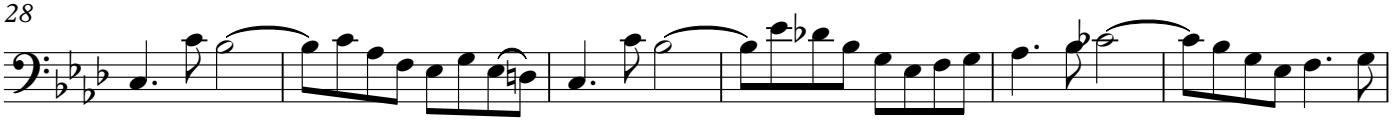


tempo primo

28



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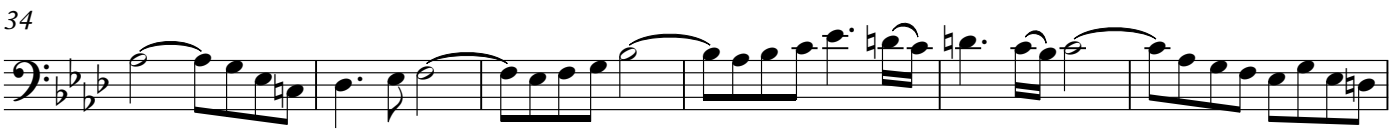

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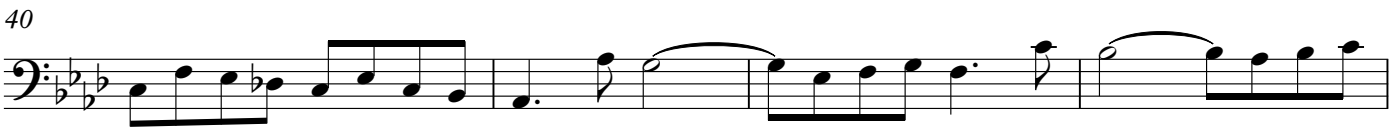

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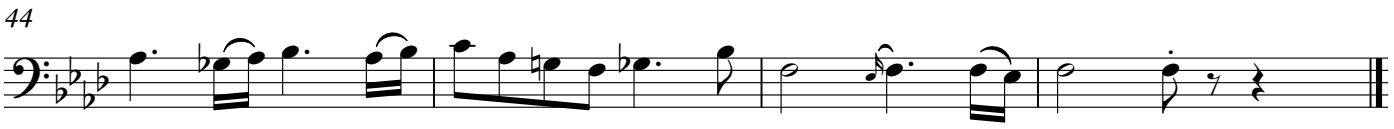
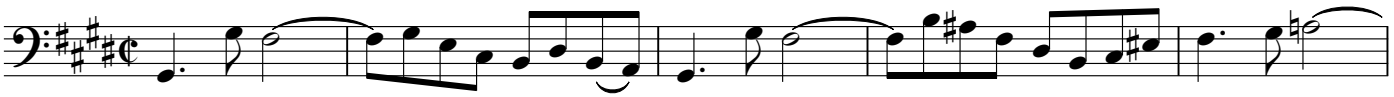


low version

januari 2017



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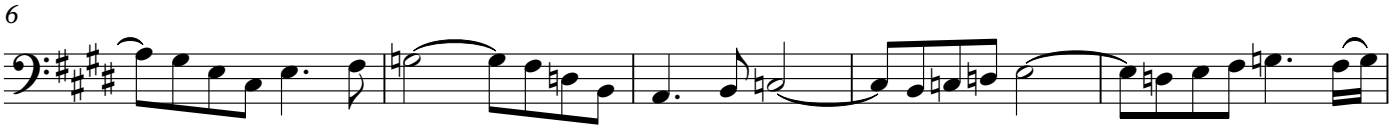

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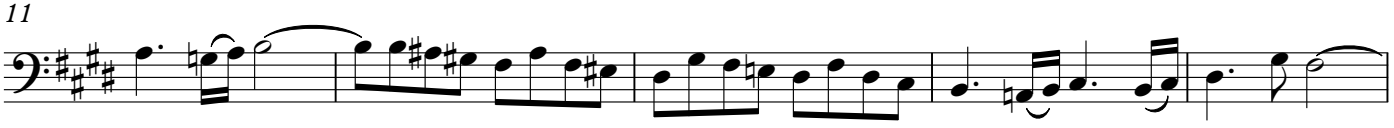
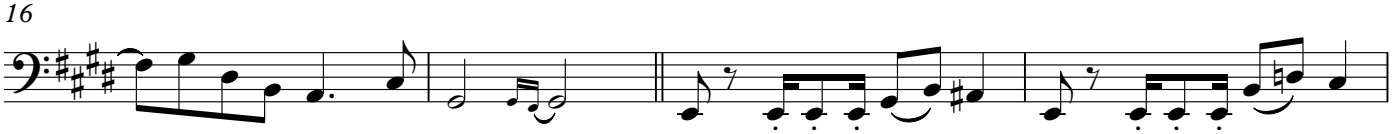


poco piu mosso

16



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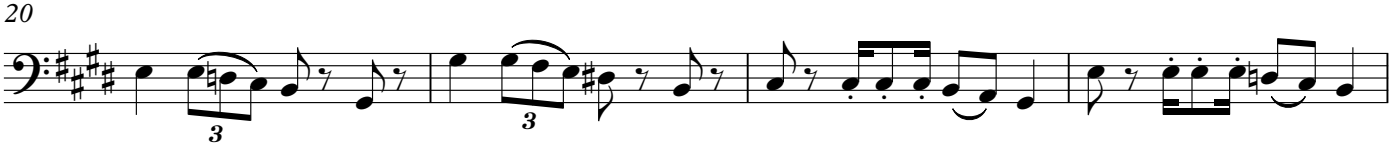

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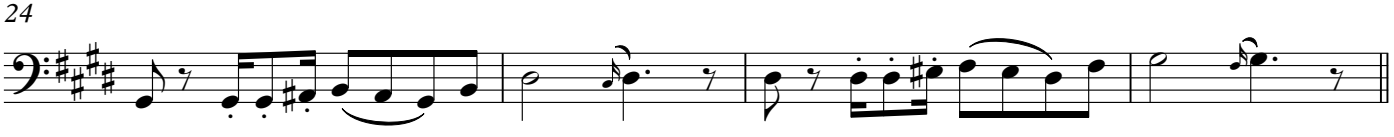
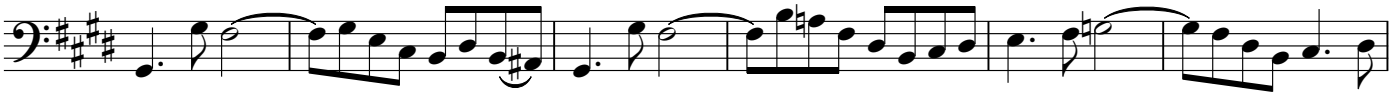


tempo primo

28



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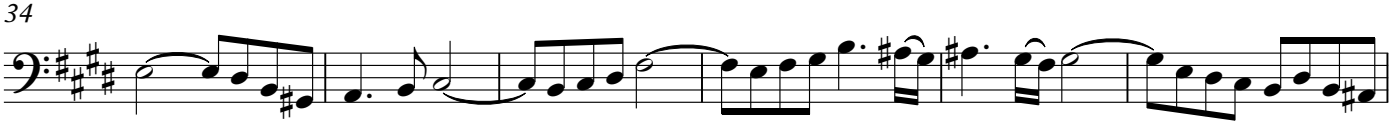

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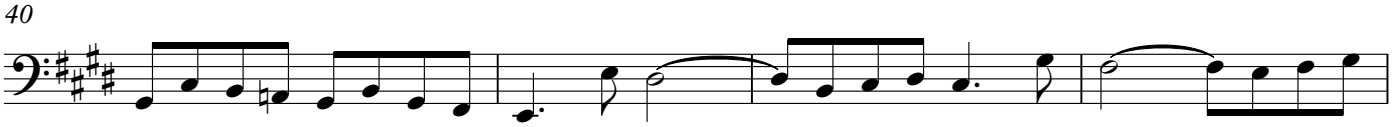

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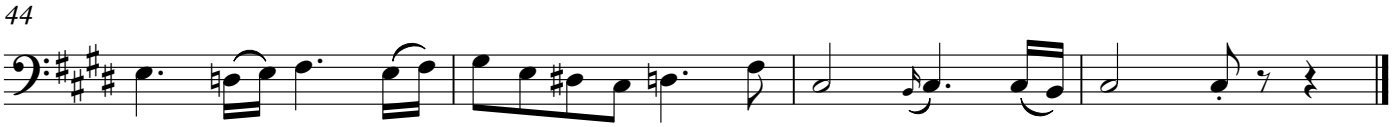
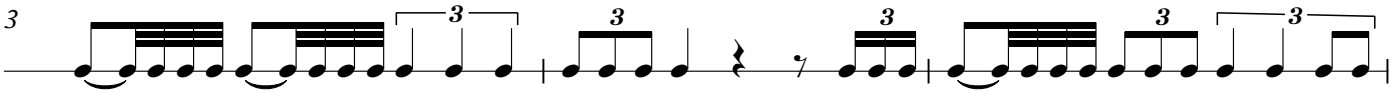


D *rhythms*

1

3



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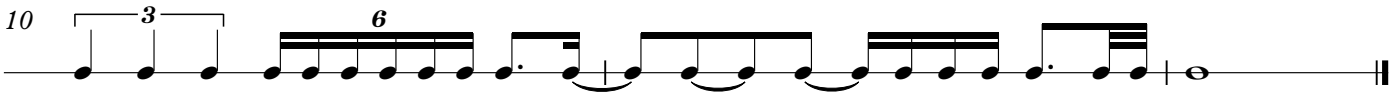
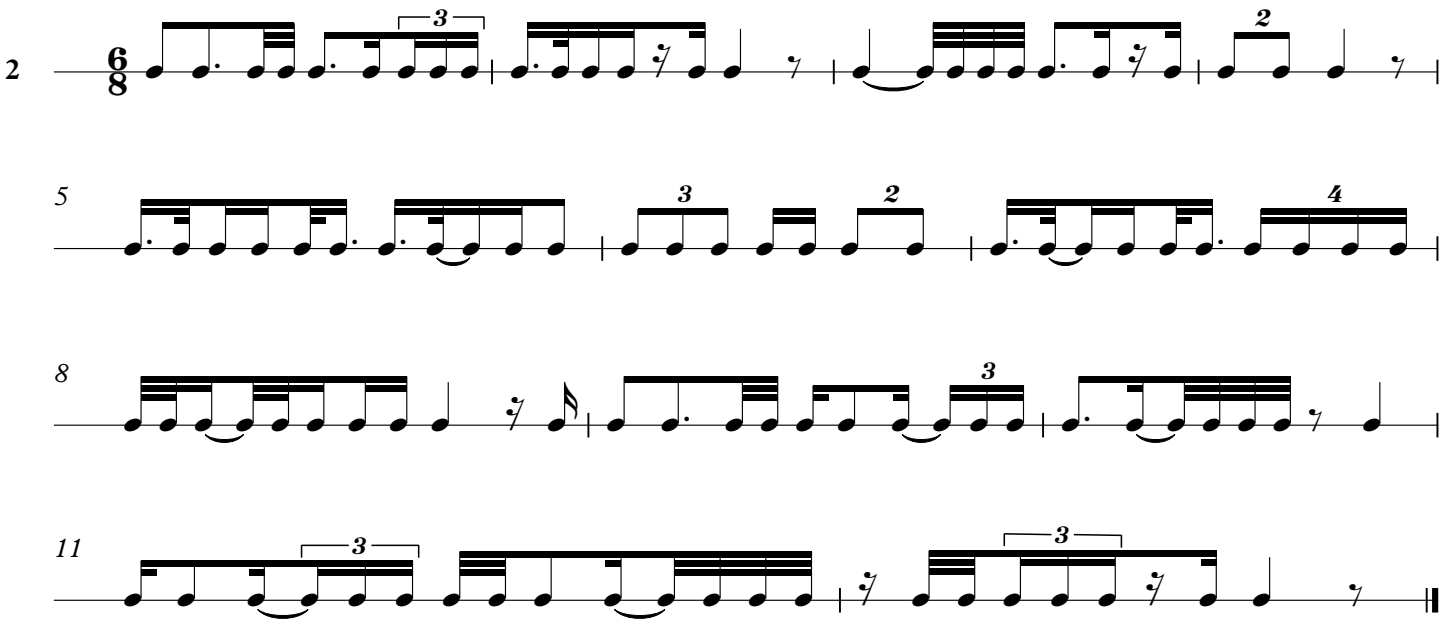
8

10

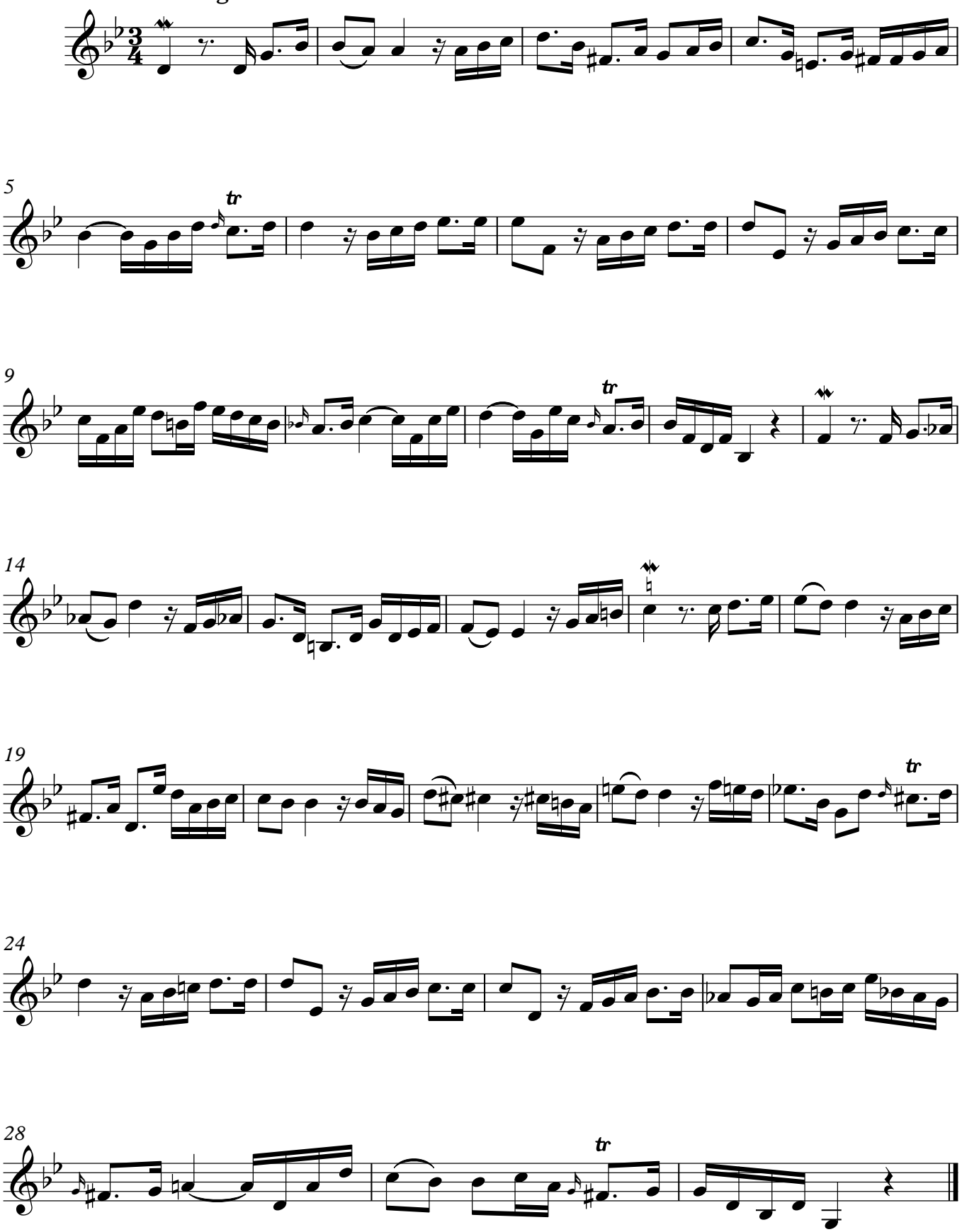


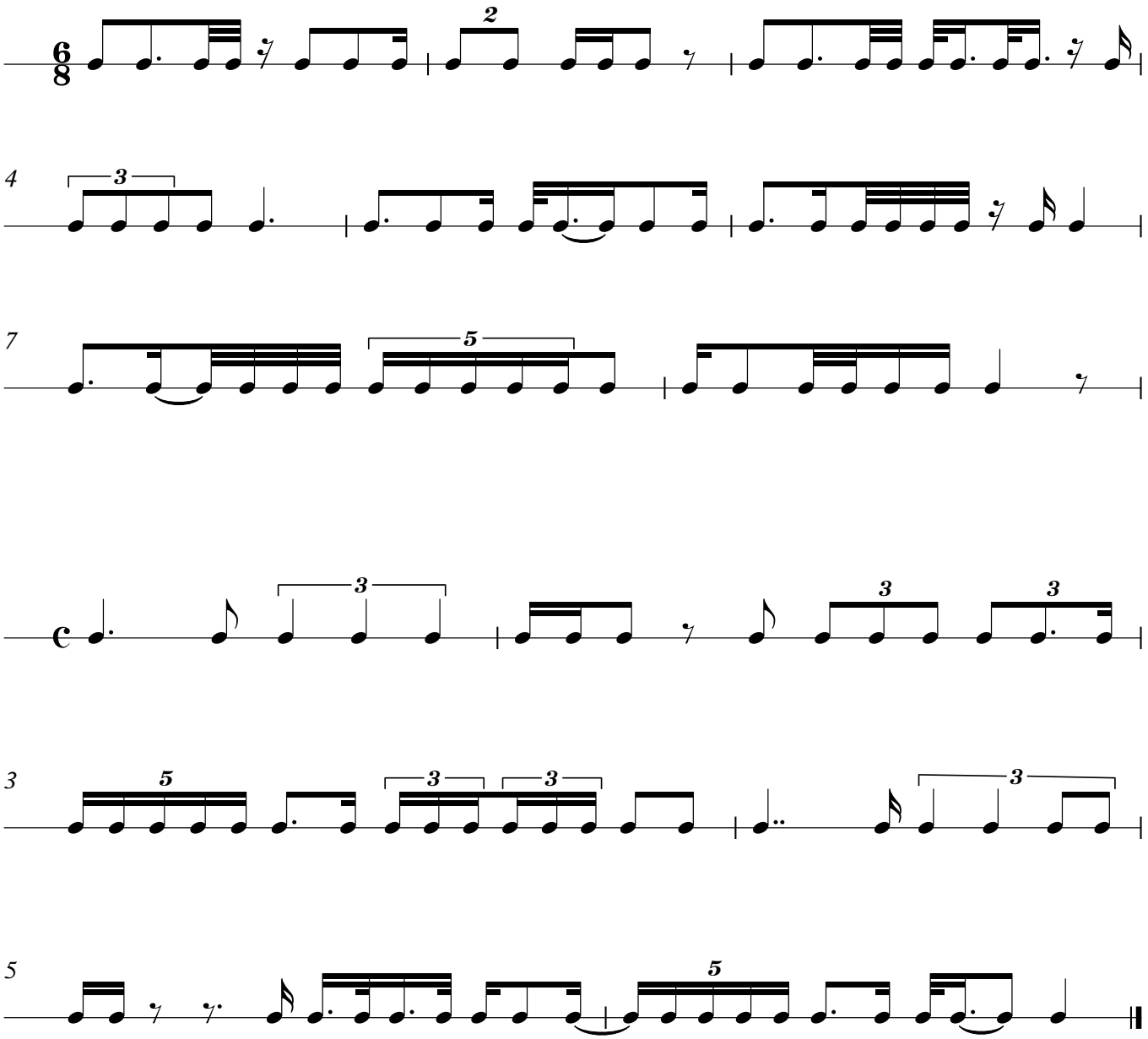

2
6
8
3
2
5
3
2
4
8
3
11
3
3

toelatingsexamen hoofdvak theorie 2017
solfege / prima vista

Martijn Hooning
april 2017

Adagio




6/8
2
4
3
7
5
c
3
3
3
3
5
3
3
3
5

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)

