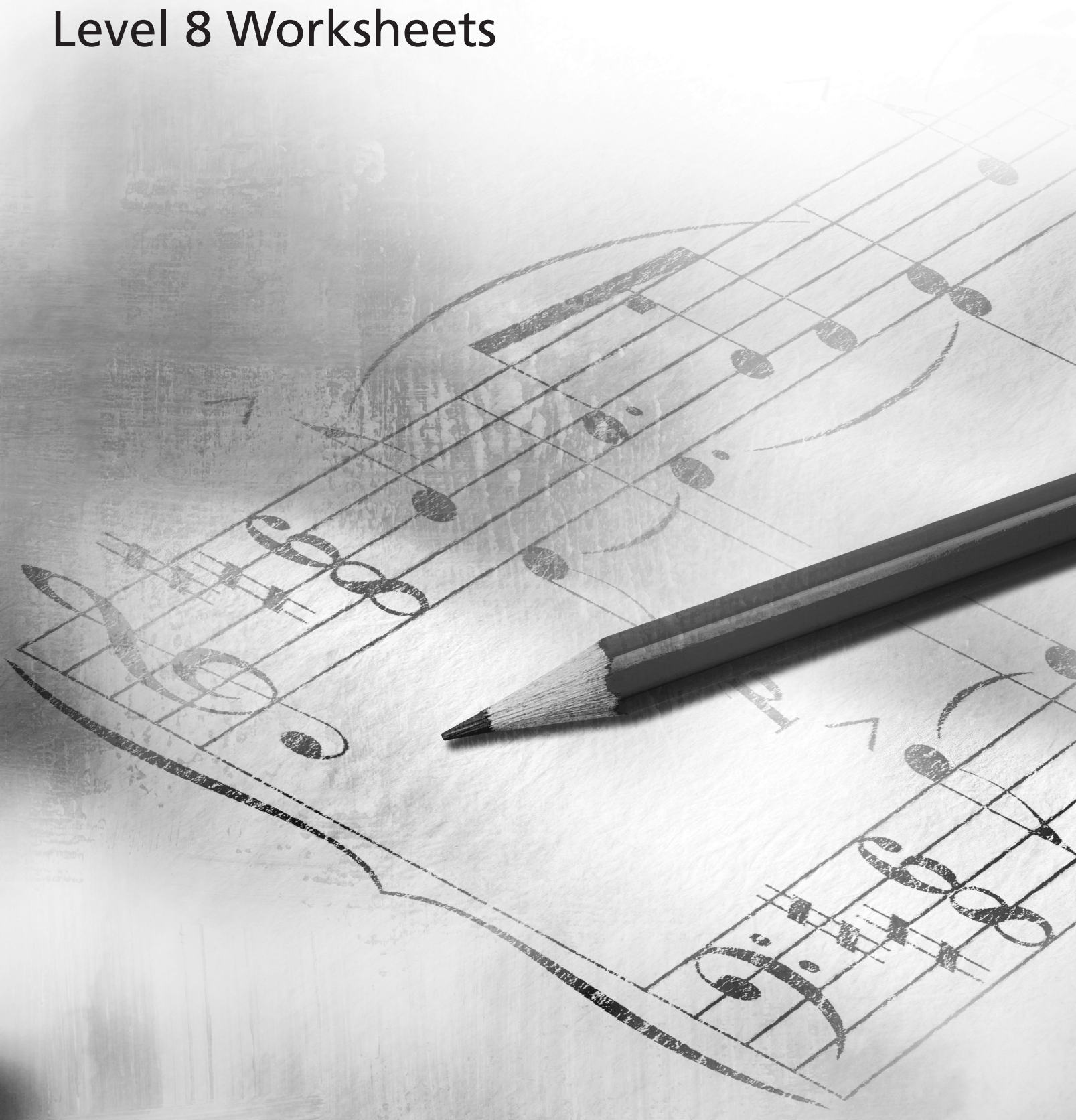




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Level 8 Worksheets



Contents

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Form and Analysis	Pg. 11
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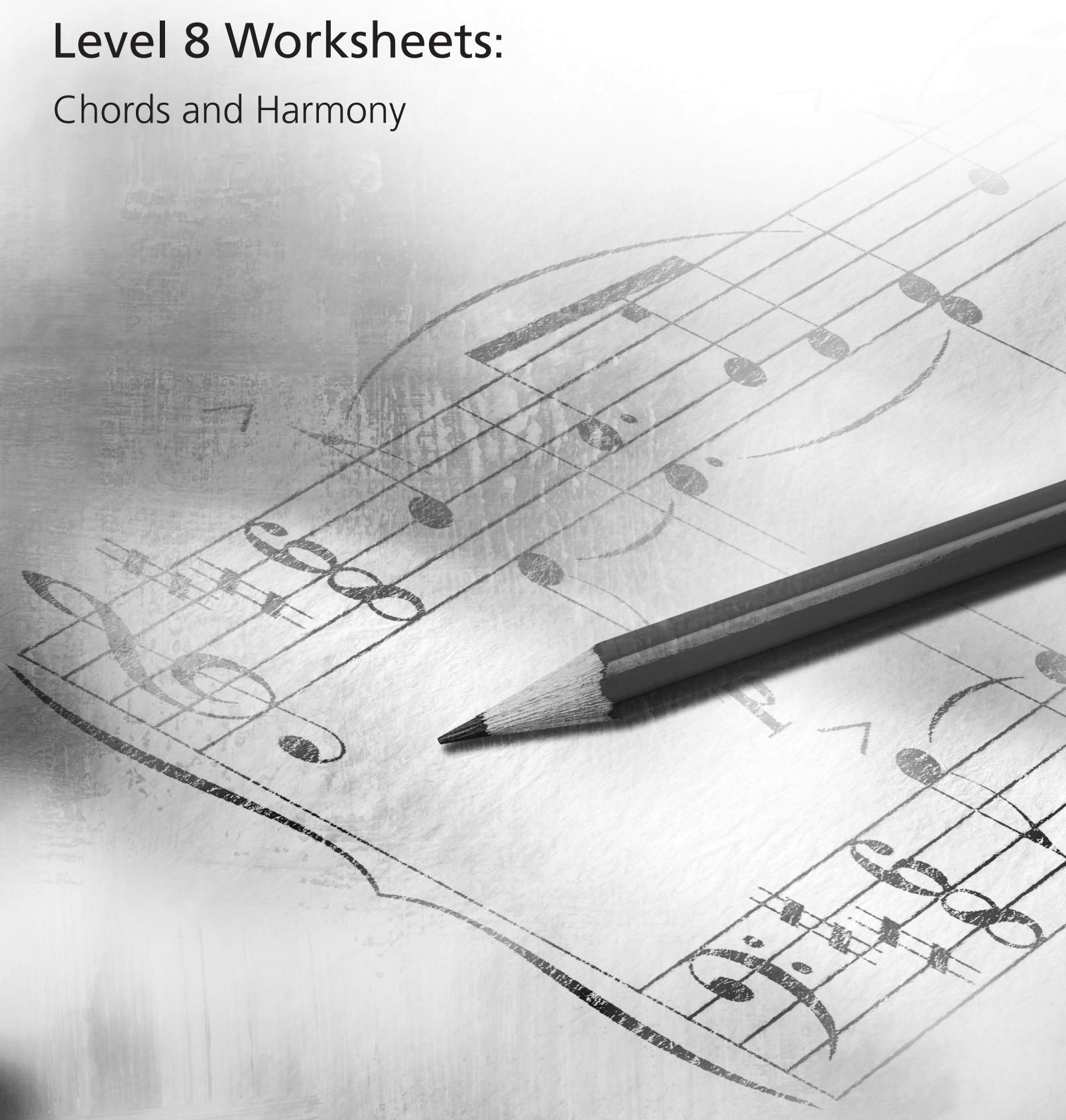


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Level 8 Worksheets:

Chords and Harmony



Intermediate Theory

Chords

1. Name these chords as:

major triad

minor triad

diminished triad

augmented triad

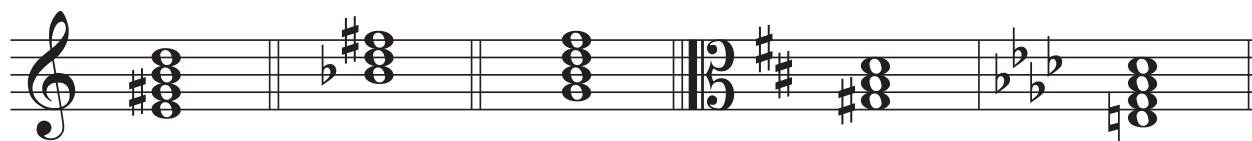
dominant 7th triad

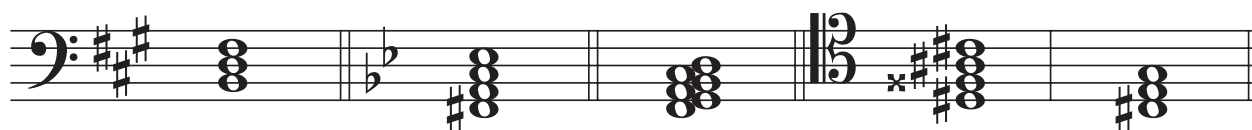
diminished 7th triad

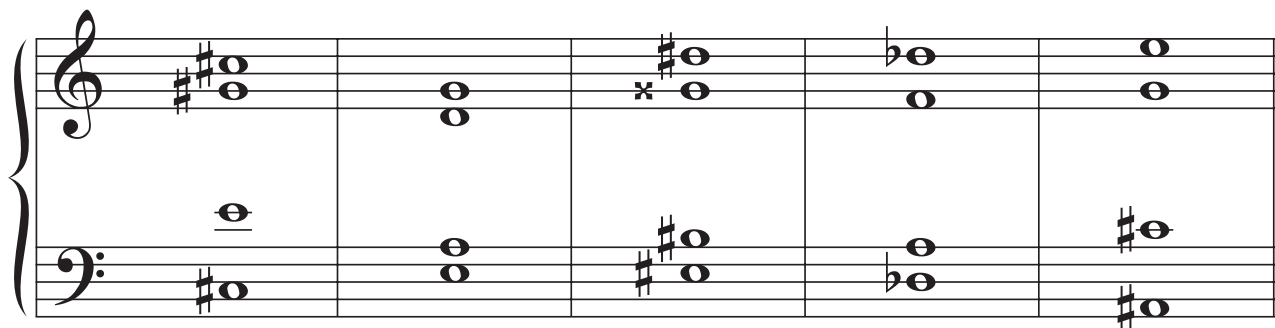
quartal chord

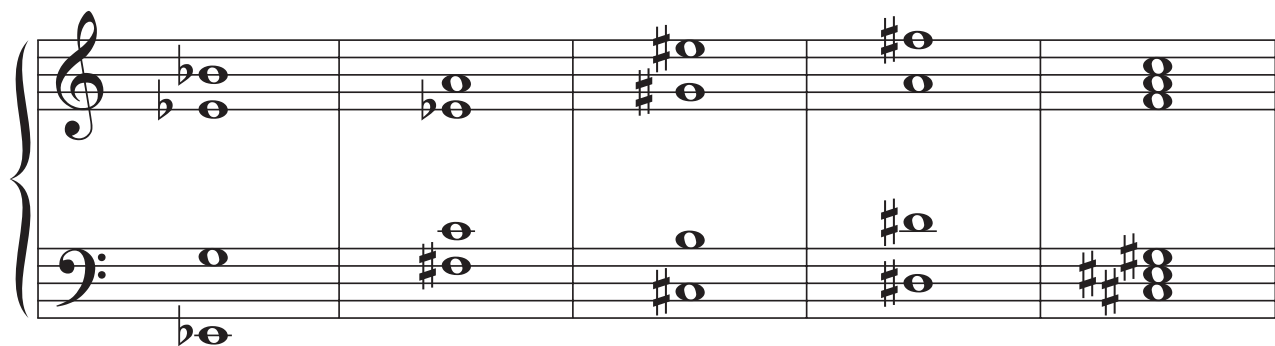
polychord

cluster chord











Intermediate Theory

Chords

1. Write each of the following triads in close position using accidentals.

B \flat ⁺ G \flat m/D \flat A $^{\circ}$ E/G \sharp Cm/E \flat

F \sharp m D \flat m B $^{\circ}$ G/B D⁺

2. Name the root and quality/type (major, minor, augmented, diminished, dominant 7th, or leading-tone diminished 7th) for each of the following chords.

