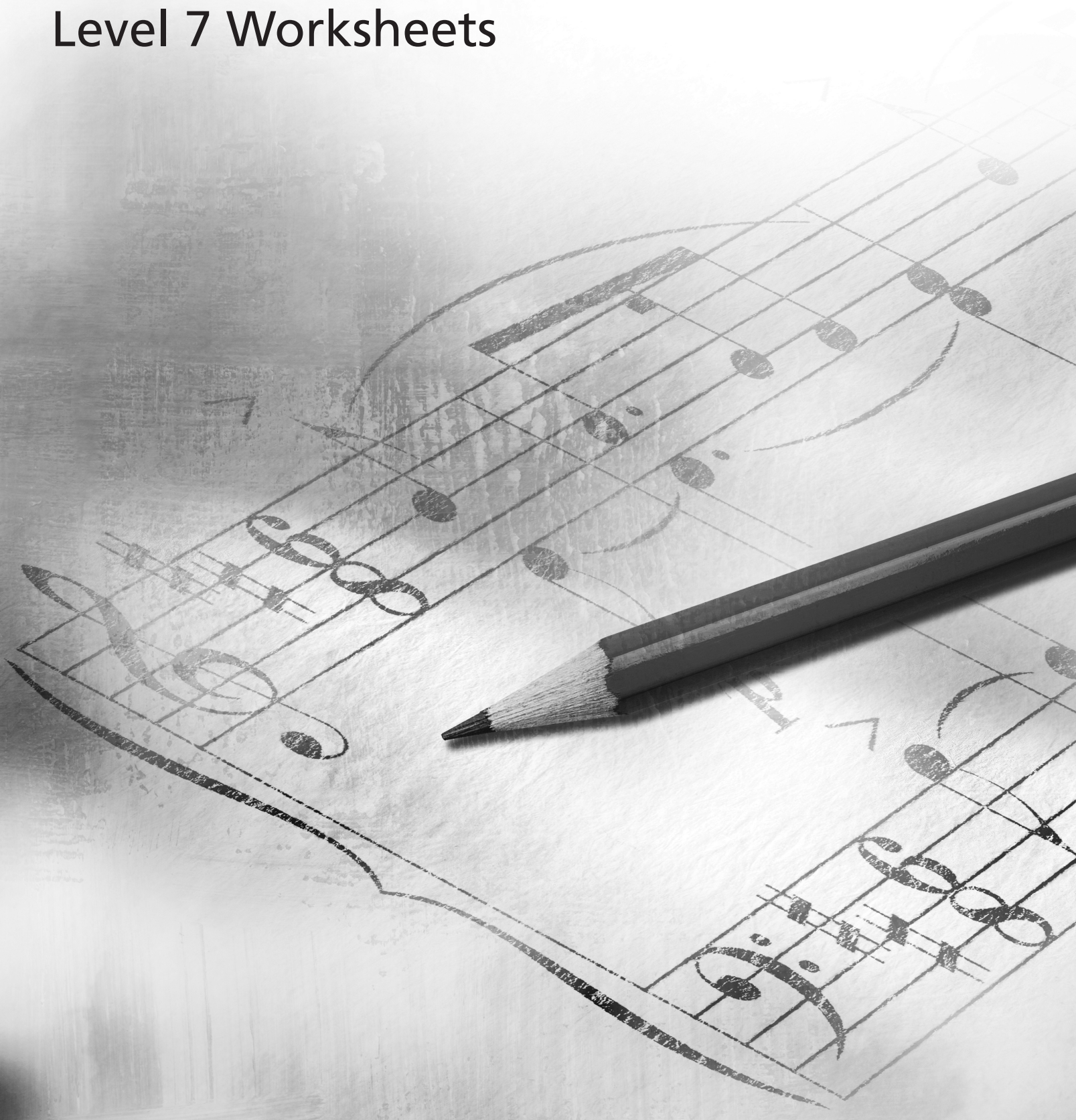




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# Celebrate Theory

## Level 7 Worksheets



# Contents

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Chords and Harmony .....	Pg. 3
Form and Analysis .....	Pg. 12
Intervals .....	Pg. 16
Keys and Scales .....	Pg. 20
Melody Writing and Composition .....	Pg. 27
Rhythm .....	Pg. 29



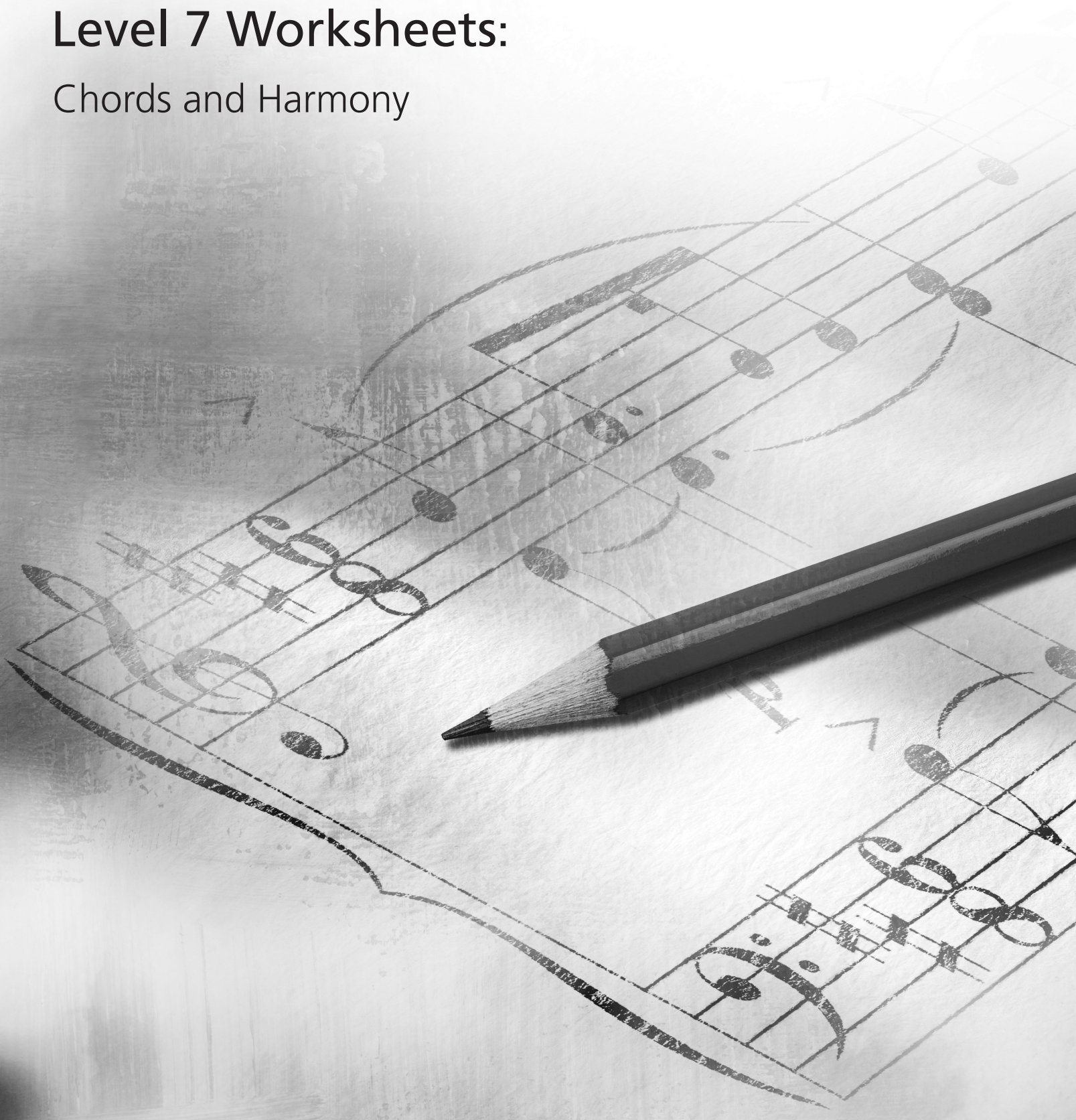


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# Celebrate Theory

## Level 7 Worksheets:

Chords and Harmony



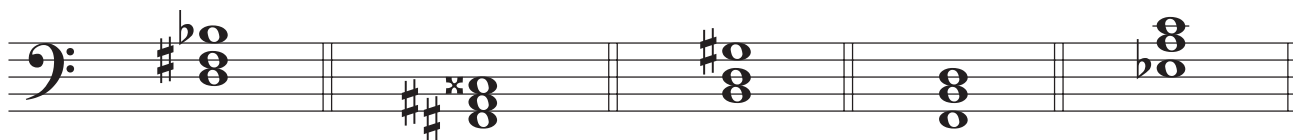
# Intermediate Theory

## Diminished and Augmented Triads

1. Name the root, quality, and position of each triad.



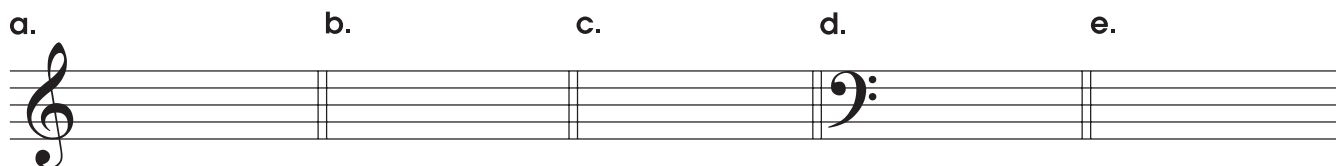
Root: C      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_  
 Quality: augmented      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_  
 Position: 1st inversion      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_