Conservatorium van Amsterdam

toelatingsexamen hoofdvak theorie 2017
solfege / voorbereid

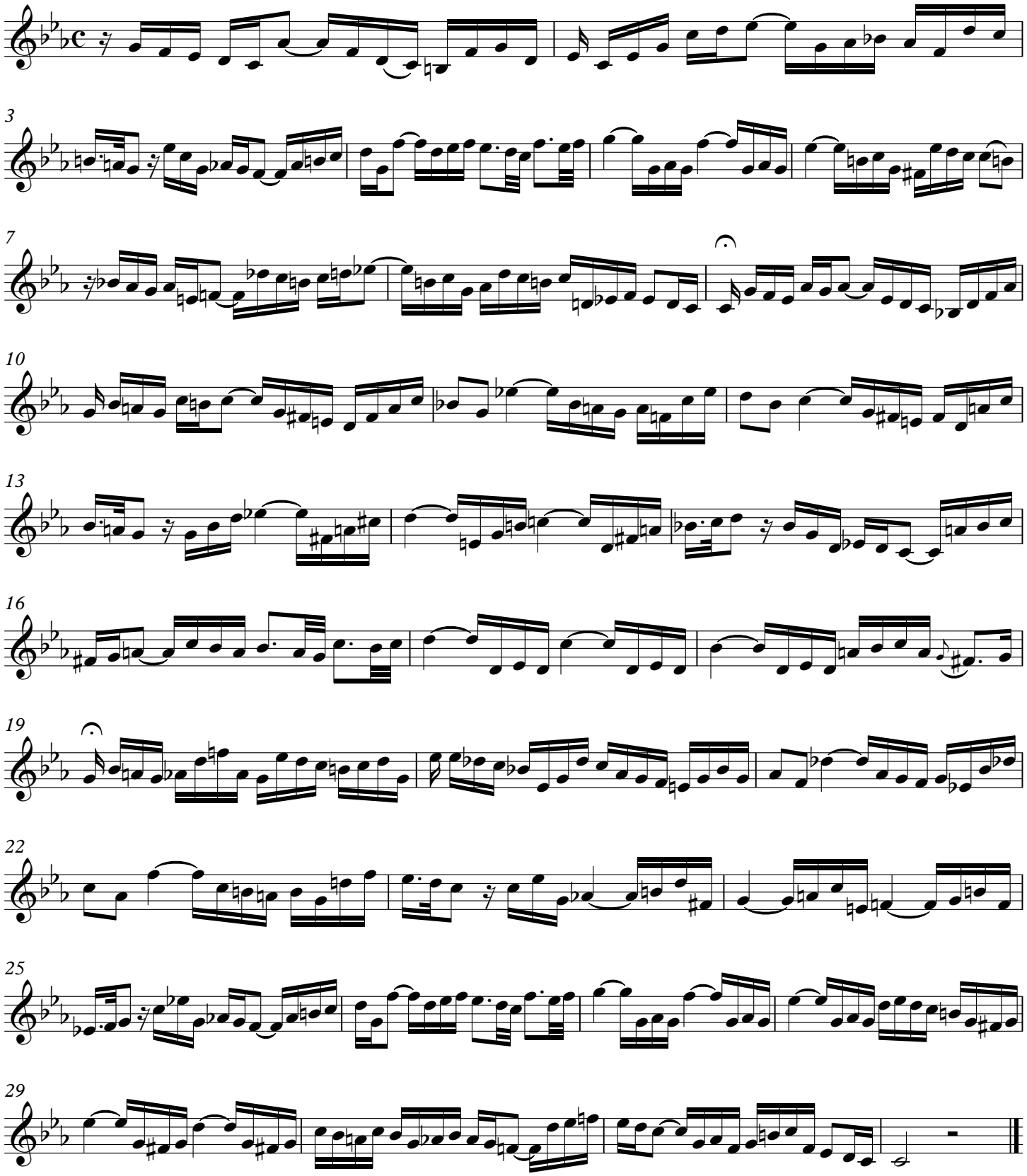
Martijn Hooning

A

high version

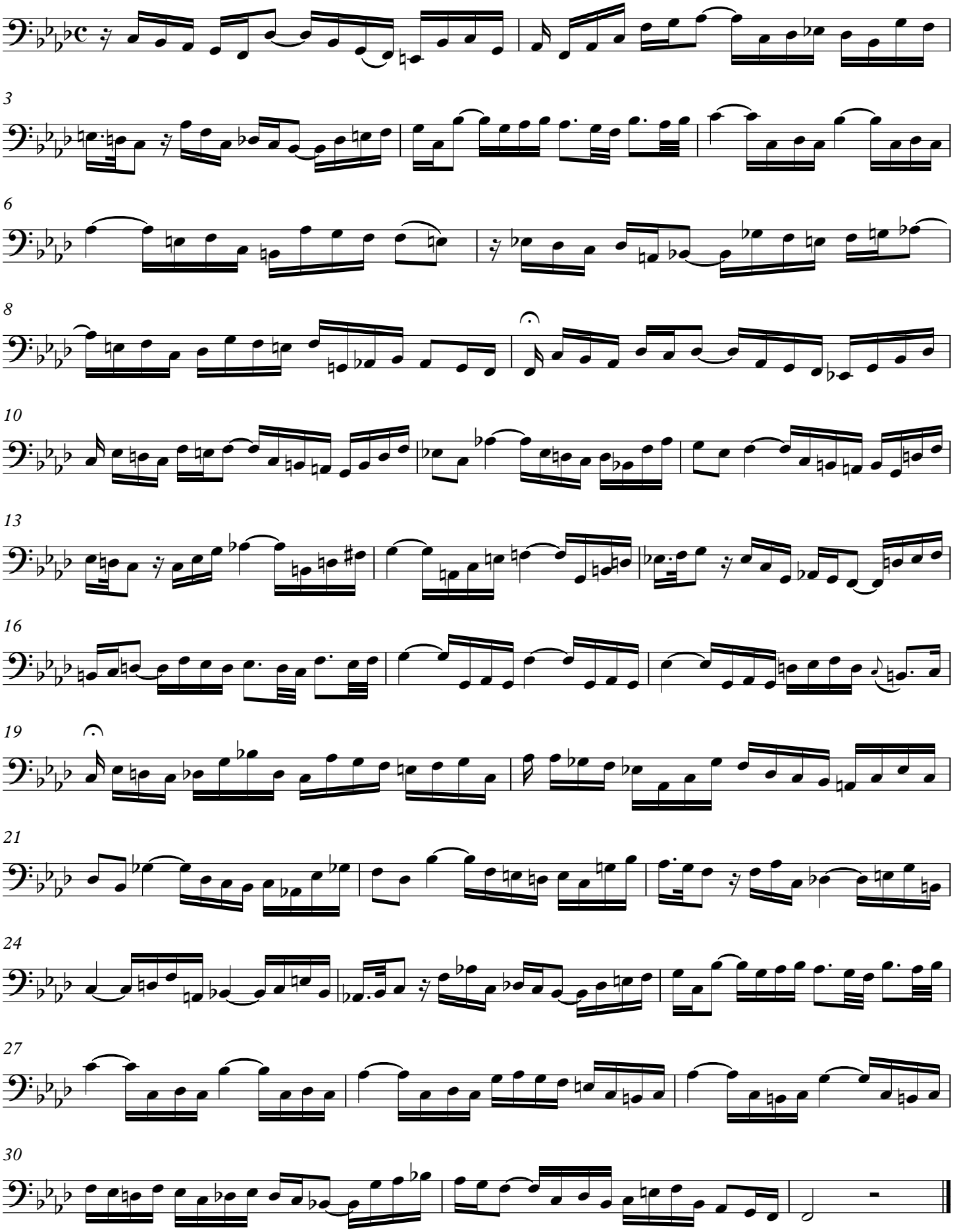
januari 2012

Adagio



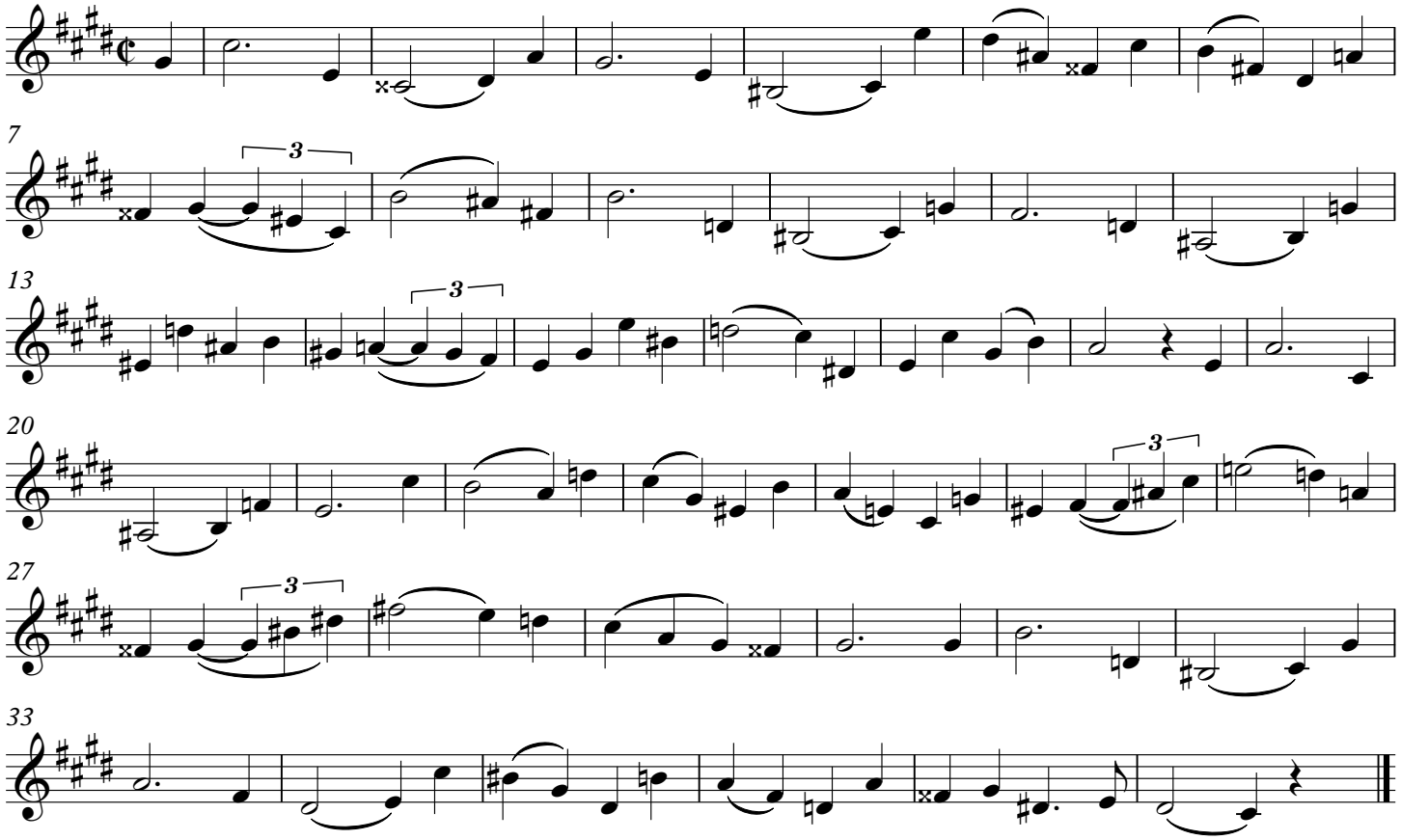
low version

Adagio

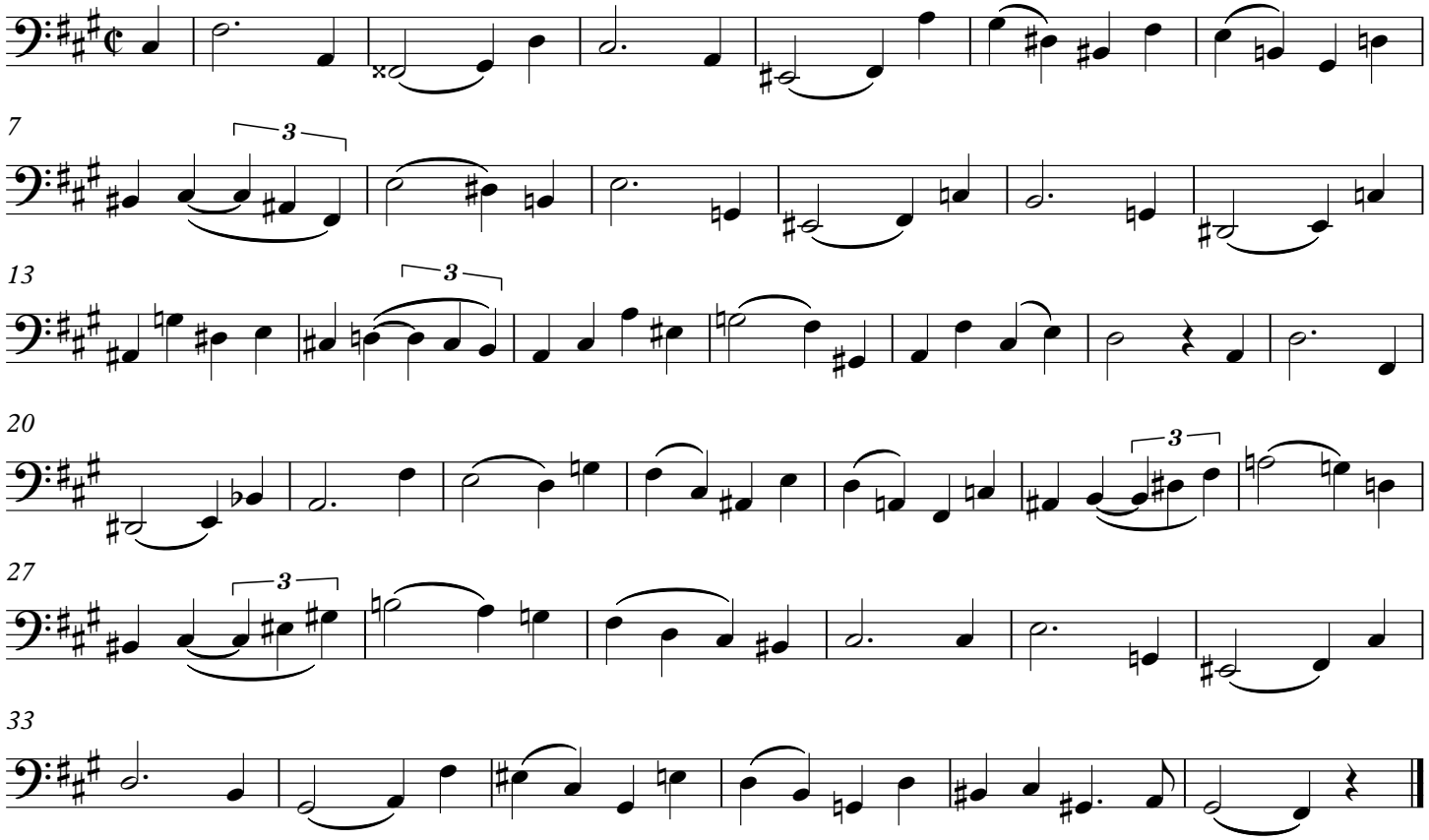


B

high version

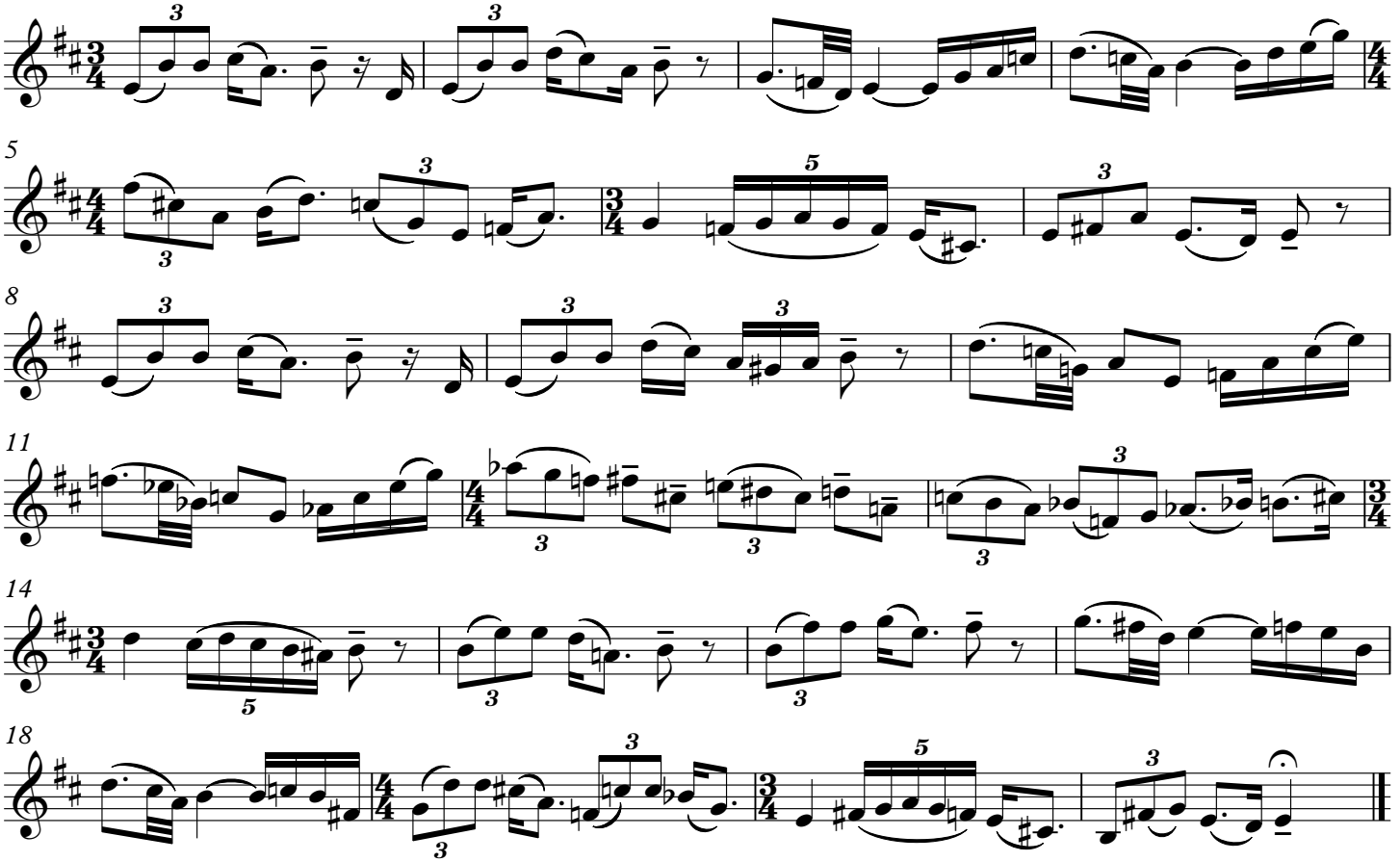


low version

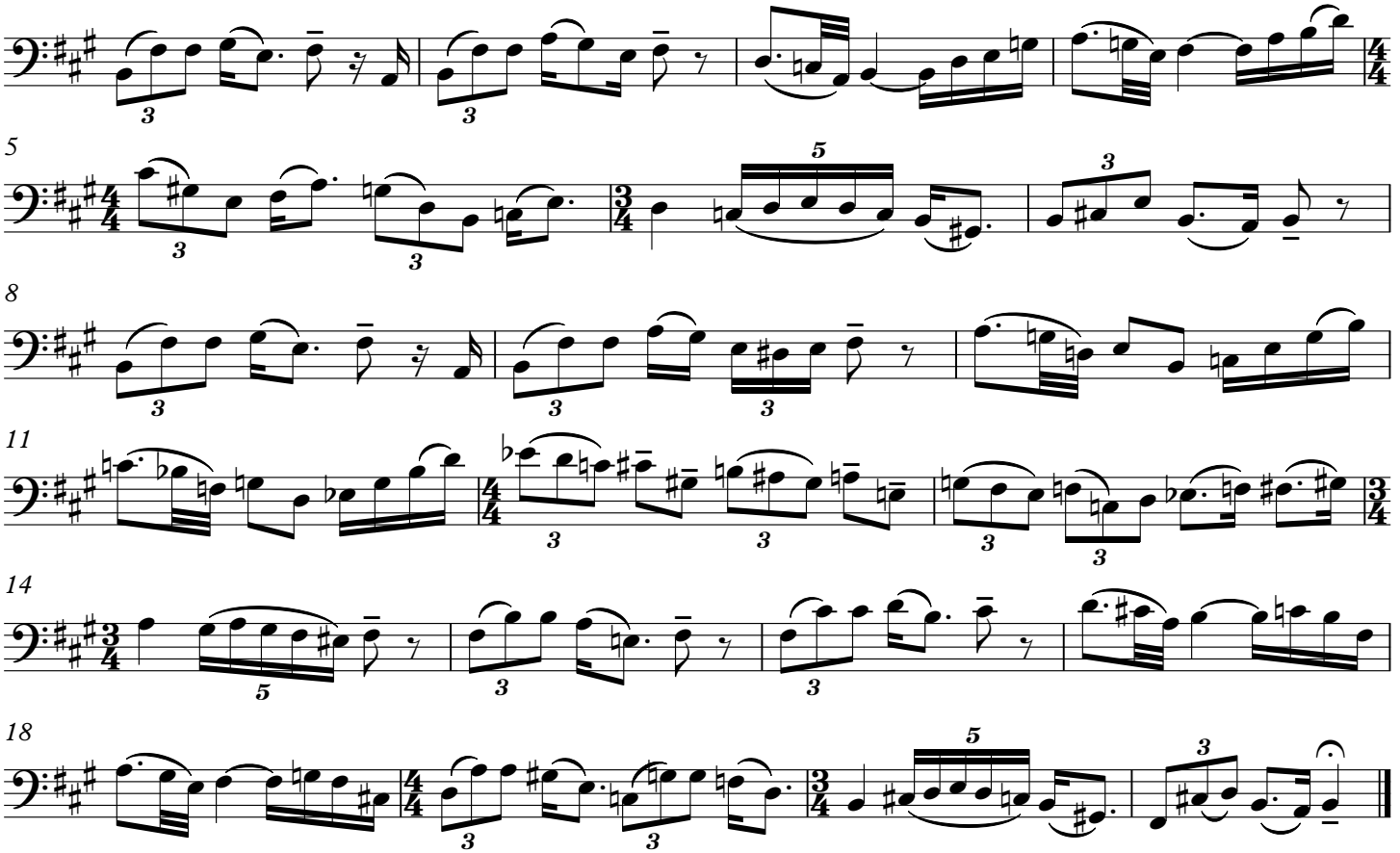


C

high version

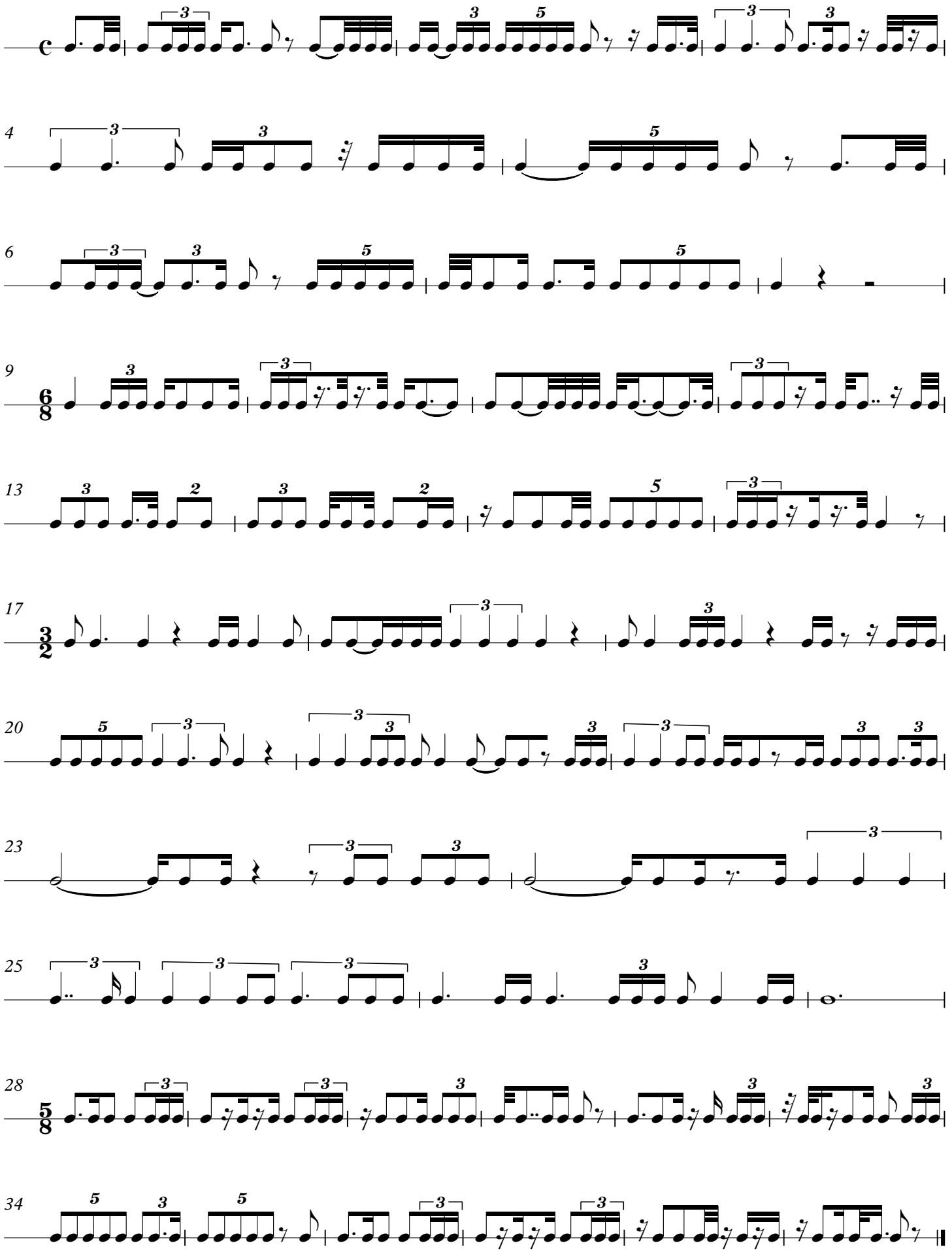


low version



D

rhythms:



Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / BACHELOR

april 2017

GEHOORTRAINING

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

docent

Conservatorium van Amsterdam

toelatingsexamen hoofdvak theorie april 2017

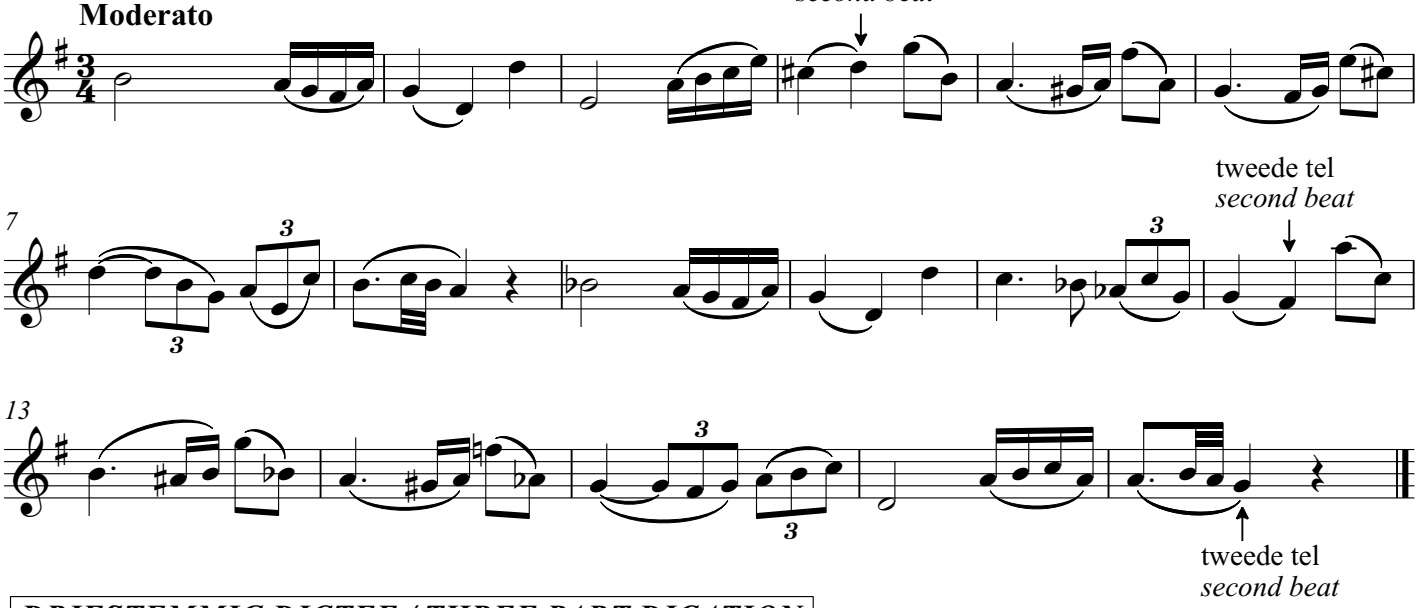
solfège en gehoortraining

EENSTEMMIG DICTEE / SINGLE VOICE DICTATION

april 2017

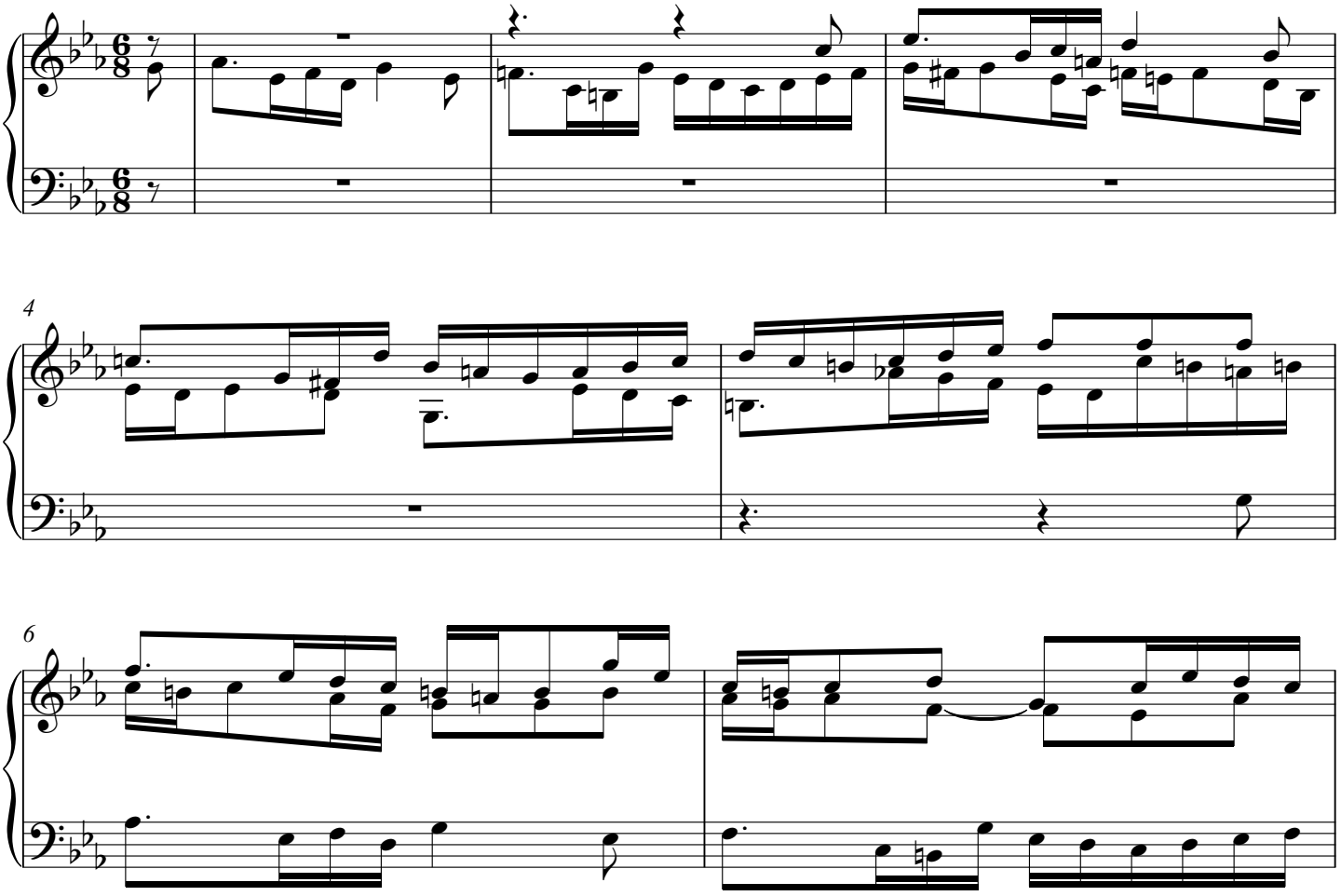
Moderato

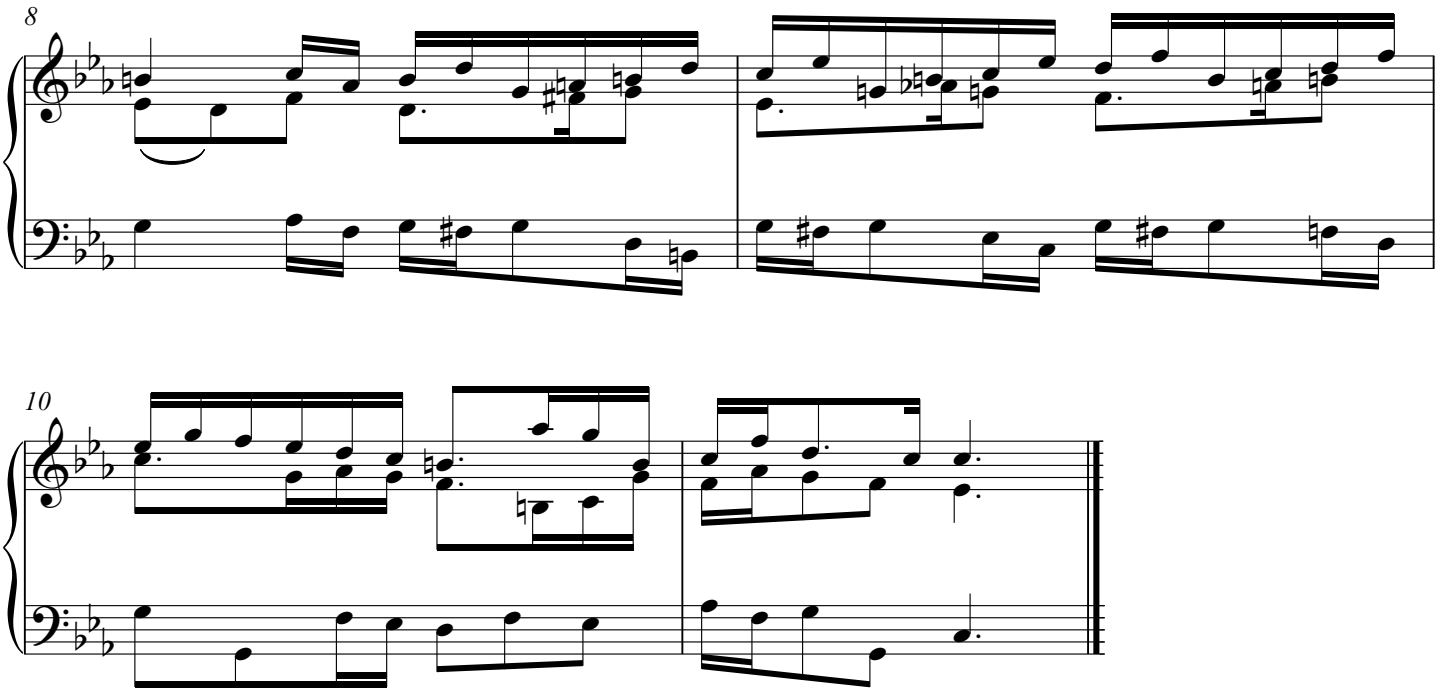
tweede tel
second beat



DRIESTEMMIG DICTEE / THREE PART DICATION

april 2017





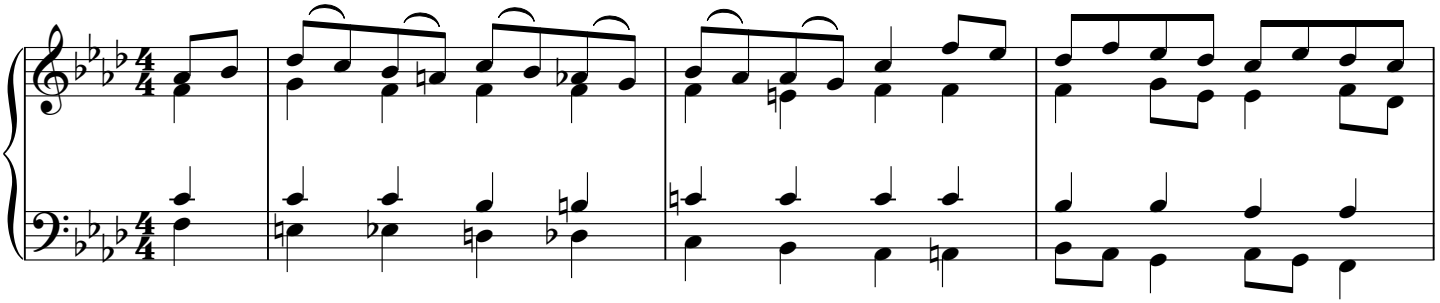
HARMONISCHE DICTEES / HARMONIC DICATIONS

①

Noteer de ontbrekende tonen in bas en <u>eventueel</u> sopraan / *Notate the missing tones in bass and <u>eventually</u> 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

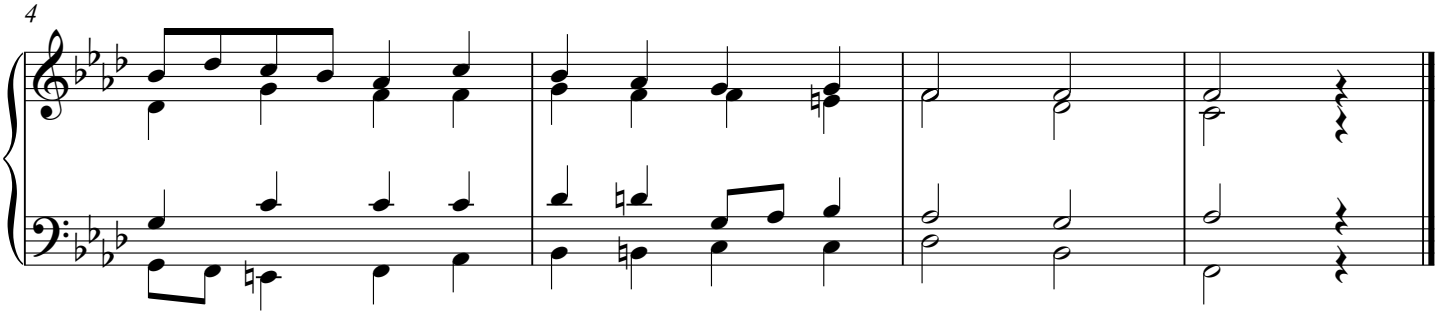
2



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

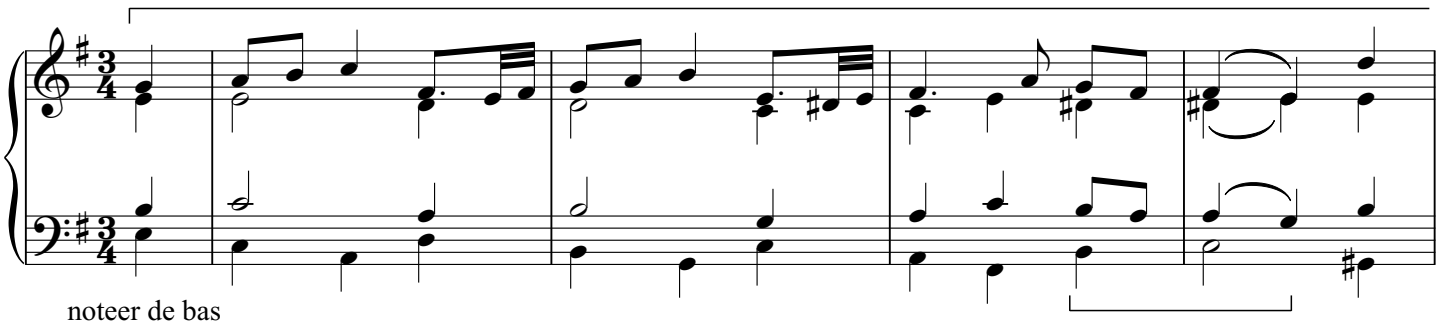
cadens in maat 6 /
cadence in measure 6:
PAC

cadens in maat 7 /
cadence in measure 7:
PC

②

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 d <u>haakjes</u> (volkomen of onvolk. heel slot [PAC, IAC], half slot [HC], bedriegelijk slot [DC], plagaal slot [PC] / ***Label the cadences at the <u>brackets</u> (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 harmonieen (Romeinse cijfers / ***Label the harmonies (Roman numerals)***

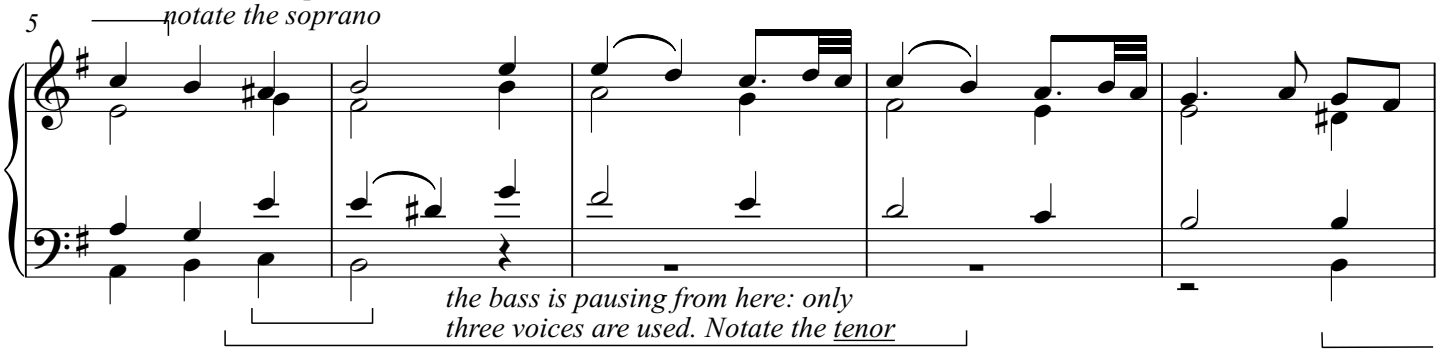
2014



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

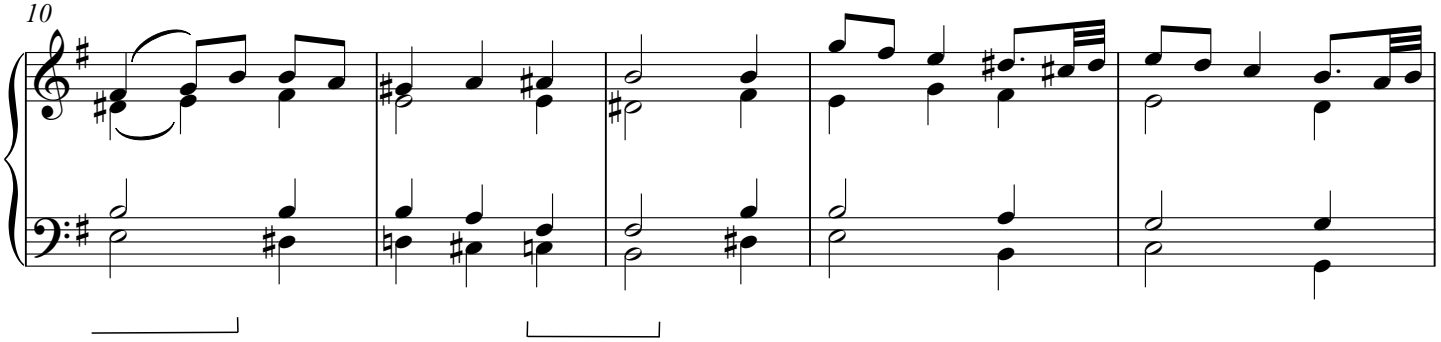


noteer de bas
notate the bass

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

noteer de bas en <u>eventueel</u> de sopraan
notate the bass and <u>eventually</u> *the soprano*

noteer de bas en <u>eventueel</u> de sopraan
notate the bass and <u>eventually</u> *the soprano*



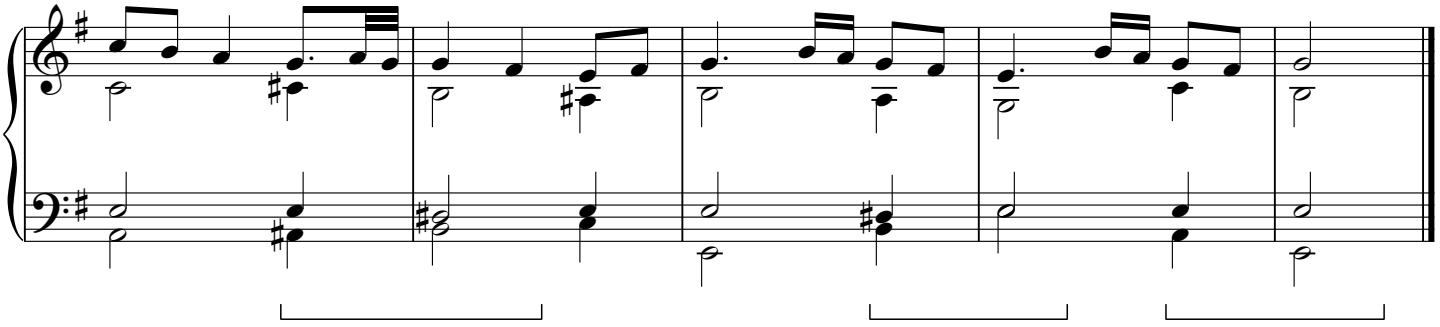
Welk harmonisch patroon wordt gebruikt in de maten 11/12?
Which harmonic pattern is used in measures 11/12?