Root: _____ _____ _____ _____ _____

Quality/Type: _____ _____ _____ _____ _____

_____ _____ _____ _____ _____

_____ _____ _____ _____ _____

Intermediate Theory

Chords

1. Name each chord as:

a. major triad

b. minor triad

c. diminished triad

d. augmented triad

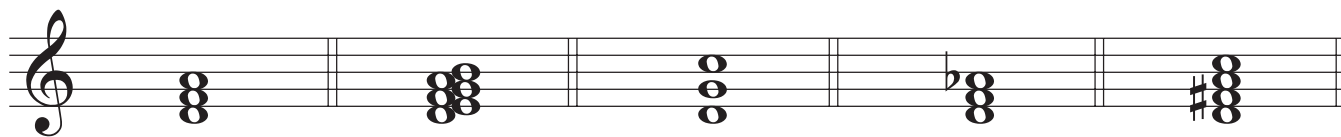
e. dominant 7th chord

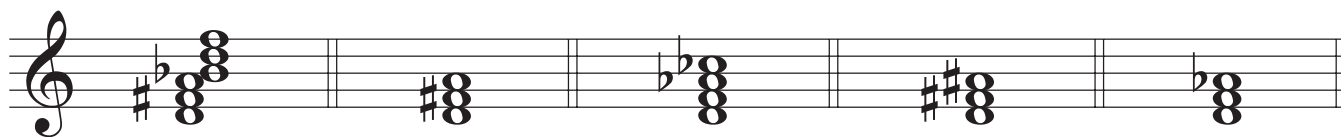
f. diminished 7th chord

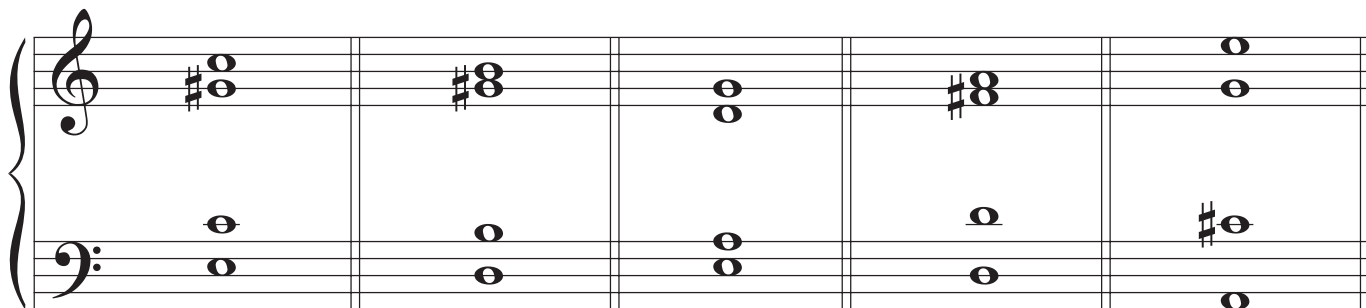
g. quartal chord

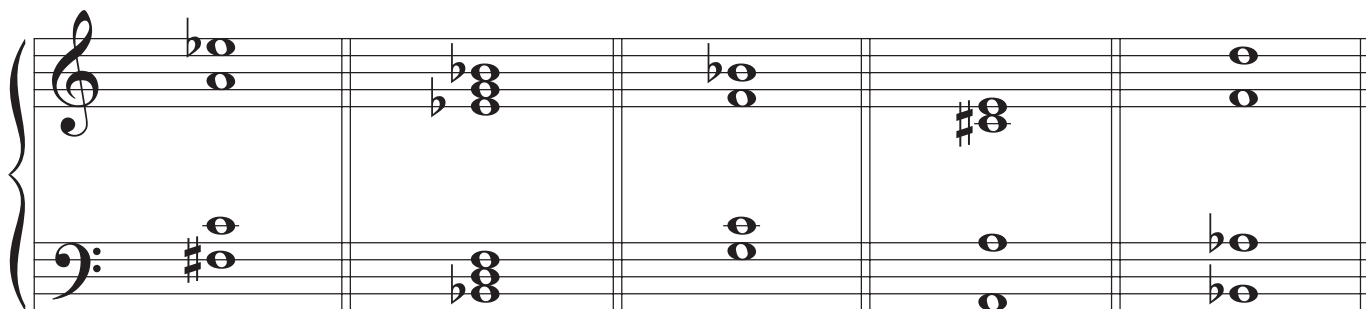
h. poly chord

i. cluster chord







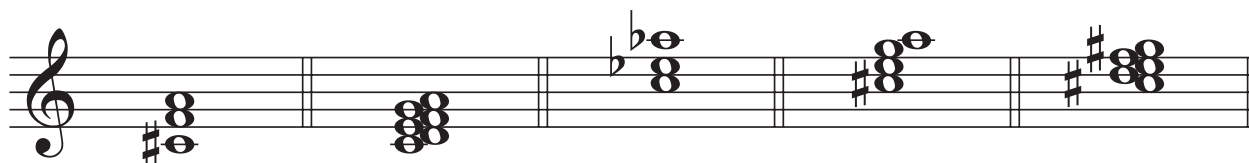


Intermediate Theory

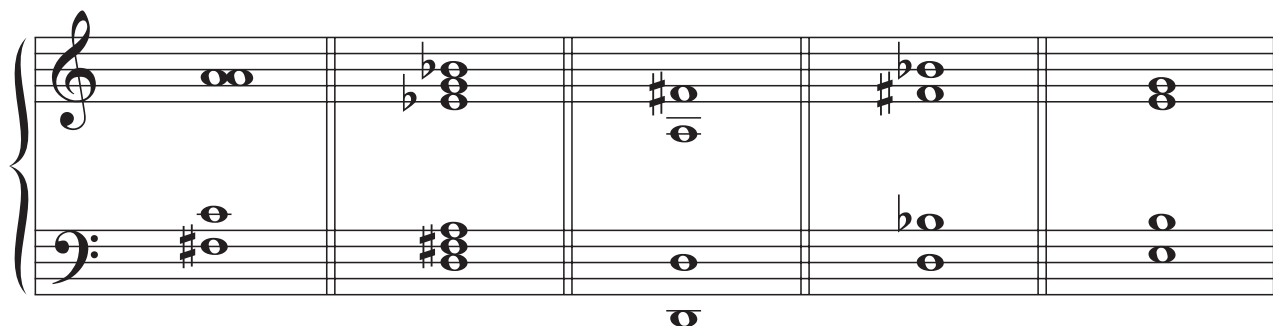
Chords

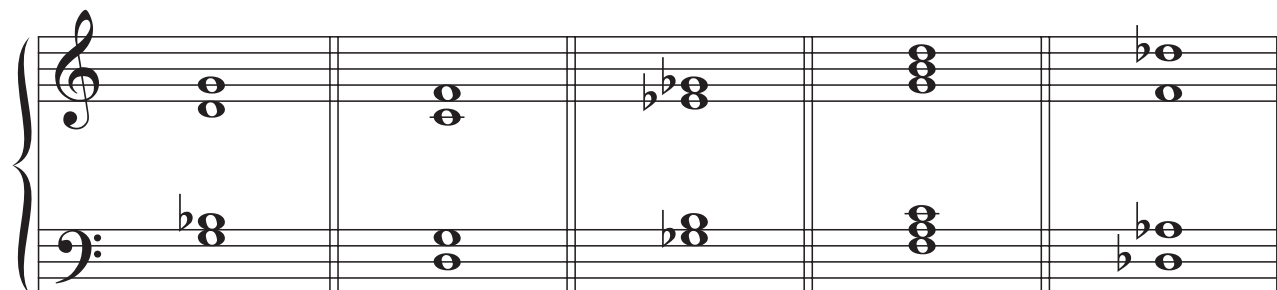
1. Name each chord as:

- | | | |
|---------------------|-------------------------|------------------|
| a. major triad | d. augmented triad | g. quartal chord |
| b. minor triad | e. dominant 7th chord | h. poly chord |
| c. diminished triad | f. diminished 7th chord | i. cluster chord |









Intermediate Theory

Authentic, Plagal, and Half Cadences

1. a. Name the key.
- b. Write the *functional chord symbol* below each chord.
- c. Write the *root/quality chord symbol* above each chord.
- d. Name the type of cadence (authentic, plagal, or half).

Key: _____ Key: _____ Key: _____

Cadence: _____ Cadence: _____ Cadence: _____

Key: _____ Key: _____ Key: _____

Cadence: _____ Cadence: _____ Cadence: _____

Key: _____ Key: _____ Key: _____

Cadence: _____ Cadence: _____ Cadence: _____

Authentic, Half, and Plagal Cadences

1. For each excerpt:

- Name the key.
- Write the *functional* and *root/quality* chord symbols for each chord.
- Name the type of cadence (authentic, half, or plagal).



Key: _____

Key: _____

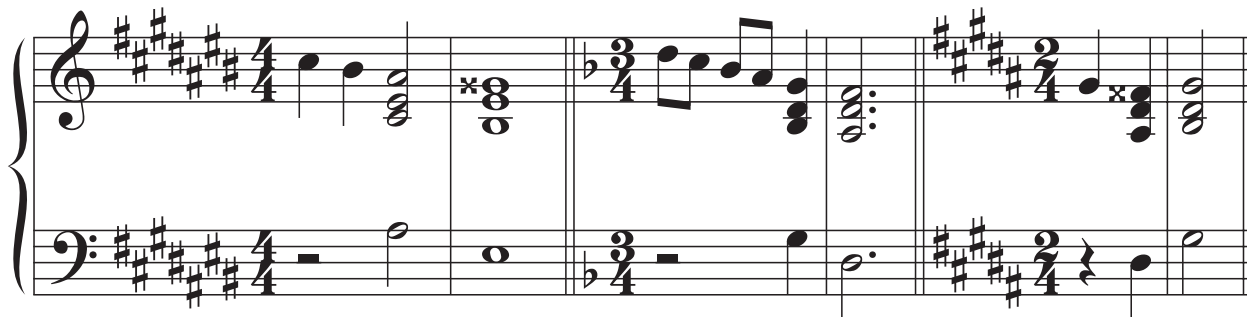
Key: _____



Key: _____

Key: _____

Key: _____



Key: _____

Key: _____

Key: _____

Intermediate Theory

Cadences

1. For each of the following phrases:

- Name the key.
- Write the root/quality chord symbols on the lines provided.
- Write a cadence in chorale style below the brackets and name the cadence.

