

MEIS Music Theory and Ear Training Proficiency Test Guidelines

Music Theory and Ear Training Proficiency Testing General Information

Proficiency testing in the MEIS department allows students to test out of courses in Music Theory and Ear Training and Sight Singing. By testing out of one or more of these classes, students are waived of the requirement to take the class, but no credit is awarded for the class. Instead, the credits must be made up with other courses offered by the MEIS department.

To help students know whether they are ready to test out of a course, a brief assessment and study guide are included below for Music Theory I, and Ear Training and Sight Singing I. Proficiency tests for higher levels of Music Theory and Ear Training and Sight Singing are available. If you are interested in testing out of higher levels please email Evan Shelton (evan.shelton@ucdenver.edu) for more details.

Scheduling and Deadlines

Theory and Ear Training proficiency testing will be held using the Zoom video conferencing platform and the Canvas portal and will be available by appointment only. If you are interested in scheduling an appointment or have any further questions, please email Evan Shelton (evan.shelton@ucdenver.edu).

*** All Fall 2022 assessments must be completed no later than August 29th.**

Testing Process for Music Theory I

The Music Theory I test will be administered online through the Canvas portal. You will be provided with instructions and login information during the Zoom portion of our meeting. Here is the study guide as well as a short practice question to help you prepare:

Music Theory I study guide:

1. Identify meters as duple/triple/quadruple and simple/compound
2. Know the name of each scale degree (tonic, supertonic, etc.)
3. Understand how the circle of 5ths works
4. Write and identify major, natural minor, harmonic minor, and melodic minor

scales and modes of the major scale

5. Write and identify intervals

6. Write and identify triads (including sus chords) and 7th chords

7. Analyze chords using Roman numerals

8. Identify chords and non-harmonic tones from grand staff notation

9. Transpose chord progressions and melodies in major keys

10. Know the diatonic chords in major and minor keys

Music Theory I practice question:

Analyze the following piece of music using chords and Roman numerals (an answer key for this question is provided below)

The image shows a musical score for a piece in A major, 4/4 time. The piece consists of four measures. The melody in the treble clef starts on A4, moves to B4, then C#5, and ends on A4. The bass line in the bass clef starts on A3, moves to B3, then C#4, and ends on A3. The chords are A major, B major, C# major, and A major.

Testing Process for Ear Training and Sight Singing I

The Ear Training and Sight Singing I test will be split into two parts: dictation and sight singing. The dictation portion will be administered through the Canvas portal in which the student will listen to a timed, pre-recorded test and the sight singing portion will be held live via Zoom. Here is the study guide as well as a short practice question to help you prepare:

Ear Training I study guide:

Dictation: (these items will be played and you will be asked to identify or notate them)

1. Major, minor, diminished, and augmented triads
2. Major, natural minor, harmonic minor, and melodic minor scales
3. Intervals from the major scale (maj. 2, maj. 3, P4, etc.)
4. Diatonic melodic dictation in major and minor keys
5. Rhythmic dictation with 8th notes in 2/4, 3/4, and 4/4 time
6. Chord progressions with I, ii, IV, V, and vi chords.

Sight Singing: (using numbers or solfege)

1. Major and harmonic minor scales
2. Sing up and down to any interval in the major scale
3. Diatonic melodies in a major or minor key
4. Clap and count rhythms with syncopated 8th notes

Ear Training I practice question: Sing the following melody using numbers or solfege (you can use an instrument to get a starting pitch, but then sing without an instrument)



Answer to Music Theory I question:

I V7 I iii IV ii7 V vi7 ii vi7 ii Vsus V I
 A E7 A/E C#m/E D/F# Bm7/D E F#m7/C# Bm F#m7/A Bm/D Esus E
 A