_____

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

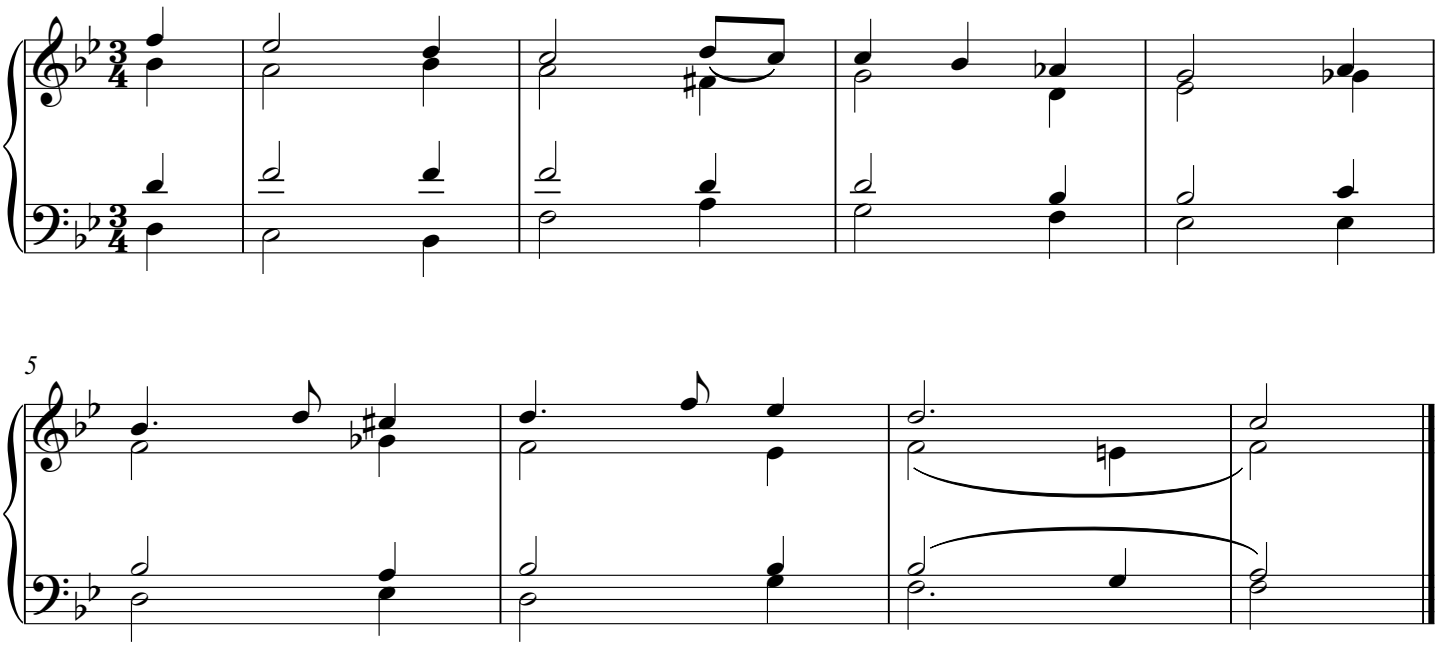
_____

15



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

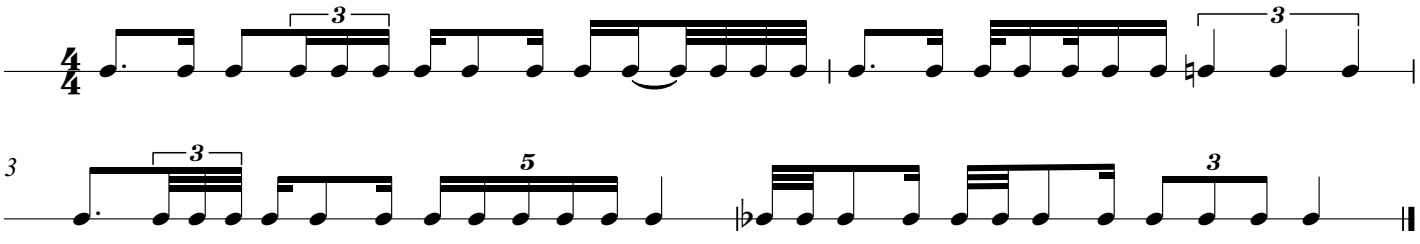
2012



5

RITMISCHE DICTEES / RHYTHMIC DICTATIONS

1.



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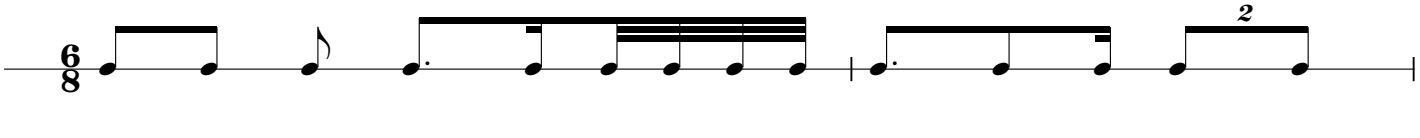
2.



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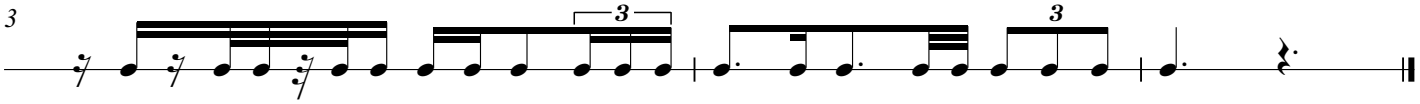


Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / BACHELOR

april 2017

GEHOORTRAINING

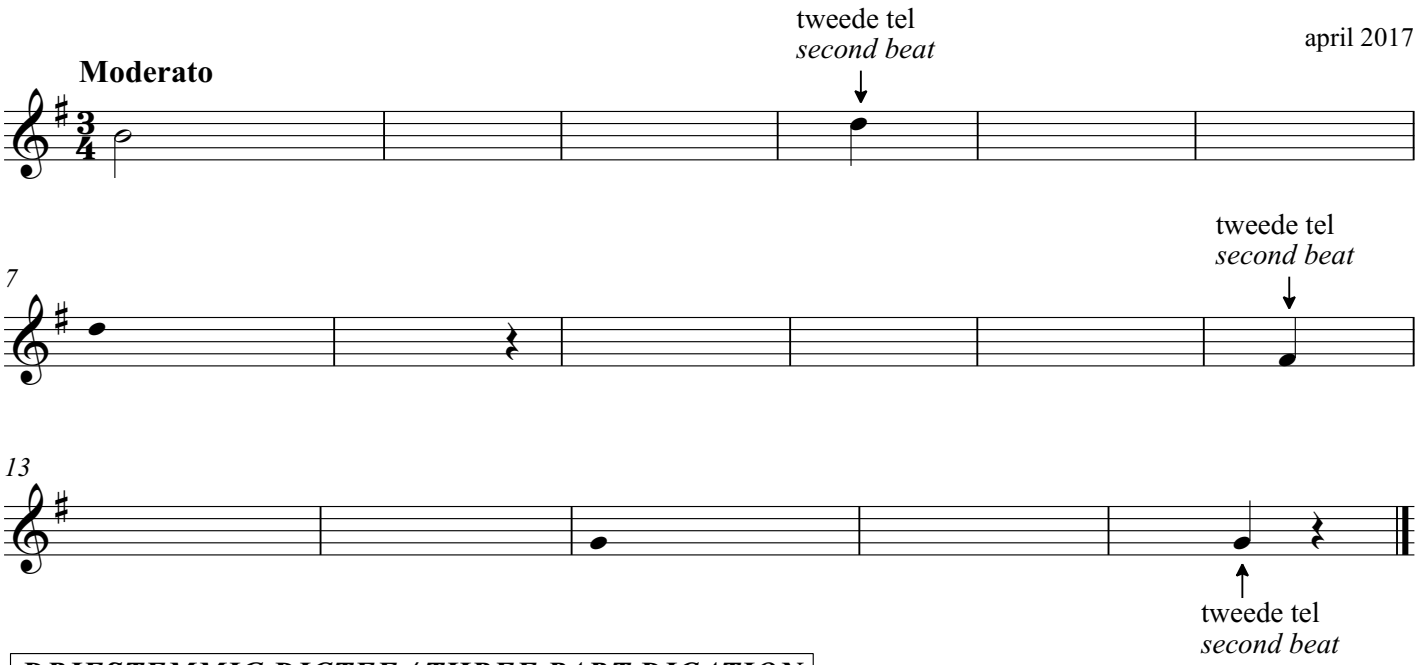
- ***eenstemmig dictee***
- ***driestemmig dictee***
- ***harmonische dictees***
- ***ritmische dictees***

Conservatorium van Amsterdam

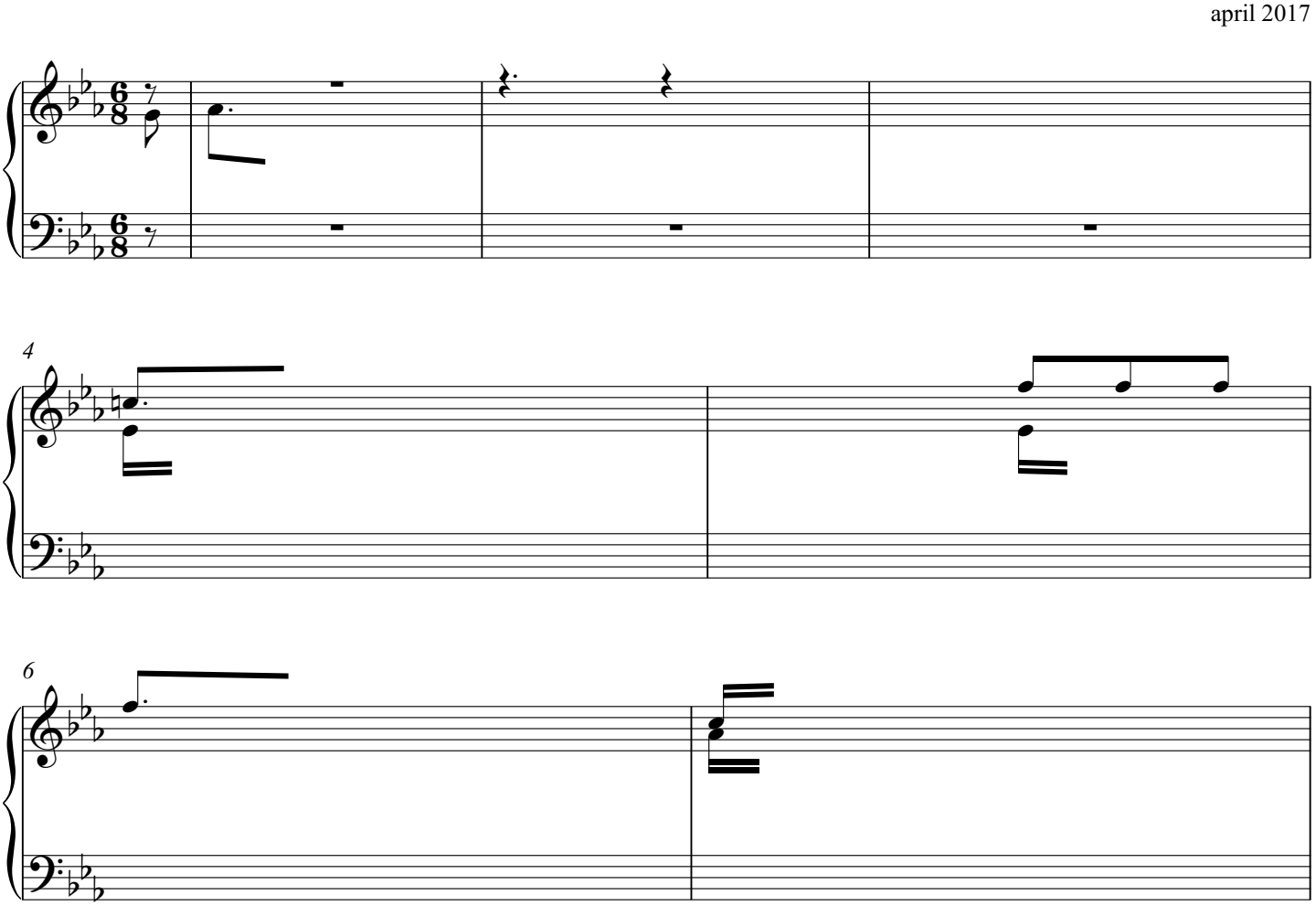
toelatingsexamen hoofdvak theorie april 2017

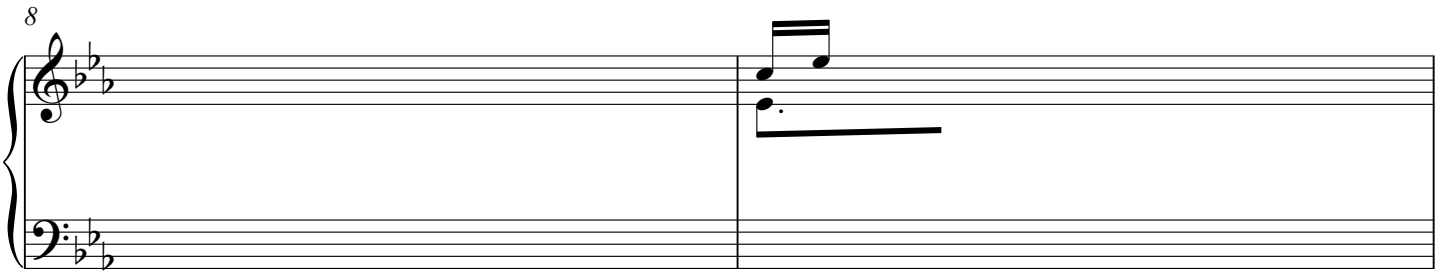
solfège en gehoortraining

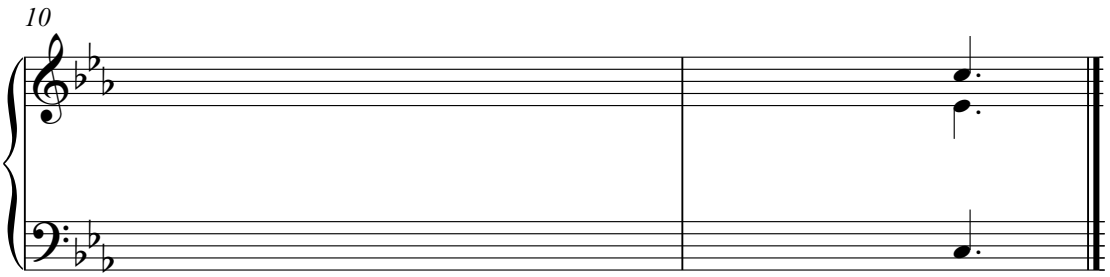
EENSTEMMIG DICTEE / SINGLE VOICE DICTATION



DRIESTEMMIG DICTEE / THREE PART DICATION



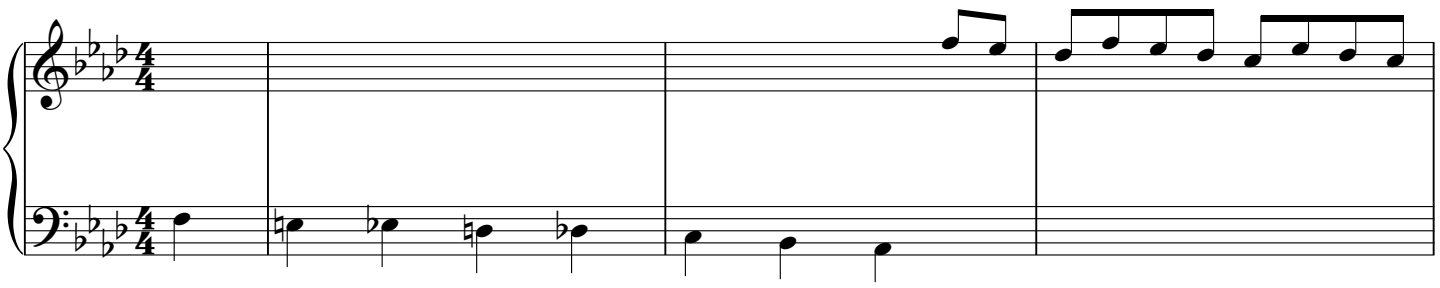




HARMONISCHE DICTEES / HARMONIC DICATIONS

① **Noteer de ontbrekende tonen in bas en <u>eventueel</u> sopraan / *Notate the missing tones in bass and <u>eventually</u> 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*

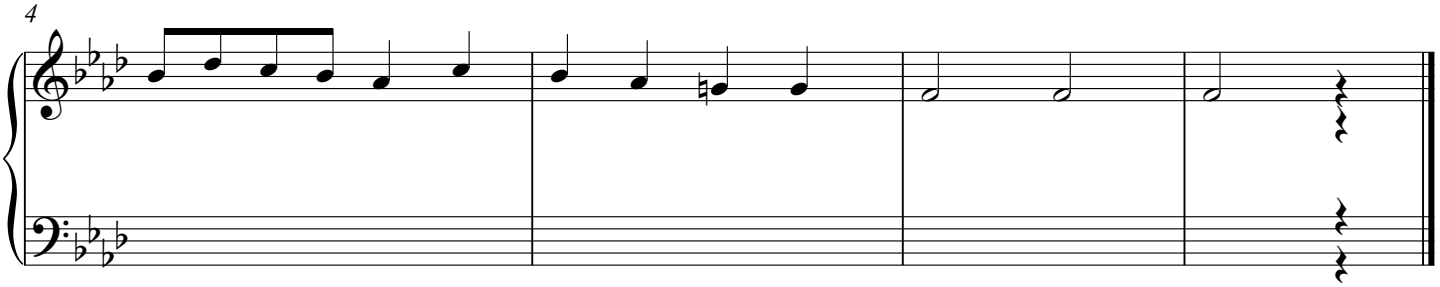
2012 / 2017



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:
_____



cadens in maat 4 /
cadence in measure 4:
_____

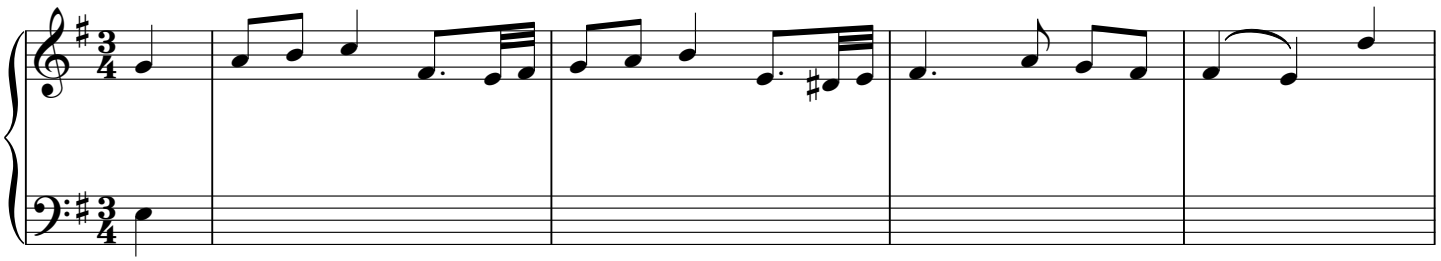
cadens in maat 6 /
cadence in measure 6:
_____

cadens in maat 7 /
cadence in measure 7:
_____

②

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 d <u>haakjes</u> (volkomen of onvolk. heel slot [PAC, IAC], half slot [HC], bedriegelijk slot [DC], plagaal slot [PC] / ***Label the cadences at the <u>brackets</u> (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 harmonieen (Romeinse cijfers / ***Label the harmonies (Roman numerals)***

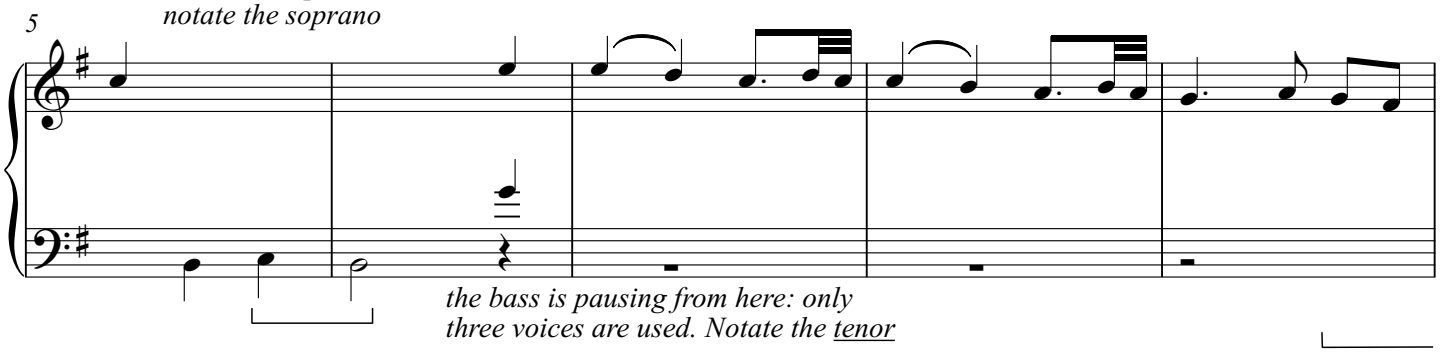
2014



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



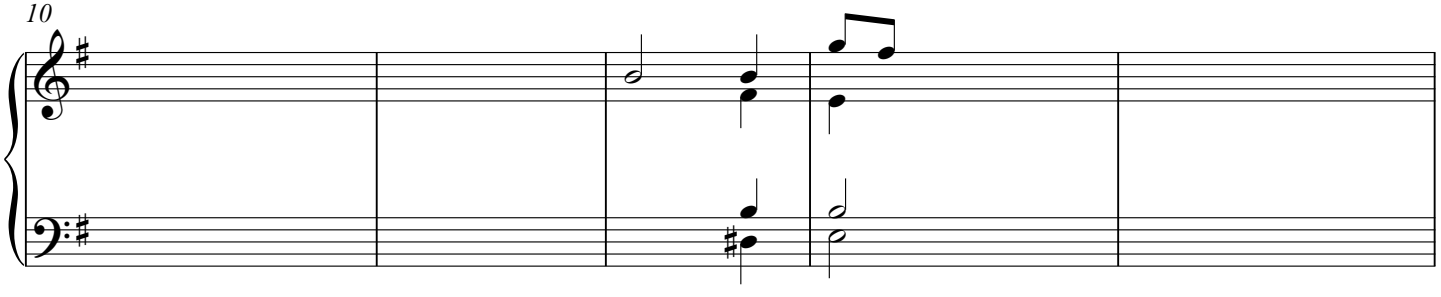
the bass is pausing from here: only three voices are used. Notate the <u>tenor</u>

noteer de bas
notate the bass

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

noteer de bas en <u>eventueel</u> de sopraan
notate the bass and <u>eventually</u> the soprano

noteer de bas en <u>eventueel</u> de sopraan
notate the bass and <u>eventually</u> the soprano

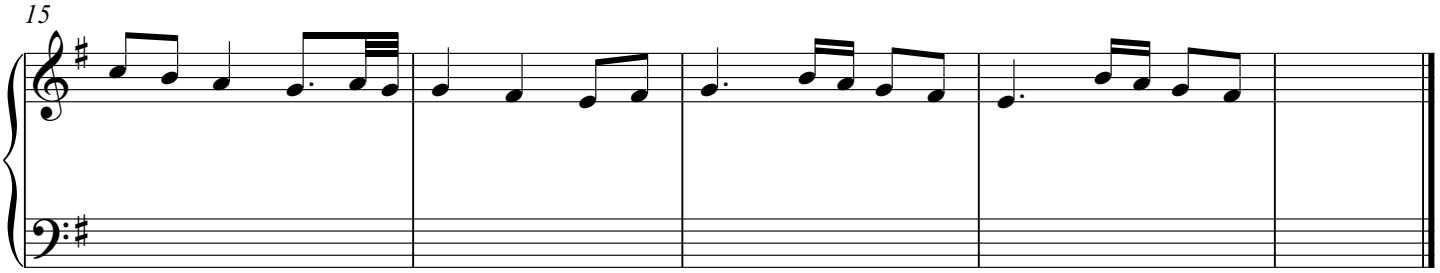


Welk harmonisch patroon wordt gebruikt in de maten 11/12?
Which harmonic pattern is used in measures 11/12?

_____

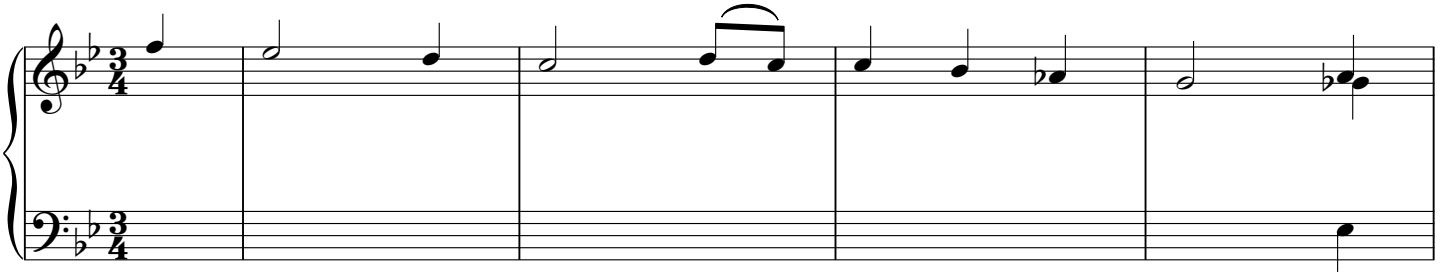
Welk harmonisch patroon wordt gebruikt in de maten 13-15?
Which harmonic pattern is used in measures 13-15?

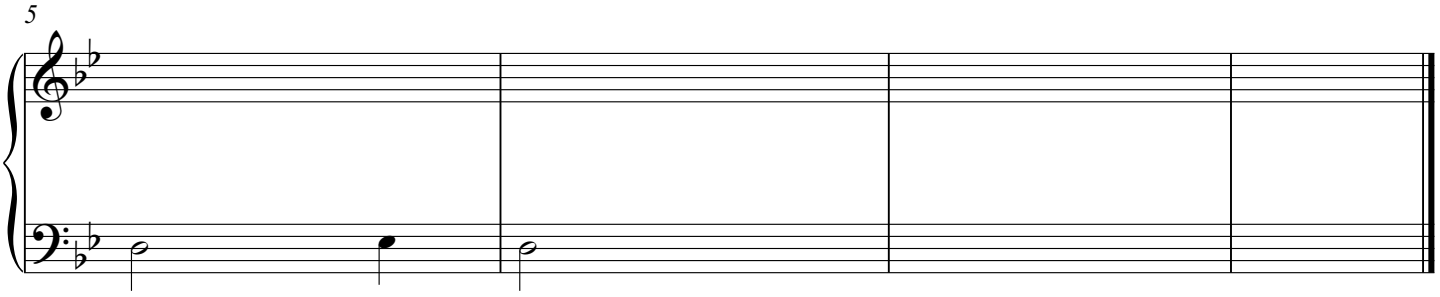
_____



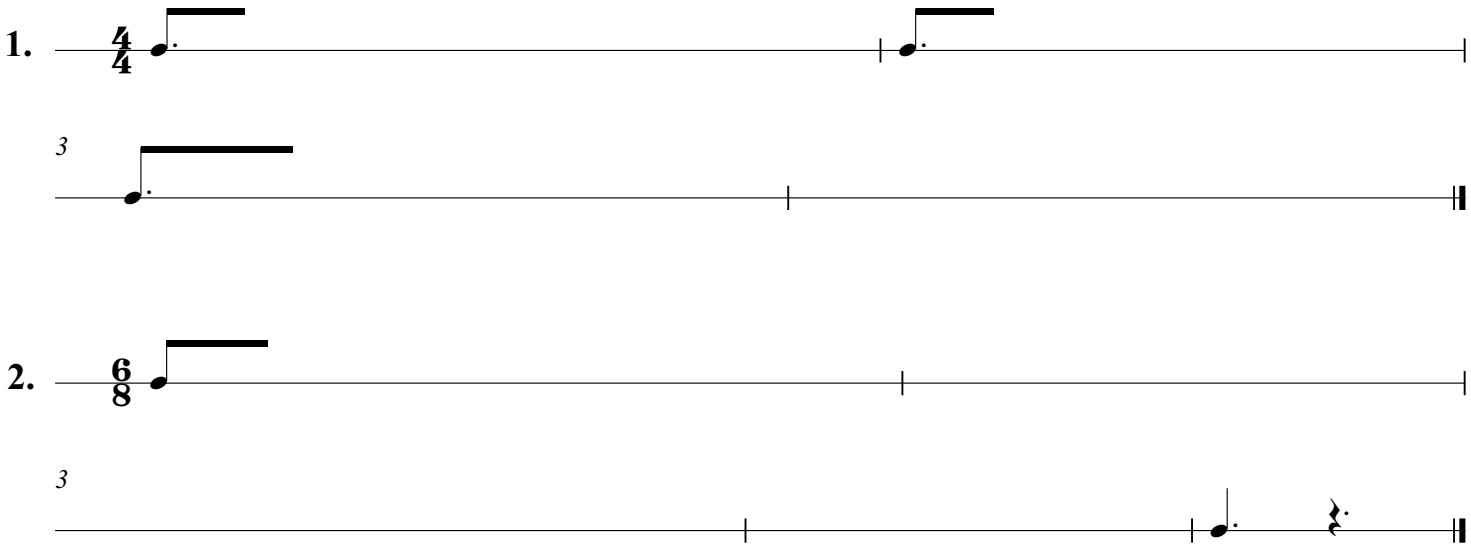
③ **Voeg de ontbrekende tonen toe in de bas** ***/ Add the 'missing' tones in the bass***
Benoem de harmonieen (Romeinse cijfers / ***Label the harmonies (Roman numerals)***