Root: \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_  
 Quality: \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_  
 Position: \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

2. Write the following triads using accidentals only.

- submediant triad of B major in second inversion
- supertonic triad of D minor, harmonic form in first inversion
- mediant triad of C minor, harmonic form in root position
- mediant triad of F sharp minor, harmonic form in second inversion
- leading-tone triad of B minor, harmonic form in first inversion



# Intermediate Theory

## Diminished and Augmented Triads

1. Name the root, quality, and position of each triad.



Root: \_\_\_\_\_

Quality: \_\_\_\_\_

Position: \_\_\_\_\_



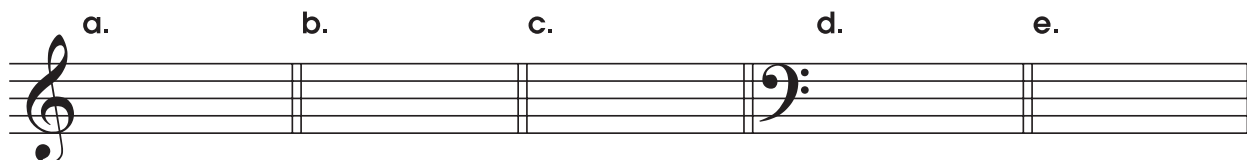
Root: \_\_\_\_\_

Quality: \_\_\_\_\_

Position: \_\_\_\_\_

2. Write the following triads using accidentals only.

- supertonic triad of A minor, harmonic form, in first inversion
- leading-tone triad of C sharp minor, harmonic form, in second inversion
- mediant triad of D minor, harmonic form, in root position
- leading-tone triad of F sharp major in second inversion
- mediant triad of G sharp minor, harmonic form, in first inversion

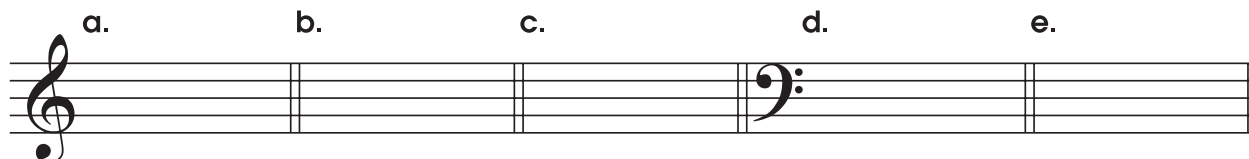


# Intermediate Theory

## Triads

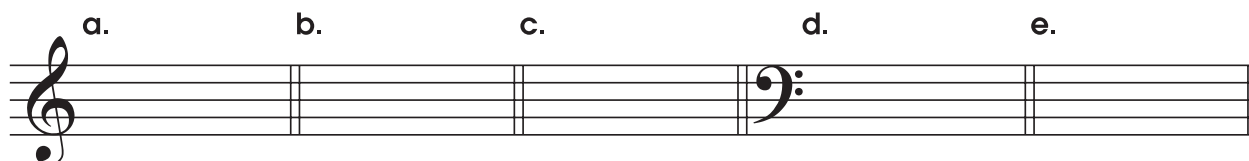
1. Write the following triads using a key signature and any necessary accidentals.

- the tonic triad of B flat major in second inversion
- the dominant triad of F sharp harmonic minor in root position
- the supertonic triad of G flat major in first inversion
- the leading-tone triad of B harmonic minor in root position
- the subdominant triad of A flat major in second inversion



2. Write these triads using accidentals only.

- the mediant triad of C sharp harmonic minor in root position
- the submediant triad of E flat major in first inversion
- the leading-tone triad of D major in root position
- the mediant triad of F minor, natural form in second inversion
- the subdominant triad of C flat major in first inversion



3. For each triad:

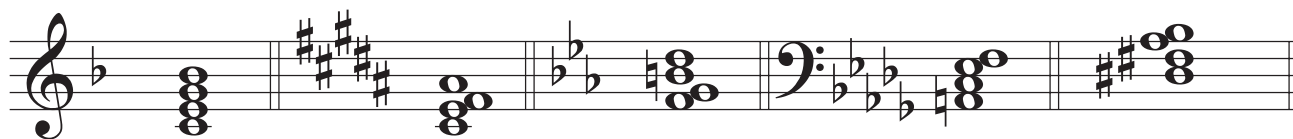
- Name the type (major, minor, diminished, or augmented).
- Name the inversion.



- \_\_\_\_\_
- \_\_\_\_\_

## Dominant 7th Chords in Root Position and Inversions

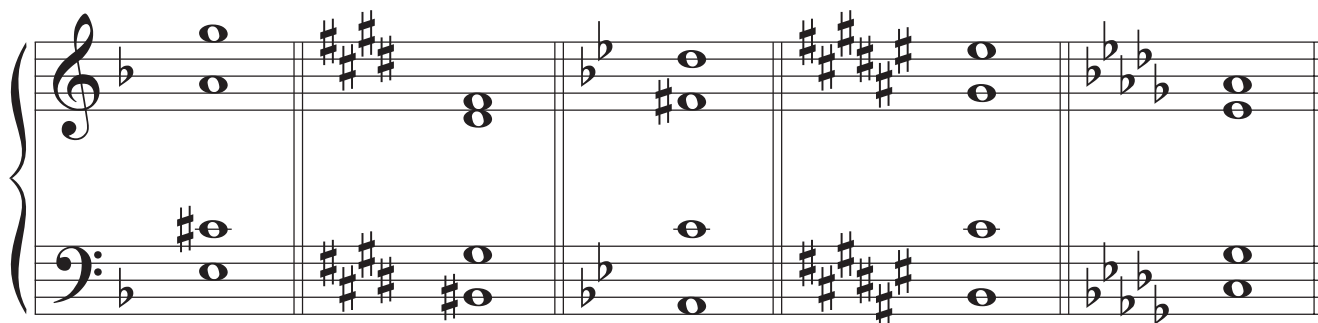
1. Name the key, root, and position of each chord.



Key: \_\_\_\_\_

Root: \_\_\_\_\_

Position: \_\_\_\_\_



Key: \_\_\_\_\_

Root: \_\_\_\_\_

Position: \_\_\_\_\_

2. Write the following dominant 7th chords using accidentals only.

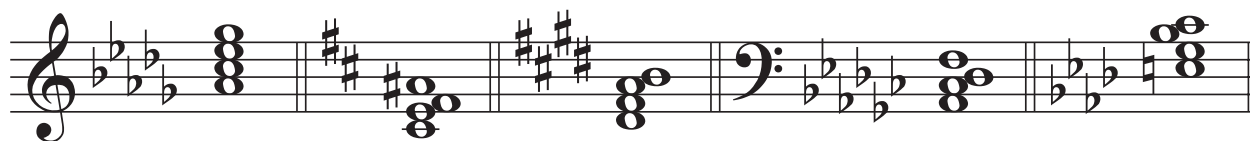
- E major, first inversion
- B flat major, third inversion
- C minor, second inversion
- D sharp minor, root position
- B minor, first inversion



# Intermediate Theory

## Dominant 7th Chords

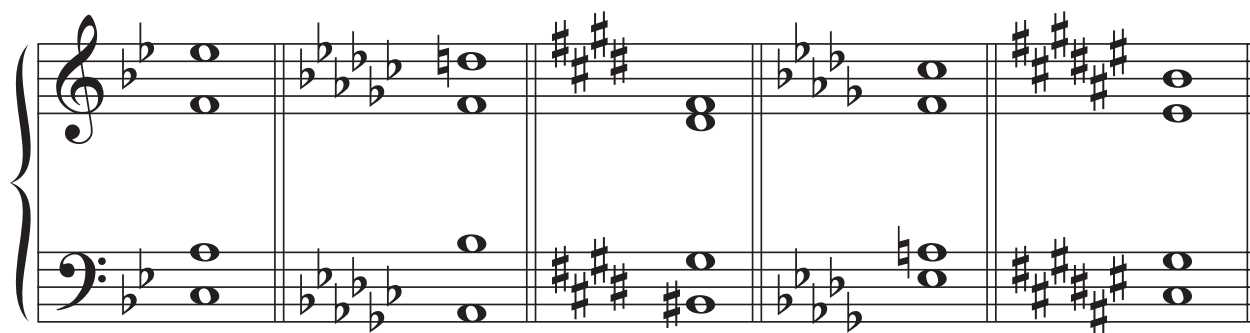
1. Name the key, root, and position for each of the following chords.



