

Guidelines for Master of Music Oral Exam

1. **Timing.** The oral exam should be scheduled in the student's final semester of MM study. It is *not* necessary to wait until after the final recital; it is prudent to schedule the exam several weeks before the end of the semester to allow for a possible retake or follow-up.
2. **Committee.** The MM orals exam committee is chaired by the major professor. The other two members of the committee should be professors who have taught the student at TCU; a balanced committee, representing academic as well as applied areas, is required.
3. **Format.** The exam will take between 60 and 90 minutes. Since time for consultation is needed after the questioning period is concluded, 90 minutes should be allowed for the exam.
4. **Content.** The oral exam is considered to be a "capstone" exercise for the MM degree. Thus, it will cover the final recital, matters related to the major instrument, as well as general music history and theory.

Students should consult with their major professor for advice on preparation. An MM candidate should have a broad and deep knowledge of the repertoire, history, technique, and performance practice of his or her major instrument.

Students should also consult with other members of the committee to determine if a specific topic is to be prepared for the exam; this is completely optional on the part of the committee member.

In the areas of music history and theory, students must demonstrate a knowledge level appropriate for a professional musician at the outset of his or her career. Topics will include:

- Historical style periods (with dates), including musical characteristics, important composers, and representative works from each style period
- Bibliographic and reference materials
- Formal analysis: symphony, sonata, minuet, rondo, concerto, fugue, dance suite, binary and ternary forms
- Theory: Tonal theory including chord progressions, figured bass, non-chord tones, secondary dominants, tonicization, modulation, chromaticism, linear analysis; modal and tonal counterpoint; orchestration (including ranges of instruments, instrumental transposition, and appropriate foreign terminology); post-tonal applications (modes, set theory, 12-tone organization, serialism, etc.).

Score identification (musical characteristics, style, possible composer and period)