

# UTRGV Sample Graduate Theory Entrance Exam

Key

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

(Dominant Sevenths  
Leading tone ↑  
7th ↓)

Handwritten Roman numerals and figured bass notation for Exercise 16.4:

Gm: i i<sup>6</sup>  $\frac{6}{5} \frac{6}{5}$  iv  $\frac{7}{4} \frac{5}{\#}$   $\frac{6}{5}$   $\frac{6}{4}$   $\frac{5}{\#}$  i  $\frac{4}{2} \frac{4}{2}$  iv<sup>6</sup>  $\frac{7}{\#}$  i

Additional notes:  $\frac{6}{5} = \frac{5}{3}$ , (i<sup>6</sup> - V), Okay to omit 5th

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

Handwritten Roman numerals for Exercise 19.4:

I V<sup>6</sup><sub>5</sub> V<sup>4</sup><sub>2</sub>/IV IV<sub>6</sub> V<sup>6</sup><sub>4</sub> -  $\frac{5}{3}$  I ii<sub>6</sub> V<sup>4</sup><sub>3</sub>/iii  
 b: V<sup>4</sup><sub>3</sub> i<sub>6</sub> ii<sup>o</sup><sub>6</sub> vii<sup>o</sup><sub>7</sub>/V V i

## Provide Roman Numerals

Example 23.7 L. v. Beethoven, Piano Sonata in E♭M, op. 7, II, mm. 72-74

Handwritten Roman numerals and analysis for Example 23.7:

I IV P<sup>6</sup><sub>4</sub> (I<sup>6</sup><sub>4</sub>) Vii<sup>o</sup><sub>6</sub> fr+I V<sup>6</sup><sub>4</sub> =  $\frac{7}{5} \frac{3}{3}$  I

Analysis notes:  $\frac{V^6}{4} = \frac{7}{5} \frac{3}{3}$ , I<sup>6</sup><sub>4</sub> - V, Both refer to the Cadential Six-four



Given is the tone row from Webern's Op. 28. Below write the Retrograde, Inversion, and Retrograde Inversion of the row.

P7

R7

I7

RI7

Write the following scales.

Octatonic (1+2)

Phrygian

Pentatonic (Diatonic)

Whole Tone

↕  
↔ Enharmonics may vary