

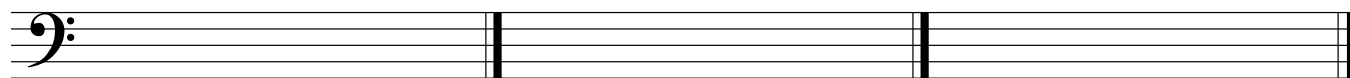
# York University - Entrance Theory Assessment

This quiz will test your general theoretical background and strengths.  
If there are questions which you cannot answer, skip them.

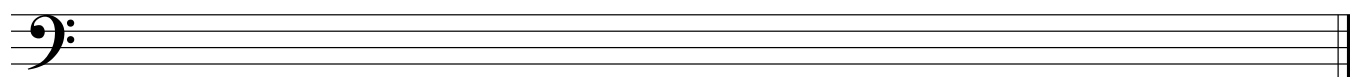
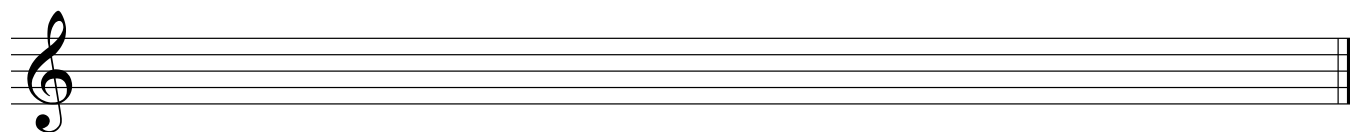
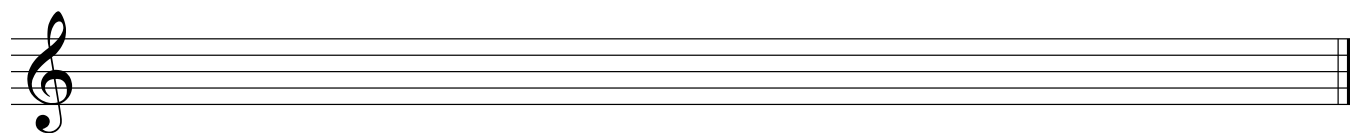
1. In the treble clef, enter the correct key signature for each of the following.



2. In the bass clef, enter the correct key signature for each of the following.

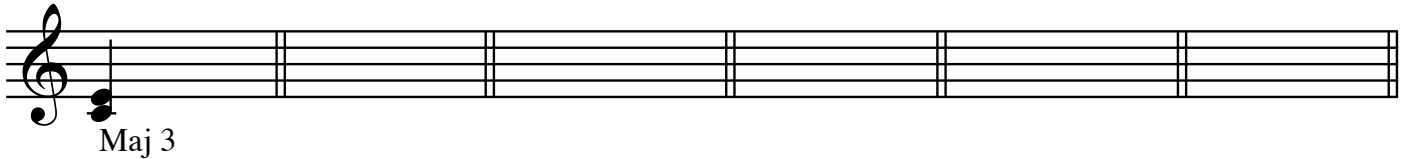


3. Enter the correct key signature, then notate the scale using whole notes



4. Identify each of the following intervals.

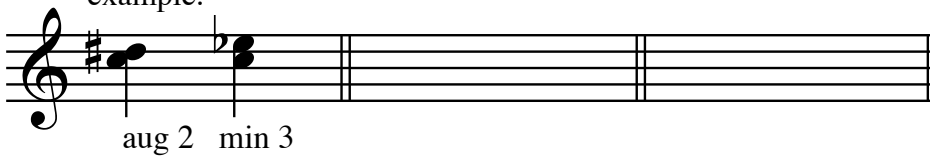
example:



Maj 3

5. Name each interval, then respell the upper note and rename the interval.

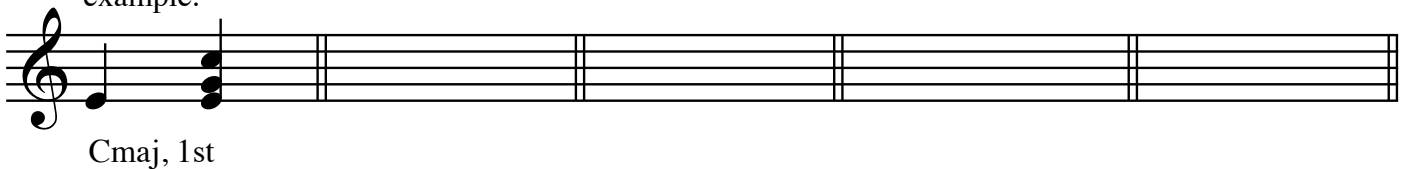
example:



aug 2 min 3

6. Bass note given; write the chord in close position

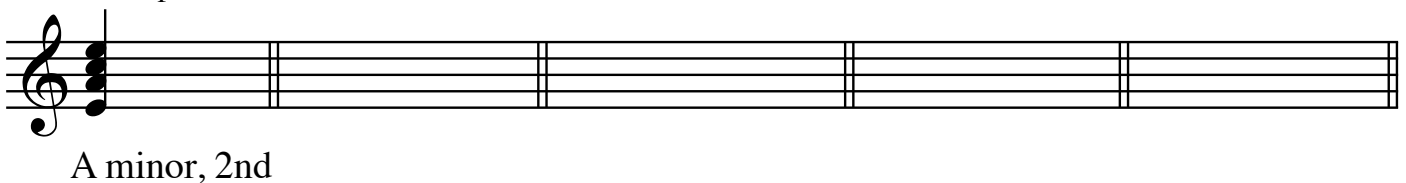
example:



Cmaj, 1st

7. For each of the following chords, identify the root, the type, and the inversion.

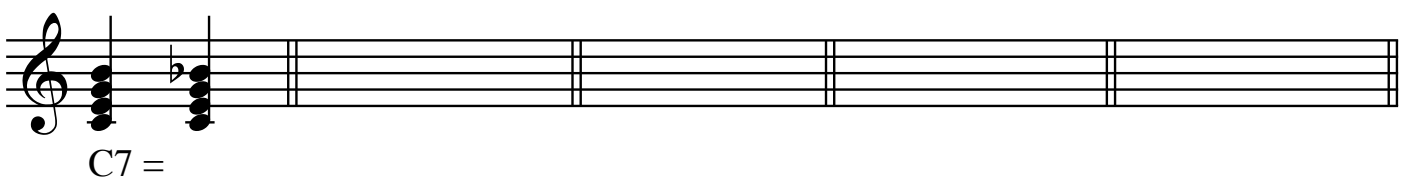
example:



A minor, 2nd

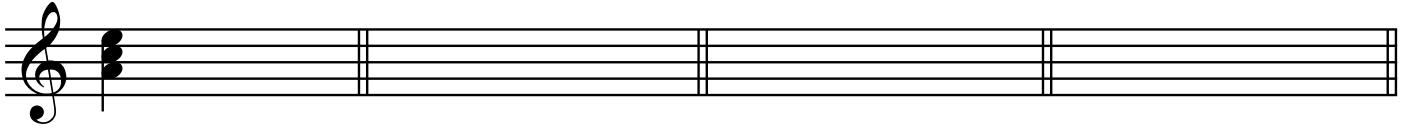
8. Add accidentals to form the chord specified.

example:



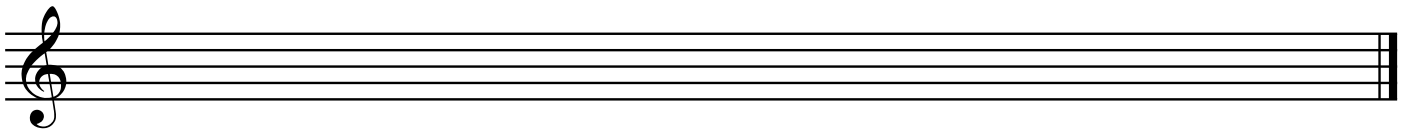
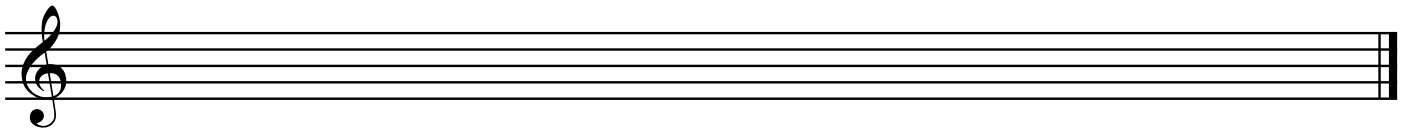
C7 =

9. List all of the major scales and HARMONIC minor scales in which each of the following triads may be found.



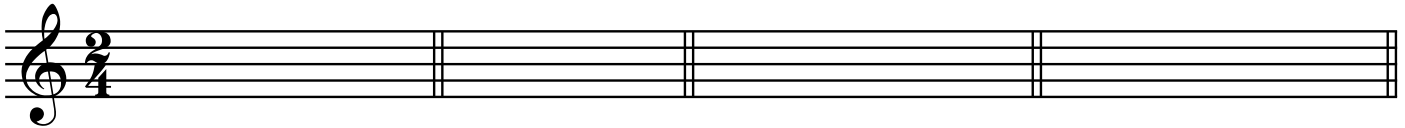
10. Scales / modes. The following four scales have been notated with accidentals instead of key signatures. Identify each of these scales / modes with the correct choice from the following list: 1) Major / Ionian; 2) Dorian; 3) Phrygian; 4) Lydian; 5) Mixolydian; 6) Aeolian / Natural Minor; 7) Locrian / Hypophrygian.