2012





RITMISCHE DICTEES / RHYTHMIC DICTATIONS



Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / MASTER

april 2017

GEHOORTRAINING

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

docent

Conservatorium van Amsterdam

toelatingsexamen hoofdvak theorie april 2016

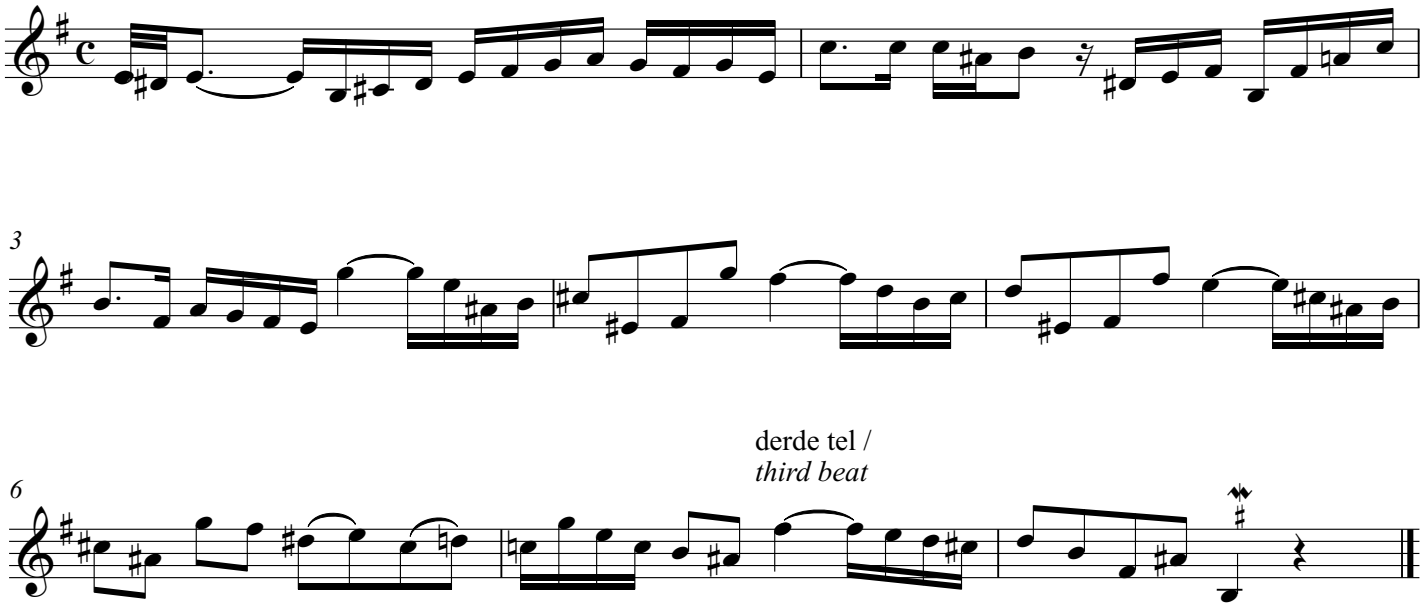
solfège en gehoortraining

Martijn Hooning

EENSTEMMIG DICTEE / MONOPHONIC DICATION

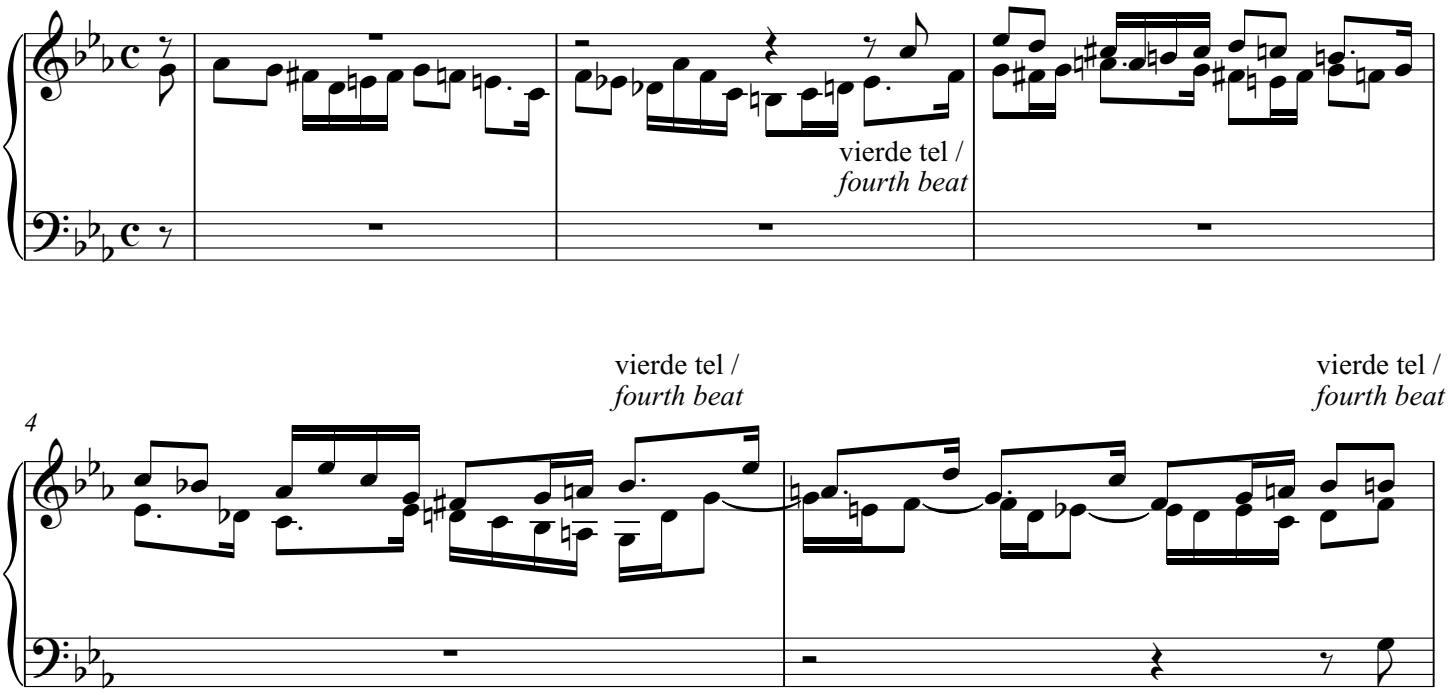
2008

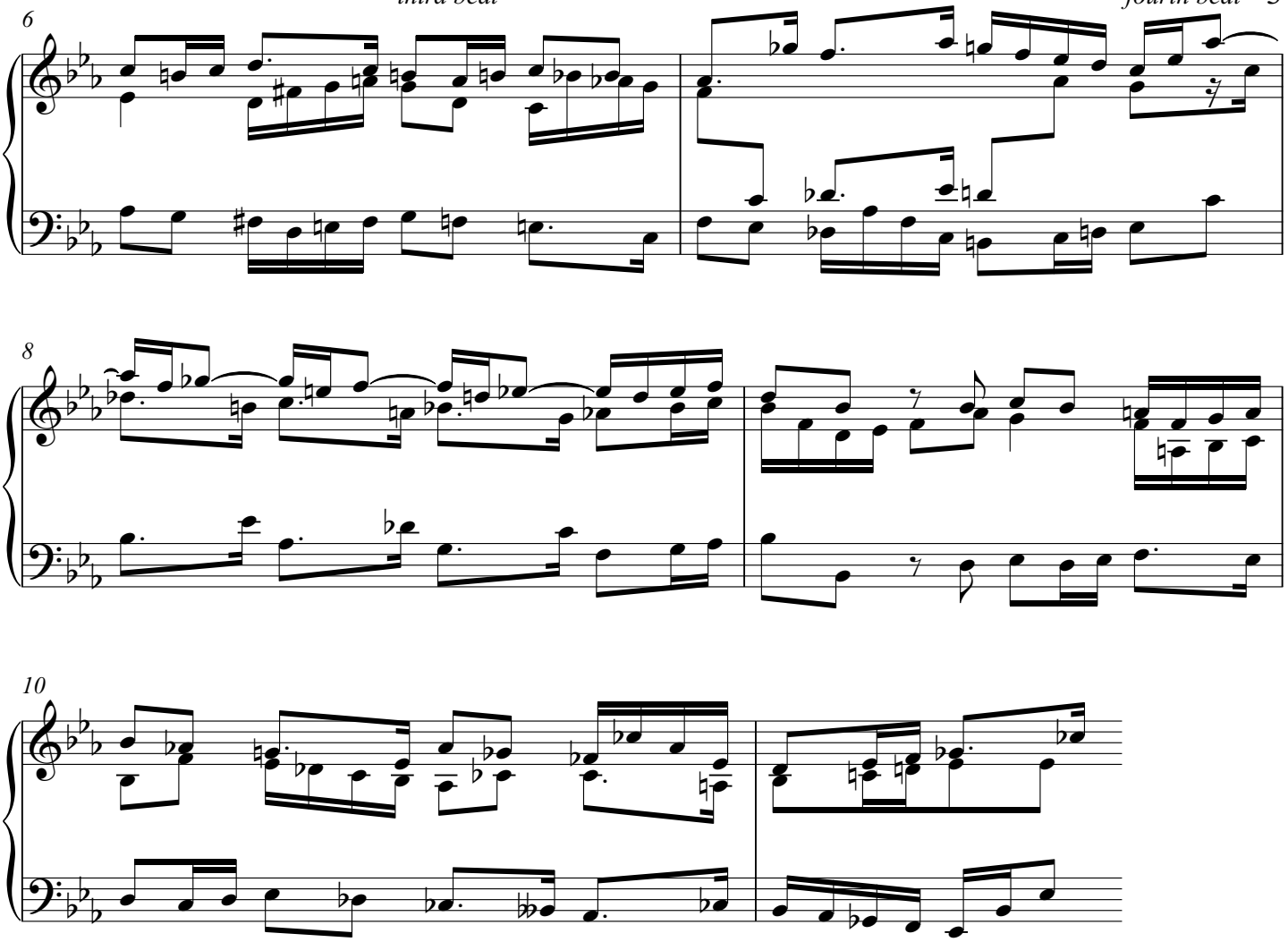
Adagio



DRIESTEMMIG DICTEE / THREE PART DICATION

april 2017




6
8
10

HARMONISCHE DICTEES / HARMONIC DICATIONS

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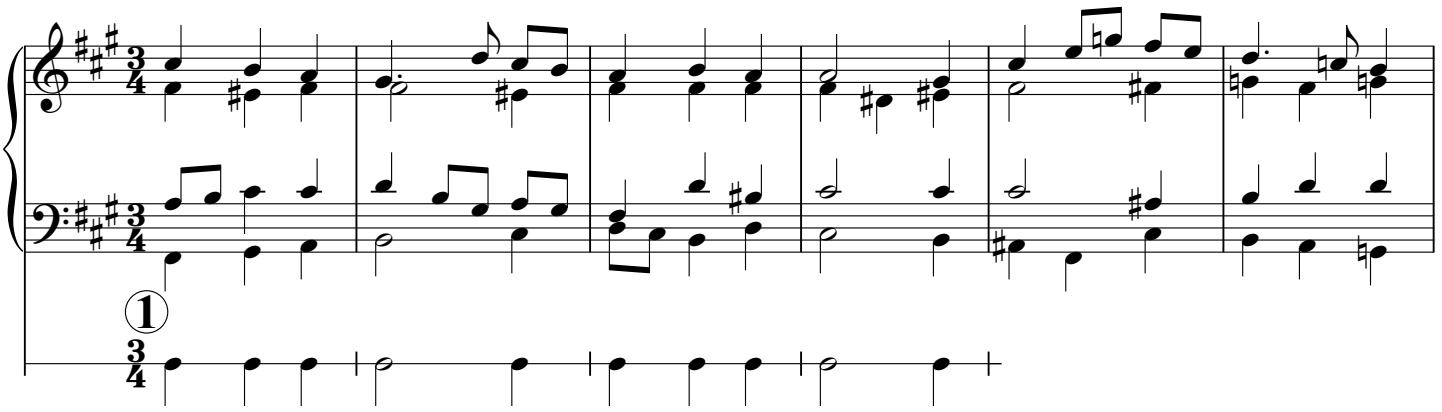
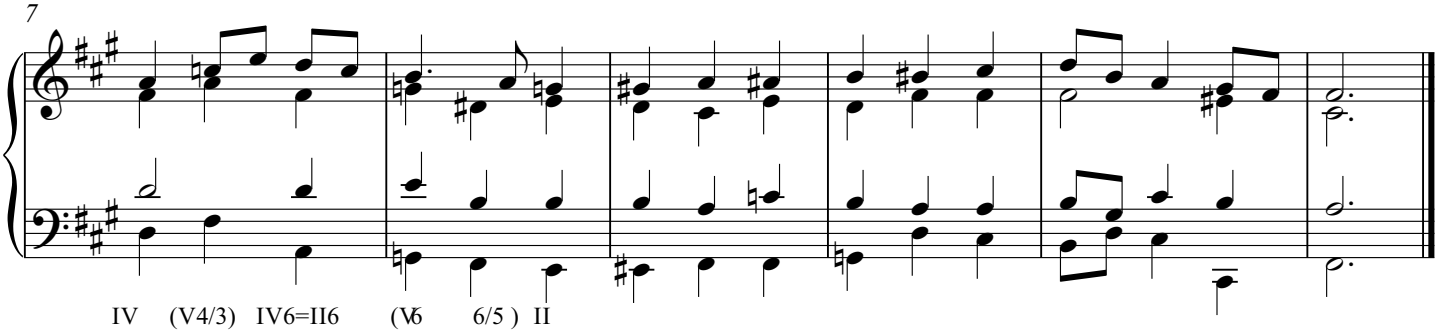
Benoem de harmonieen (trappen) / *Label the harmonies (Roman scale degrees)*
Het kan handig zijn om in verschillende toonsoorten te benoemen; in het begin is het harmonisch ritme gegeven /
It could be handy to label in different keys; at the beginning the harmonic rhythm is given.

2016





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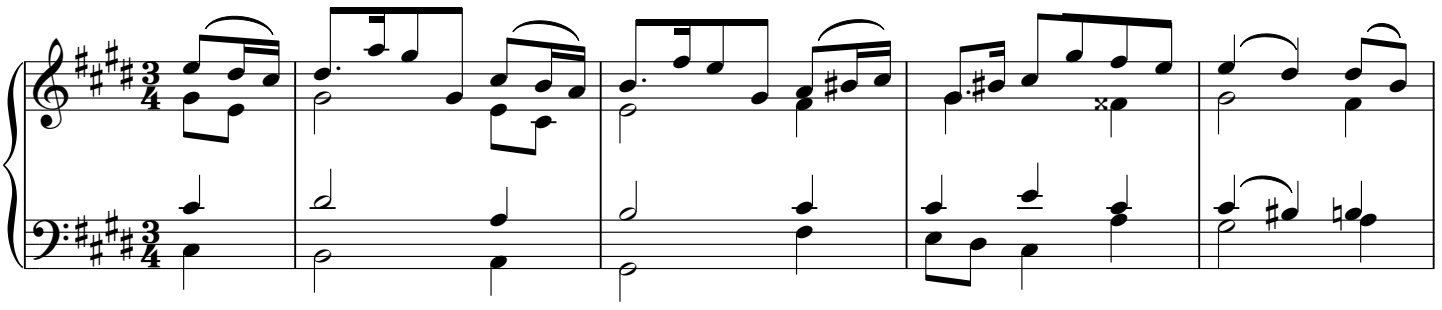
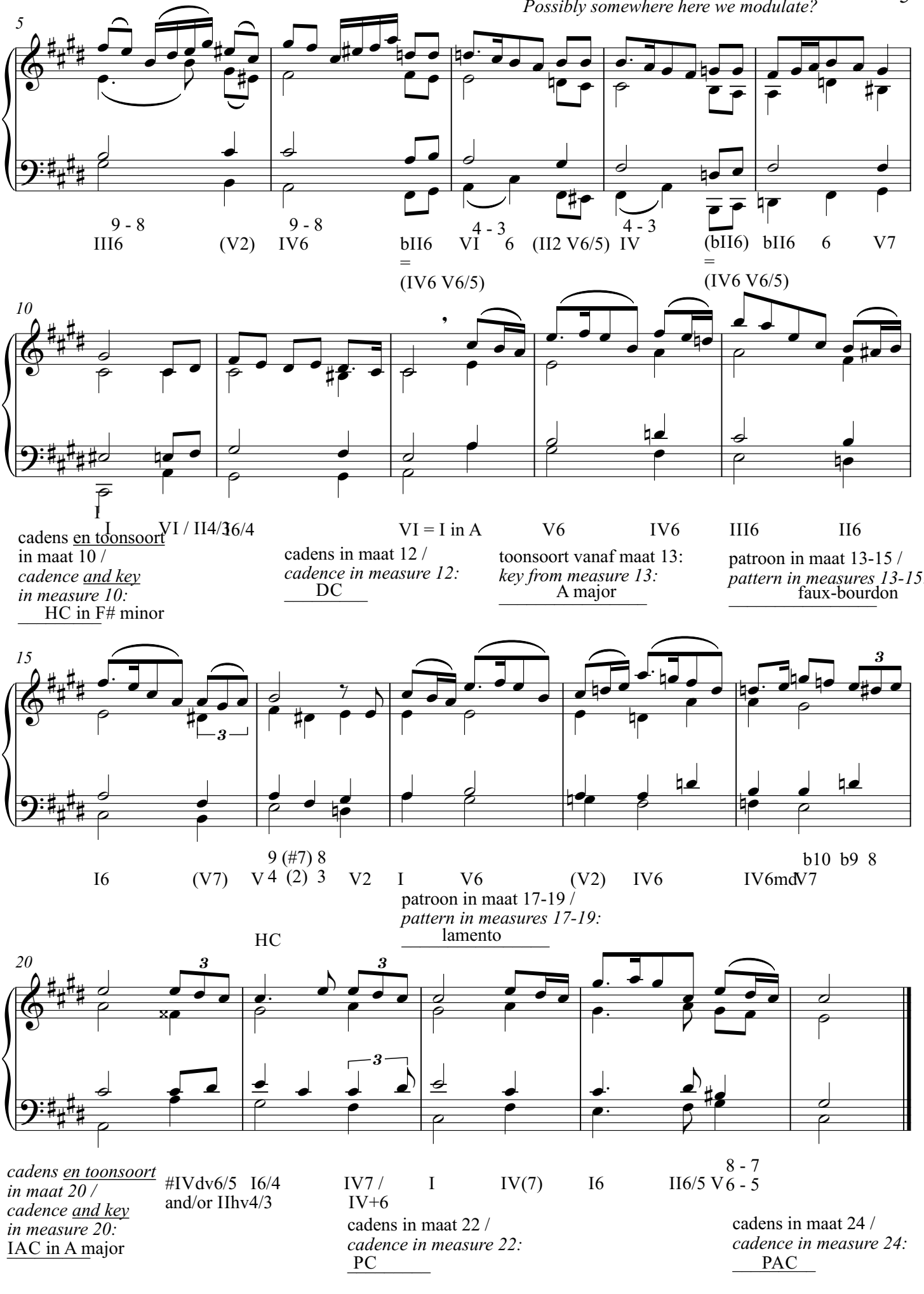
april 2017



patroon in maat 1-3 / *pattern: in measures 1-3:* Romanesca

cadens in maat 4 / *cadence in measure 4:* HC

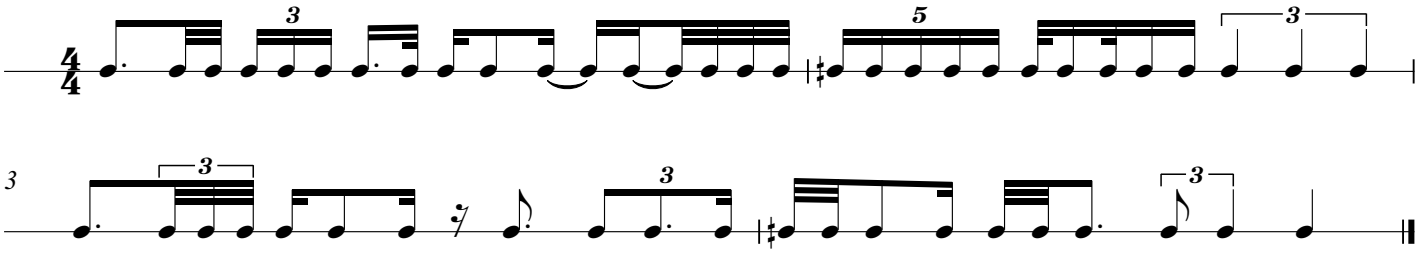
Mogelijk wordt hier ergens gemoduleerd?
Possibly somewhere here we modulate?



RITMISCHE DICTEES / RHYTHMIC DICTATIONS

april 2017

1.



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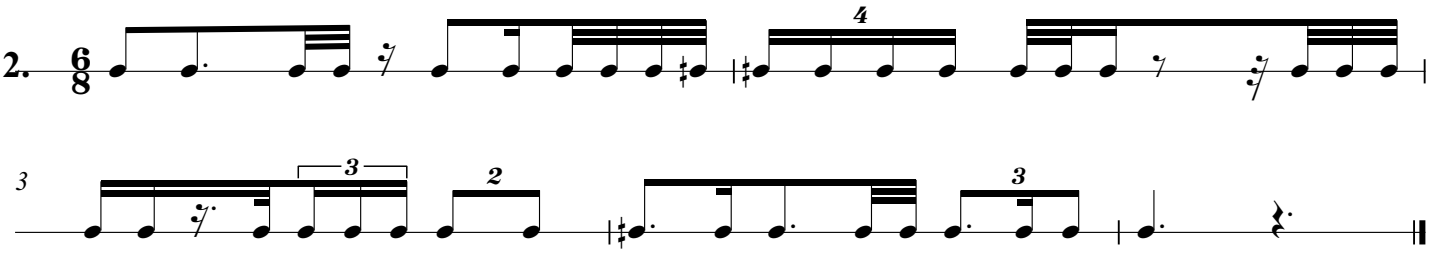

Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / MASTER

april 2017

GEHOORTRAINING

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Conservatorium van Amsterdam

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solfège en gehoortraining

Martijn Hooning

EENSTEMMIG DICTEE / MONOPHONIC DICATION

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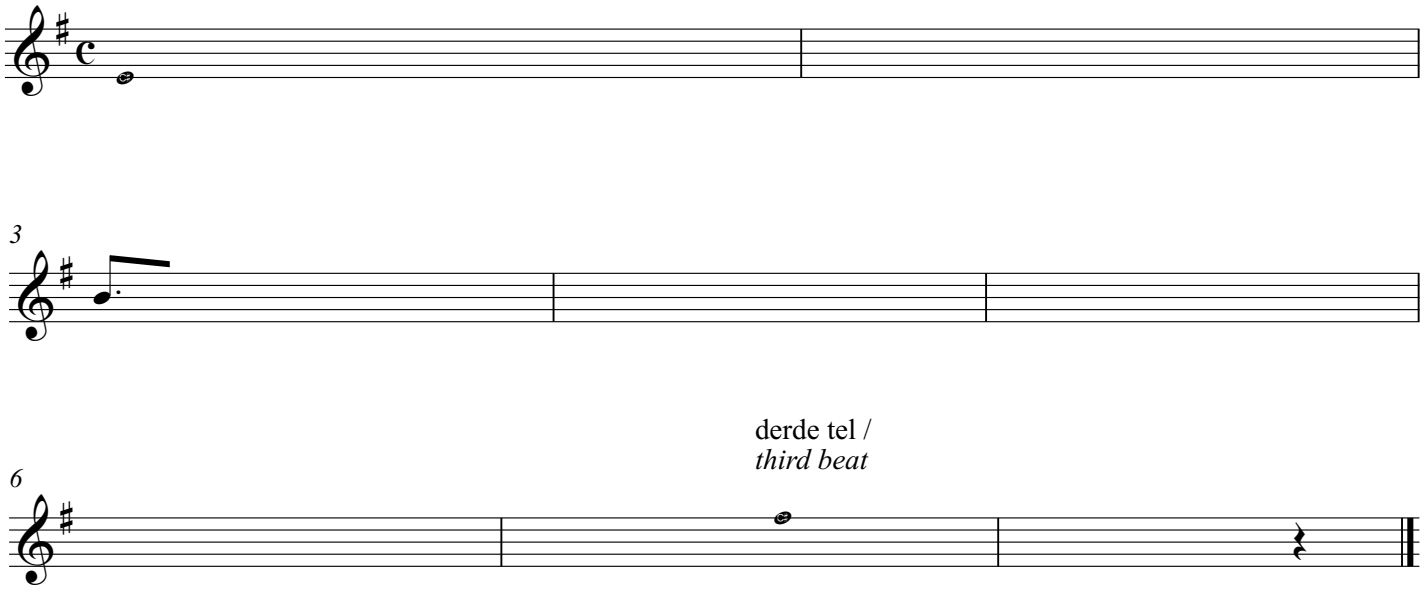
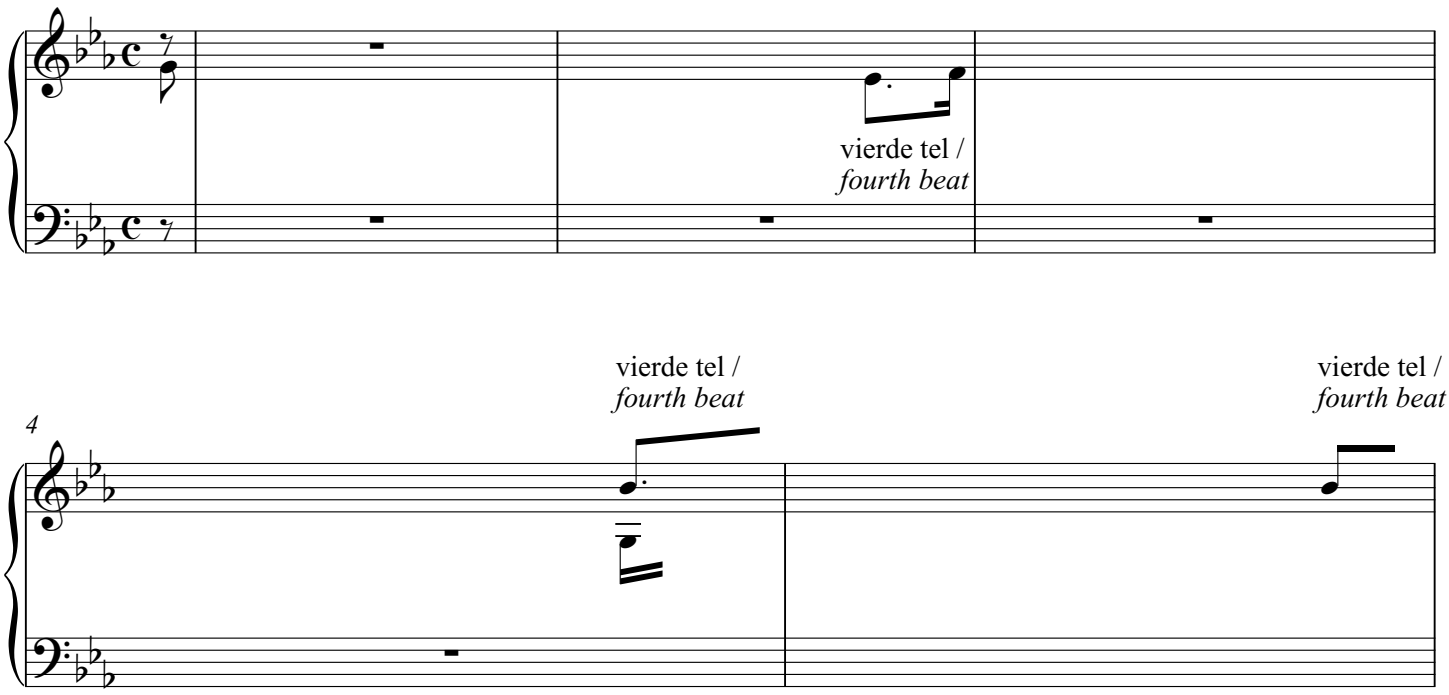
Adagio



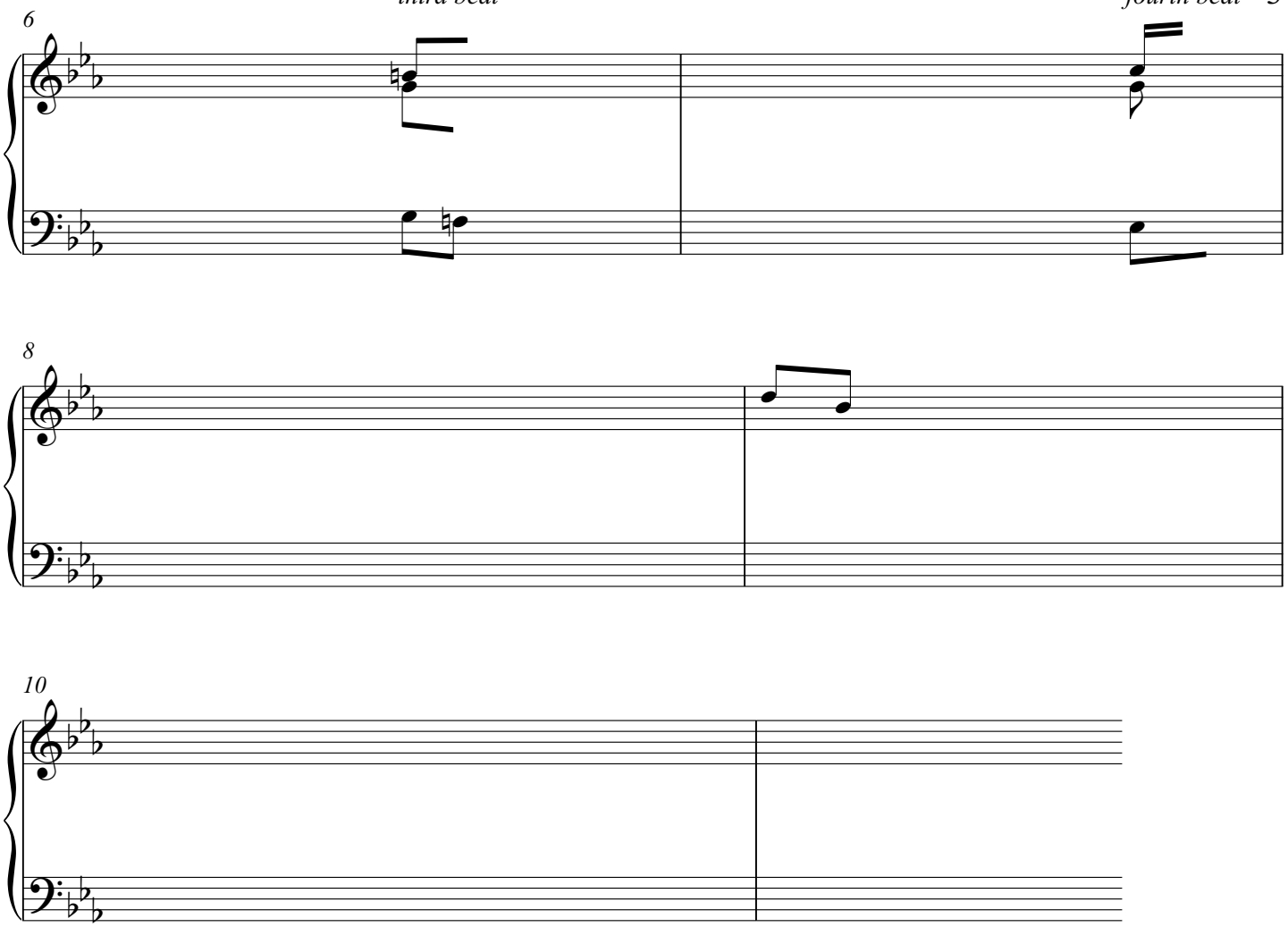
DRIESTEMMIG DICTEE / THREE PART DICATION

