



Upper-Division Qualifying Assessment

University of Central Arkansas
Department of Music

Updated January 2022

The purpose of the Upper-Division Qualifying Assessment (UDQA) is to assess students' knowledge and skill levels in each of the following areas of musical preparation and development: Piano Skills, Music Theory and Ear Training, and Applied Music. This assessment is necessary to determine whether students possess the knowledge and skills required to be successful at upper-division music study.

The Upper-Division Qualifying Assessment (UDQA) consists of the following three sections:

- Piano Proficiency Examination
- Theory and Sight-Singing Proficiency Examination
- Applied Jury Examination

The Piano Proficiency Examination will be administered at the end of *MUS 2134 Piano Class IV* or at the end of a student's second semester of applied piano lessons if the student demonstrates proficiency beyond Piano Class IV prior to the first semester of enrollment at UCA. The Theory/Sight-Singing Proficiency Examination will be administered while the student is enrolled in *MUS 2431 Theory IV*. The Applied Jury Examination will be administered during the student's jury at the conclusion of the student's fourth semester of applied lessons on their primary instrument.

All undergraduate UCA music majors (BME, BM, and BA) must pass all three sections prior to enrollment in upper-division music (MUS) courses. Transfer students please refer to the music advisor and to the UDQA Transfer Student Policy in the UCA Undergraduate Bulletin. Piano majors, regardless of degree/concentration, are exempt from the Piano Proficiency Examination.

Note: Students may attempt any section of the UDQA a second time if unsuccessful the first time. If the student is unsuccessful on the second attempt, a third attempt is only permissible at the request of a music faculty member and with the approval of the chair of the Department of Music.



Upper-Division Qualifying Assessment Piano Proficiency Examination

All portions of this exam must be taken in one sitting. Students will be asked to play the following:

1. Major Scales and Arpeggios:

- C, G, D, A, E, B, D flat, G flat – hands together, two octaves
- F, B flat, E flat, and A flat – hands separately, two octaves
- Played at a steady tempo, in quarter notes, no slower than quarter notes equals 110 for hands together scales, 120 for hands separate scales.
- 15 points per scale, 10 points per arpeggio = 50 points total

2. Harmonic Minor Scales and Arpeggios:

- Two octaves, hands separately
- All minor keys except: g sharp, b flat, and e flat
- Played at a steady tempo, in quarter notes, no slower than quarter note equals 120
- 15 points per scale, 10 points per arpeggio = 50 points total

3. Sight-reading:

- 5 – 10 minutes of preparation time allowed
- Eight to twelve measure excerpt or piece
- Key signature will include up to 3 flats or sharps
- Small simplifications are allowed, but the tempo must remain steady and rhythms must be accurate.
- 100 points

4. Repertoire:

- Play one piece similar in difficulty to *Sonatina in C Major, Op. 36 No. 1* by Clementi, or *Prelude in C* by J.S. Bach, or other approved intermediate literature.
- See attached list for approved repertoire, or consult piano professors for approval.
- 100 points

Each section of the Piano Proficiency Examination must be passed with a passing grade of 75% or higher.

If a section of the Piano Proficiency Exam is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.



Approved Repertoire for UDQA Piano Proficiency Examination

Other repertoire options must be approved by a piano professor.

Solo Literature for Repertoire Requirement

<i>Solfeggio in C minor</i>	C.P.E Bach	p. 275
<i>Minuet in G Major</i>	J.S. Bach	p. 306
<i>Prelude in C Major (WTC I)</i>	J.S. Bach	p. 350
<i>Sonatina in C major, Allegro</i>	M. Clementi	p. 354
<i>Spinning Song</i>	Ellmenreich	p. 358
<i>Maple Leaf Rag</i>	S. Joplin, arr. Lancaster	p. 376
<i>Prelude in E minor</i>	F. Chopin	
<i>Prelude in B minor</i>	F. Chopin	
<i>Gymnopedie No. 1</i>	E. Satie	
Any first movement from any sonatina	F. Kuhlau	
Any first movement from any sonatina	A. Diabelli	
Any first movement from any sonatina	M. Clementi	



**Upper-Division Qualifying Assessment
Theory and Sight-Singing Proficiency Examination**

Students are required to demonstrate proficiency in sight-singing and theory by performing the following activities:

SECTION 1:

Singing Simple Intervals (2 ascending and 2 descending examples) all within one octave ranging from a perfect unison to a perfect octave using neutral syllables. (1 point each)

Singing Chords (1 triad and 2 seventh chords) all in root position using neutral syllables. (2 points each)