Key: \_\_\_\_\_

Root: \_\_\_\_\_

Position: \_\_\_\_\_



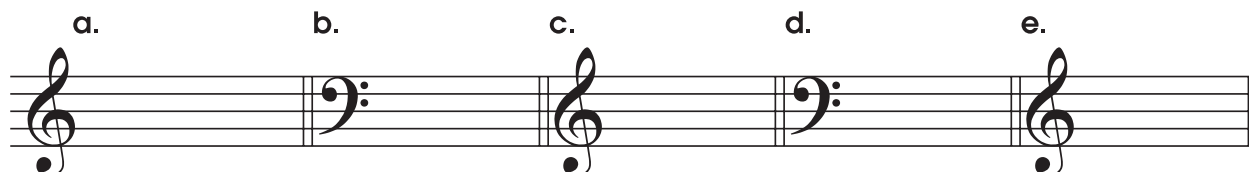
Key: \_\_\_\_\_

Root: \_\_\_\_\_

Position: \_\_\_\_\_

2. Write the following dominant 7th chords using accidentals only.

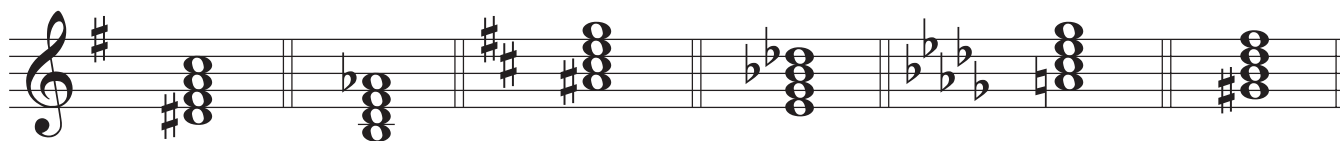
- C sharp major, first inversion
- A flat major, third inversion
- D sharp minor, second inversion
- F sharp minor, root position
- G minor, first inversion





# Leading-tone Diminished 7th Chords

1. Name the key and write the *functional chord symbol* for each diminished 7th chord.



Key: \_\_\_\_\_

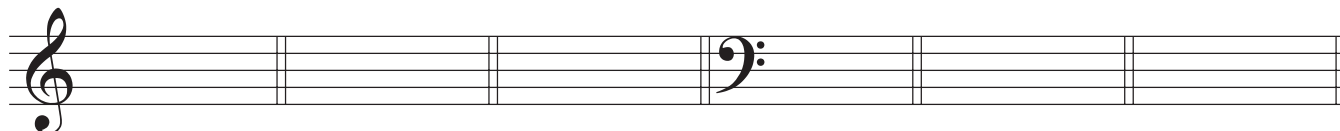
Chord Symbol: \_\_\_\_\_



Key: \_\_\_\_\_

Chord Symbol: \_\_\_\_\_

2. Write diminished 7th chords using the key signature and accidentals.



C minor

D# minor

F minor

G minor

A $\flat$  minor

A minor

3. Write diminished 7th chords using accidentals.

A $^{\circ}$ 7

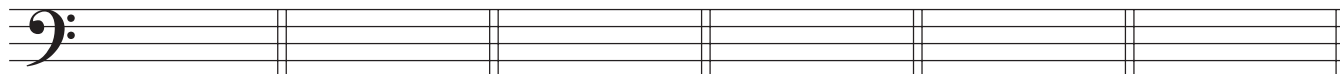
D $^{\circ}$ 7

C $\times^{\circ}$ 7

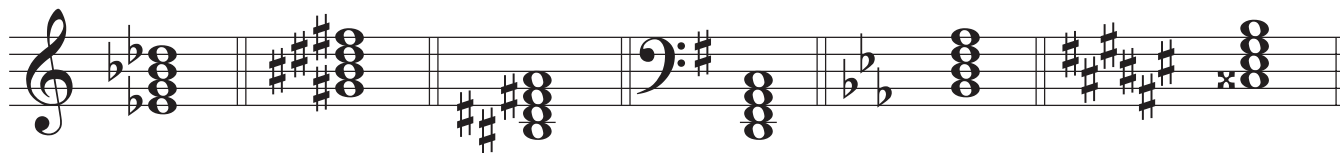
F $\sharp^{\circ}$ 7

C $^{\circ}$ 7

G $^{\circ}$ 7



4. Identify each chord as diminished 7th (vii $^{\circ}$ 7) or dominant 7th (V $^7$ ).



\_\_\_\_\_

# Intermediate Theory

## Leading-tone Diminished 7th Chords

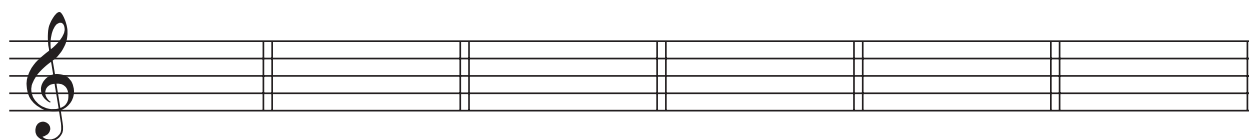
- For each diminished 7th chord, name the key and provide the *root/quality chord symbol*.

Chord  
Symbol: \_\_\_\_\_



Key: \_\_\_\_\_

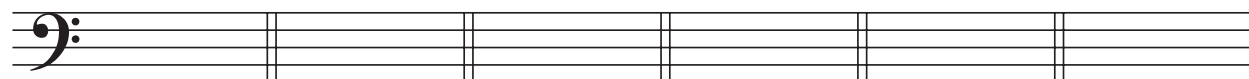
- Write diminished 7th chords, using a key signature and accidentals.



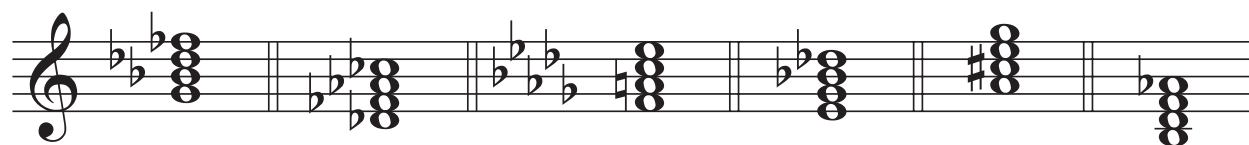
B minor      F minor      E minor      C minor      A minor      Bb minor

- Write diminished 7th chords, using accidentals only.

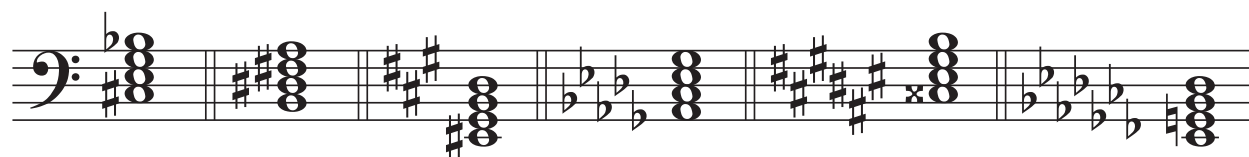
C#°7      Fx°7      D°7      E#°7      Gx°7      E°7



- Identify these chords as diminished 7th (**dim. 7th**) or dominant 7th (**dom. 7th**) chords.



\_\_\_\_\_



\_\_\_\_\_

# Intermediate Theory

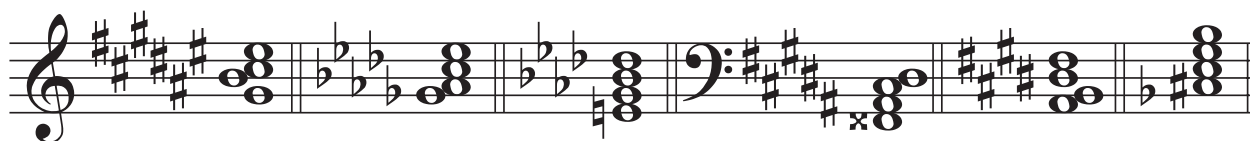
## Dominant 7th and Leading-tone Diminished 7th Chords

1. For each of the following seventh chords, name:

- the type (dominant 7th or diminished 7th)
- the key to which it belongs
- the inversion



- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

2. Write the following seventh chords using accidentals only.

- dominant 7th chord of G major in first inversion
- diminished 7th chord of G minor in root position
- dominant 7th chord of A major in second inversion
- diminished 7th chord of C minor in root position
- dominant 7th chord of E minor in root position
- diminished 7th chord of B flat major in root position





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# Celebrate Theory

## Level 7 Worksheets:

Form and Analysis



# Intermediate Theory

## Analysis

1. For each of the following melodies:

- Name the key.
- Symbolize the implied harmony using *root/quality* and *functional chord symbols*.
- Circle and classify the non-chord tones.
- Mark the phrasing.
- Name the cadence type.



