University of South Carolina School of Music
Music Graduate Diagnostic Exam in Music Theory
Study Guide

The Exam will include two parts:
1. **Tonal Analysis and Form** (80 minutes)
2. **Aural Analysis** (40 minutes)

The questions on the **Tonal Analysis and Form** section require an understanding of diatonic and chromatic harmony, Roman numeral analysis, and classical form. While you will be required to analyze music, you will not be required to do any part writing or voice leading exercises. To prepare for this section, please be sure you are familiar with the following concepts:

- Harmony
  - Diatonic Harmony – http://openmusictheory.com/harmonicAnalysis.html
  - Harmonic Sequences - https://www.musictheoryacademy.com/composing-music/sequences/
  - Applied Chords (aka Secondary Dominants) – http://openmusictheory.com/appliedChords.html
  - Modal Mixture (aka Borrowed Chords) – https://viva.pressbooks.pub/openmusictheory/chapter/modal-mixture/
  - Modulation – http://openmusictheory.com/Modulation.html
- Form
  - Authentic and Half Cadences – https://viva.pressbooks.pub/openmusictheory/chapter/intro-to-harmony/
  - Phrase, Sentence and Period – https://viva.pressbooks.pub/openmusictheory/chapter/phrase-archetypes-unique-forms/
  - Simple and Rounded Binary Forms – https://viva.pressbooks.pub/openmusictheory/chapter/binary-form/
  - Ternary Form – https://viva.pressbooks.pub/openmusictheory/chapter/ternary-form/

The provided links are merely an introduction to each topic. Please refer to your undergraduate music theory textbook or to one of the following texts for more in depth information:

Burstein, L. Poundie and Joseph N. Straus, *Concise Introudction to Tonal Harmony*, 2nd ed. New York: W. W. Norton & Co., 2020.
Laitz, Steven G. and Christopher Barlette. *Graduate Review of Tonal Theory*. New York: Oxford University Press, 2009.
Kostka, Stefan, Dorothy Payne, and Byron Almén. *Tonal Harmony*, 8th ed. New York: McGraw Hill, 2017.

On the **Aural Analysis** section, you will be required to do the following:

- Match a heard melody and a notated melody (Multiple Choice)
- Match a heard chord progression to the Roman numeral analysis (Multiple Choice)
- Match a heard bassline to the most likely Roman numeral analysis (Multiple Choice)
- Provided an incompletely notated melody and a recording, indicate the missing pitches (Matching)