Sight-Singing Excerpt No. 1 (Major Key), using solfege syllables, movable “do” (20 points)

No major problems or a couple of minor problems (16-20 points)

One major problem or several minor problems (11-15 points)

Two major problems or one major problem and several minor problems (6-10 points)

More than two major problems or multiple minor problems (1-5 points)

Not attempted (0 points)

Sight Singing Excerpt No. 2 (Minor Key), using solfege syllables, movable “do” (20 points)

No major problems or a couple of minor problems (16-20points)

One major problem or several minor problems (11-15 points)

Two major problems or one major problem and several minor problems (6-10 points)

More than two major problems or multiple minor problems (1-5 points)

Not attempted (0 points)

SECTION 2:

Be able to **spell any diatonic chord within any major or minor key**. Two examples (2 points each).

Be able to **spell any chromatic chord within any major or minor key** (augmented sixth, Neapolitan, secondary dominant, and secondary leading tone chords). Two examples (3 points each).

Be able to **analyze a brief passage** that modulates to a closely related key using a diatonic pivot chord. Label all non-chord tones. (17 points)

Provide a diagram of sonata form that includes large formal sections, all thematic areas, typical keys, transitions and retransitions, and melodic and tonal characteristics of the middle section. (23 points)

Minimum passing score is 35 points for each section of the exam.

If a section of the Theory and Sight-Singing Proficiency Examination is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.



Upper-Division Qualifying Assessment
Applied Jury Examination Requirements
Woodwind Area

All portions of this exam must be taken in one sitting. Students will be asked to play the following:

1. Scales (20 points)

All major and minor scales and the chromatic scale must be memorized. Students will perform the scales over the full practical range of the instrument as designated by the applied studio. At least 6 scales, chosen at random at the exam, will be requested. Students may restart or replay any given scale no more than twice before moving to the next scale.

2. Etudes/Studies (20 points)

The student will perform a standard etude appropriate for their instrument.

3. Sight Reading (10 points)

Two short excerpts from the standard repertory will be requested at the time of the exam.

4. Repertoire (50 points)

Students will perform a minimum of two contrasting movements and/or pieces of the standard repertoire from two different musical eras. If the work is accompanied it must be played with piano and at least one selection **MUST** be performed with a collaborative pianist. Solo works should demonstrate both the technical and lyrical abilities of the student for satisfactory advancement to upper-level applied lessons.

Minimum Passing Score is 80/100 (a score totaling 50% or more of the total possible points is required on each section of this exam)

This assessment will take place during regularly scheduled juries at the end of the student's fourth semester of applied lessons. Final grade on the assessment will be the average grade of all faculty participating in the grading process. If a section of the Applied Jury Examination is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.



Upper-Division Qualifying Assessment
Applied Jury Examination Requirements
Brass Area

All portions of this exam must be taken in one sitting. Students will be asked to play the following:

1. UDQA Technique Proficiency (40 points)

From the Brass Area UDQA Technique Proficiency Studies, students will be expected to pass each of the following materials with points as allocated. The components of this section are:

- Part I. Major Scales in Rotation with Modal Pattern, all keys (15 points)
- Part II. Minor Scales, all three forms, with one arpeggio, all keys (15 points)
- Part III. Chromatic Scales, starting on all twelve pitch classes (10 points)

2. Sight Reading (20 points)

One excerpt, unknown to the student, from level-appropriate studies will be requested at the time of the exam.

3. Solo Repertoire (40 points)

Students will perform at least one work or movement from the Brass Area UDQA Representative Solo Repertoire List, chosen in consultation with his/her applied professor. If the work is accompanied it must be played with piano. Solo works should demonstrate both the technical and lyrical abilities of the student for satisfactory advancement to upper-level applied lessons.

The Minimum Passing Score is 80/100 (a score totaling 50% or more of the total possible points is required on each section of this exam)

This assessment will take place during regularly scheduled juries at the end of the student's fourth semester of applied lessons. Final grade on the assessment will be the average grade of all faculty participating in the grading process. If a section of the Applied Jury Examination is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.