Key: \_\_\_\_\_

Cadence: \_\_\_\_\_



Key: \_\_\_\_\_



Cadence: \_\_\_\_\_



Key: \_\_\_\_\_ Cadence: \_\_\_\_\_

5

A

Cadence: \_\_\_\_\_

9

Cadence: \_\_\_\_\_

13

B

Cadence: \_\_\_\_\_

1.
  - a. Name the key.
  - b. Write the time signature on the music.
  - c. Draw a phrase mark over each phrase.
  - d. Name each cadence as authentic or half.
  - e. Add harmony by adding broken triads in root position for measures 2 to 8.
  - f. Circle the passing tones (**pt**) in this melody for measures 9 to 16.
  - g. Write the *root/quality chord symbols* above the staff (D, G, A, or A7).
  - h. Name the interval at letter **A**. \_\_\_\_\_
  - i. Name the interval at letter **B**. \_\_\_\_\_
  - j. Circle a diatonic half step. Label it **DH**.

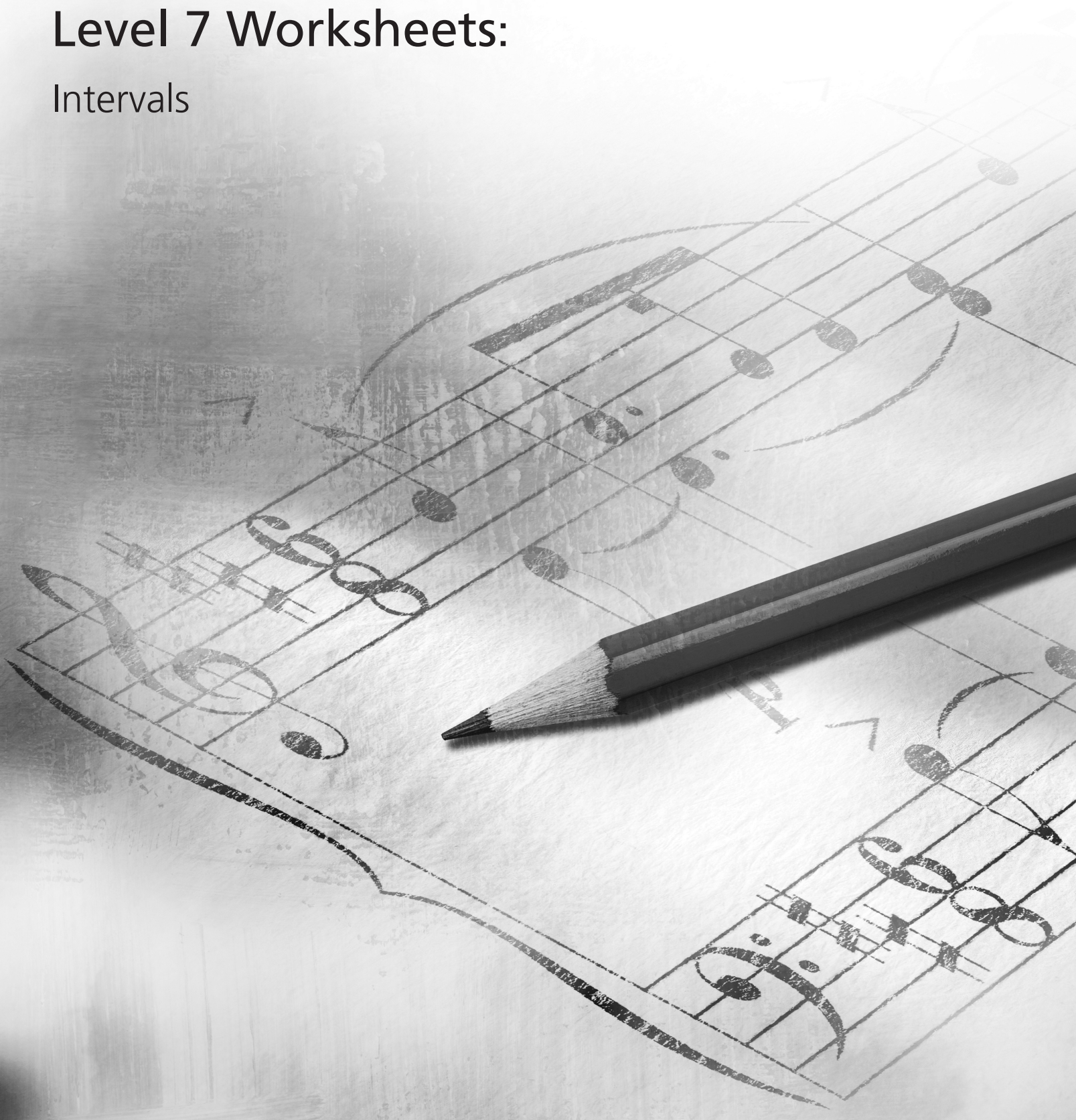


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# Celebrate Theory

## Level 7 Worksheets:

### Intervals



# Intermediate Theory

## Intervals

1. Write each interval *above* the given note.

min 3      maj 6      per 5      dim 5      aug 2

min 7      dim 6      per 4      min 2      aug 7

2. Write each interval *below* the given note.

aug 3      dim 5      min 3      maj 2      min 7

aug 4      aug 8      per 5      min 2      dim 8

3. Write each interval *above* the given note. Invert each interval and rename it.

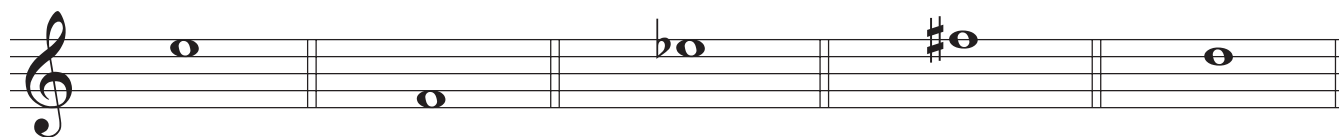
aug 8      dim 2      min 7      maj 3      per 4