Key: _____

Cadence: _____

Key: _____

Cadence: _____

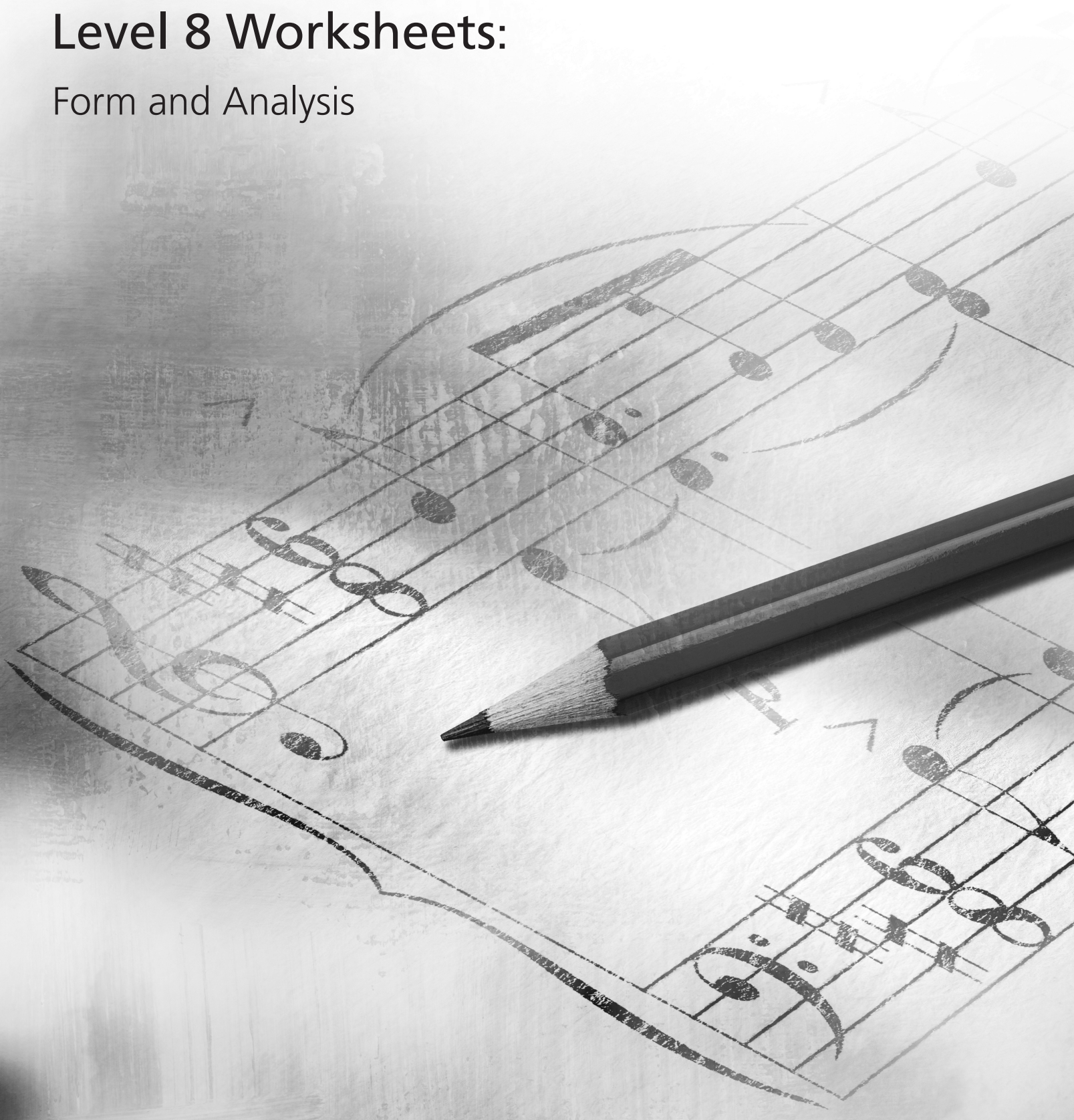


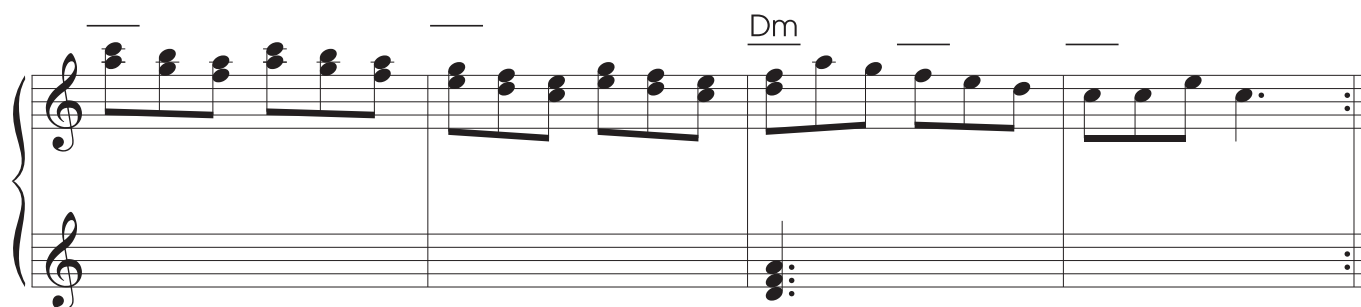
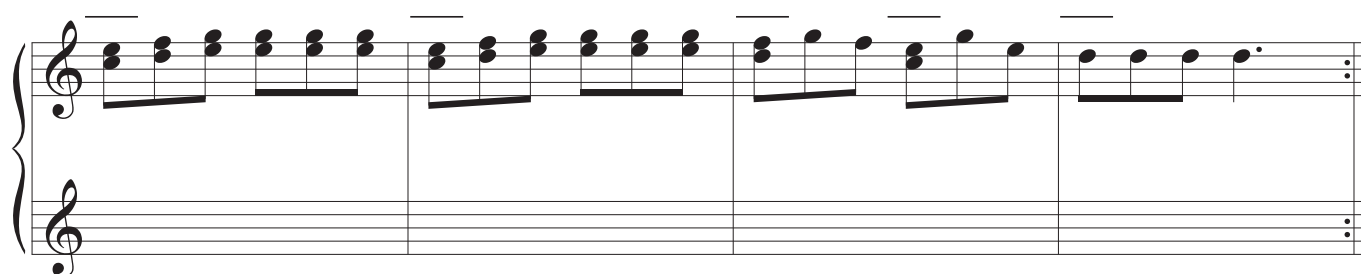
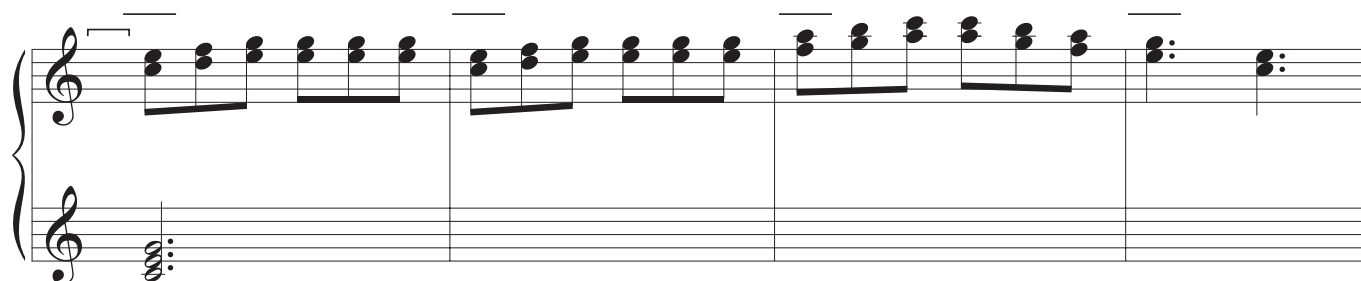
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Level 8 Worksheets:

Form and Analysis





1. a. Name the key.
- b. Write the time signature on the music.
- c. Draw a phrase mark over each phrase.
- d. Name each type of cadence (authentic, half, or plagal).
- e. The triad at letter **A** is the: ☐ tonic ☐ subdominant ☐ dominant
- f. Write the implied harmony by adding root-position triads in solid/broken form.
- g. Write the *root/quality chord symbol* above each chord on the lines provided.
- h. Circle the passing tones in measures 1 to 8. Label them **pt.**
- i. How many measures contain the following rhythm?  _____
- j. Including repeats, how many measures is this passage? _____

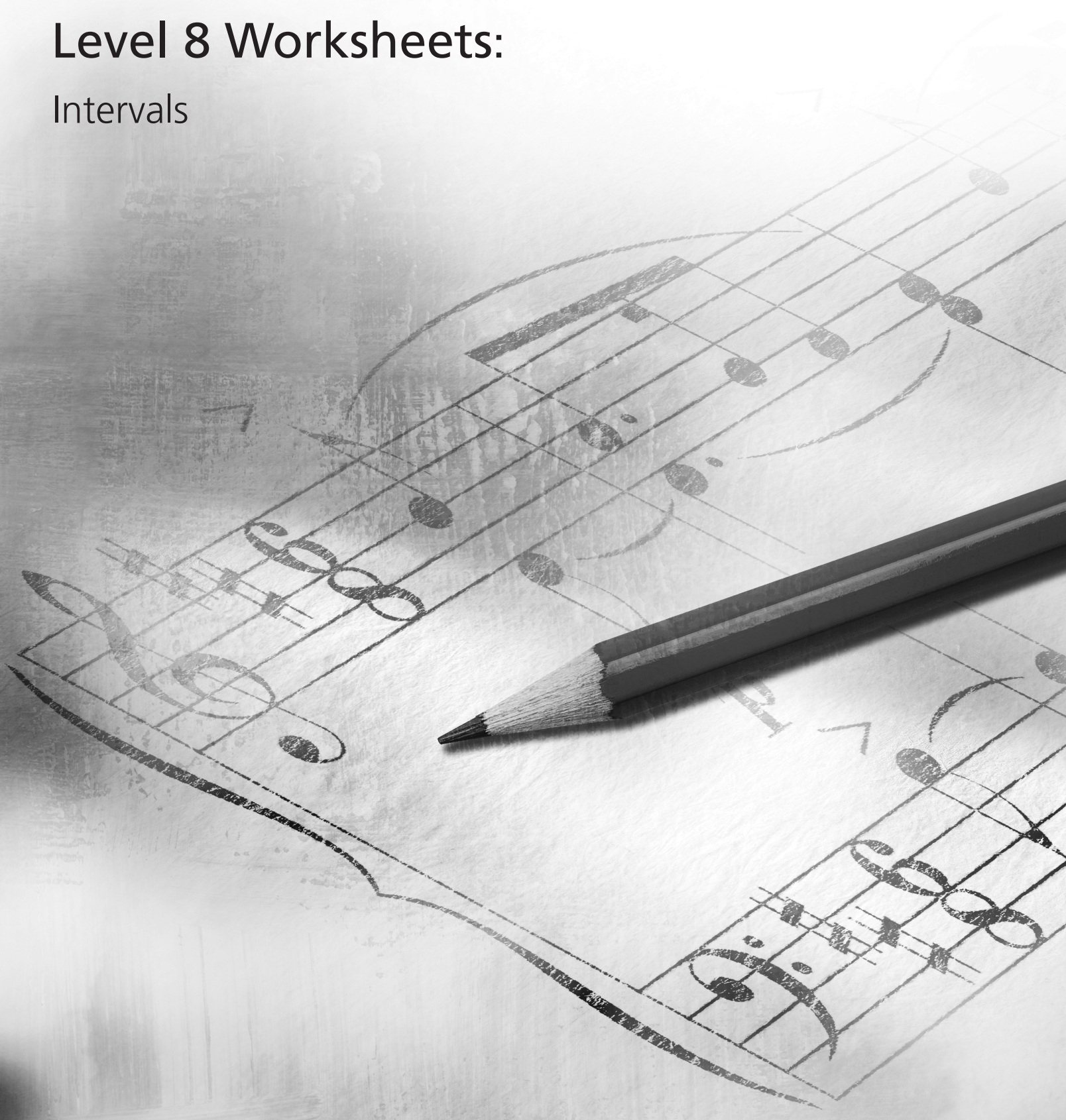


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Level 8 Worksheets:

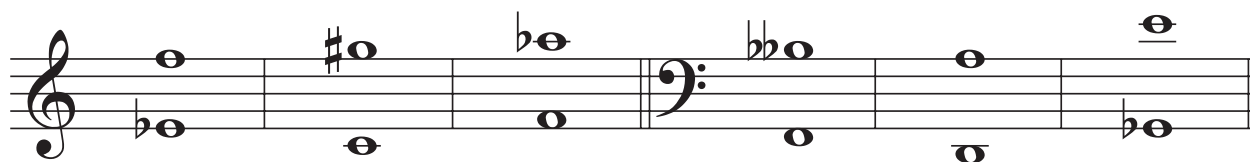
Intervals



Intermediate Theory

Compound Intervals

1. a. Name the following intervals.



b. Invert and rename the above intervals.