UCA Brass Area UDQA Representative Solo Repertoire List

Trumpet

Balay: Andante et Allegro
Balay: Petite Pièce Concertante
Barat: Fantasie in E-flat
Barat: Andante et Alegretto
Charlier: Solo de Concours
Clarke – Maid of the Mist
Handel (arr. Fitzgerald): Aria con Variazioni
Hansen: Sonate, Two Mvts., must include Mvt. 2
Hansen: Romance and Scherzo for Cornet and Piano
Ropartz: Andante et Allegro

Horn:

Bozza: En Irlande
Cooke: Rondo
Heiden: Sonata, any movement
Krol: Laudatio for Unaccompanied Horn
Mozart: Concerto No. 3, K. 447, Mvmts. 1 or 3
Strauss, Franz: Concerto in C Minor, Mvmt. 1, or Nocturne Op. 7
Strauss, Richard: Concerto No. 1 in E-Flat Major, Mvmts. 1 or 3

Tenor Trombone:

Barat: Andante et Allegro
Bozza: Ballade
Saint-Saens: Cavatine
Sulek: Sonata Vox Gabrieli

Bass Trombone:

Lebedjev: Concerto in One Movement
Vaughan-Williams: Concerto for Tuba and Orchestra
Koetsier: Allegro Maestoso
Sachse: Konzert

Euphonium

Guilmant: Morceau Symphonique
Marcello: Sonata #1
Sparke: Party Piece

Tuba

Gregson: Concerto - Mvmt. 1
Marcello: Sonata #1
Wilder: Suite #1 "Effie"



Upper-Division Qualifying Assessment
Applied Jury Examination Requirements
Percussion Area

All portions of this exam must be taken in one sitting. Students will be asked to play the following:

1. Keyboard Percussion (40 points)

Play two major scales and two minor scales two octaves with two mallets in 16th notes at quarter note = 80. (20 points)

Perform a movement of a work for solo violin or solo cello by J.S. Bach—two mallets. A work of similar style and difficulty may be substituted with the instructor's permission (10 points)

Perform an intermediate work for four-mallet marimba (10 points)

To be selected from the following:

- *Michi* by Keiko Abe
- *Three Preludes* by Ney Rosauero,
- *Restless* by Rich O'Meara,
- *Suite for Marimba* by Alfred Fissinger
- or piece of similar difficulty

2. Snare Drum (40 points)

Play 5 requested rudiments from the *26 Standard Rudiments* from memory open-closed-open--slow to fast to slow (15 points)

Play a concert roll (multiple bounce) for 20 seconds beginning at pianissimo with a crescendo to fortissimo. (5 points)

Perform an etude from *Advanced Studies for Snare Drum* by Mitchell Peters or from *Etudes for Snare Drum* by Keith Aleo (20 points)

3. Sight Reading (10 points)

Sight Read a selection for marimba that utilizes both bass and treble clef

Minimum Passing Score is 80/100 (a score totaling 50% or more of the total possible points is required on each section of this exam)

This assessment will take place during regularly scheduled juries at the end of the student's fourth semester of applied lessons. Final grade on the assessment will be the average grade of all faculty participating in the grading process. If a section of the Applied Jury Examination is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.



Upper-Division Qualifying Assessment
Applied Jury Examination Requirements
Piano Area

This exam must be taken in one sitting. Students will be asked to play the following by memory:

1. An etude of virtuosity by Chopin, Liszt, Scriabin, or Prokofiev that demonstrates the high level of the applicant's technique. **(33 points)**
2. A polyphonic composition of J. S. Bach **(33 points)**
3. A sonata by Haydn, Mozart, or Beethoven OR a large Romantic, Impressionistic or 20th century work of substance approved by the instructor. **(33 points)**

Minimum Passing Score is 80/100

This assessment will take place during regularly scheduled juries at the end of the student's fourth semester of applied lessons. Final grade on the assessment will be the average grade of all faculty participating in the grading process. If a section of the Applied Jury Examination is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.



Upper-Division Qualifying Assessment
Applied Jury Examination Requirements
String Area
(Violin, Viola, Cello, Bass)

All portions of this exam must be taken in one sitting. Students will be asked to play the following:

1. Scales (18 points)

Two major scales and one minor scale (selected from up to four sharps and three flats) in the Galamian acceleration pattern up to sixteenth notes, using the whole bow with equal speed and division of the bow. (6 points each)

2. Arpeggios (12 points)

Arpeggios in the same keys as the scales above played with 3 notes to a bow, using the whole bow with equal speed and division of the bow. (4 points each)

3. Sight Reading (20 points)

Two excerpts from Classical symphonies like those by Mozart and Haydn. (10 points each)

4. Repertoire (50 points)

Two solos with the following criteria specific to each degree program (25 points each):

Bachelor of Arts: ASTA Level 4

Bachelor of Music Education: ASTA Level 4

Bachelor of Music Performance: ASTA Level 5

Minimum Passing Score is 80/100 (a score totaling 50% or more of the total possible points is required on each section of this exam)

This assessment will take place during regularly scheduled juries at the end of the student's fourth semester of applied lessons. Final grade on the assessment will be the average grade of all faculty participating in the grading process. If a section of the Applied Jury Examination is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.