\_\_\_\_\_

# Intermediate Theory

## Intervals

1. Write the following intervals *below* each given note.



per 5

min 3

maj 6

per 8

min 6



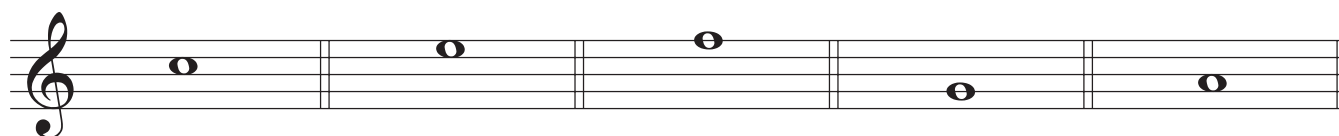
maj 3

min 7

maj 2

per 4

min 6



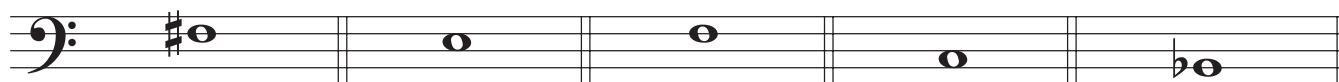
dim 4

aug 4

dim 8

aug 3

dim 2



dim 6

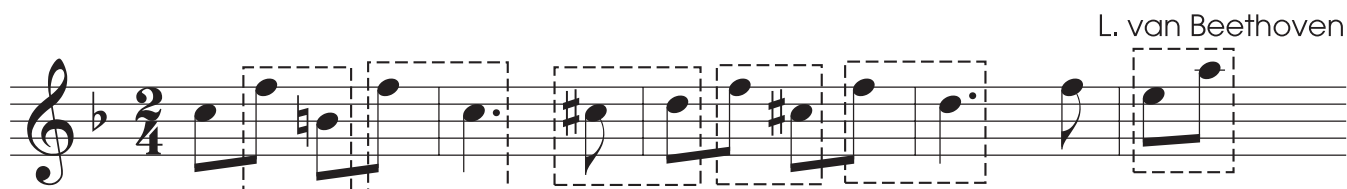
aug 3

dim 1

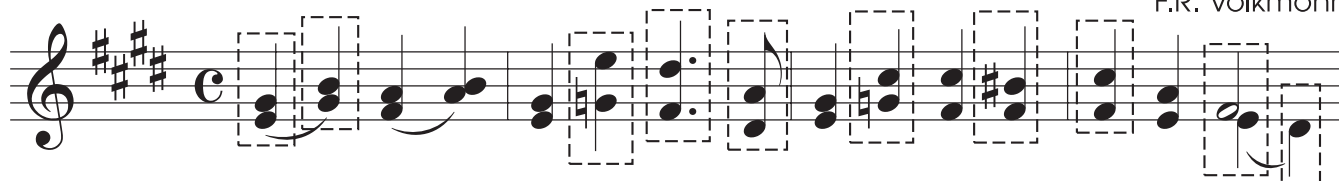
aug 3

dim 4

2. Name the boxed intervals.



L. van Beethoven



F.R. Volkmann





# Intermediate Theory

## Intervals

1. Write the following intervals *above* each given note.

per 5      maj 3      per 4      maj 6      min 3

per 4      min 3      maj 6      min 6      maj 7

per 5      min 3      per 8      min 7      maj 3

min 6      min 2      maj 2      per 5      min 7

2. Name the boxed intervals.

*dolce*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



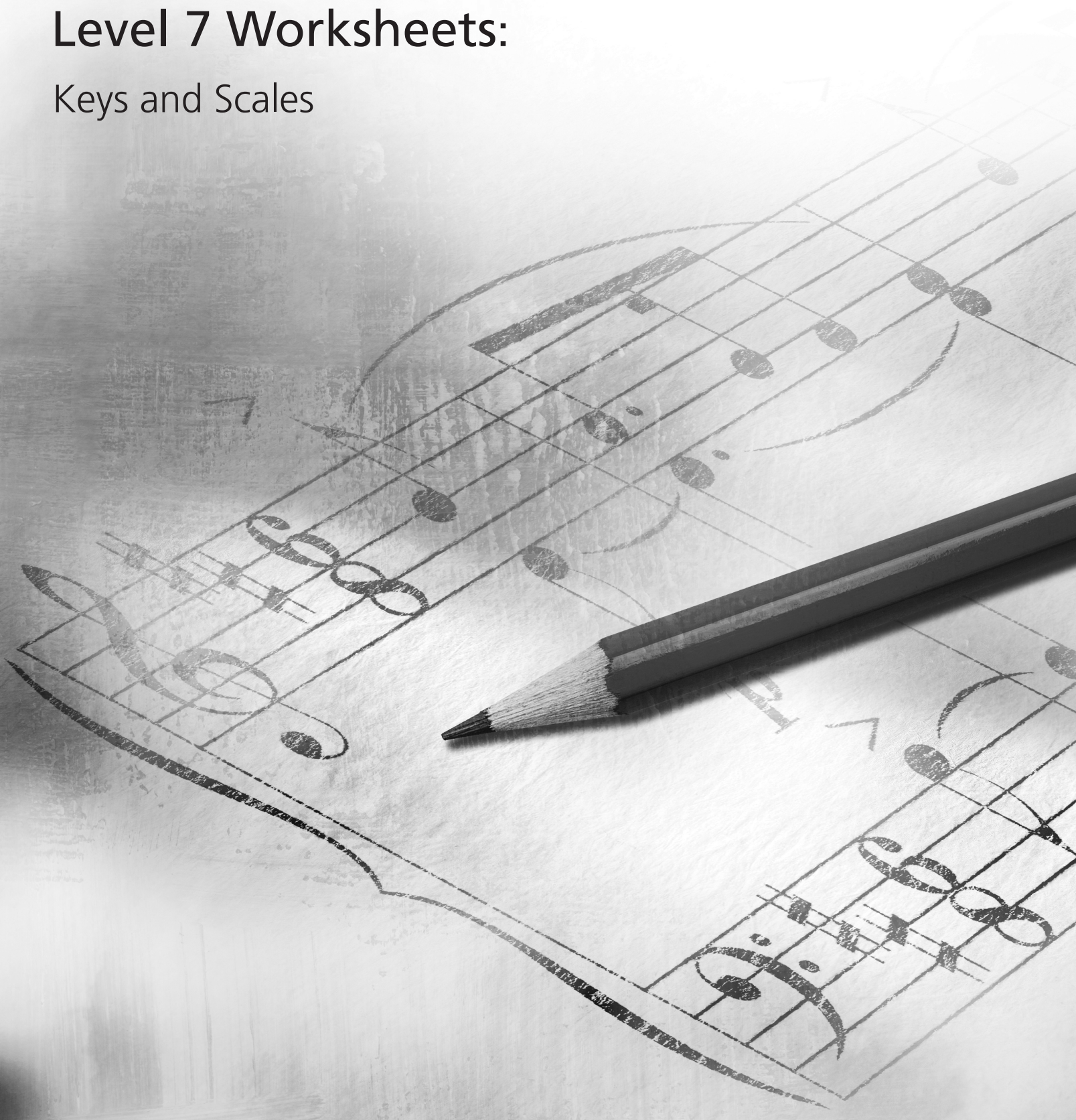


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# Celebrate Theory

## Level 7 Worksheets:

### Keys and Scales





# Intermediate Theory

## Chromatic Scales

1. Add accidentals to form chromatic scales.



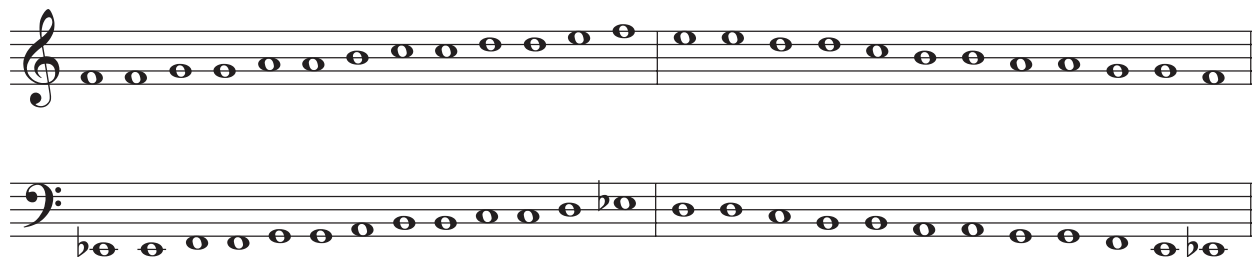
2. Write chromatic scales using accidentals.