2. a. Write the following intervals *above* each given note.

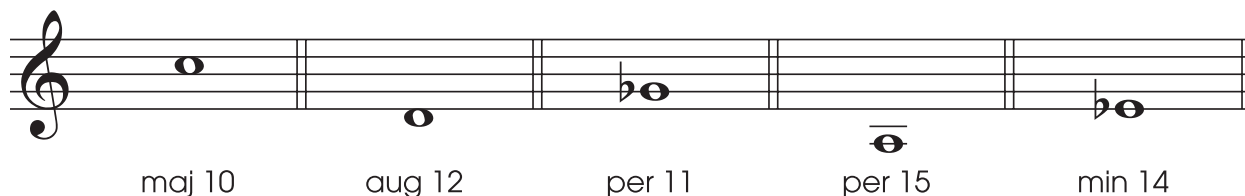


b. Write the following intervals *below* each given note.

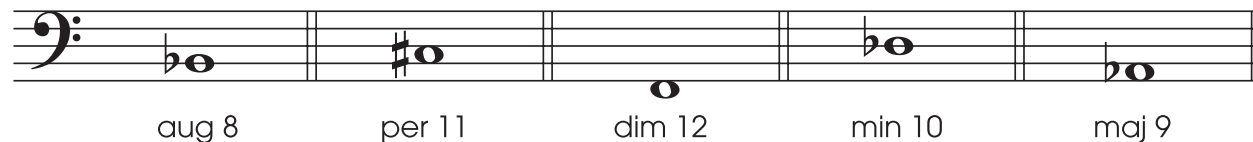


Compound Intervals

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

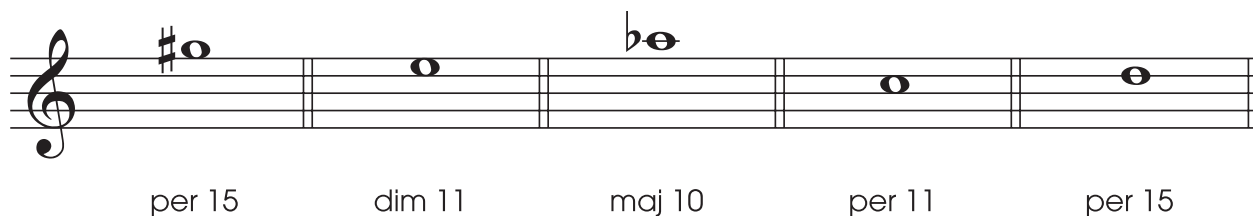


maj 10 aug 12 per 11 per 15 min 14



aug 8 per 11 dim 12 min 10 maj 9

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

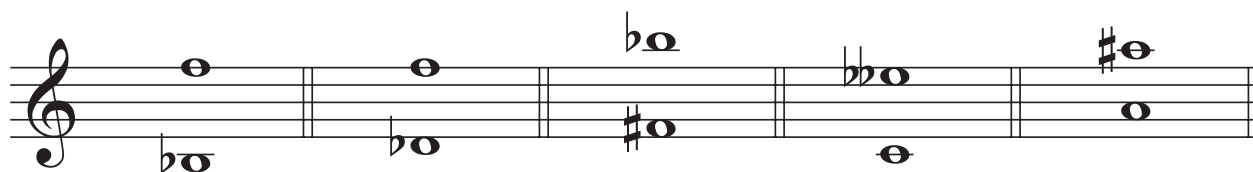
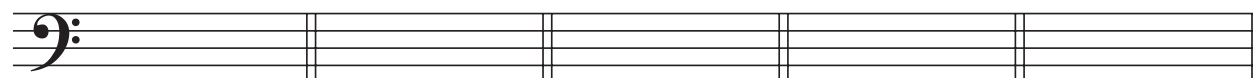


per 15 dim 11 maj 10 per 11 per 15



min 14 min 9 maj 9 dim 12 min 11

3. Name the following intervals. Invert each interval in the bass clef and rename it.

Intermediate Theory

Compound Intervals

1. a. Name the following intervals.



b. Invert and rename the above intervals.



2. Write these intervals *below* the given notes.



min 14 per 11 aug 9 maj 10 dim 11 per 15

3. a. Name these intervals.



b. Change the upper notes enharmonically and rename each interval.



Intermediate Theory

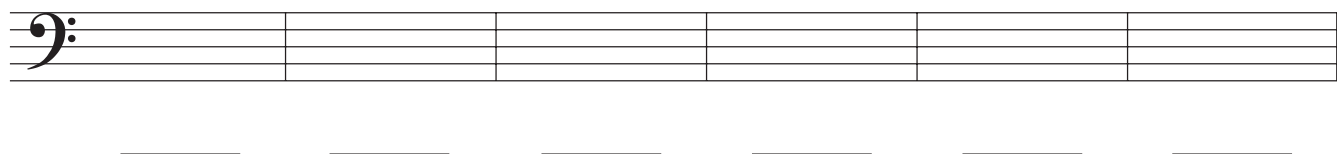
Intervals

1. a. Name these intervals.



A musical staff in treble clef containing six intervals, each in a single measure. The intervals are: 1. Bb2 (diminished second), 2. C#1 (augmented unison), 3. D#2 (augmented second), 4. E2 (major second), 5. Fb2 (diminished second), and 6. G#2 (augmented second). Below each measure is a blank line for the answer.

b. Invert the above intervals in the bass clef. Name the inversions.



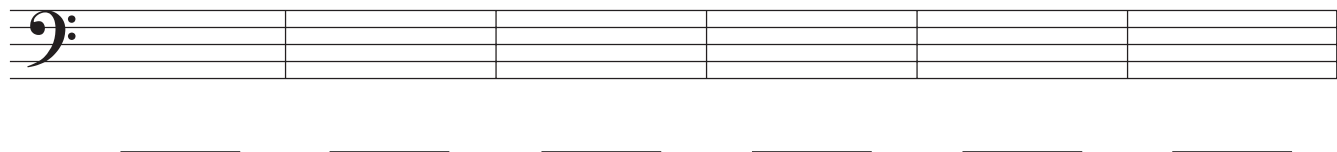
A musical staff in bass clef with six empty measures for writing interval inversions. Below each measure is a blank line for the answer.

2. a. Write these intervals below the given notes.



A musical staff in treble clef containing six intervals, each in a single measure. The intervals are: 1. Bb2 (diminished second), 2. C#1 (augmented unison), 3. D2 (major second), 4. E#2 (augmented second), 5. F2 (major second), and 6. Gb2 (diminished second). Below each measure is a label: "dim 4", "aug 5", "maj 2", "maj 7", "per 11", and "min 6".

b. Invert the above intervals in the bass clef. Name the inversions.



A musical staff in bass clef with six empty measures for writing interval inversions. Below each measure is a blank line for the answer.

3. Name the boxed intervals.



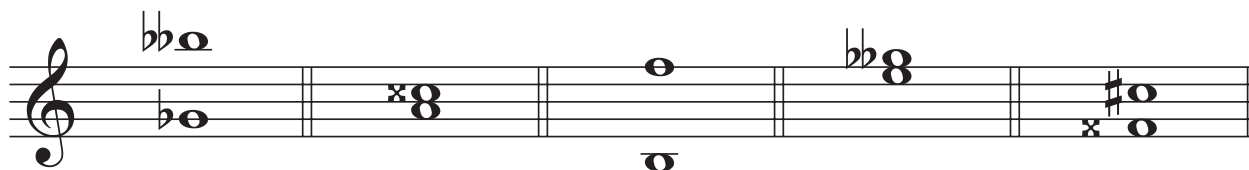
A musical staff in bass clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The staff contains a sequence of notes with four intervals boxed in dashed lines. The intervals are: 1. Bb2 (diminished second), 2. C#1 (augmented unison), 3. D#2 (augmented second), 4. E2 (major second), 5. Fb2 (diminished second), and 6. G#2 (augmented second). Below each boxed interval is a blank line for the answer.

