EXERCISE 16.4  Analyze the following progression with RNs, and realize it in four voices.

Gm: \[ i, \overline{V_5}, iv, \overline{V_5} \]

\[ V^6_s, V^5, V^4 IV, V^5 \]

\[ i b_4, i v, i v, \overline{V_7}, i \]

EXERCISE 19.4  The following progression represents a chromatic modulation. Write a bass line for the given RNs.

\[ b: \overline{V_3}^4, i b^c, \overline{V_3}^7, iv^5, V V \]

Provide Roman Numerals

Example 23.7  L. v. Beethoven, Piano Sonata in Eb-M, op. 7, II, mm. 72-74
Roman Numerals and Label Cadences

Nicht so traurig, nicht so sehr.

Be able to recognize standard Classical forms

Simple Binary  \[ || A : || B : || \]

Rounded Binary  \[ || A : || Ba : || \]

Ternary  \[ A \ | B \ | \ A \ | \]

Sonata Form  \[ \text{Exp} \]

\[ P \quad \text{Transition} \quad S \quad C \quad || \text{Dev} \quad \text{core, CORE, Retransition} \quad \text{Recoup} \]

\[ I \quad V \quad I \quad I \]

\( P = \text{primary} \quad S = \text{secondary} \quad C = \text{closing} \)
Given is the tone row from Webern's Op. 28. Below write the Retrograde, Inversion, and Retrograde Inversion of the row.

Write the following scales.

Octatonic (1+2)

Phrygian

Pentatonic (Diatonic)

Whole Tone