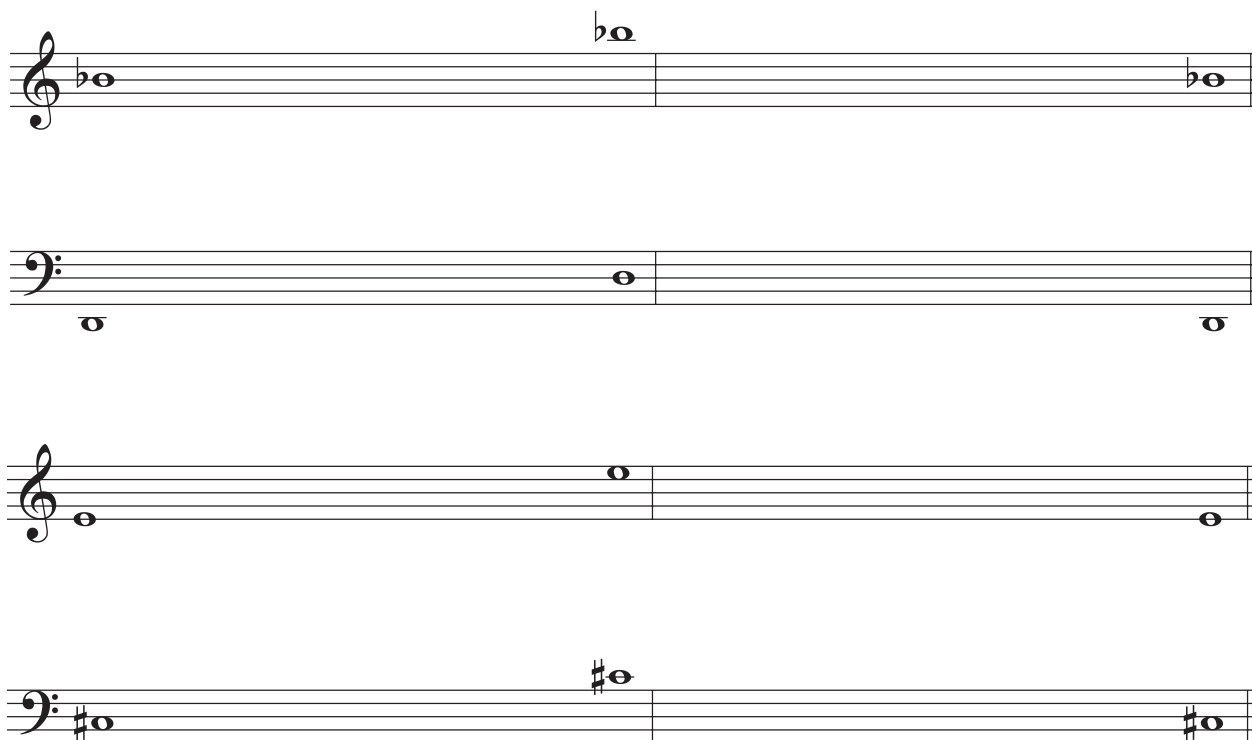
# Intermediate Theory

## Chromatic Scales

1. Add accidentals to form chromatic scales.



2. Write chromatic scales using accidentals.

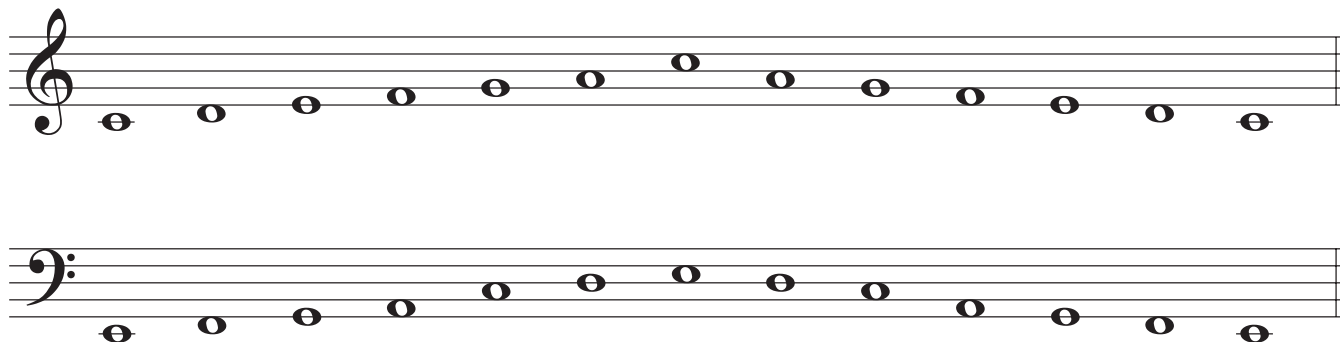




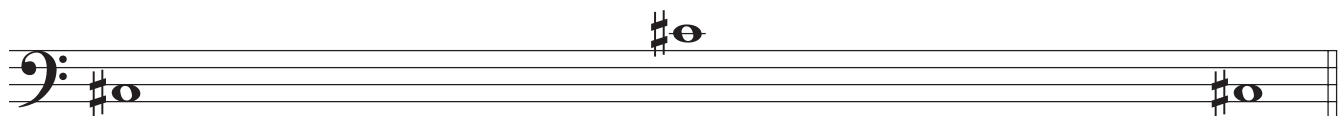
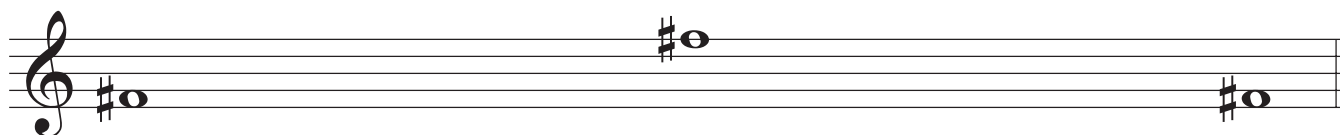
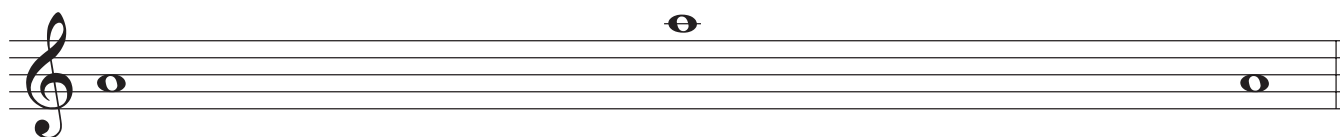
# Intermediate Theory

## Whole-tone Scales

1. Add accidentals to form whole-tone scales.

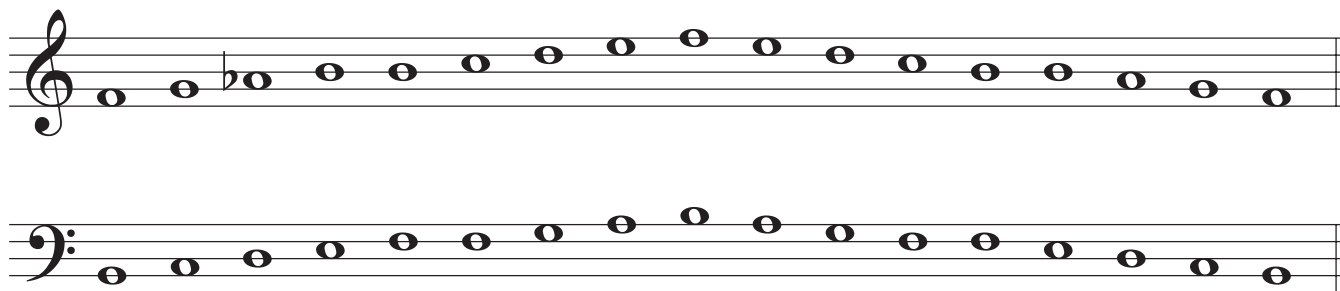


2. Write whole-tone scales ascending and descending starting on the given note.



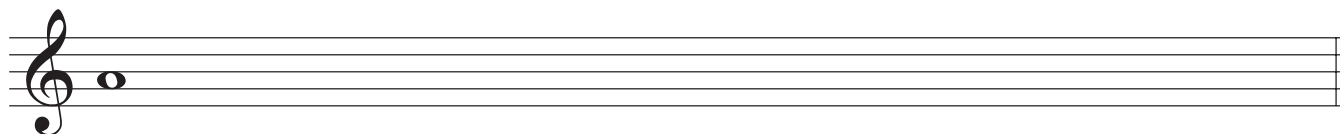
# Octatonic Scales

1. Add accidentals to form octatonic scales.

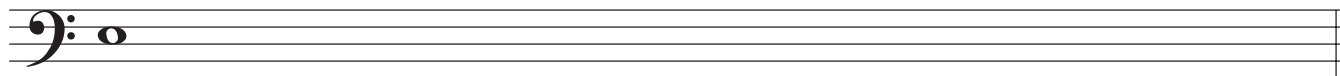


2. Write octatonic scales ascending and descending according to the given note and the starting interval.

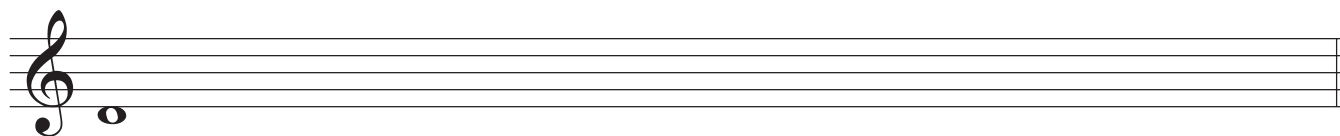
Start with a whole step



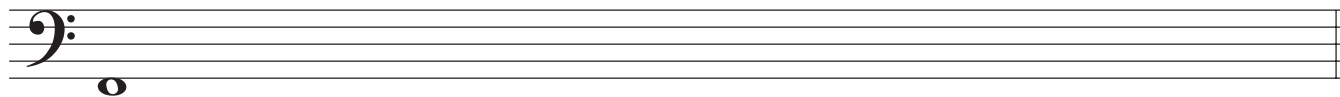
Start with a half step



Start with a whole step



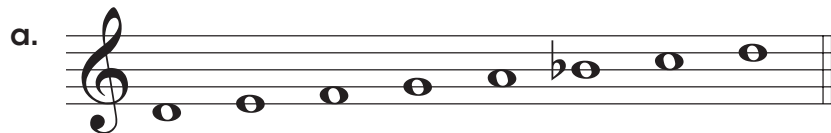
Start with a half step



# Intermediate Theory

## Scales

1. Match each scale in the left column with the correct description in the right column. *You will not use all the choices.*