J.S. Bach

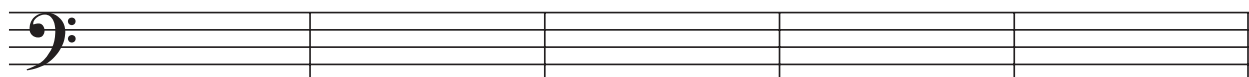
Intermediate Theory

Intervals

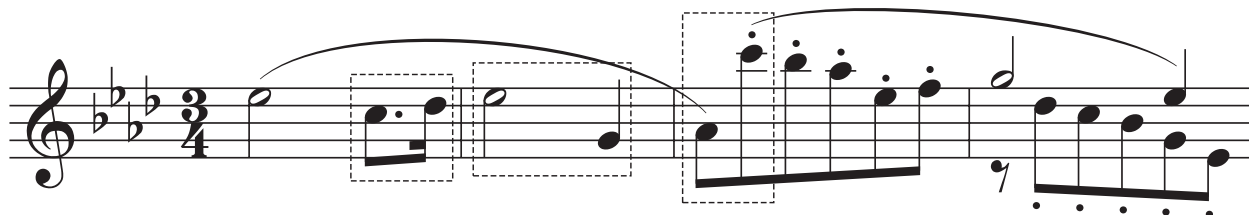
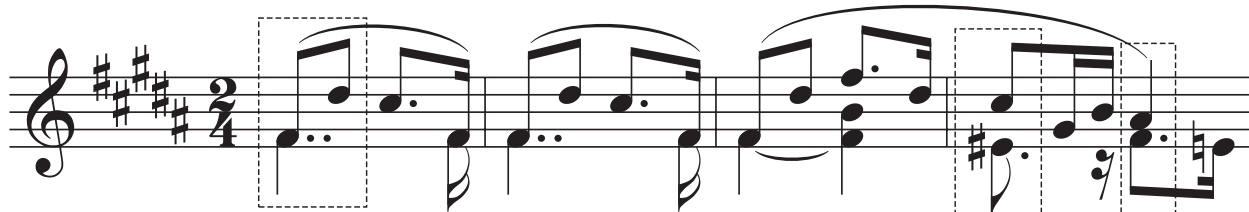
1. a. Name these intervals.



b. Invert the above intervals in the bass clef. Name the inversions.



2. Name the boxed intervals.



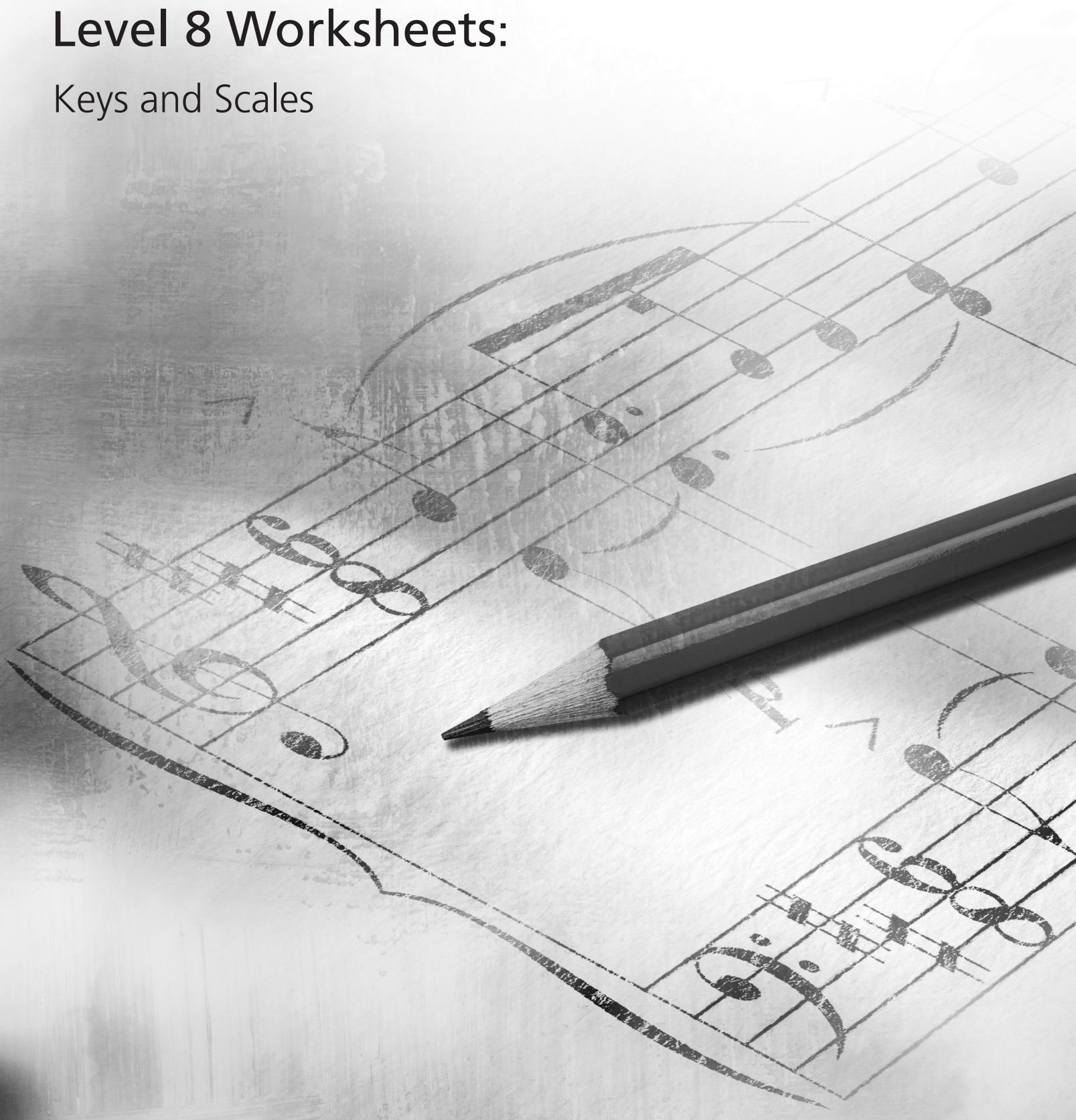


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Level 8 Worksheets:

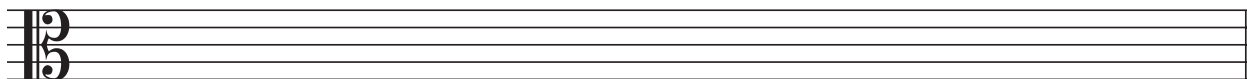
Keys and Scales



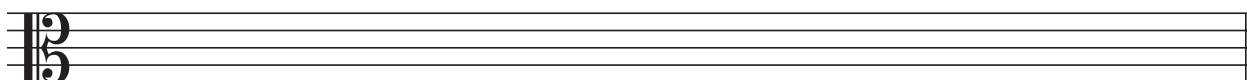
Writing Scales in Alto and Tenor Clefs

1. Write the following scales in the given clefs, ascending and descending, using a key signature and any necessary accidentals. Use whole notes.

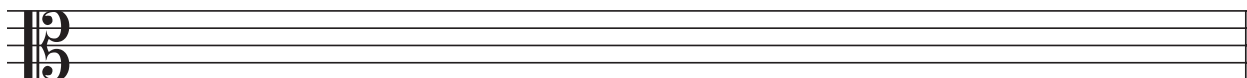
a. B major



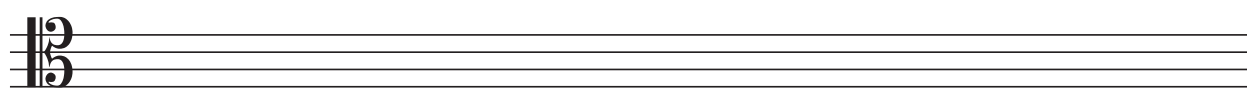
b. F minor, natural form



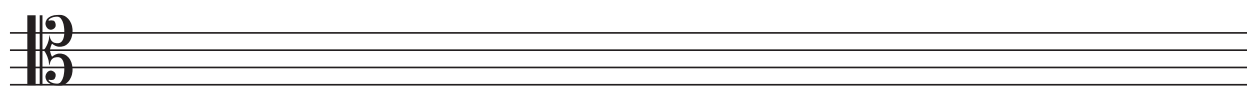
c. D sharp melodic minor



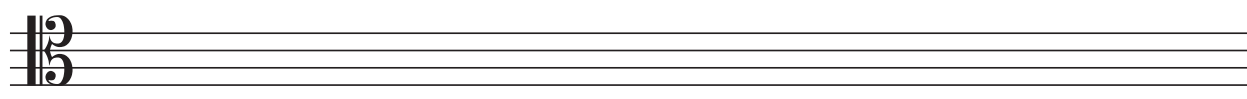
d. G flat major



e. C sharp harmonic minor



f. G sharp melodic minor

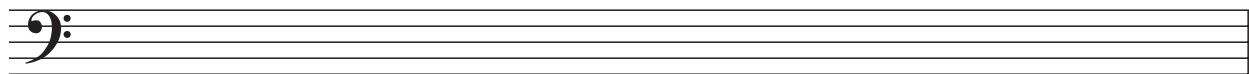


Intermediate Theory

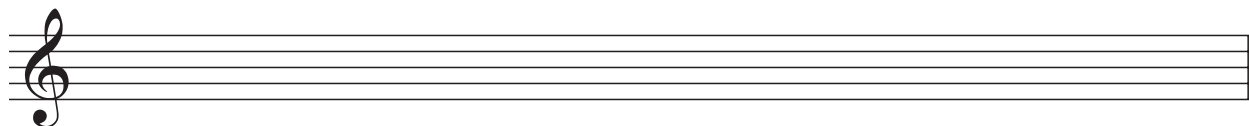
Major and Minor Scales Starting on Any Scale Degree