Upper-Division Qualifying Assessment
Applied Jury Examination Requirements
Guitar Area

All portions of this exam must be taken in one sitting. Students will be asked to play the following:

1. Scales (18 points)

Play three diatonic major scales and three diatonic minor scales by Andres Segovia selected from all 12 major and minor scales in eighth notes at a tempo of MM quarter note=100, using a rest stroke. (3 points each)

2. Etudes/Studies (20 points)

Perform two studies from the following: *Fernando Sor 20 Studies* (Andres Segovia edition), 25 *Progressive Studies* by Matteo Carcassi, *Etudes Simples* by Leo Brouwer, a selected study by Mauro Giuliani (10 points each)

3. Sight Reading (12 points)

Two excerpts from Matteo Carcassi Guitar Method Op. 59

4. Repertoire (50 points)

Perform two of the following: Manuel Ponce-Preludes; Luys de Narvaez-Cancion del Emperador, Guardame las Vacas; Tarrega-Capricho Arife, Recuerdos de la Alhambra, Rosita; any major work of Agustin Barrios, Leo Brouwer, or Heitor Villa-lobos.

Minimum Passing Score is 80/100 (a score totaling 50% or more of the total possible points is required on each section of this exam)

This assessment will take place during regularly scheduled juries at the end of the student's fourth semester of applied lessons. Final grade on the assessment will be the average grade of all faculty participating in the grading process. If a section of the Applied Jury Examination is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.



**Upper-Division Qualifying Assessment
Applied Jury Examination Requirements**

Voice Area

All portions of this exam must be taken in one sitting. Students will be asked to sing the following:

1. Part 1 Vocal Performance (50 points)

Six songs will be required including three (3) different languages, all memorized. A minimum of two selections will be heard. To pass, students must achieve a grade of 80% (40 points) or higher. Grades will be determined and performances judged with the following elements in mind:

- Command of technique
- Tone quality and control
- Rhythm and pitch accuracy
- Diction
- Command of languages
- Musical style and expression

2. Part 2 Self-taught Song (50 points)

The selection will be in English. The students will have a designated time period to learn the song. The song will be available at 9:30 AM the day of juries and can be obtained in the music office. Starting at the end of juries (approximately 3:30 PM), the voice faculty will hear the music the students have learned. To pass, the student must achieve a grade of 80% (40 points) or higher.

This assessment will take place during regularly scheduled juries at the end of the student's fourth semester of applied lessons. Final grade on the assessment will be the average grade of all faculty participating in the grading process. If a section of the Applied Jury Examination is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.



Upper-Division Qualifying Assessment
Applied Jury Examination Requirements
Composition Area

To progress to upper-division study in the BM in Composition program, students must:

- **Earn a grade of A or B in the following courses:** Harmony 1 & 2, Ear Training 1 & 2, Theory 3 & 4, and the Composition Class.

- **Earn a grade of A or B in all Applied Composition Lessons:**
 - for students who began applied composition lessons in the sophomore year: two semesters of MUSA 2260.
 - for students who began applied composition lessons in the freshman year: two semesters of MUSA 2260 and one or two semesters of MUSA 4460.

- **Submit a portfolio of performance-ready scores for two or three compositions for different performing forces:**
 - for students who have completed four credit hours of applied composition lessons (two semesters of MUSA 2260 or 4260), two pieces:
 - a solo piece for piano, or a single instrument or voice with or without piano accompaniment (50 points)
 - a piece for three or more instruments or voices; can be chamber music or larger ensemble (50 points)
 - for students who have completed six or more credit hours of applied composition lessons (MUSA 2260, 4260, or 4460), three pieces:
 - a solo piece for piano, or a single instrument or voice with or without piano accompaniment (20 points)
 - a chamber music piece for three or more instruments or voices (40 points)
 - a second chamber music piece or a piece for large ensemble (40 points)

Minimum Passing Score is 80/100 (a score totaling 50% or more of the total possible points is required on each piece in the portfolio)

This assessment will take place during the student's fourth semester of music study. Final grade on the assessment will be the average grade of all faculty participating in the grading process. If a section of the Applied Jury Examination is not passed on an attempt, the student will be informed of which section(s) was not passed and can take that section(s) again the Monday prior to the first day of classes of the upcoming fall or spring semester, or at another time agreed upon by the adjudicating professors.