\_\_\_\_\_ major



\_\_\_\_\_ harmonic minor



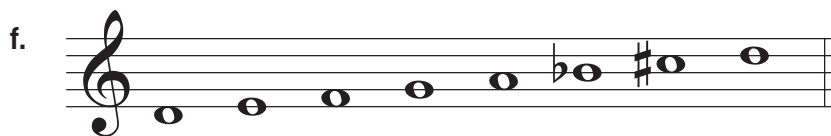
\_\_\_\_\_ melodic minor



\_\_\_\_\_ natural minor



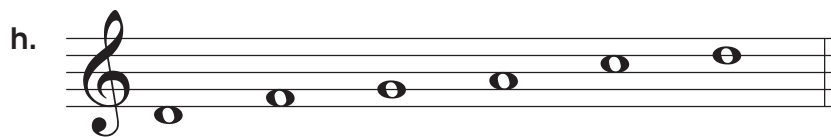
\_\_\_\_\_ whole-tone



\_\_\_\_\_ chromatic



\_\_\_\_\_ octatonic



\_\_\_\_\_ blues

\_\_\_\_\_ major pentatonic

\_\_\_\_\_ minor pentatonic

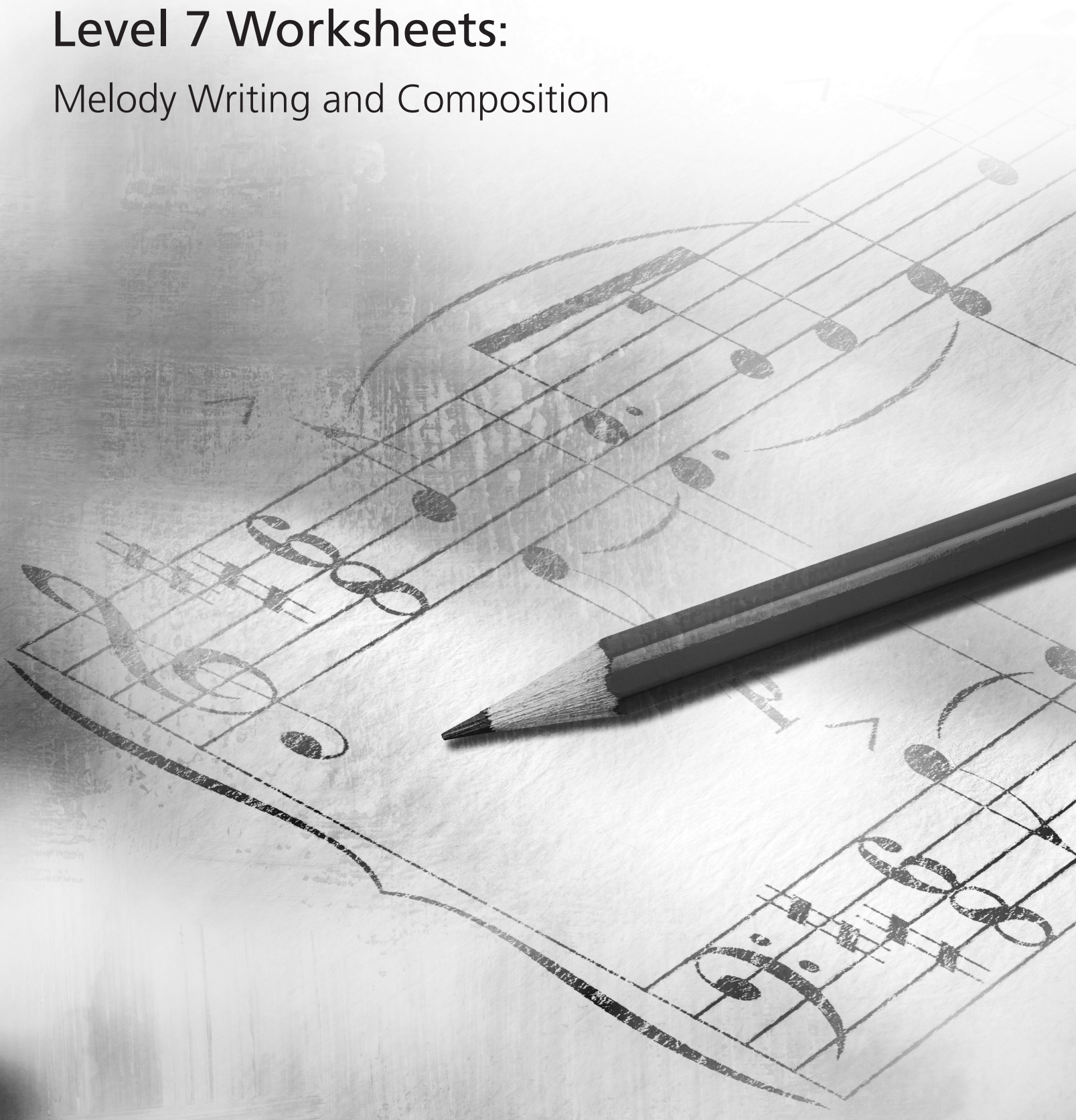


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# Celebrate Theory

## Level 7 Worksheets:

### Melody Writing and Composition



## Intermediate Theory

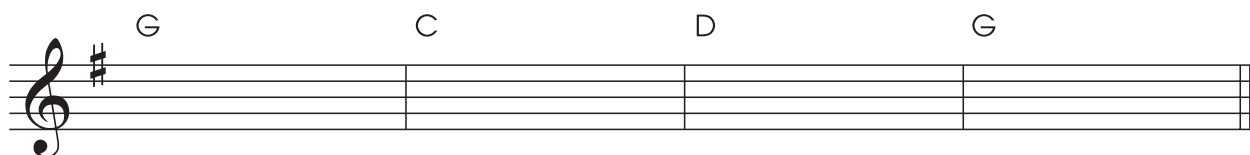
# Melody and Composition

### 1. For each melody opening:

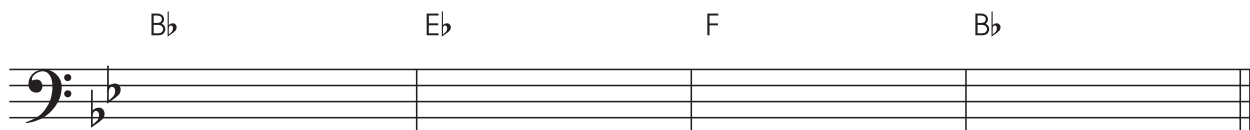
- Name the key and write the time signature directly on the music.
- Write a four-measure answer (consequent) phrase to create a contrasting period. End on a stable scale degree.
- Circle and label the non-chord tones as passing (**pt**) or neighbor (**nt**) tones.
- Name each cadence as authentic (**AC**) or half (**HC**).
- Draw a phrase mark over each phrase.



Key: \_\_\_\_\_



Key: \_\_\_\_\_





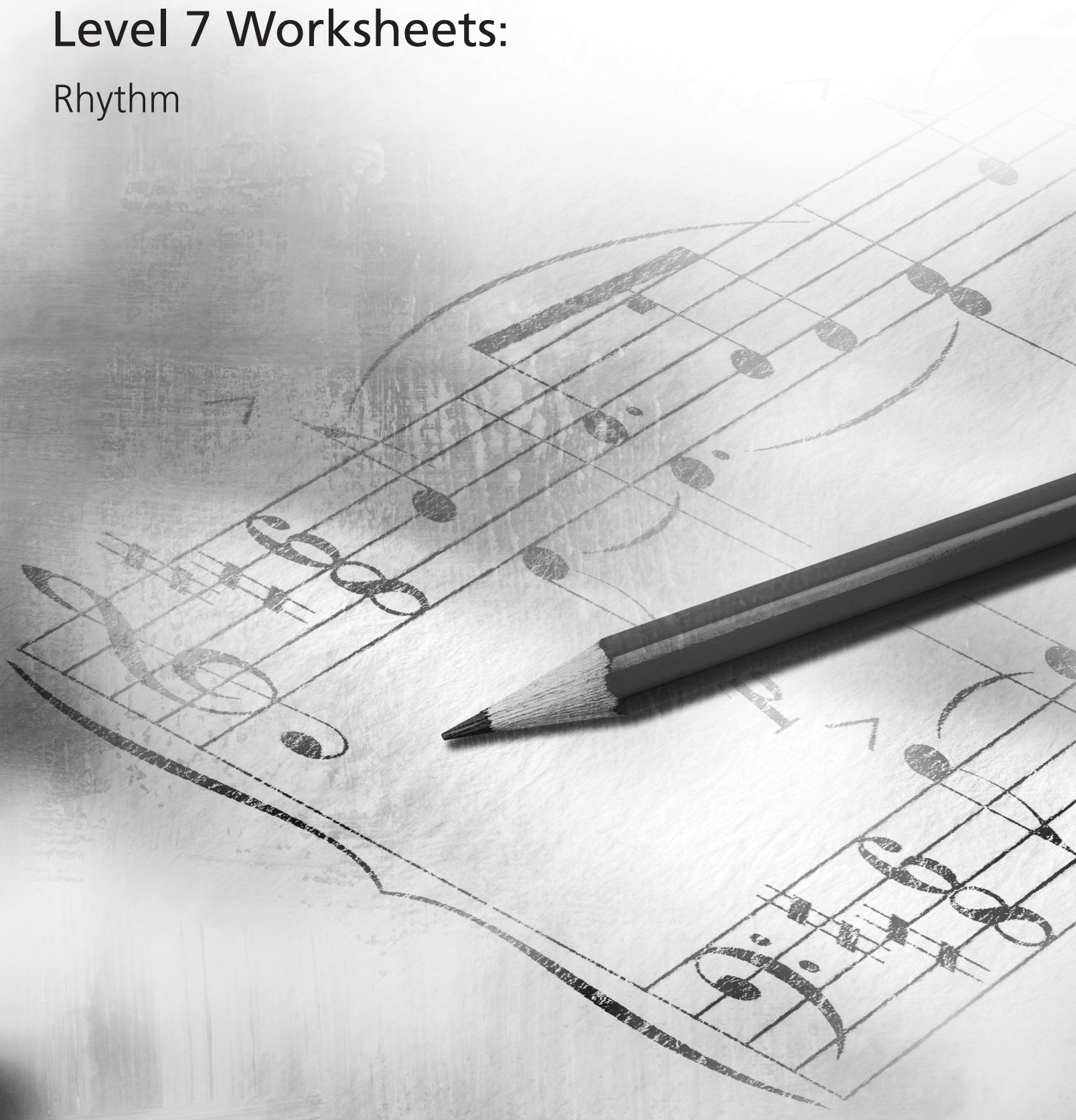


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## Level 7 Worksheets:

