

BRASS AREA PROFICIENCIES AND UPPER DIVISION QUALIFYING EXAM (UDQE)

UPDATED AUGUST 2019

Brass Area Proficiencies

Brass Area students who are pursuing a Bachelor of Music degree in Performance, Music Education, Music Composition, or Music Therapy are required to complete (pass) the following Scale Proficiencies by the indicated deadlines in order to complete the listed degree milestones. Bachelor of Arts in Music students will also be required to complete these proficiencies if they wish to pursue the "Recital" senior project (with permission from the instructor) by the indicated deadlines.

- **Proficiency I and II must be completed by Nov. 1 for students attempting an Upper Division Qualifying Exam in the Fall Semester**
- **Proficiency I and II must be completed April 1 for students attempting an Upper Division Qualifying Exam in the Spring Semester.**

If a student does not pass the required proficiencies by the appropriate date, the student will be considered to have failed the UDQE and will perform a regular jury instead. This will count as one of the student's two attempts at the UDQE.

- **Proficiency I: Major Scales in All 12 Keys and the Chromatic Scale**
- **Proficiency II: Natural Minor Scales and in All 12 Keys**

Proficiency III and IV must be completed by one month prior to the student's preview for their Senior Recital, regardless of semester. (Only applicable to Music Performance, Music Education and B.A. students pursuing a senior recital.)

If a student does not pass the required proficiencies by one month prior to their preview, the preview will be considered to be failing and the student will have to reschedule their recital for the following semester.

- **Proficiency III: Harmonic Minor Scales in All 12 Keys**
- **Proficiency IV: Melodic Minor Scales in All 12 Keys**

All proficiencies must be played from memory. Range will be determined by individual studio. Proficiencies will be played with a metronome. Tempo to be determined by the individual studio professor.

Proficiencies are to be completed via submitted videos. Please submit videos to your studio professor by the indicated date. Early completions are encouraged. It is possible to complete one proficiency at a time. (For instance, you may complete Proficiency I during your first semester and Proficiency II during your second semester.) It is also possible to complete proficiencies ahead of schedule. (For instance, you could complete ALL your proficiencies in your first semester if capable.)

Your metronome must be audible in your video. You must play all 12 keys (and the chromatic scale where applicable) in an uninterrupted take. You are welcome to try as many times as you would like on your own, but please only submit one complete take to your professor. Please face the camera during the video to ensure that you are playing the proficiency from memory. Ideally, videos should be submitted via a YouTube link set to "unlisted".

Upper Division Qualifying Exam

The Upper Division Qualifying Exam is to be completed and passed by all students who are required to take Upper Division Applied Lessons as a part of their degree plan. Please see the Student Handbook for more details on the policies as applied to all music students. Brass Area students will complete the UDQE during the time frame for juries at the end of each semester. The UDQE will consist of ten minutes of music constructed from at least two different musical works, along with a short presentation before each. Students are also required to submit scores (via PDF) of all of their repertoire, as well as a written harmonic analysis by the last day of class just prior to their UDQE. Failure to submit scores by this date will be considered the same as a failing attempt at the UDQE. See below for more details on both the presentation and the analysis.

Students who do not pass the UDQE will not be allowed to register for Upper Division Applied Study. Students who fail the UDQE on a second attempt will not be able to complete a B.M. degree in Performance, Composition, Music Education, or Music Therapy, and will be required to switch into a Bachelor of Arts program or another non-music major. There are no provisional exceptions to this rule.

UDQE Presentation Guidelines

This document is meant to give you some guidance on what the brass faculty are looking for in a successful UDQE presentation, outside of demonstration of performance skills.

In the simplest terms, we are looking for you to synthesize the information you have learned in your first four semesters at CSU in relation to your UDQE literature, and to present that information to the faculty in a short oral presentation that provides historical and artistic context. In addition to training your ability to synthesize this knowledge, this presentation is also an opportunity for you to develop skills in public speaking.

To be more specific in terms of content, what makes for a successful presentation? Whatever gives the audience the necessary context to have a greater artistic appreciation for your performance. Does this include biographical information on the composer? Perhaps, but it likely does not include a blow by blow list of dates and accomplishments. Is there a way to summarize what makes this composer unique from a historical and artistic perspective that still demonstrates knowledge of their place in the larger history of Western music?

For example, if you were performing a composition by Mozart, is there a way to distill all of his great accomplishments as a composer into just a couple of sentences? Is there a way to do that while also giving us a sense of the timeframe of when he was composing? Is there a way to relate that specifically to the piece you are performing?

While on the subject, anything you can provide on the specific piece you are performing is generally of the greatest interest, as that gives the listener very specific context for what they are about to hear (or have just heard in some cases). This information does not have to be solely supported in outside sources. What have you discovered about the piece by practicing it? What have you discovered through theoretical analysis? As a performer, you are allowed to have feelings about the music you are performing, though those may have more weight if you can point to examples from the music that support those feelings. Do you know the piece well enough to feel that you can be conversant in its musical and historical qualities?

