

# UTRGV Sample Graduate Theory Entrance Exam

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

Gm: 6 6/5 7 6/5 6/4 5 4/2 6 7

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

I V<sub>5</sub><sup>6</sup> V<sub>2/IV</sub><sup>4</sup> IV<sub>6</sub> V<sub>4</sub><sup>6-5</sup>/<sub>3</sub> I ii<sub>6</sub> V<sub>3/iii</sub><sup>4</sup>  
 V<sub>3</sub><sup>4</sup> i<sub>6</sub> ii<sub>6</sub><sup>o</sup> vii<sub>7/IV</sub><sup>o</sup> V i

## Provide Roman Numerals

**Example 23.7** L. v. Beethoven, Piano Sonata in E<sub>b</sub>M, op. 7, II, mm. 72-74

**Roman Numerals and Label Cadences**

**Nicht so traurig, nicht so sehr.**

149.

A musical score for a piano piece, numbered 149. The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music consists of several measures of eighth and sixteenth notes, with some rests. There are several fermatas (curved lines with a dot) placed over specific notes in both staves, indicating a cadence. The score is presented in a standard musical notation style with a clear staff layout.

**Be able to recognize standard Classical forms**

**Simple Binary**

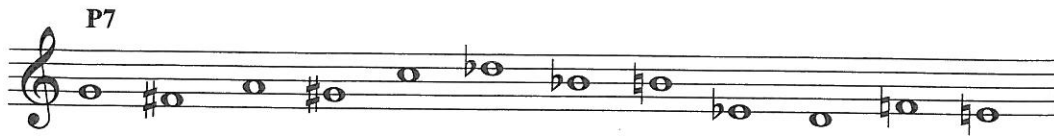
**Rounded Binary**

**Ternary**

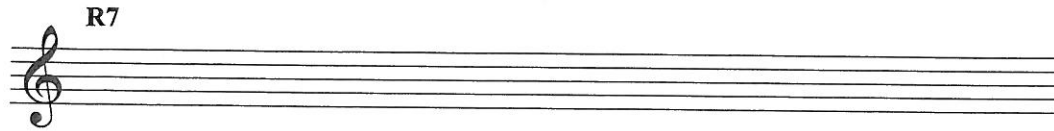
**Sonata Form**

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

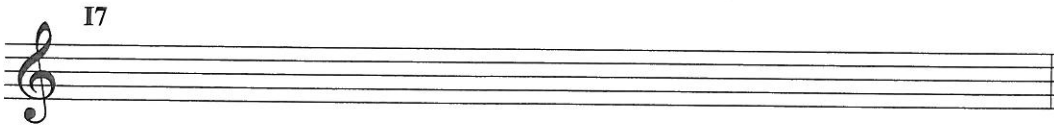
P7



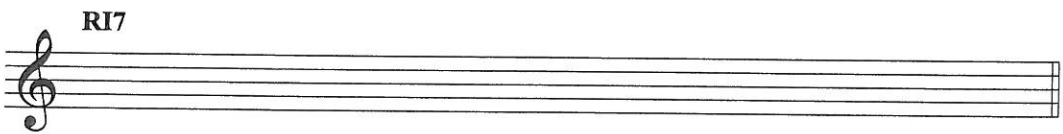
R7



I7

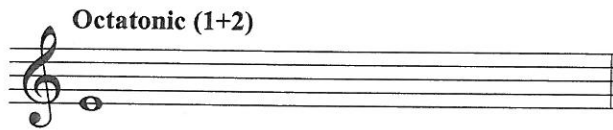


RI7

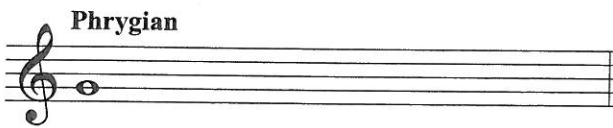


Write the following scales.

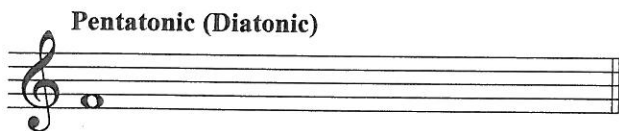
Octatonic (1+2)



Phrygian



Pentatonic (Diatonic)



Whole Tone