april 2017



derde tel /
third beat

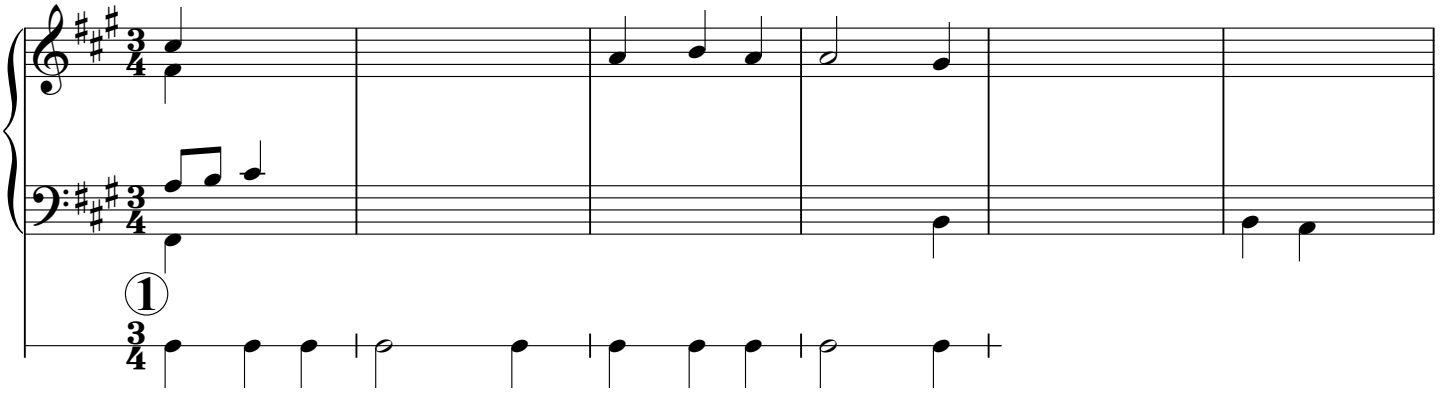
vierde tel /
fourth beat

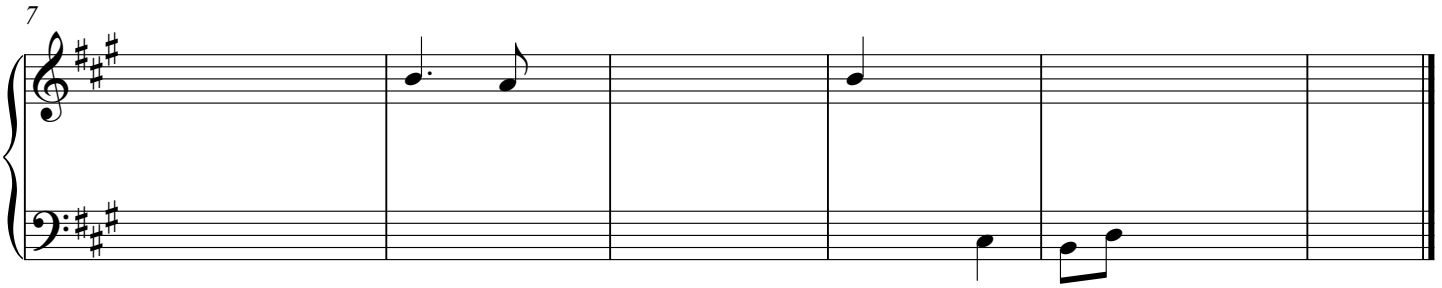


HARMONISCHE DICTEES / HARMONIC DICATIONS

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.*

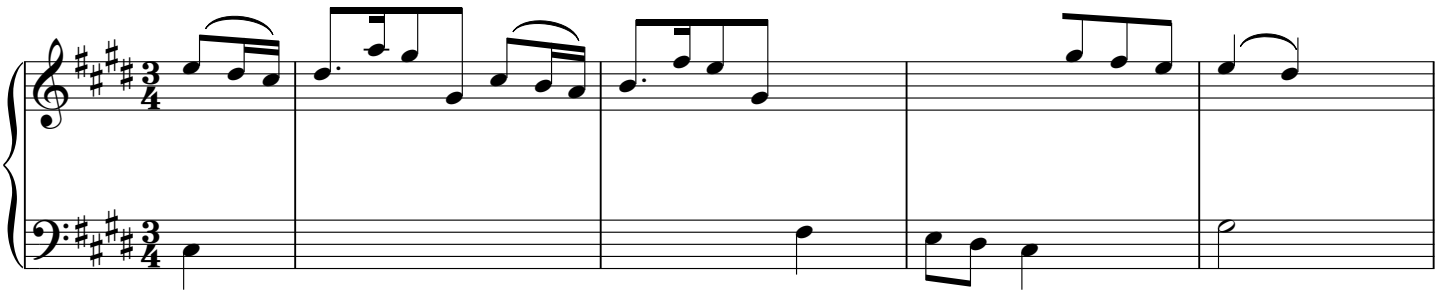
2016





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*

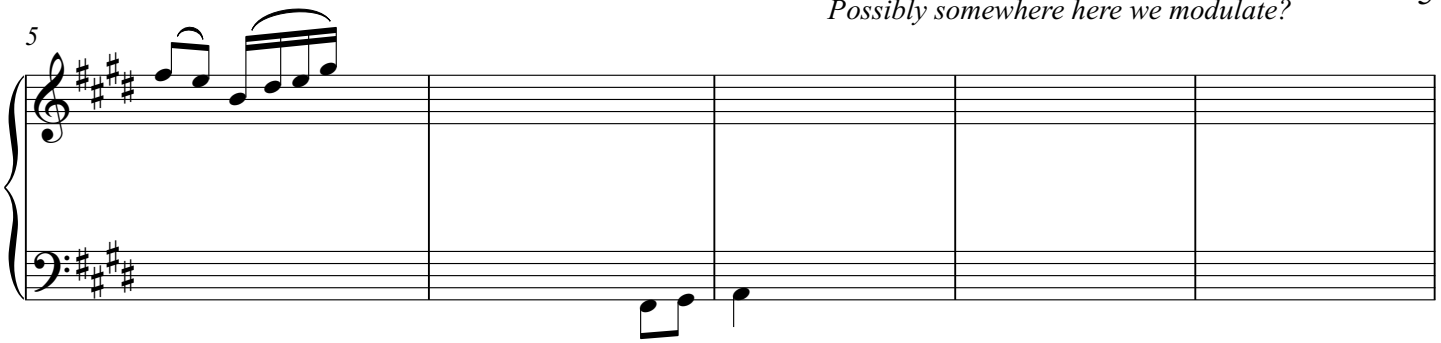
april 2017

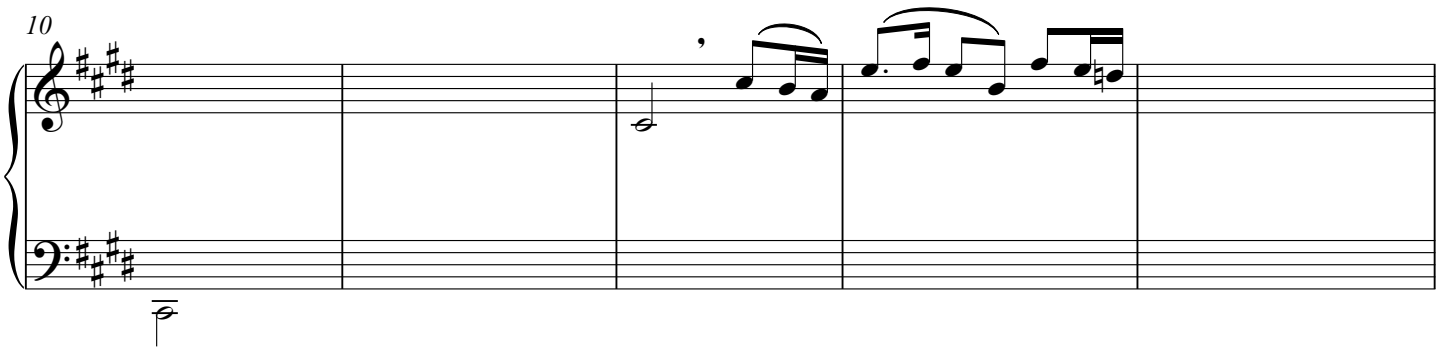


patroon in maat 1-3 /
pattern: in measures 1-3: _____

cadens in maat 4 /
cadence in measure 4:
_____

Mogelijk wordt hier ergens gemoduleerd?
Possibly somewhere here we modulate?





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

_____

cadens in maat 12 /
cadence in measure 12:

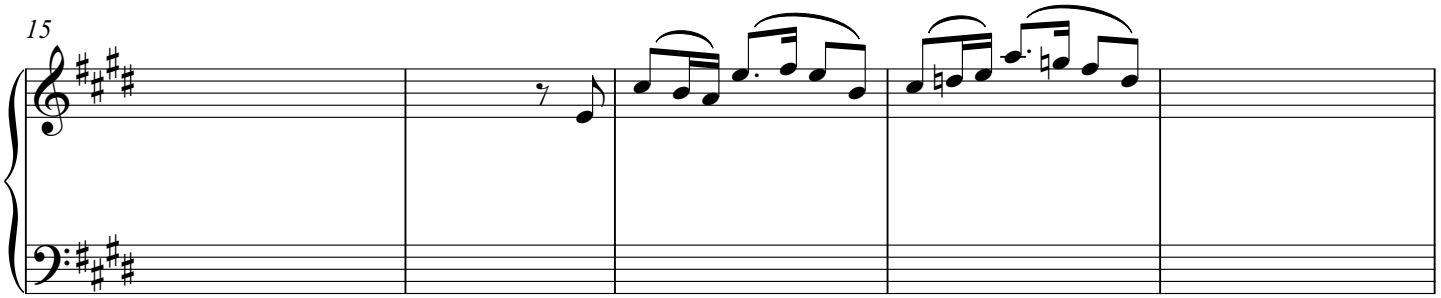
_____

toonsoort vanaf maat 13:
key from measure 13:

_____

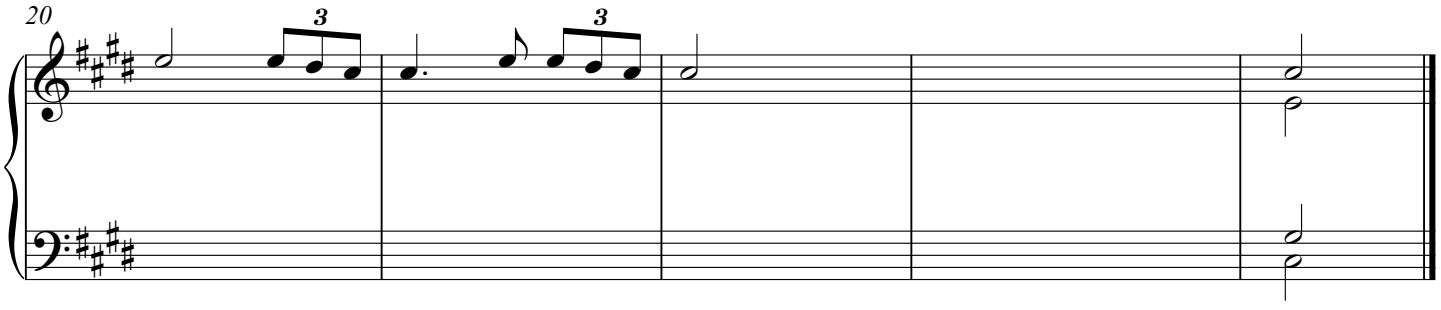
patroon in maat 13-15 /
pattern in measures 13-15:

_____



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

_____



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

_____

cadens in maat 22 /
cadence in measure 22:

_____

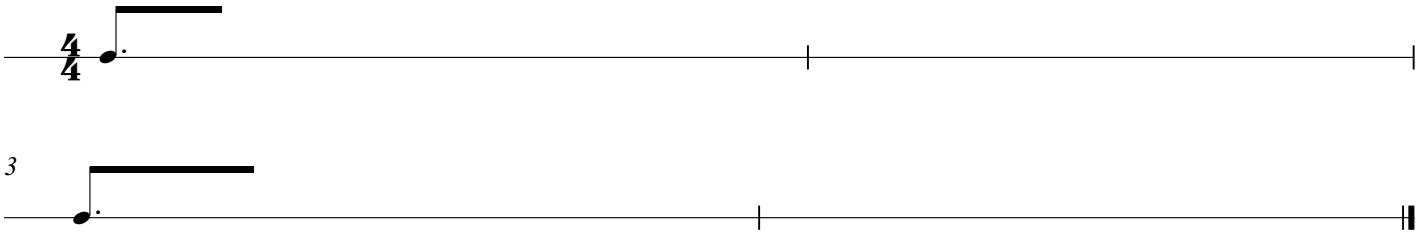
cadens in maat 24 /
cadence in measure 24:

_____

RITMISCHE DICTEES / RHYTHMIC DICTATIONS

april 2017

1.



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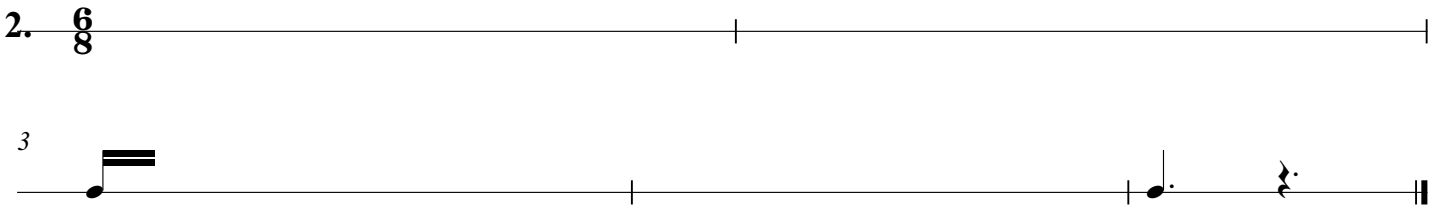
2.



3

Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / BACHELOR

APRIL 2017

HARMONIE

schriftelijk

vierstemmige zetting

vierstemmig fragment voortzetten

Conservatorium van Amsterdam

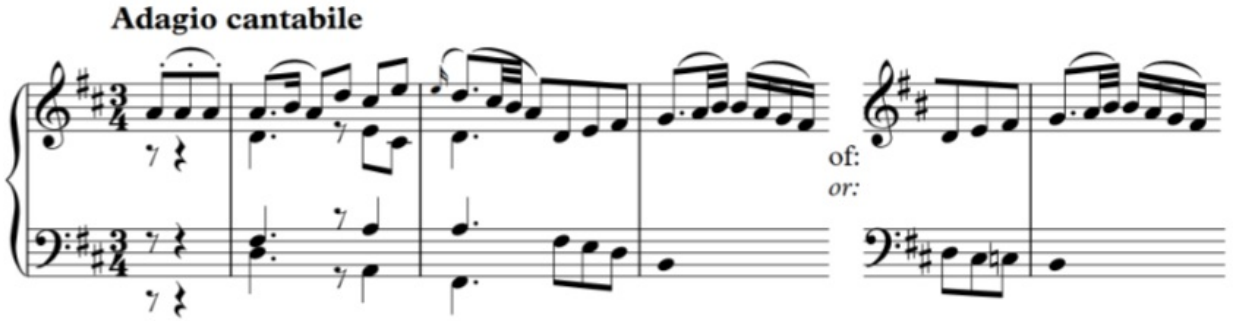
toelatingsexamen hoofdvak theorie 2017 / Bachelor

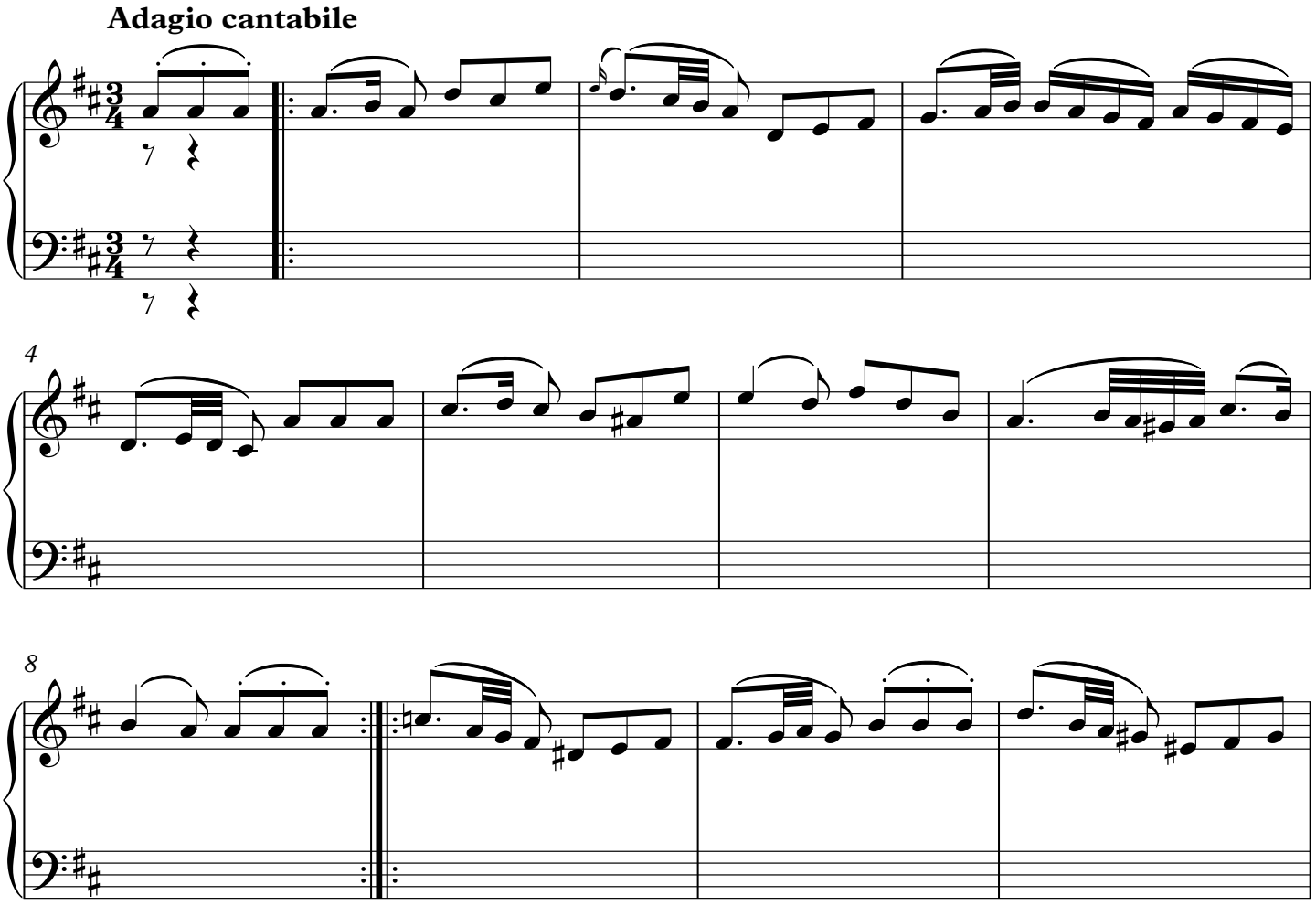
schriftelijke harmonie

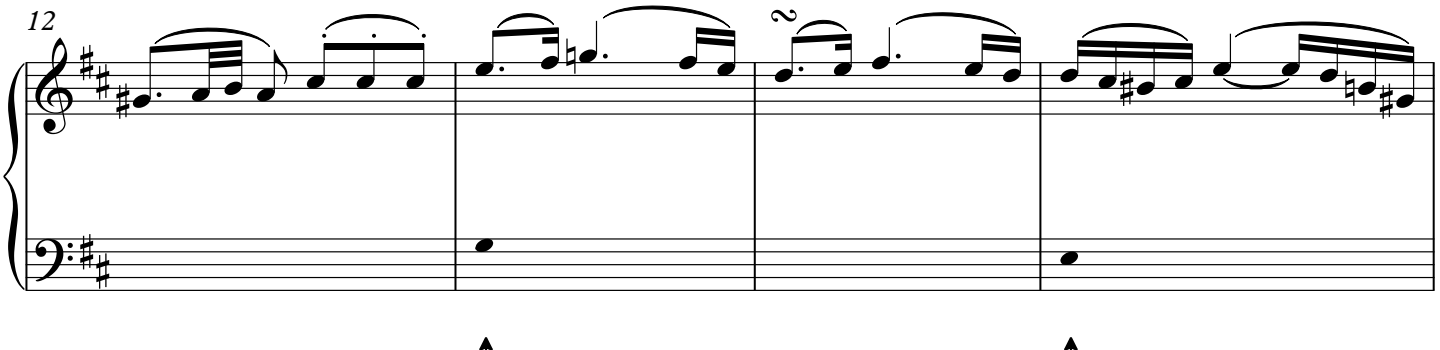
Martijn Hooning
april 2017

A

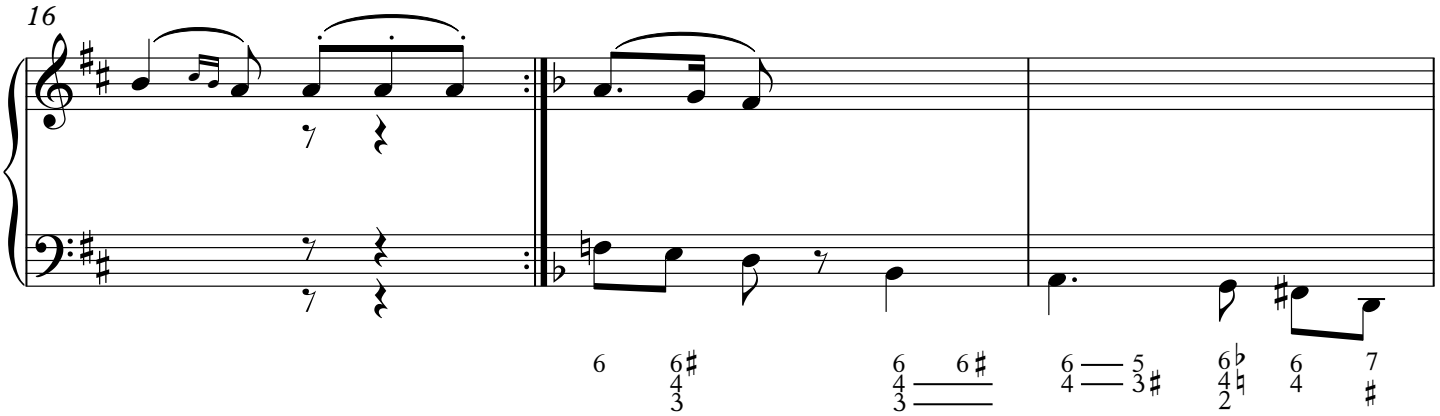
Denk bij deze opgave aan de Klassieke stijl, en aan het Adagio-tempo. Gebruik niet teveel akkoorden (het harmonisch ritme is niet zo snel). De harmonisatie zou bijvoorbeeld zo kunnen beginnen - maar voel je vrij om andere oplossingen te kiezen:
Think of the Classical Style and of the Adagio tempo when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

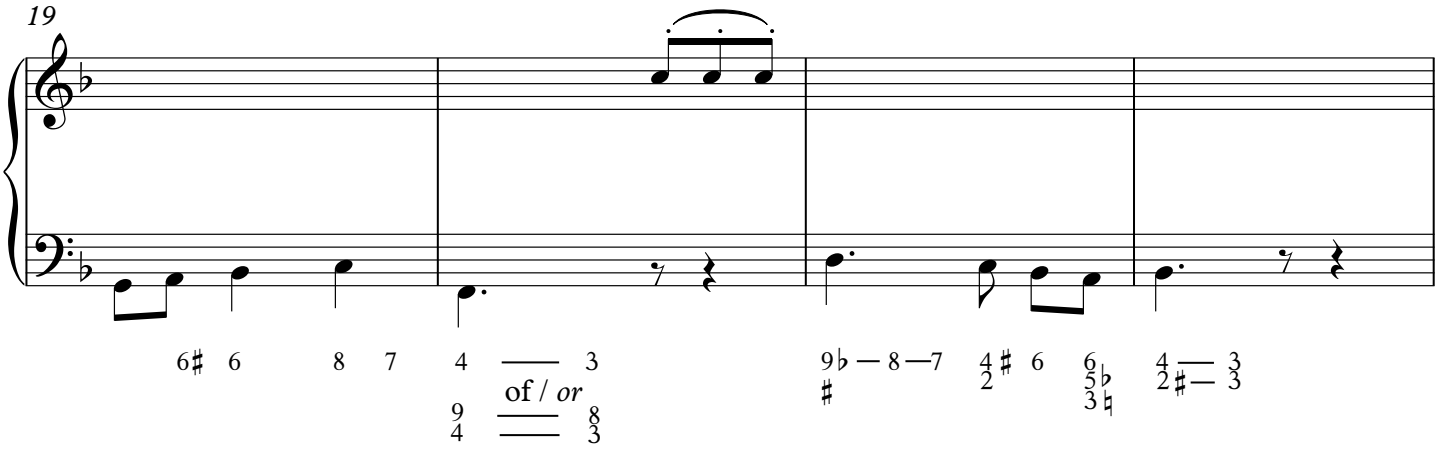


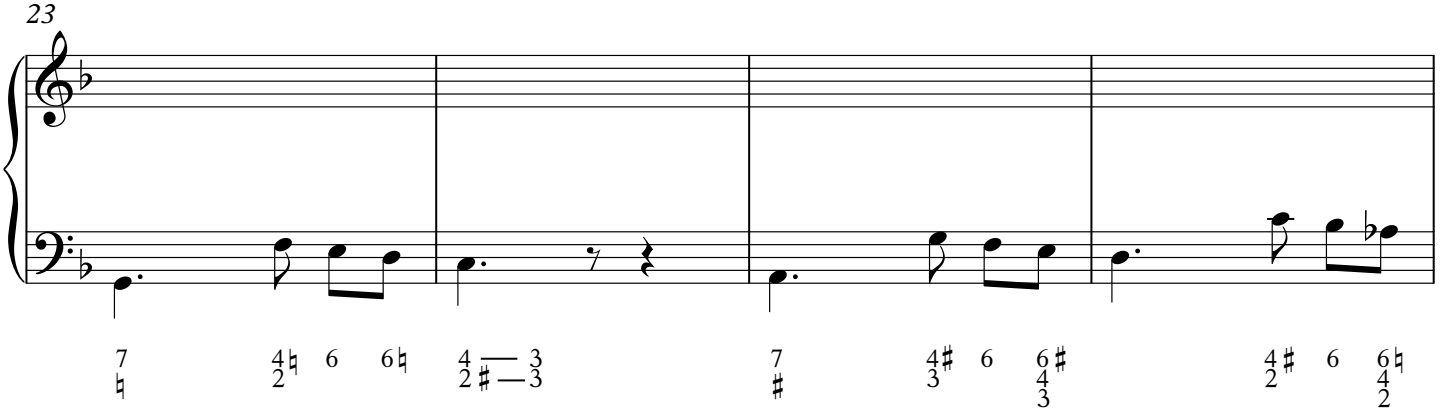


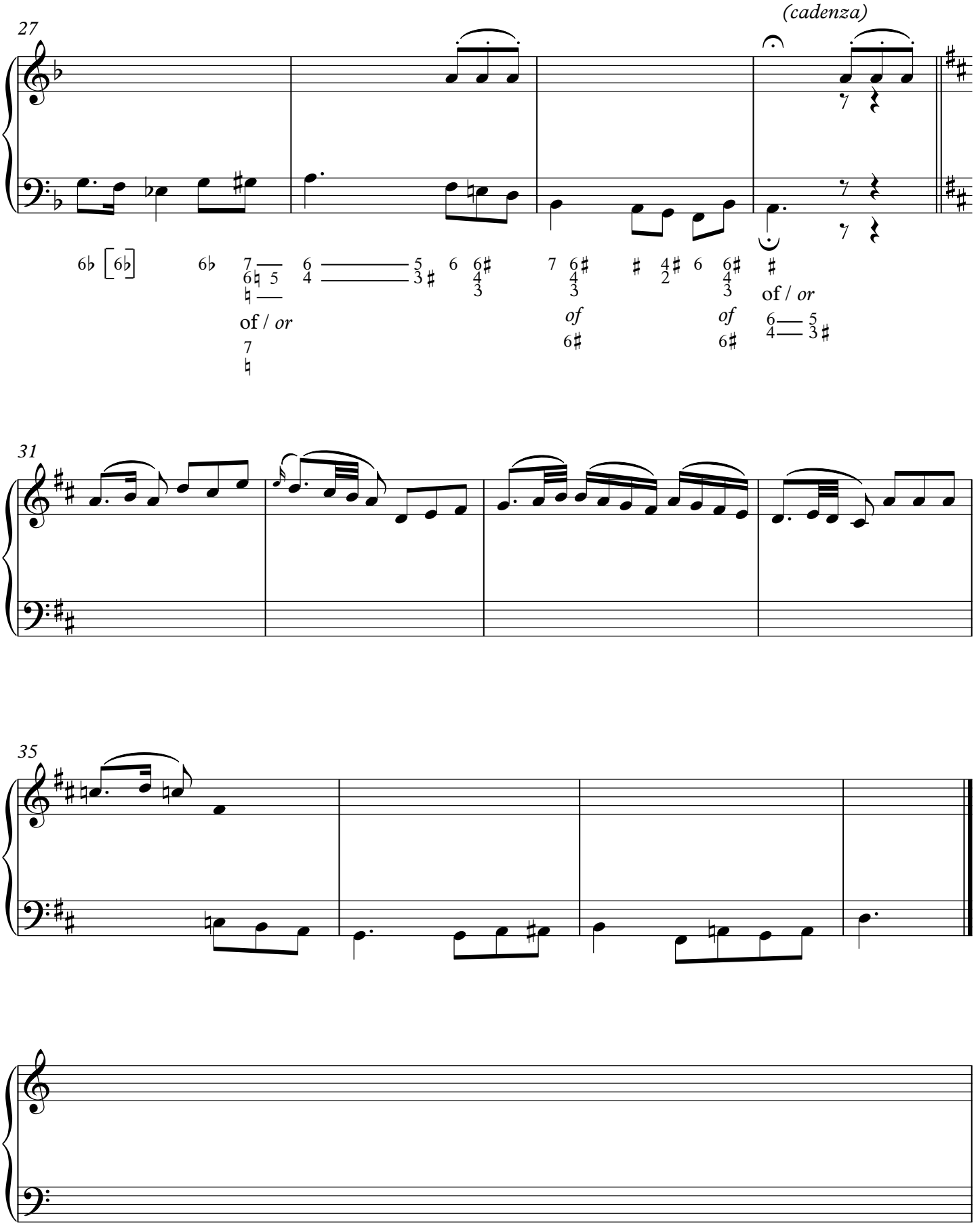


Voel je vrij om deze basnoten naar een ander oktaaf te verplaatsen, of te vervangen
Feel free to displace these bass notes one octave, or to replace them