1. Write these scales using the key signature and any necessary accidentals.

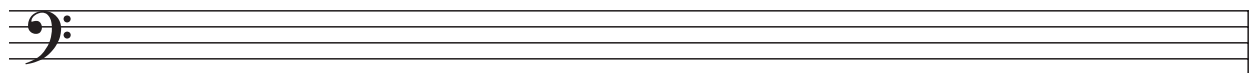
C sharp minor, harmonic form, from subdominant to subdominant



E flat minor, melodic form, from submediant to submediant



G flat major from leading tone to leading tone

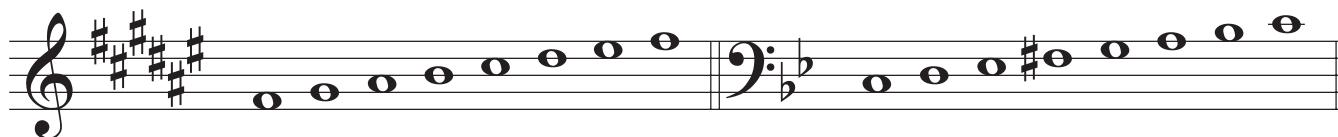


2. a. Name each scale.

- b. Identify the scale degree number on which the scale begins and write it above the staff.



Scale: _____ Scale: _____



Scale: _____ Scale: _____



Scale: _____ Scale: _____

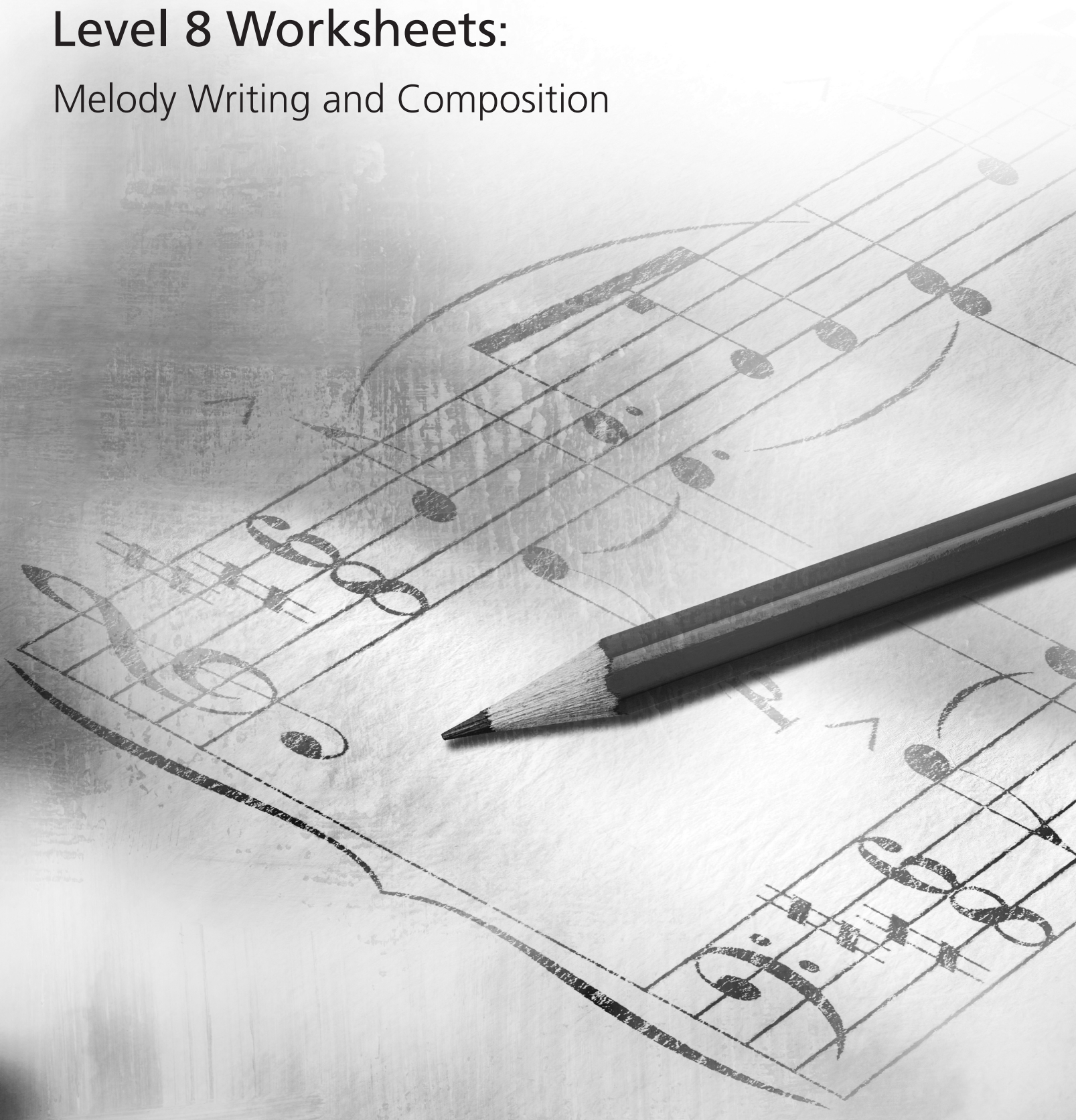


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Level 8 Worksheets:

Melody Writing and Composition



Intermediate Theory

Melody and Composition

1. For each of the following melodic openings:
 - a. Name the key and write the time signature on the music.
 - b. Complete the first phrase according to the given *root/quality chord symbols*. End on an unstable scale degree.
 - c. Compose an answer phrase to create a contrasting period. End on a stable scale degree.
 - d. Circle and label the non-chord tones as passing (**pt**) and neighbor (**nt**) tones.
 - e. Name each cadence as authentic or half.
 - f. Draw a phrase mark over each phrase.

Key: _____ Cadence: _____

Cadence: _____

Key: _____ Cadence: _____

Cadence: _____

Intermediate Theory

Melody Writing and Composition

1. For each of the following melodic openings:

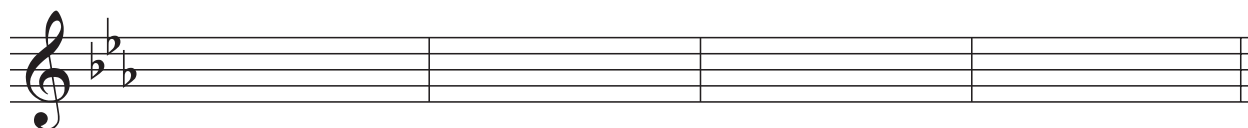
- Name the key and write the time signature directly on the music.
- Complete the first phrase according to the root/quality chord symbols. End on an unstable scale degree.
- Write a four-measure answer (consequent) phrase to create a contrasting period. End on a stable scale degree.
- Circle and label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

Cm Fm Cm G



Key: _____

Cadence: _____



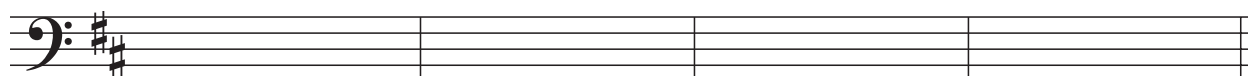
Cadence: _____

D G D A



Key: _____

Cadence: _____



Cadence: _____

Intermediate Theory

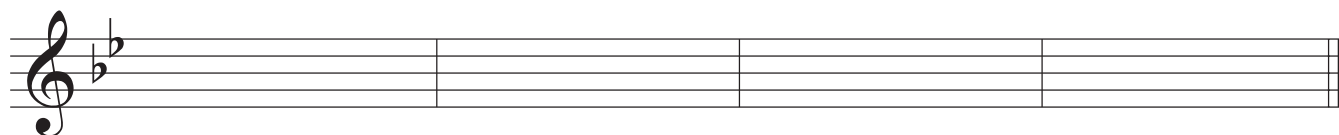
Melody and Composition

1. For each of the following melodic openings:
 - a. Name the key and write the time signature on the music.
 - b. Complete the first phrase according to the given *root/quality chord symbols*. End on an unstable scale degree.
 - c. Compose an answer phrase to create a contrasting period. End on a stable scale degree.
 - d. Circle and label the non-chord tones as passing (**pt**) and neighbor (**nt**) tones.
 - e. Name each cadence as authentic or half.
 - f. Draw a phrase mark over each phrase.