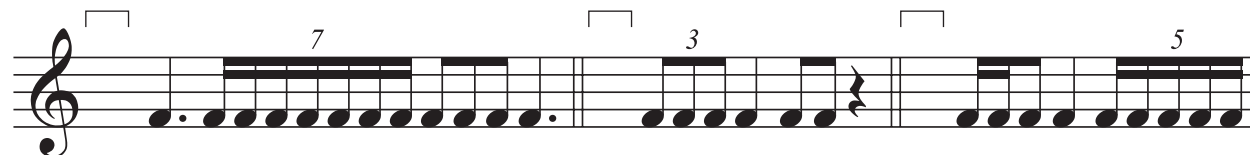
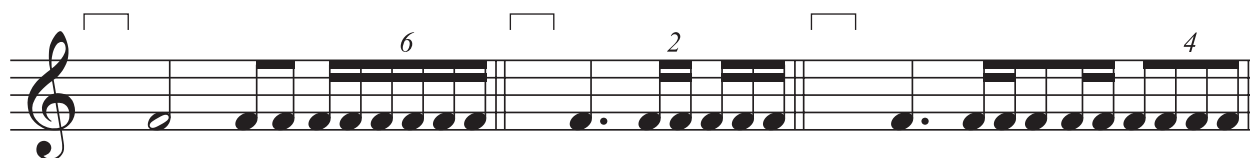
### Rhythm



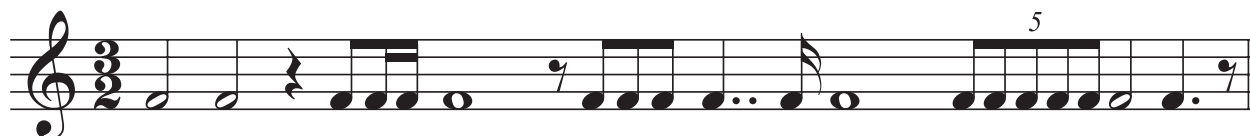
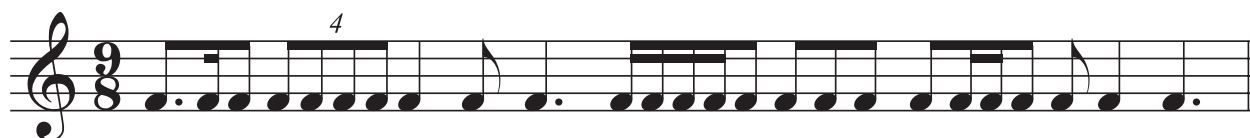
# Intermediate Theory

## Irregular Groupings

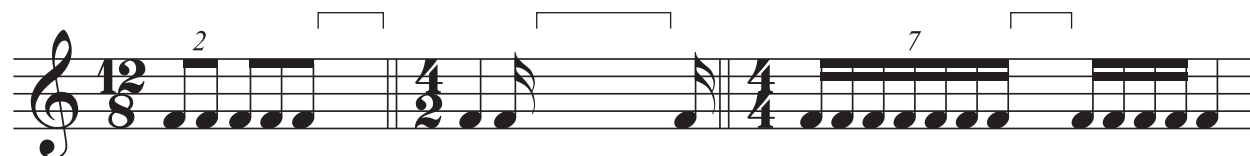
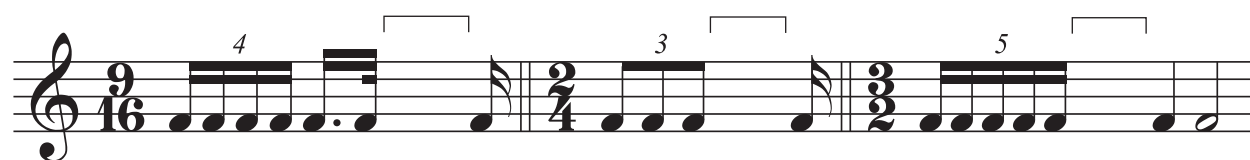
1. Add the time signature to each of the following measures.



2. Add bar lines to each of the following.



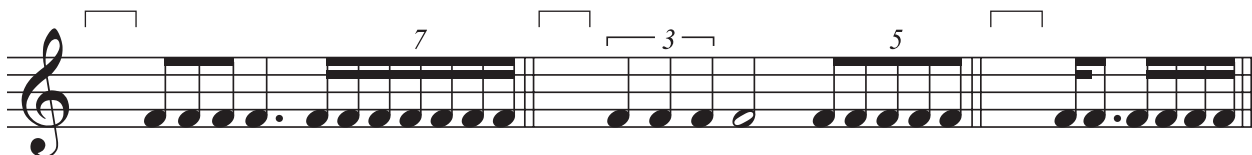
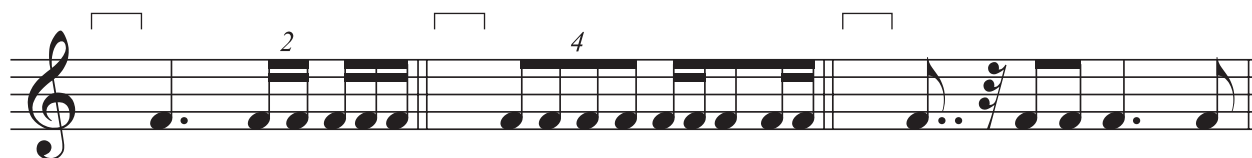
3. Add rests below the brackets to complete each of the following measures.



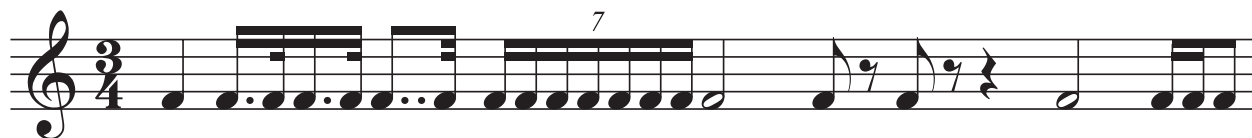
# Intermediate Theory

## Rhythm

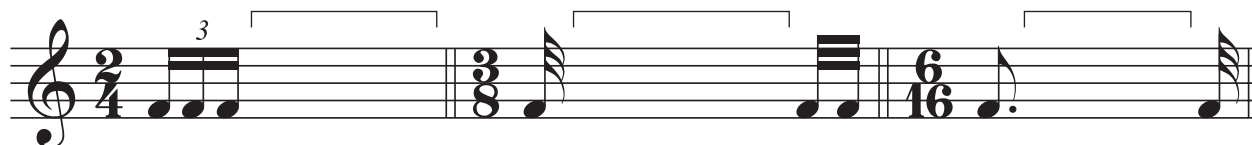
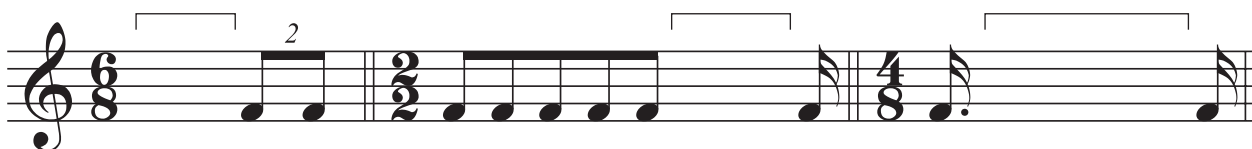
1. Add the time signature to each of the following.



2. Add the missing bar lines.



3. Add rests below the brackets to complete each of the following measures.



## Completing Measures with Rests

- [illegible]