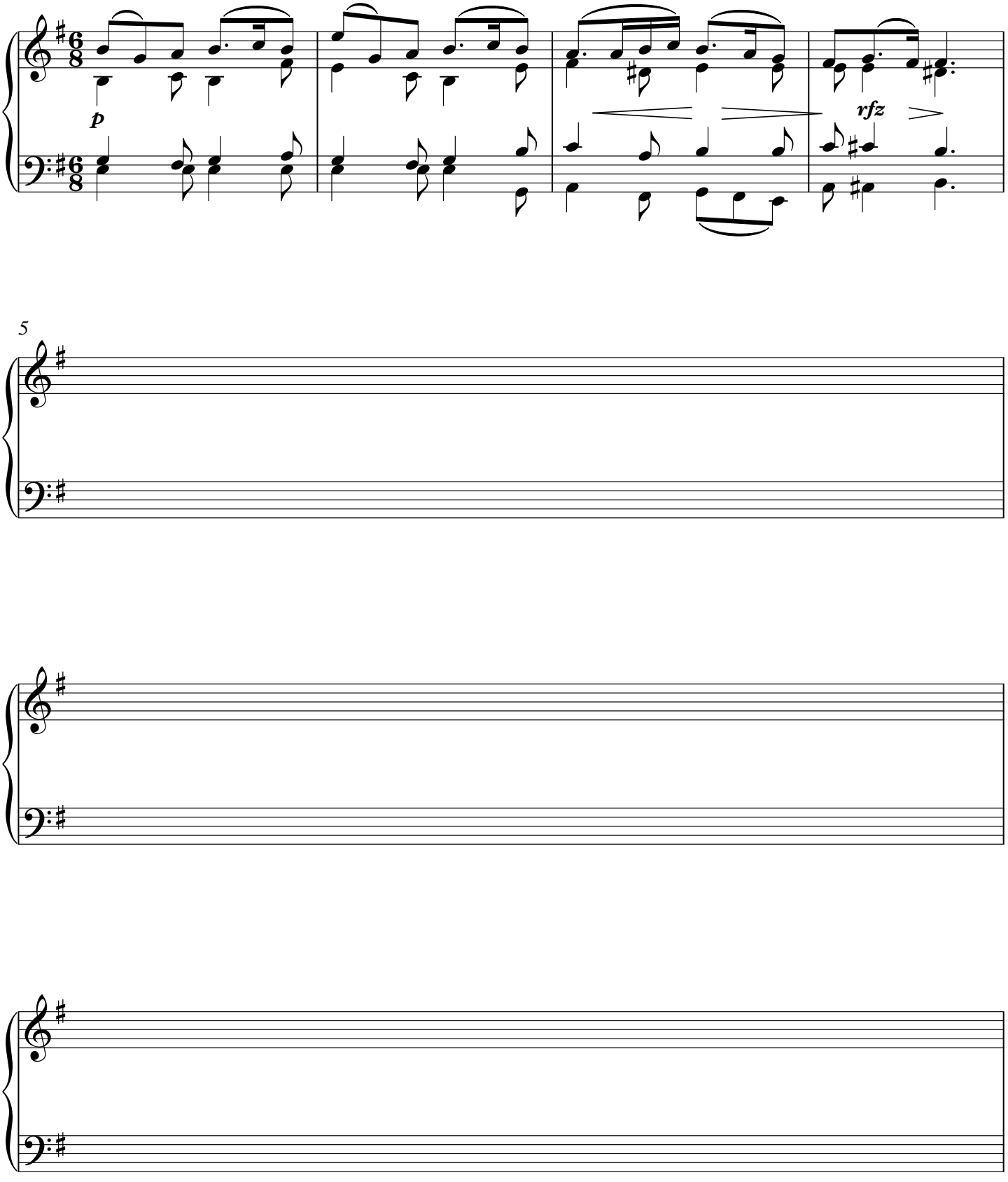


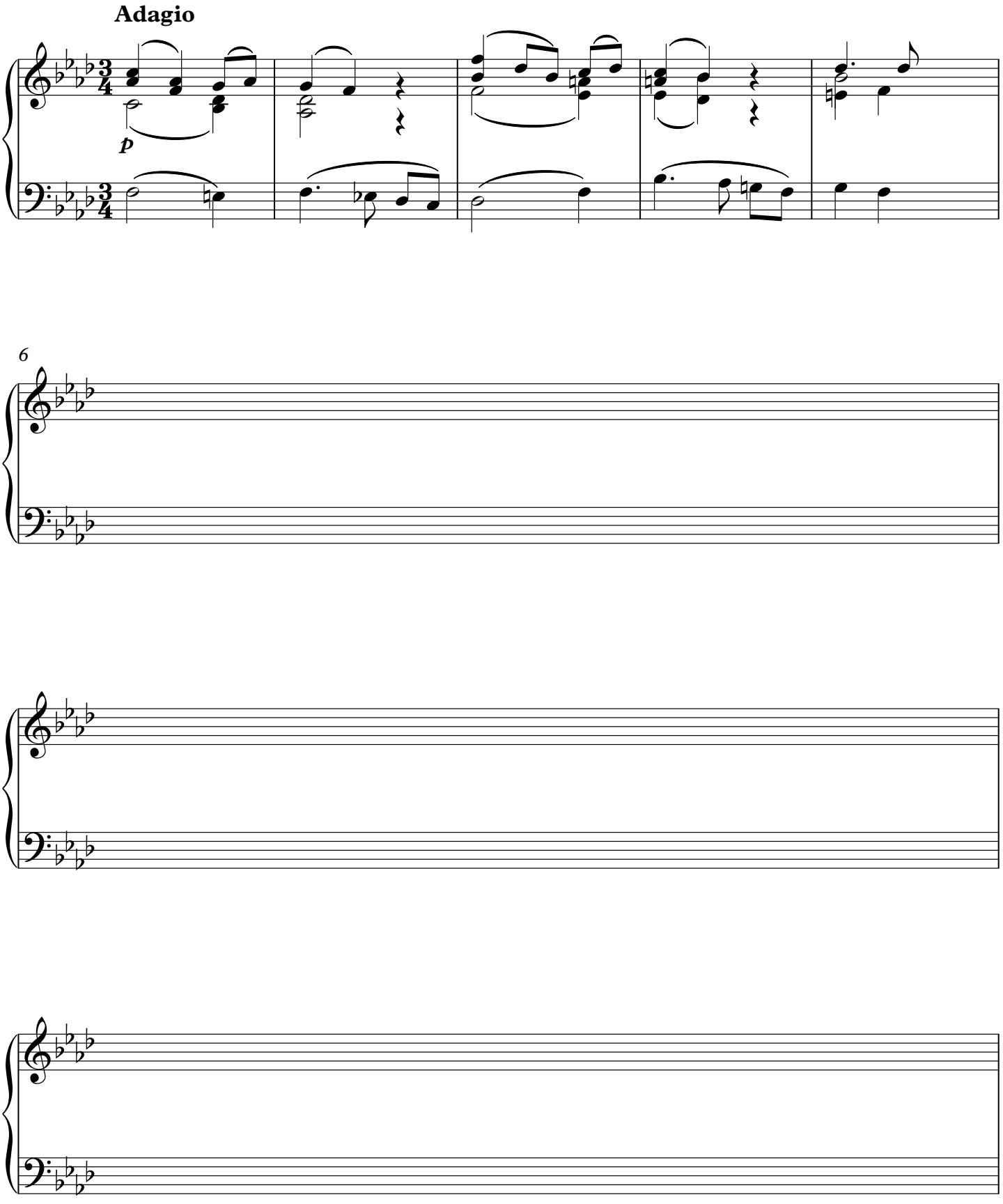


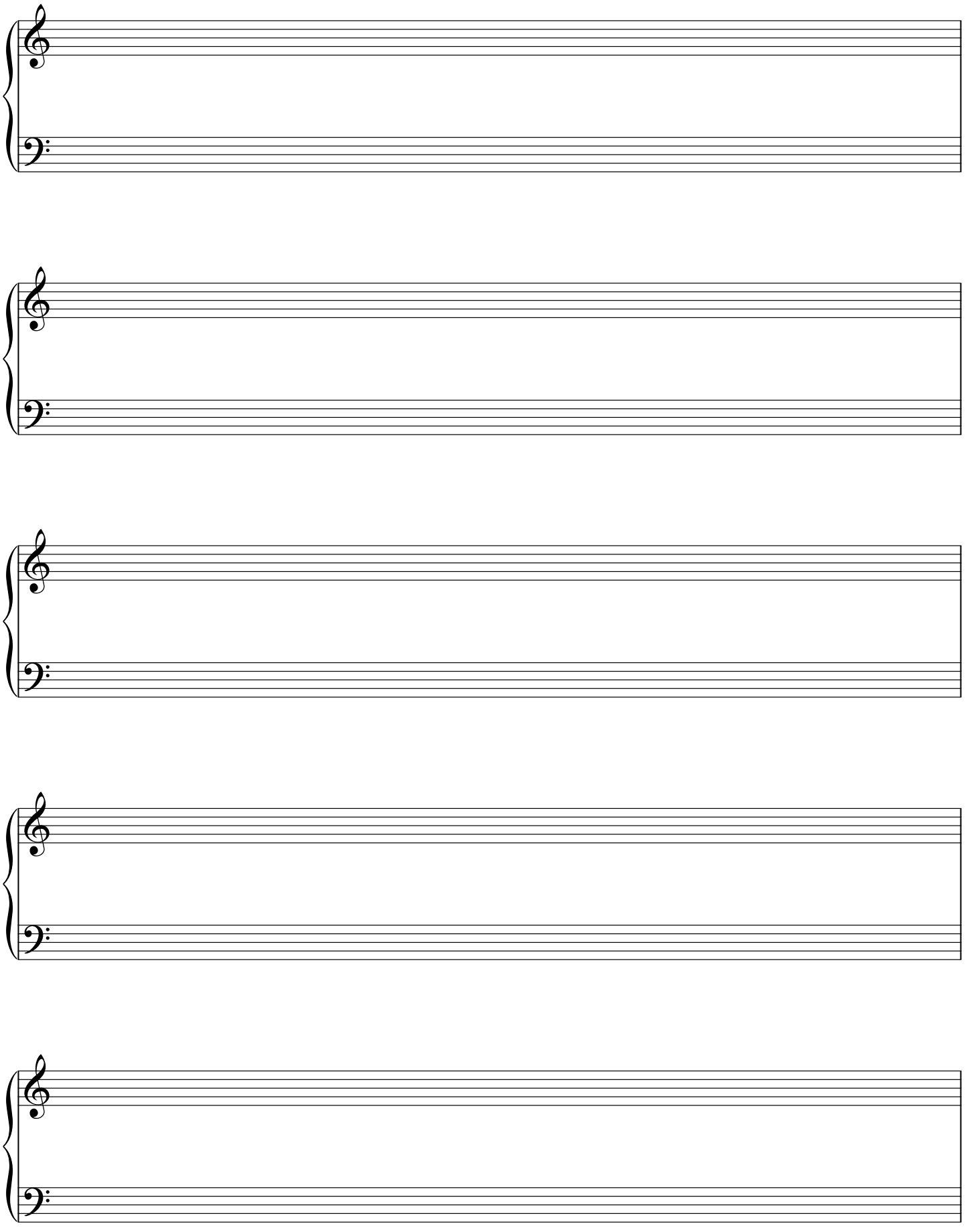

27
(cadenza)
of / or
of
of / or
31
35

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




Adagio
p
6



Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / MASTER

APRIL 2017

HARMONIE

schriftelijk

vierstemmige zetting

vierstemmig fragment voortzetten

Conservatorium van Amsterdam

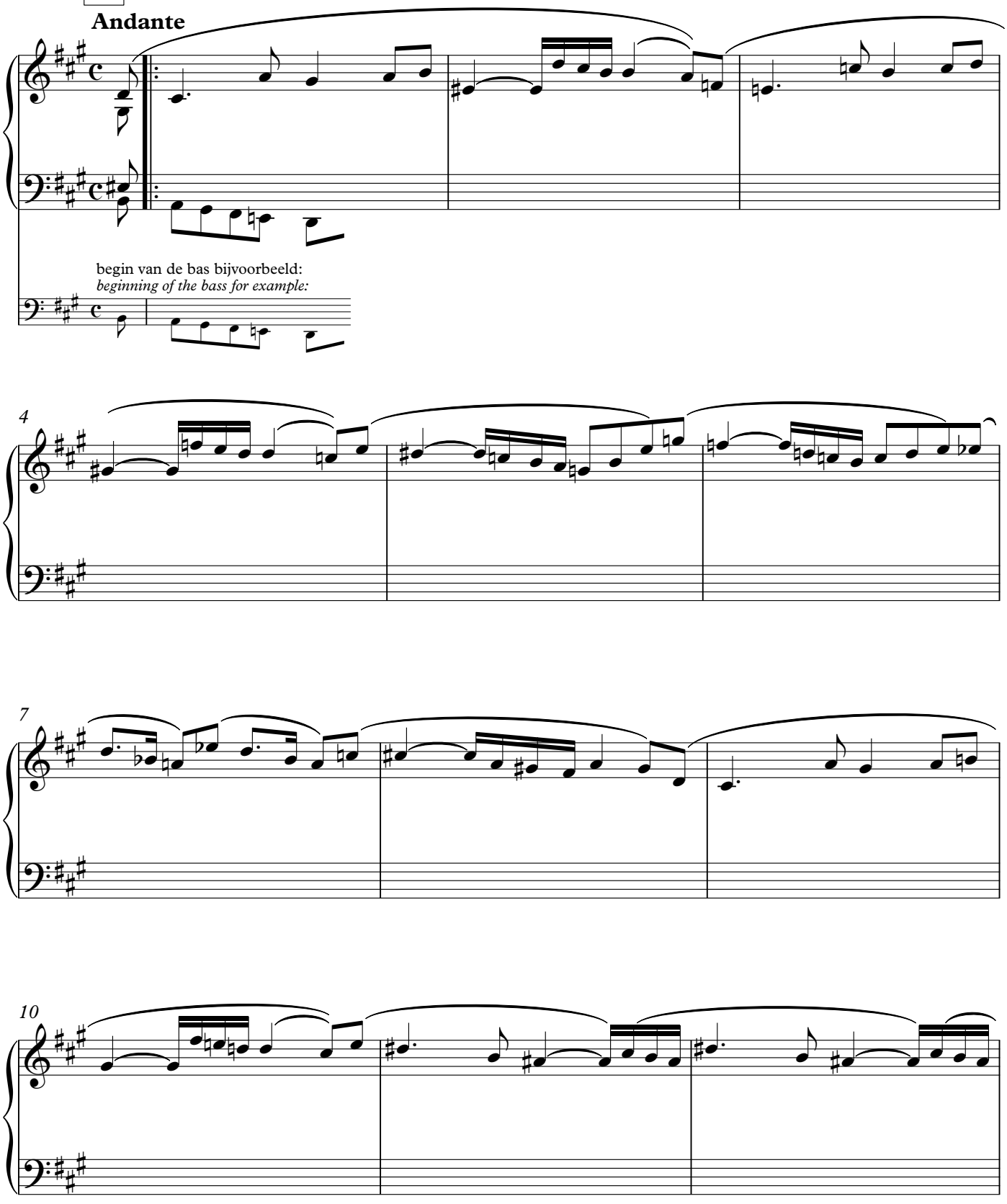
toelatingsexamen hoofdvak theorie 2017 / Master

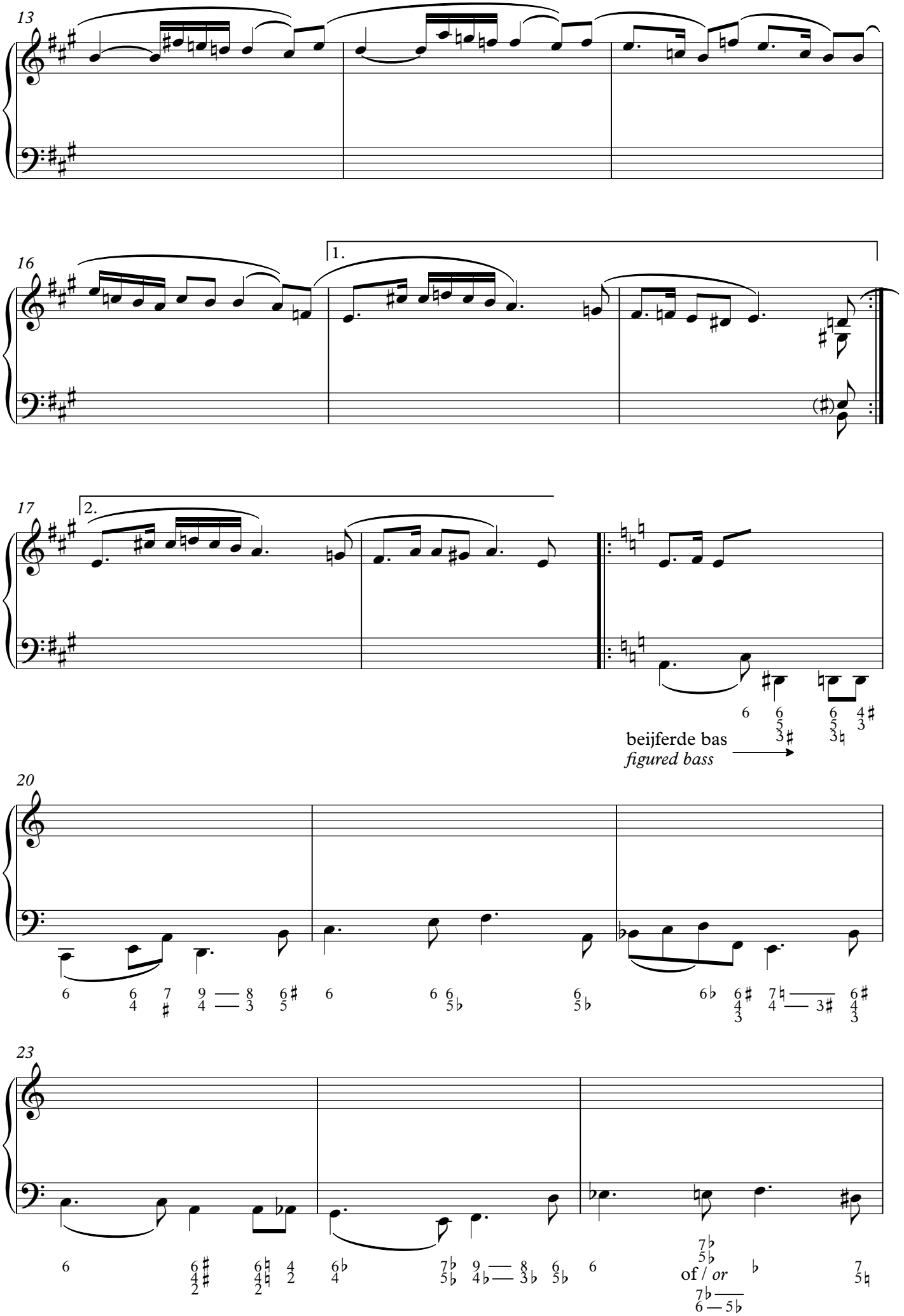
schriftelijke harmonie

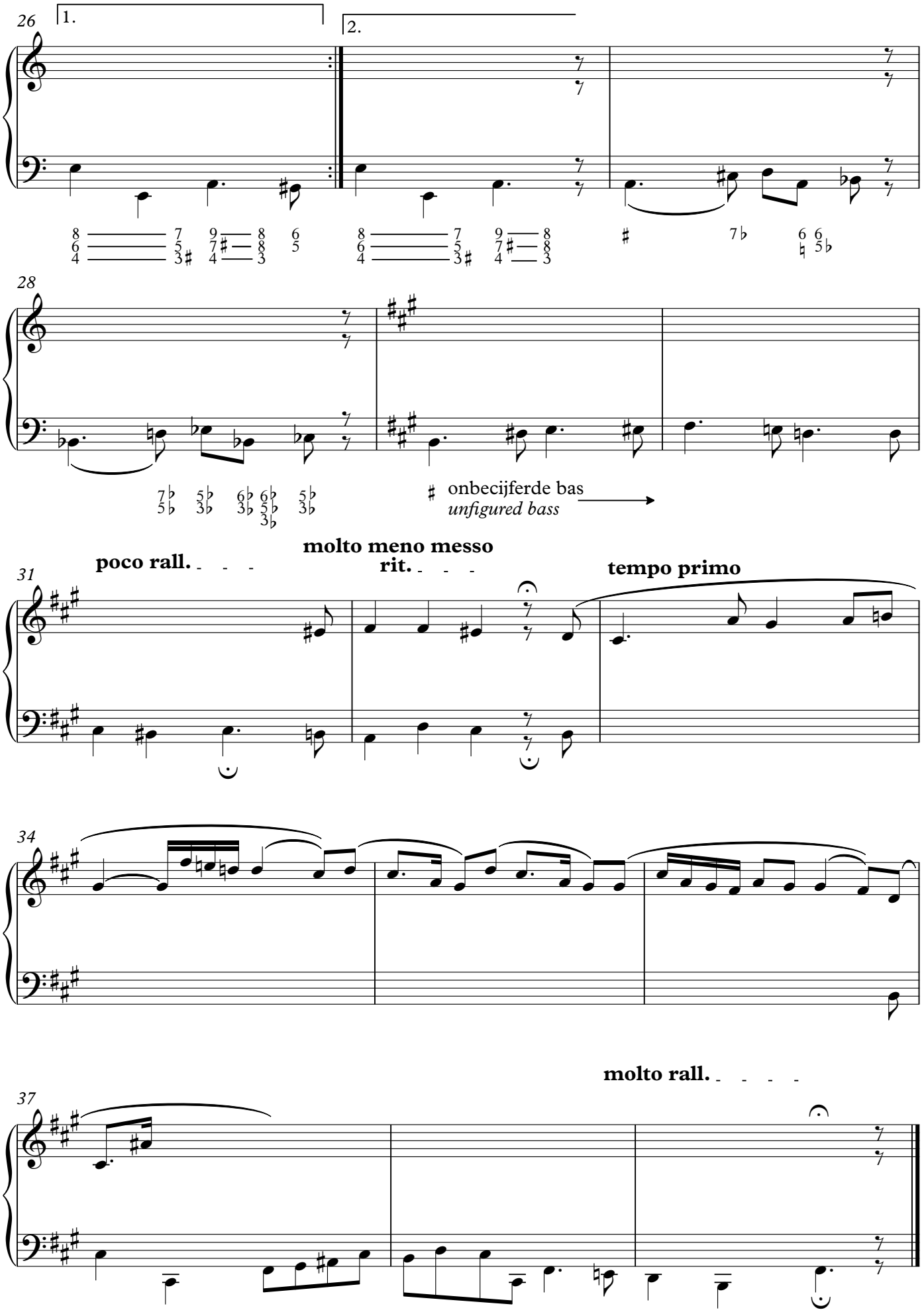
Martijn Hooning
april 2017

A

Andante

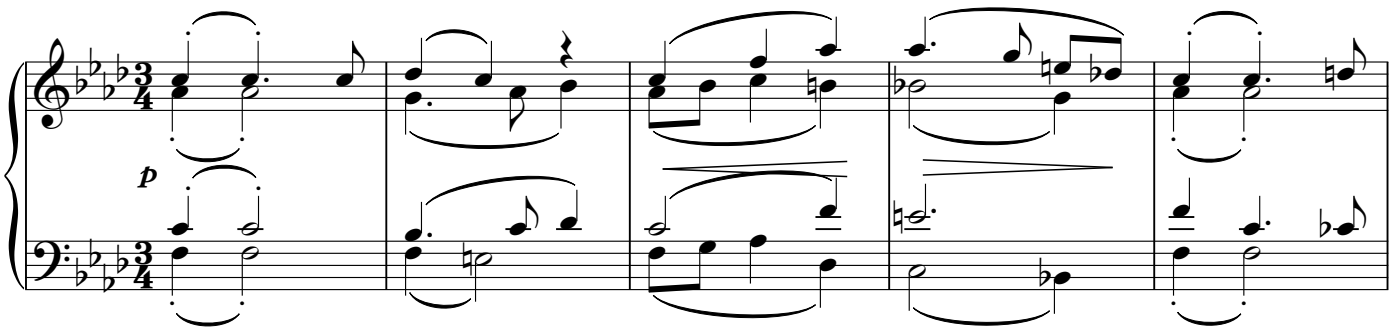


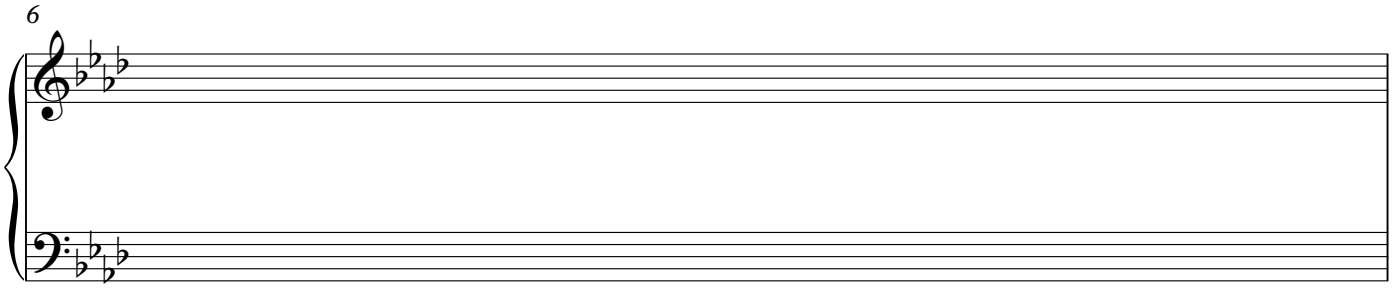

13
16
1.
17
2.
beijferde bas
figured bass
20
23
of / or

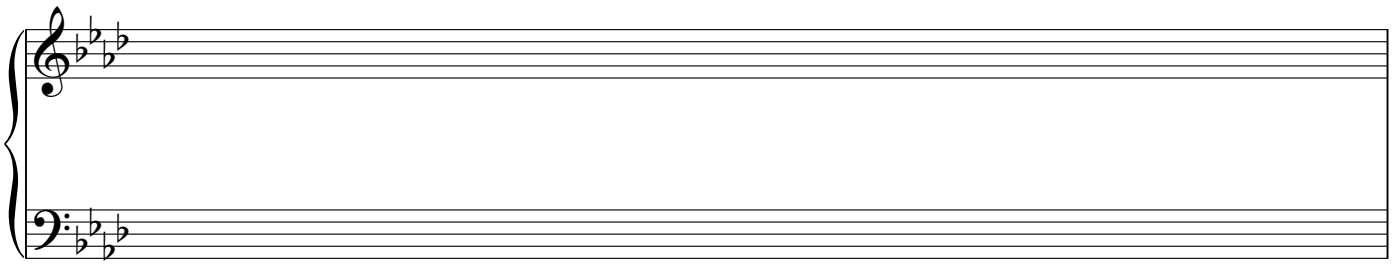

26
1.
2.
28
onbecijferde bas
unfigured bass
31
poco rall.
molto meno messo
rit.
tempo primo
34
37
molto rall.

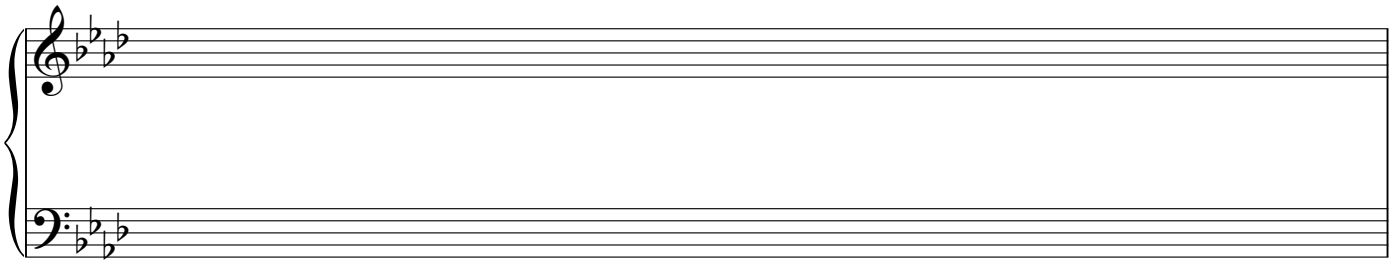
B **Schrijf een voortzetting van tenminste 4 maten van een van onderstaande fragmenten.**
Write a continuation of one of the fragments below (at least 4 measures).

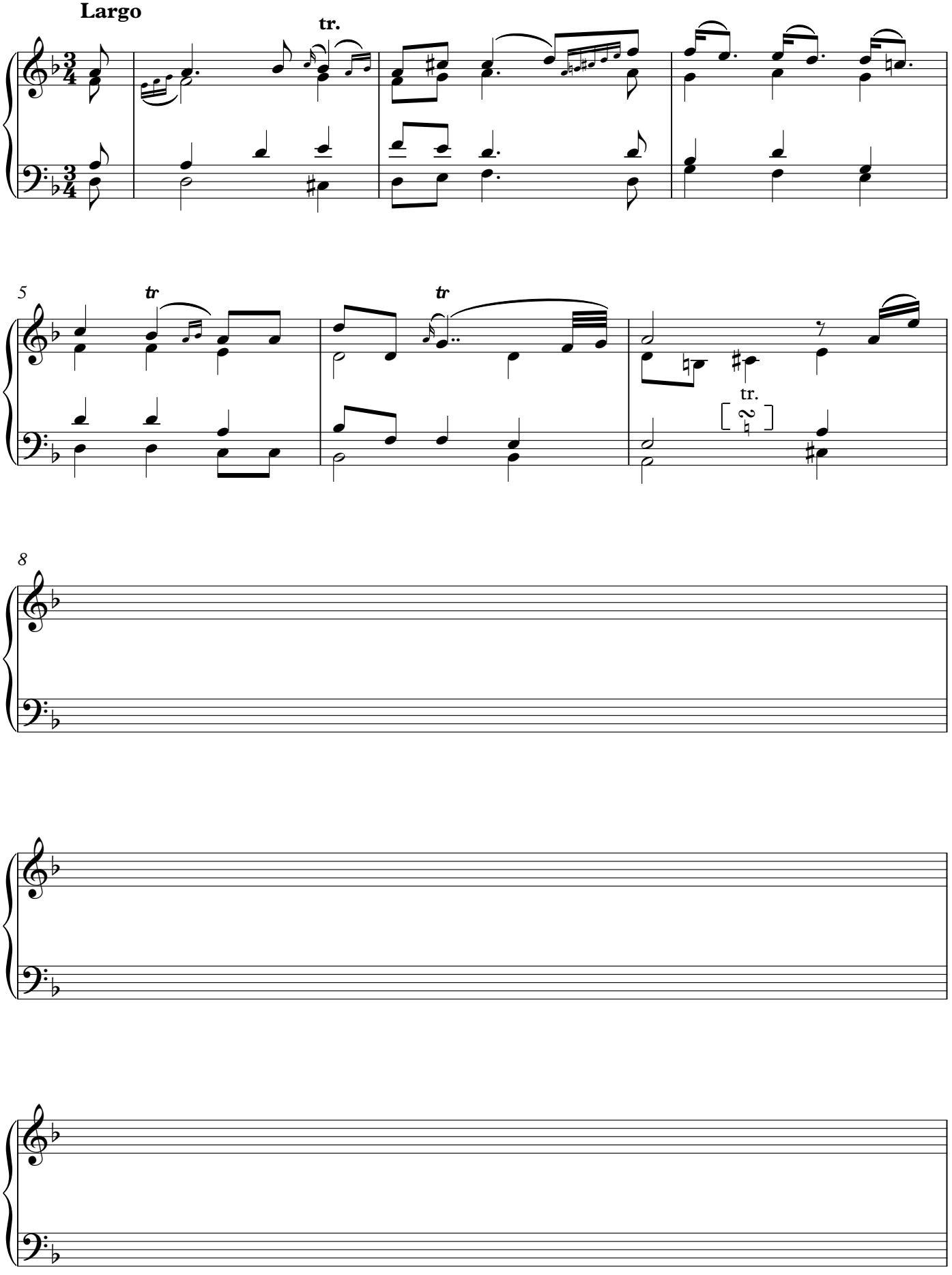
Adagio

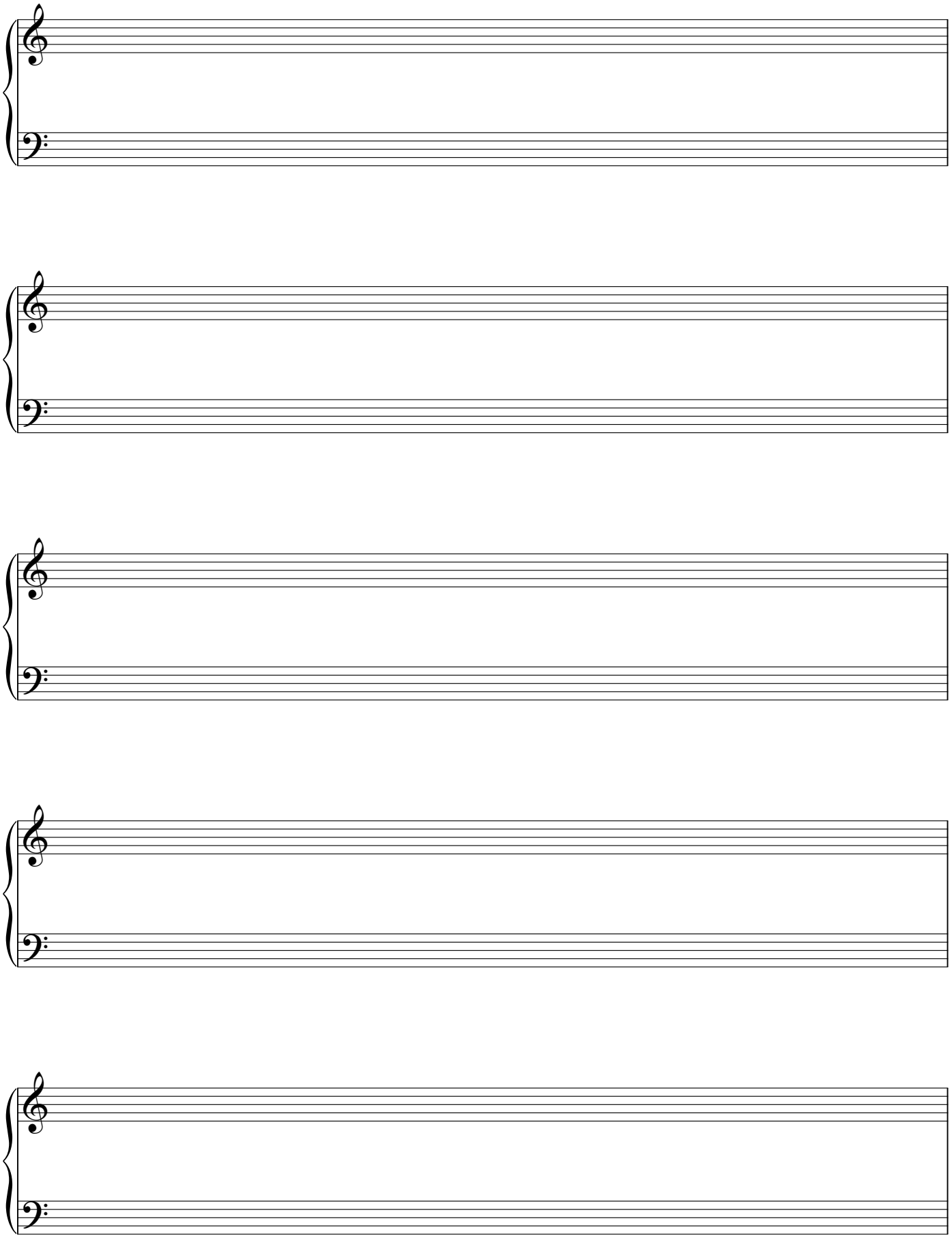









Largo
tr.
5
tr
tr
tr.
8



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 foru parts with the given melody as the top voice.