N.B. Consider the first written note of each scale as the tonic.

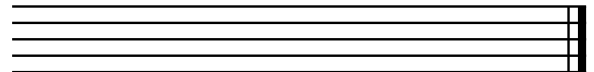
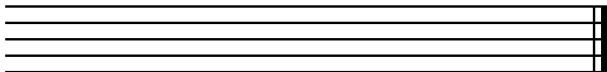
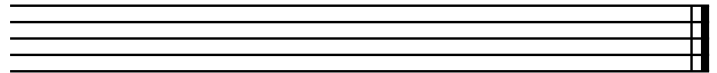


11. A dominant 7th chord (V7) is built on the 5th note of the key, and consists of the root, a major 3rd, a perfect 5th, and a minor 7th. Construct the following V7 chords:

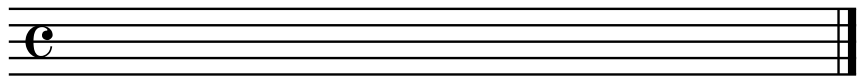
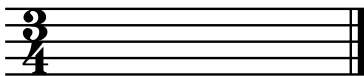
- 1) a V7 with F as its fifth
- 2) a V7 with C as its third
- 3) the V7 of the key of Eb minor, written in third inversion
- 4) the V7 of the key of A major, written in second inversion



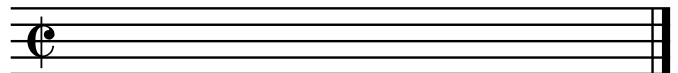
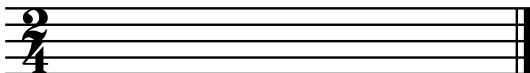
12. Supply the correct time signature for each of the following measures.



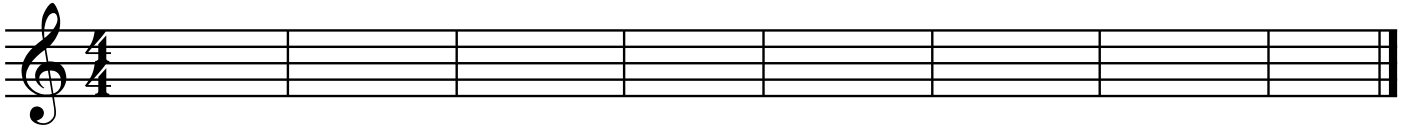
13. Beam the noteheads according to the time signature.



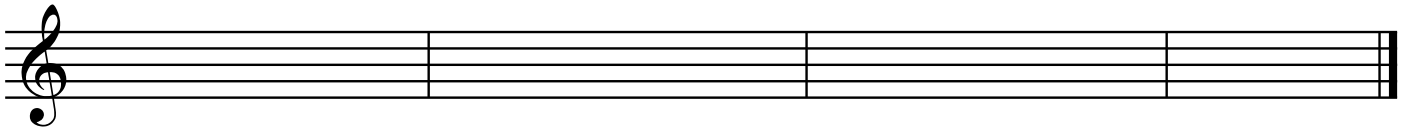
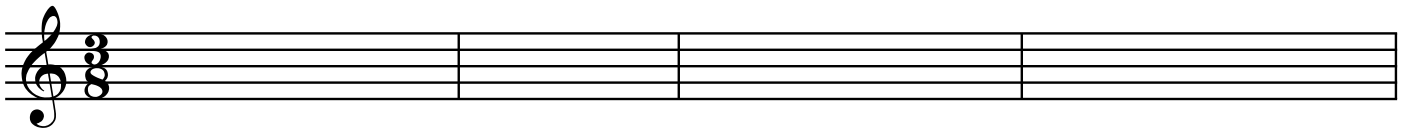
Various solutions possible, but beaming according to beat required



14. For the following melody, state the most likely key.



15. For the following melody, state the most likely key.



16. The following melody contains several chromatic notes which do not affect the basic tonality. State the most likely key.