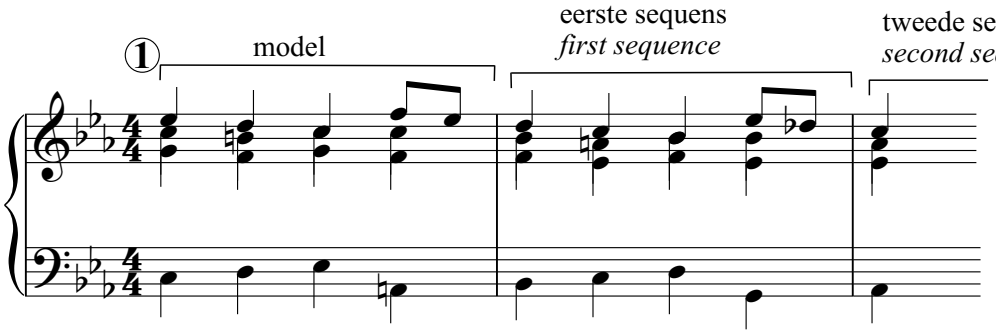
toelatingsexamen harmonie aan de piano hoofdvak theorie

april 2017

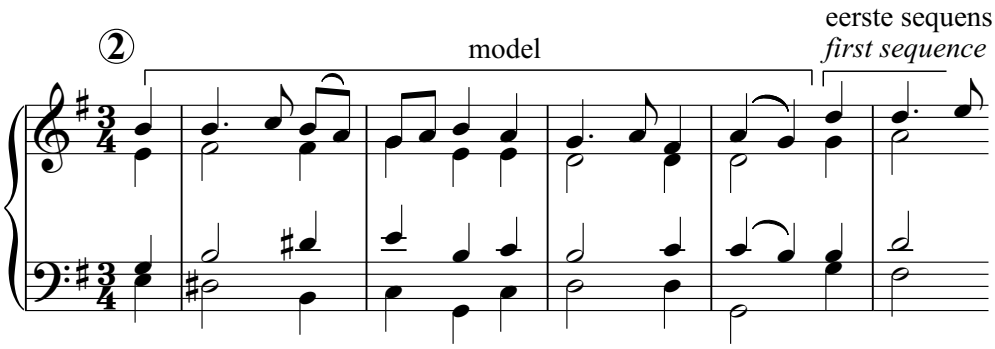
voorbereid

Martijn Hooning
april 2017

A. SEQUENZEN / SEQUENCES

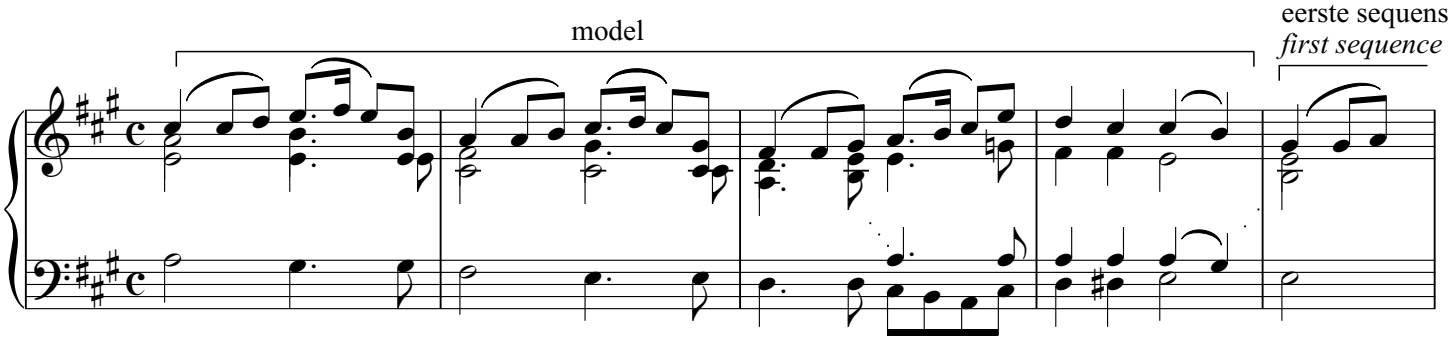


Kwintvalsequens, met steeds een doorgaand sextakkoord
Sequence of descending fifths, always with passing 6-chord

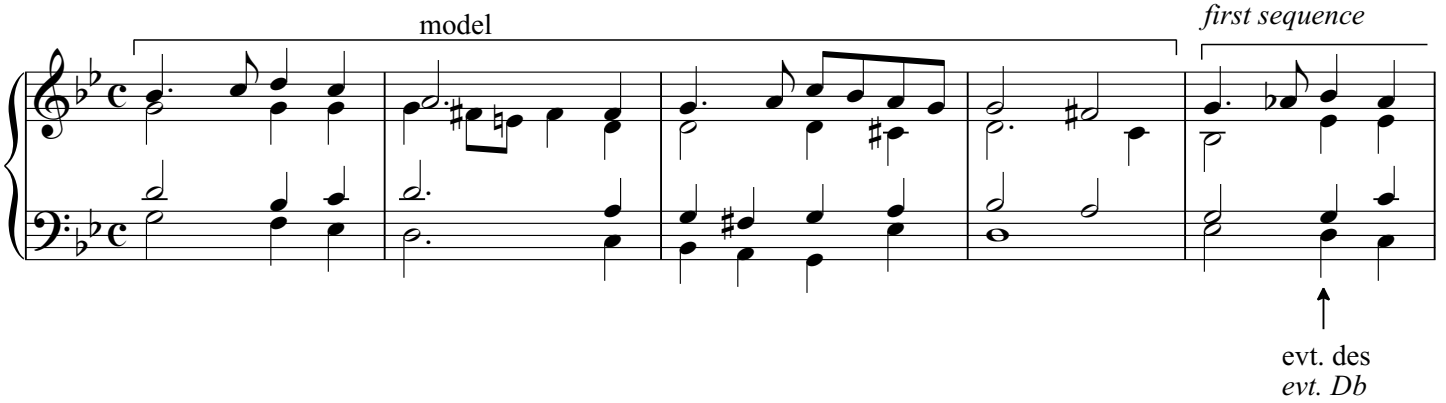


Het model begint in e klein; in maat 2/3 wordt gemoduleerd naar G groot.
De eerste sequens begint dus in G groot, en moduleert naar b klein;
de tweede sequens begint in b klein, en moduleert naar D groot, enz.
The model begins in E minor; in measure 2/3 we modulate to G major.
The first sequence stars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

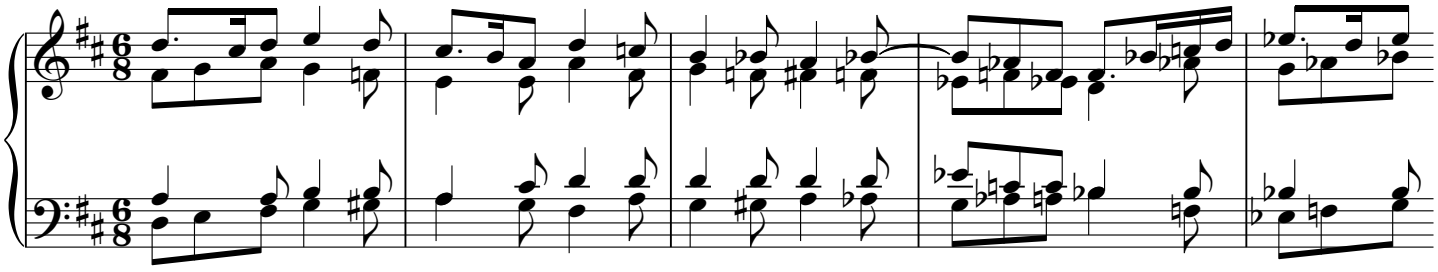


④ Het model staat in g klein, en eindigt met een half slot. De eerste sequens staat in de toonsoort Es groot, de tweede sequens in b (=ces) klein (medianttoonsoort van Es groot), etc.
The model is in G minor, and ends with half cadence. The first sequence is in Eb major, the second sequence in B (=Cb)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



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:

4/4 I I6 IV II6 | I6/4 V7 | VI II6/5 V | I ||

in minor; start with 5^ in the soprano:

3/4 I6 V4/3 I | bII6 (V6/5) | V (VII7) | VI ||

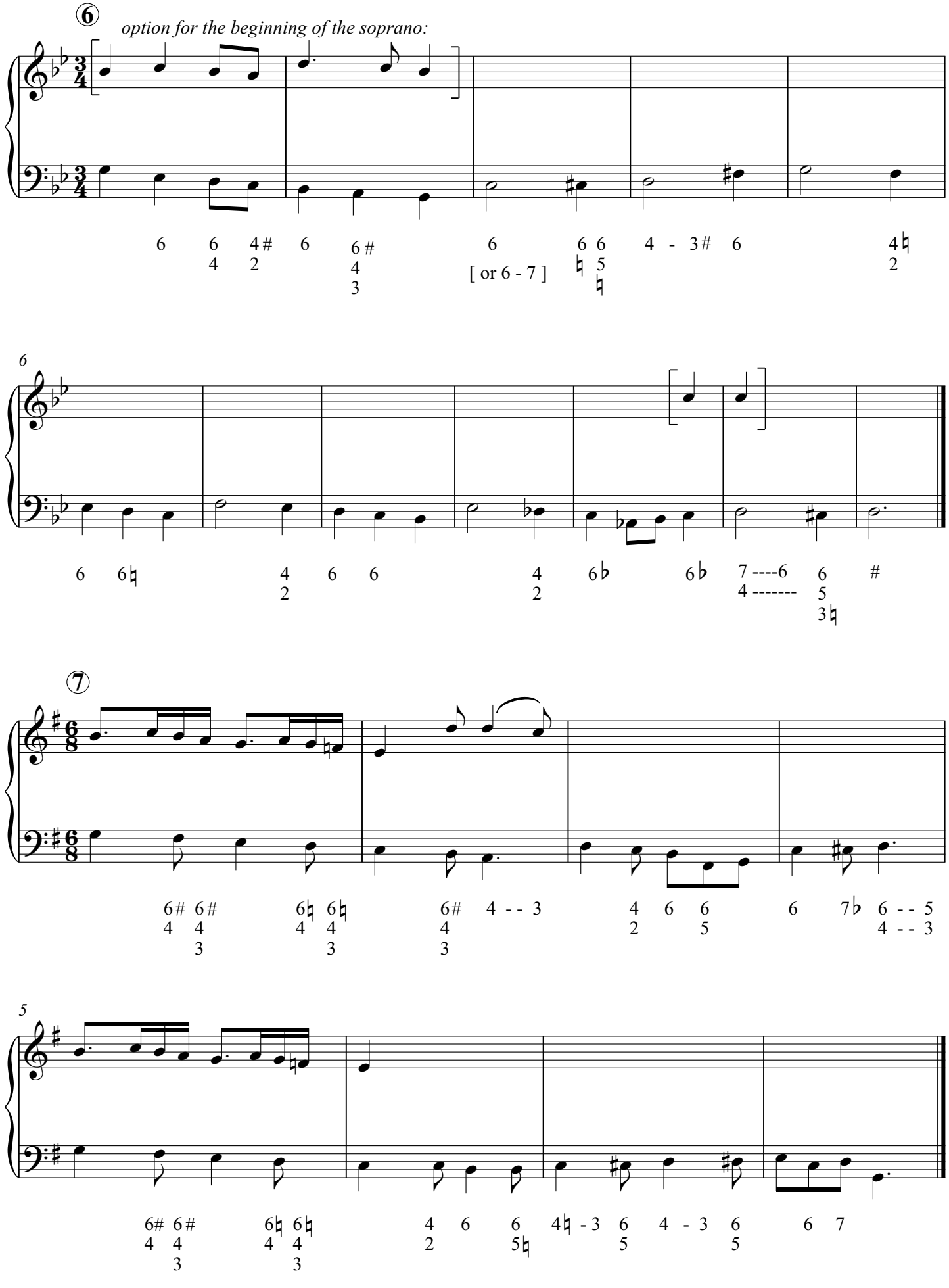
in major; start with 3^ in the soprano:

4/4 I VI IV II(7) | I6/4 V2 I6 (V4/3) | II V | I ||

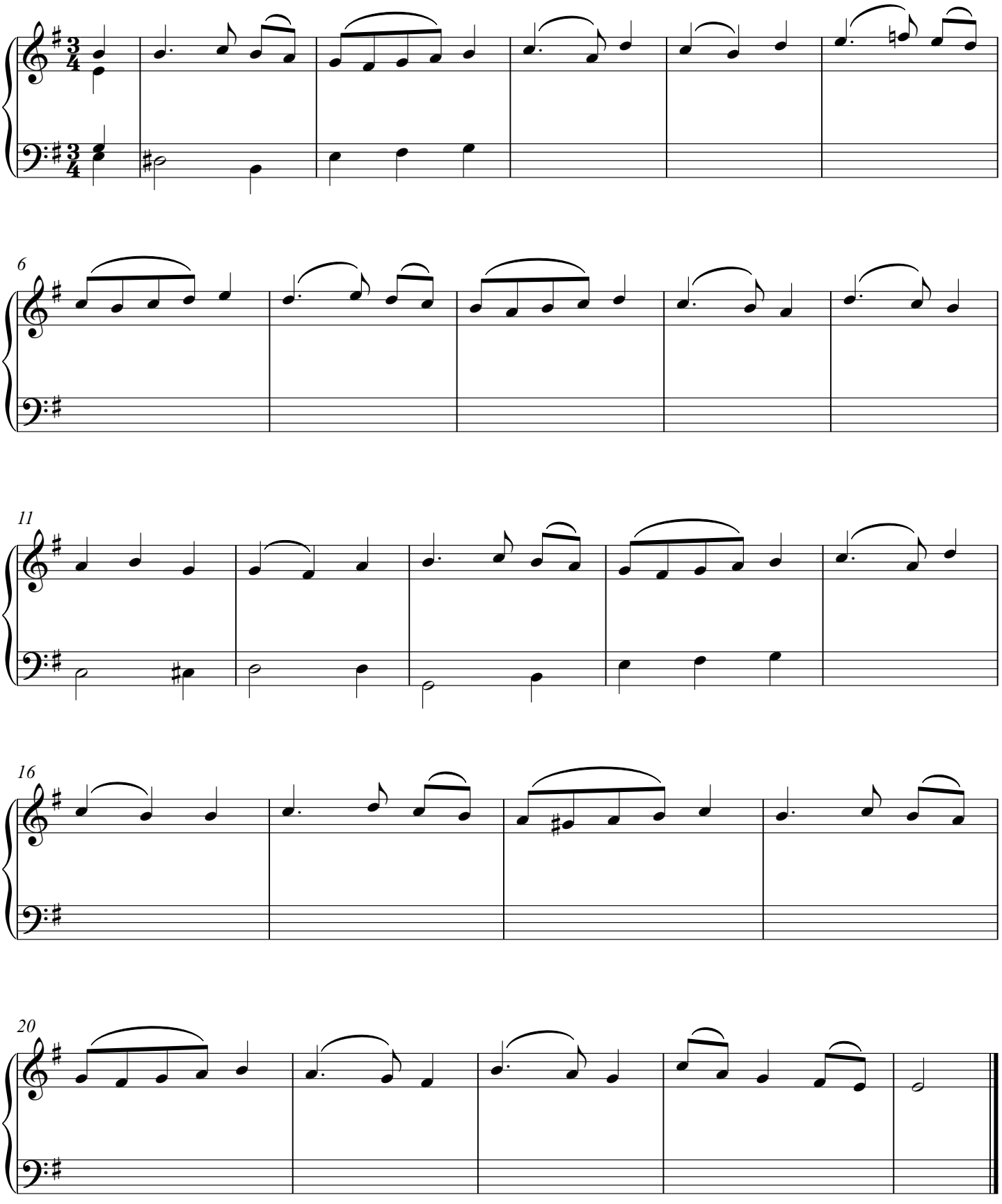
in minor; start with 3^ in the soprano:

3/4 I (V2) | IV6dm (=major) #IVdv6/5 (=German) | I6/4 VII4/3 | I6 (V6/5) | IV I6/4 IIhv4/3 (=French) | V ||

C. BECIJFERDE BAS ***FIGURED BASS***



D. SOPRAAN HARMONISEREN / *HARMONISATION OF A SOPRANO*



Martijn Hooning

TOELATINGSEXAMEN HOOFDVAK THEORIE / BACHELOR

april 2017

HARMONIE AAN DE PIANO

prima vista

toelatingsexamen harmonie aan de piano hoofdvak theorie

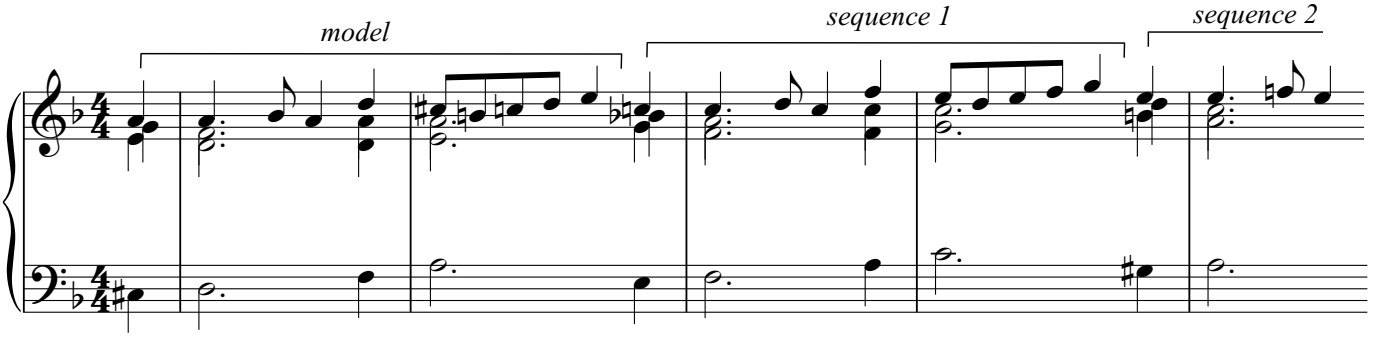
APRIL 2016

prima vista

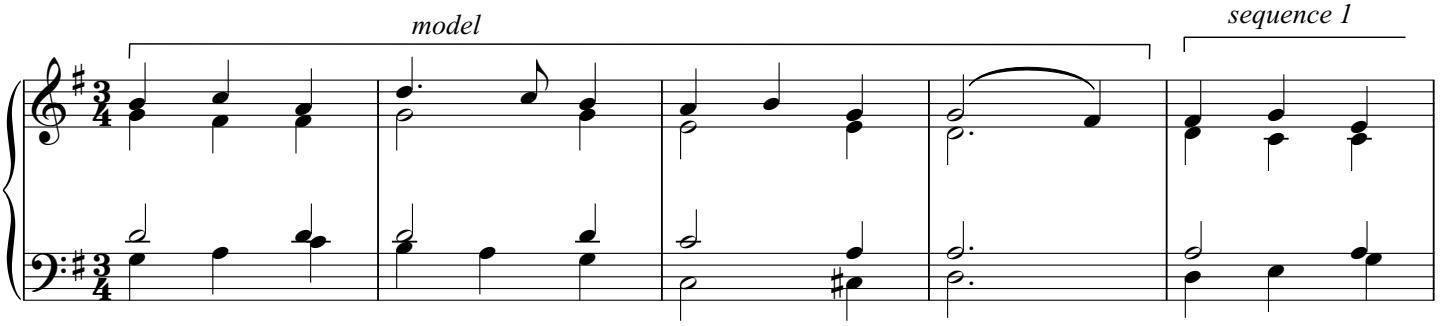
Martijn Hooning
april 2017

A. SEQUENZEN / *SEQUENCES*

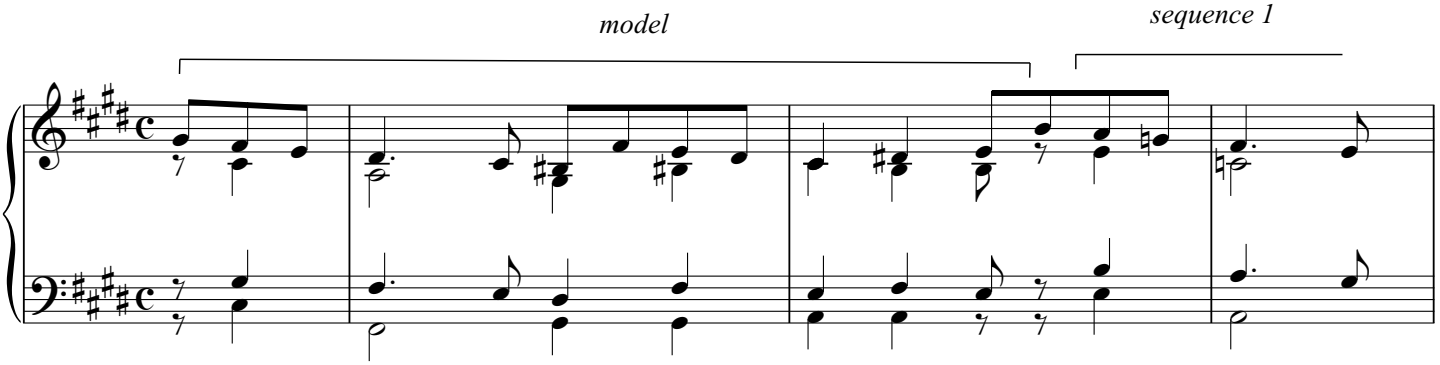
① Stijgende tertsen (met modulaties): In het model worden alleen I en V gebruikt, in de sequenzen wisselen majeur- en mineur-toonssorten elkaar af: Het model staat in d klein, de eerste sequens in F groot, de tweede sequens in a klein, de derde in C groot, etc.
Ascending thirds (with modulations): The 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.



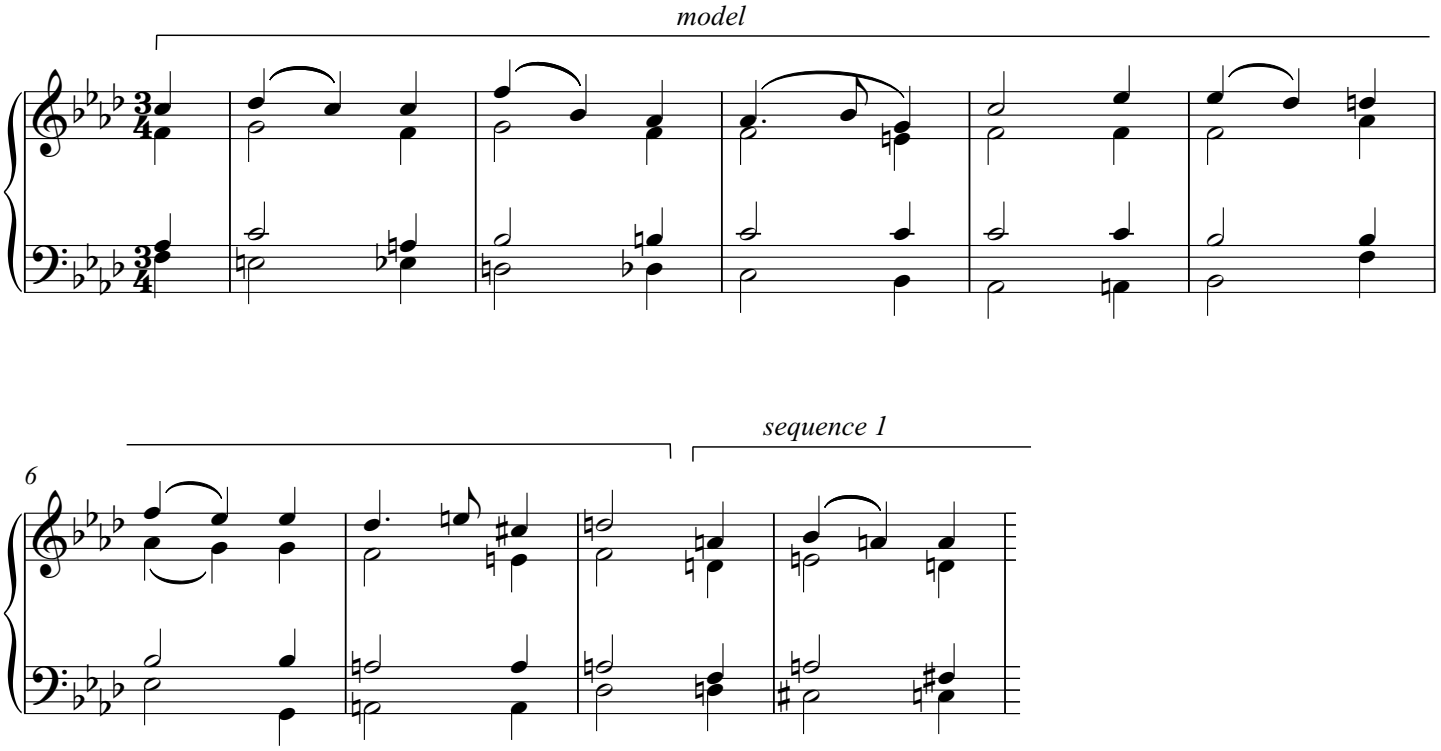
② Dalende kwarten: Het model staat in G groot, de eerste sequens in D groot, etc.
Descending fourths: The model is in G major, the first sequence is in D major. Etc.



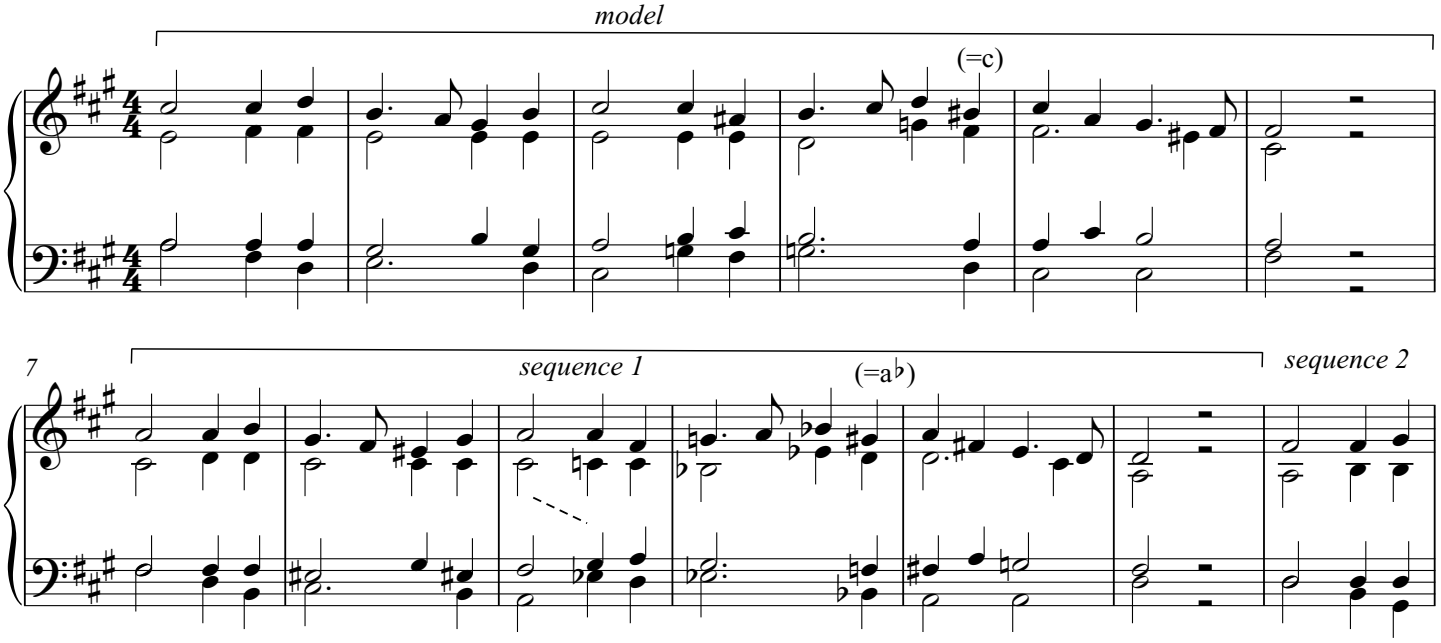
③ Stijgende klein tertsen, met modulaties: In het model wordt gemoduleerd van cis klein naar E groot; de eerste sequens begint in e klein, en er wordt naar G groot gemoduleerd. Etc.
Ascending minor thirds, with modulations: The model modulates from C sharp minor to E major; the first sequence begins in E minor, and modulates to G major. Etc.



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...

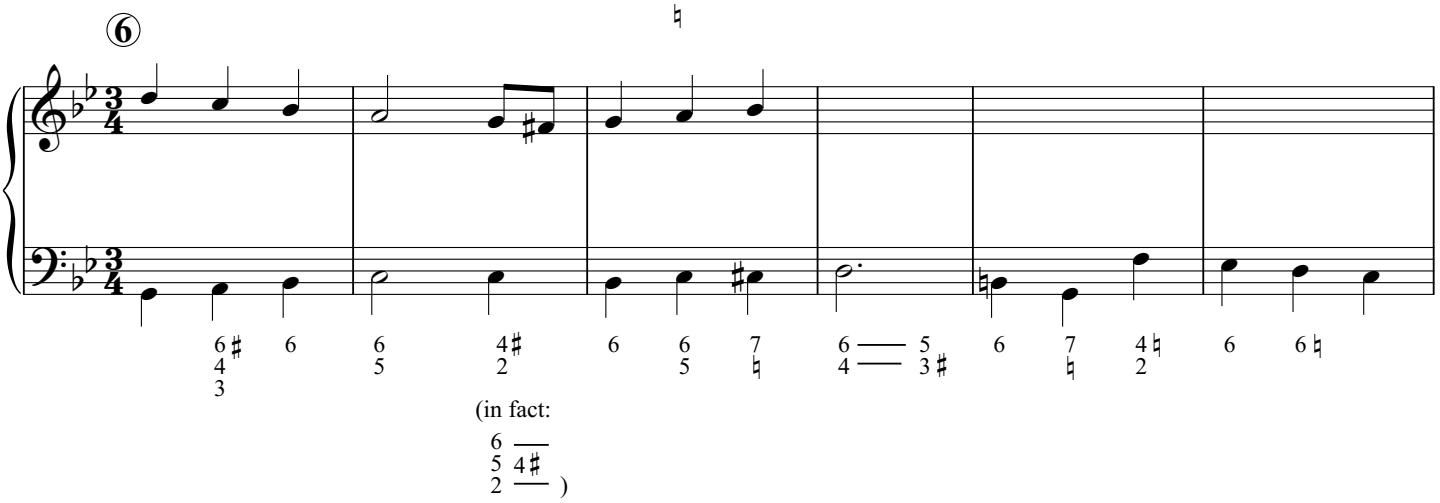


⑤ Het model bevat een modulatie van A groot naar fis klein, dus een *kleine* terts omlaag. De eerste sequens moduleert vervolgens van fis klein naar D groot - dus een *grote* terts omlaag. De tweede sequens moduleert dan van D groot naar b klein, en de derde van b klein naar G groot, etc. van E groot 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.
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.



B. BECIJFERDE BAS / ***FIGURED BASS***

⑥



(in fact:

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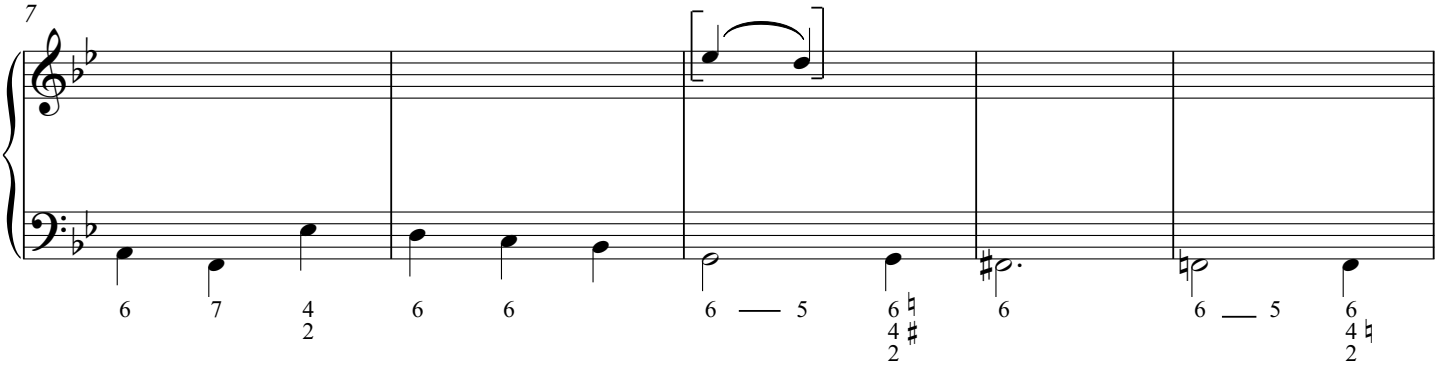
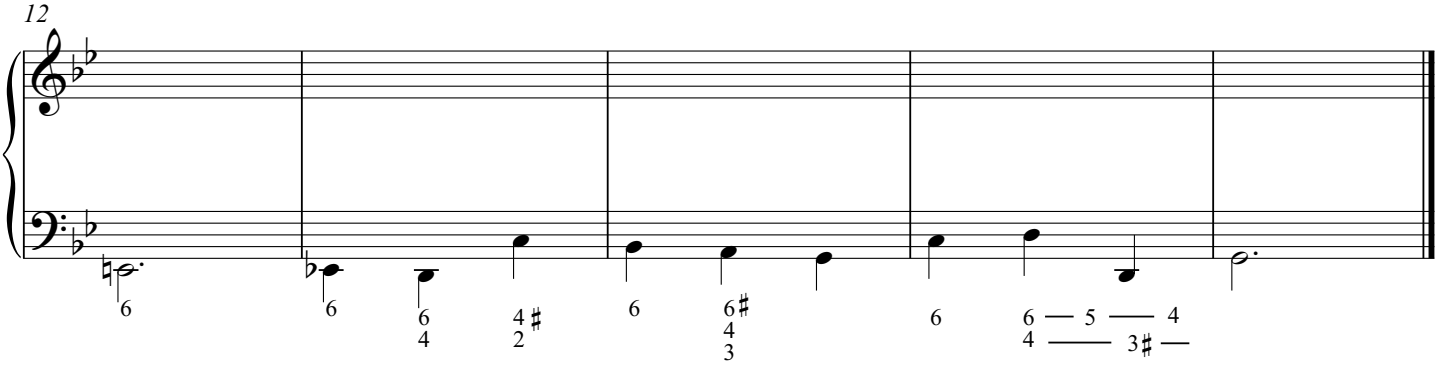
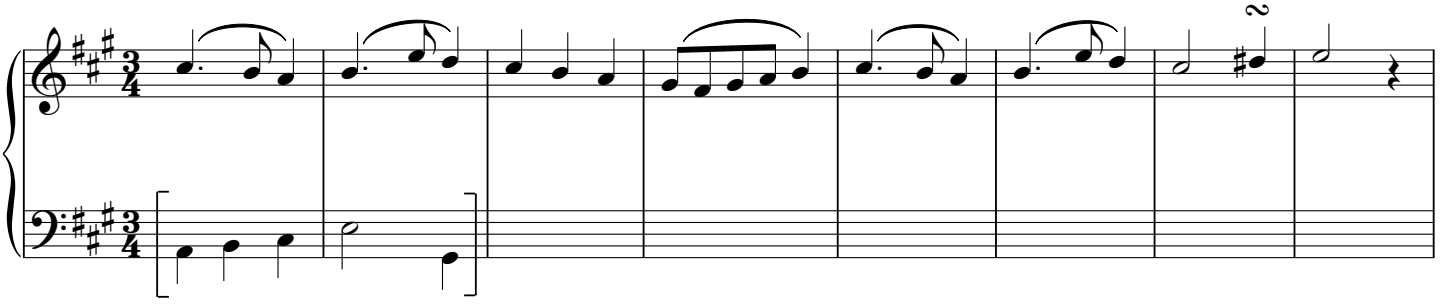


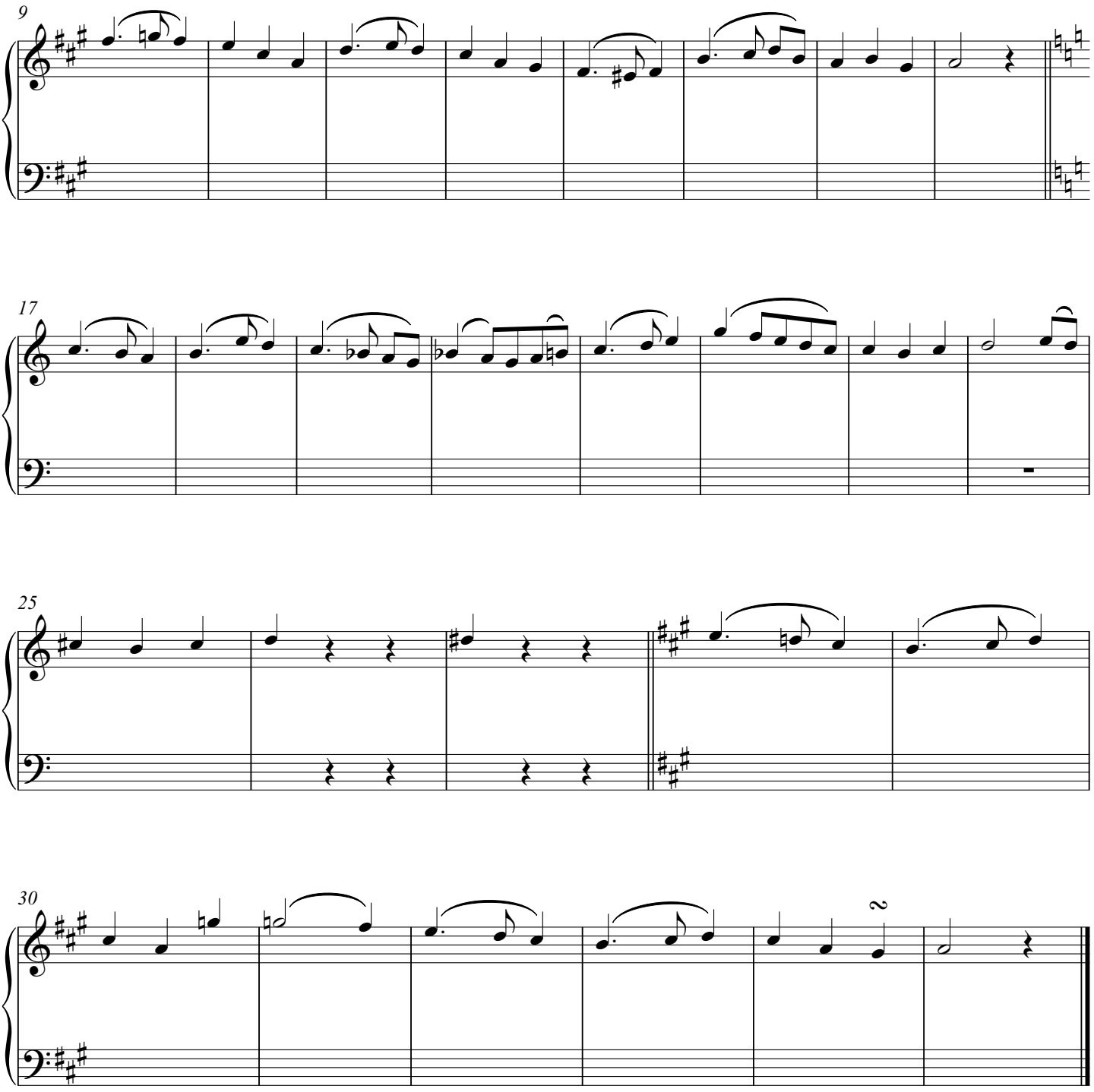


C. HARMONISATIE VAN EEN SOPRAAN / ***HARMONIZATION OF A SOPRANO***

⑦

Adagio




9
17
25
30
2

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.

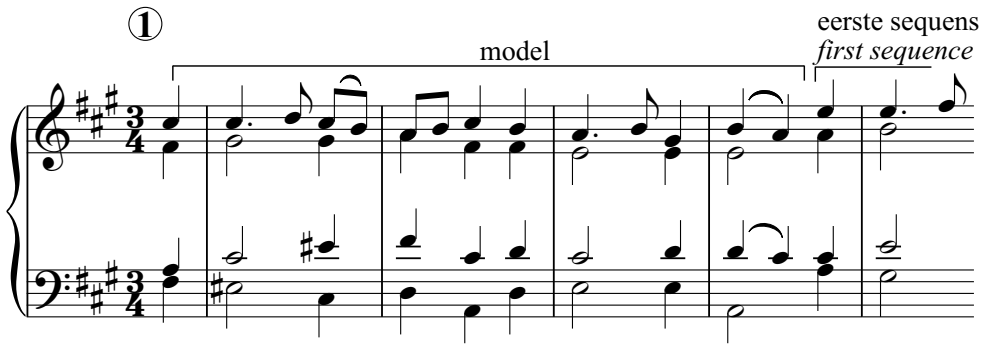
toelatingsexamen harmonie aan de piano hoofdvak theorie

april 2017
voorbereid

Martijn Hooning
april 2017

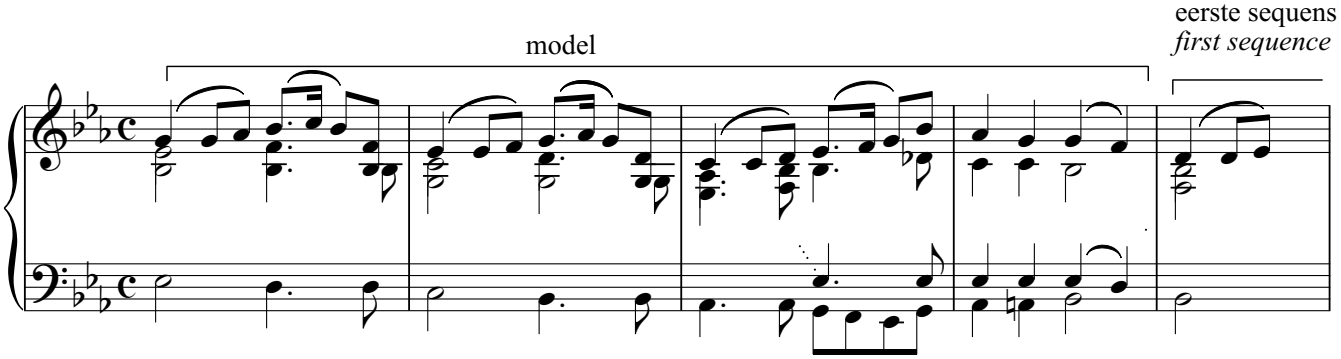
A. SEQUENCES

①



Stijgende tertsen:
Het model begint in fis klein; in maat 2/3 wordt gemoduleerd naar A groot. De eerste sequens begint dus in A groot, en moduleert naar cis klein; de tweede sequens begint in cis klein, en moduleert naar E groot, enz.
Ascending thirds:
The model begins in F# minor; in measure 2/3 we modulate to A major. The first sequence stars in A major, and modulates to C# minor; the second sequence starts in C# minor,and modulates to E major, etc.

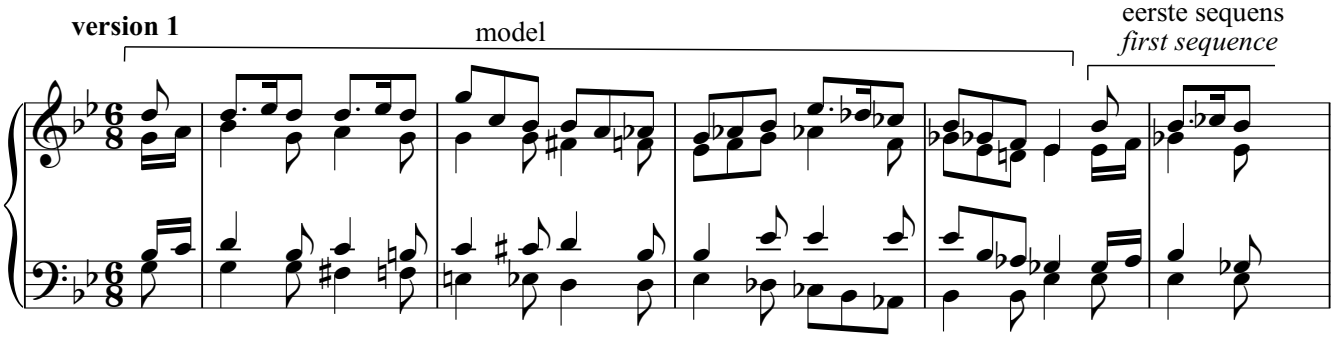
Dalende kwarten: Het model *("Romanesca")* staat in A groot en eindigt met een half slot op V; deze V wordt aan het begin van de eerste sequens veranderd in I . De eerste sequens staat dus in E groot, de tweede sequens in B groot, etc.
Descending fourths: The model ("Romanesca") *is in A major and ends 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.*



②

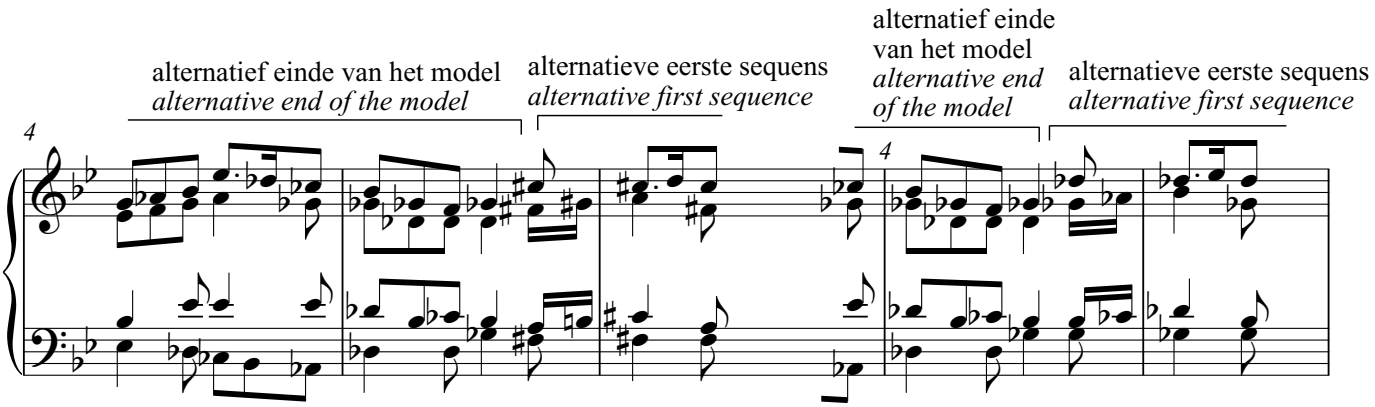
In de eerste versie van het model wordt een grote terts omlaag gemoduleerd. Als we in maat 4 dus in es klein zijn, en de eerste sequens begint in die toonsoort, is een reeks dalende grote tertsen het resultaat.
Alternatief: Het model eindigt in Ges groot (zie de tweede versie). Dan kunnen we moduleren in stijgende kleine secundes, doordat de eerste sequens begint in fis (=ges) klein. Natuurlijk kunnen beide versies ook worden gemengd, zo bijvoorbeeld: ges klein ---> Es groot -> E groot -> c klein -> Cis groot, etc.
Of we blijven in Ges groot na het model. Er wordt dn in de eerste sequens *niet* gemoduleerd, maar er kan in de tweede sequens wel worden gemoduleerd als die begint in fis *klein.* Zie versie 3.
The first version of the model modulates down a major third. So, when we are in Eb minor in measure 4, and the first sequence starts in that key, a sequence of descending major thirds is the result.
Alternative: The model ends in Gb major (see second version). Then we could modulate in ascending minor seconds, by starting the first sequence in F# (=Gb) minor). Of course, both versions could be mixed as well, like for instance: Gm ---> Ebm --> EM --> Cm --> C#M... Etc.
Or, we could continue in Gb major after the model. We would then not *modulate in the first sequence, but could modulate in the* second *sequence when that sequence starts in F#* minor. *See version 3.*

version 1

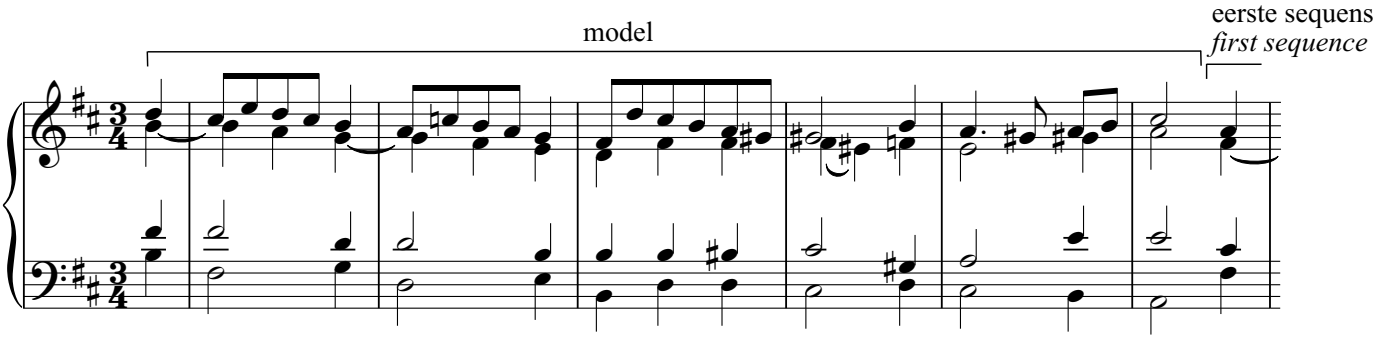


version 2

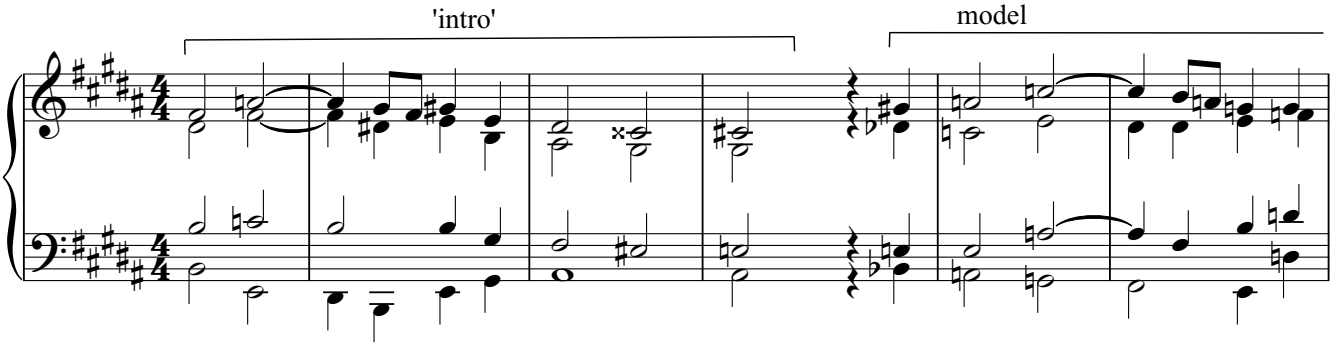
version 3

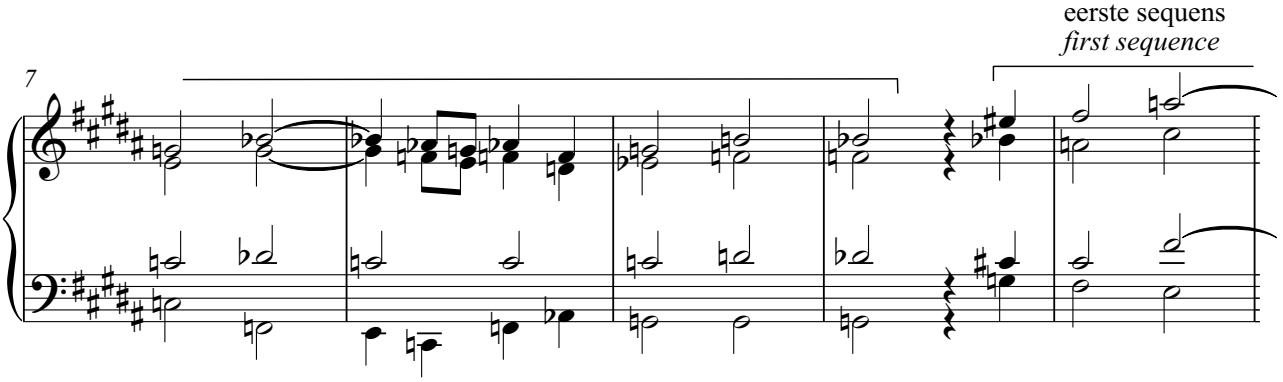


③ Dalende secundes *binnen* het model en de sequenzen; dalende kwarten *tussen* model en eerste sequens (en tussen de sequenzen onderling): Het model moduleert van B groot naar a klein (via fis klein); de eerste sequens moduleert van fis klein naar E groot (via cis klein). Etc.
Descending seconds in *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.*



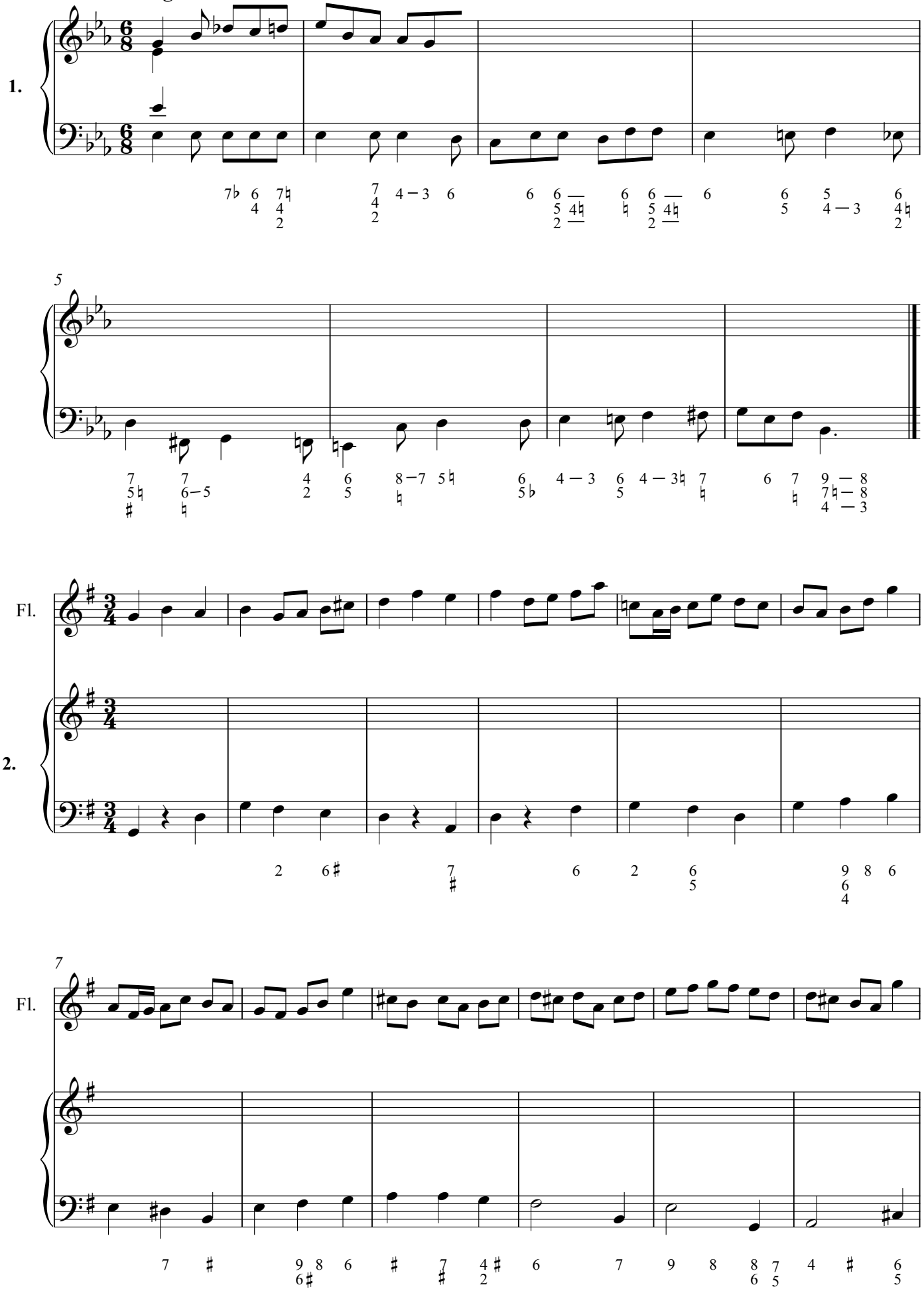
④ Ascending major sixths (or descending minor thirds). The íntro ends on a halfdiminsihed chord, which is then taken as the starting point for the model (and enharmonized). The same 'trick'is used at the beginning of the first sequence: The half diminished chord at the end of the model is enharmonized (=interpreted as an altered V). Etc.

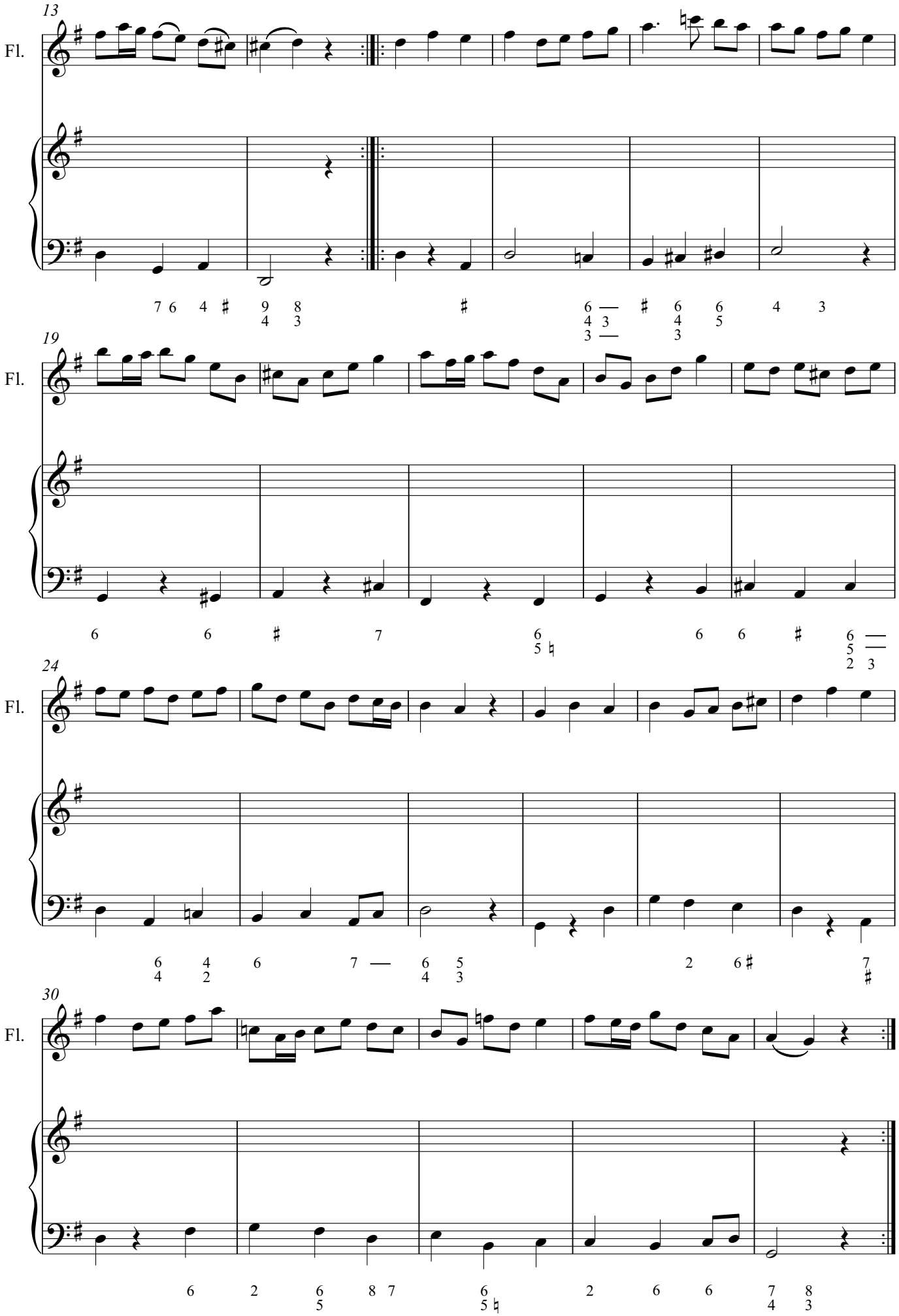




B. FIGURED BASS

Largo




13
Fl.
19
Fl.
24
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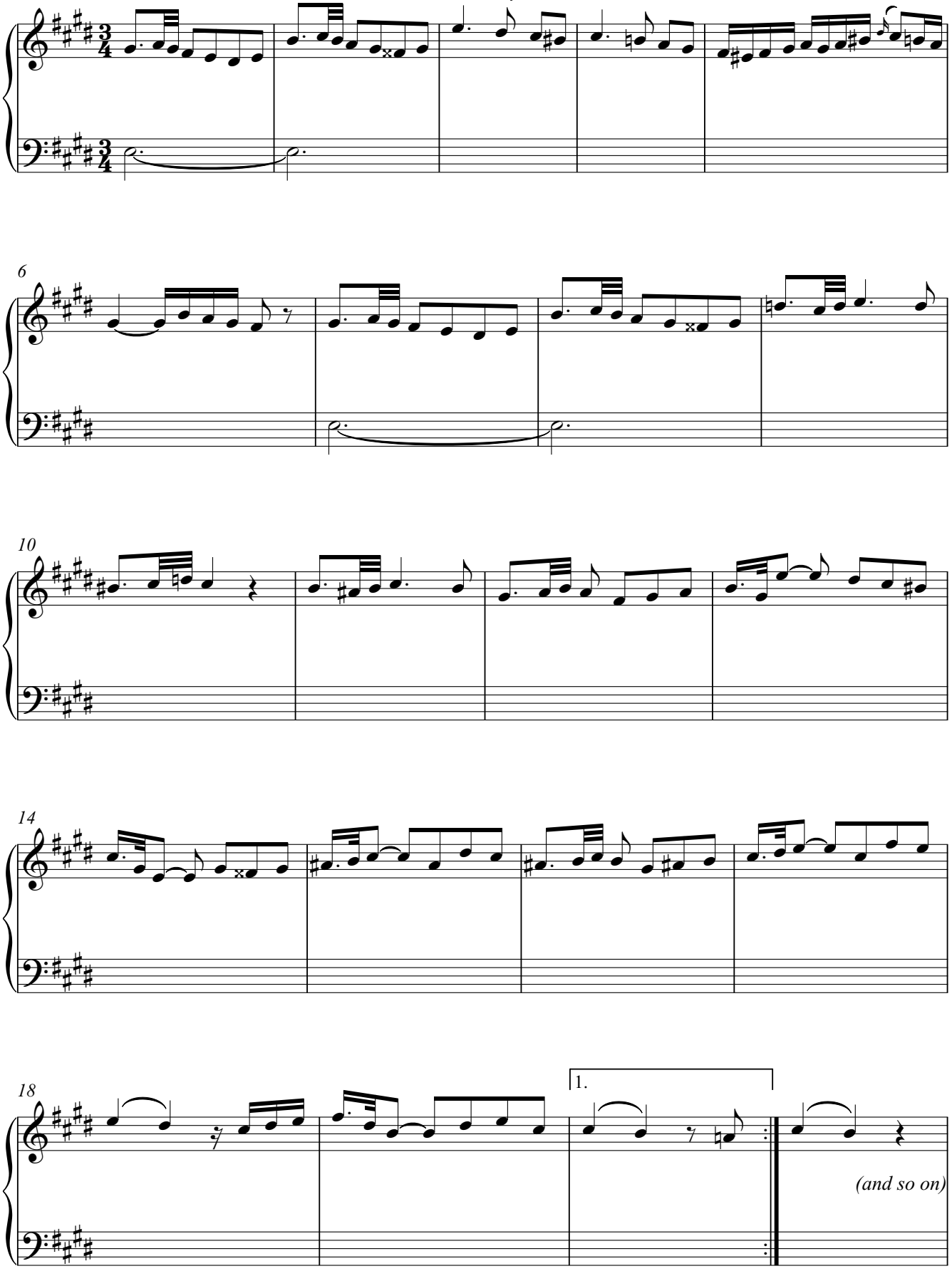
30
Fl.

C. HARMONIZATION OF A SOPRANO

Adagio

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