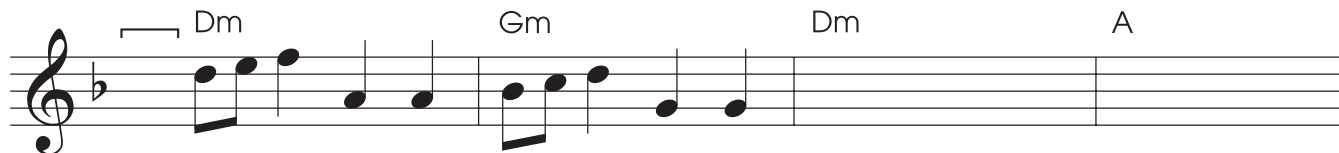


Key: _____

Cadence: _____

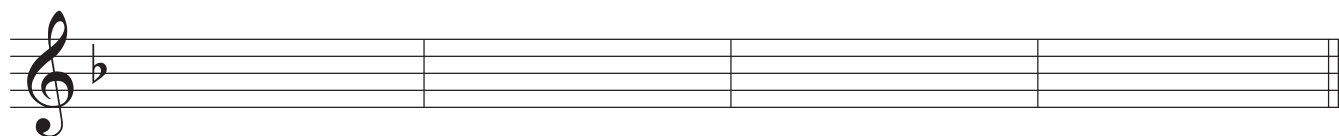


Cadence: _____



Key: _____

Cadence: _____



Cadence: _____

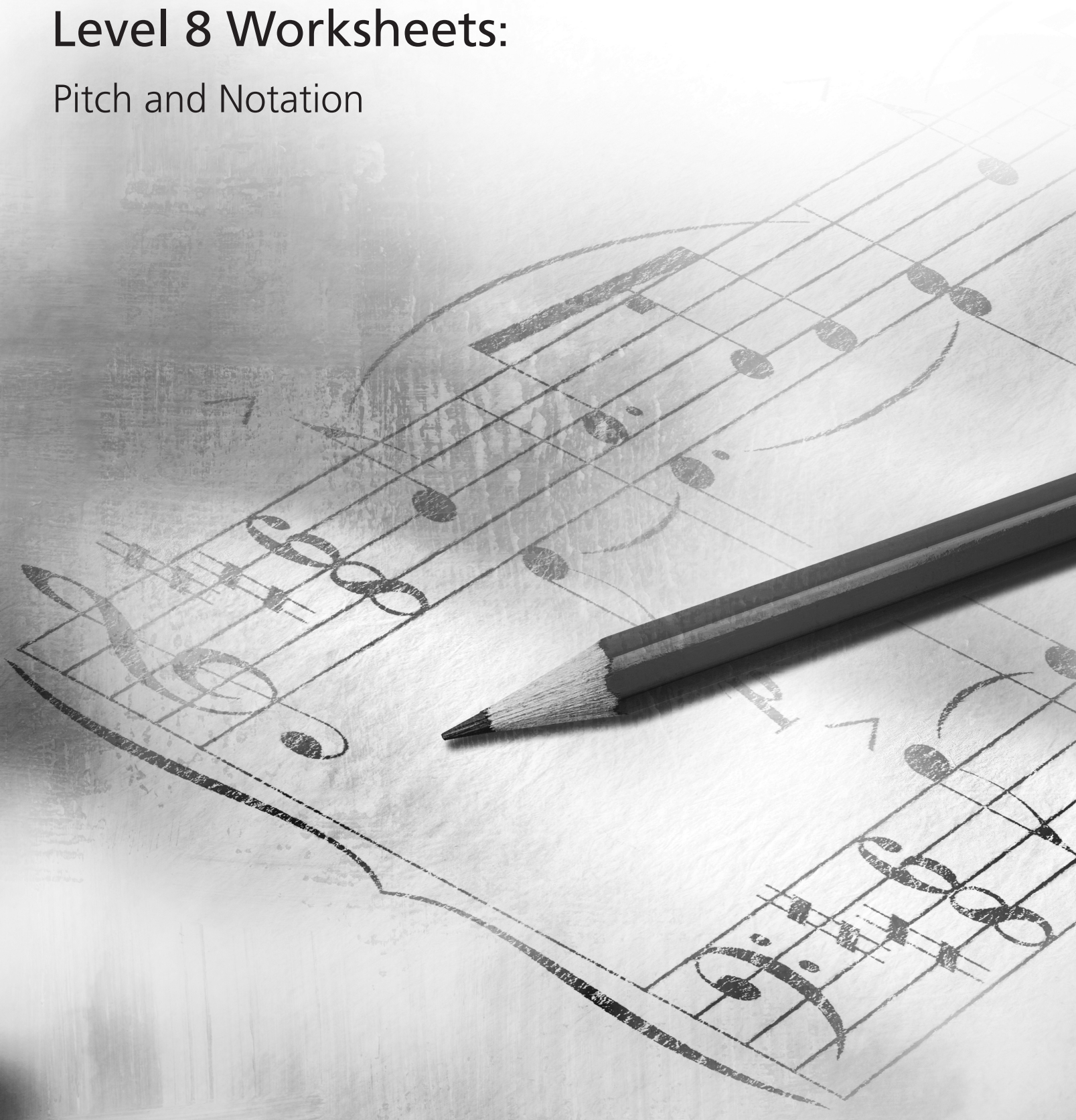


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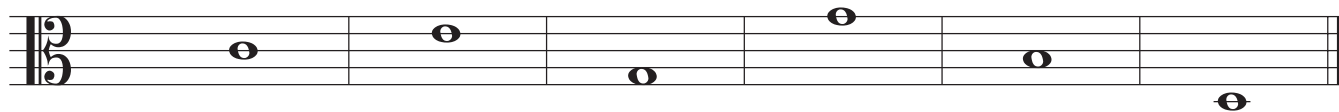
Level 8 Worksheets:

Pitch and Notation



Alto Clef

1. Name these notes.



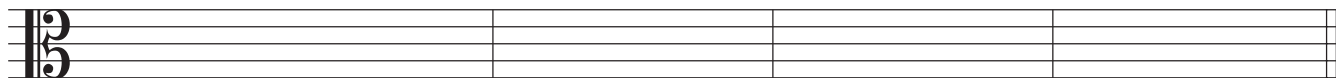
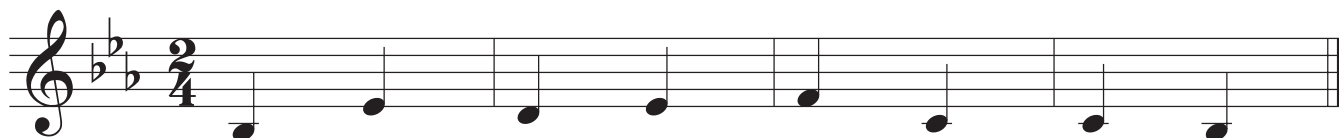
Example: Middle C _____

2. Write these notes.



3. Rewrite this melody at the same pitch using the alto clef.

L. van Beethoven



Tenor Clef

1. Name these notes.

Example:



Middle C


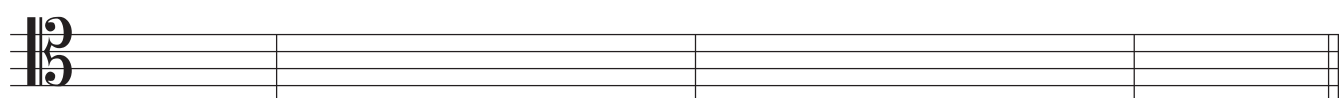
2. Write these notes in the tenor clef.



E A F C G D

3. Rewrite this melody at the same pitch using the tenor clef.

L. van Beethoven

Intermediate Theory

Open Score

1.
 - a. Name the key.
 - b. Write the time signature directly on the music.
 - c. Write the *functional chord symbol* for each boxed chord.
 - d. Name the cadence.

J.S. Bach

Key: _____

Cadence: _____

2. Transcribe the above excerpt to modern vocal score.

Intermediate Theory

Open Score

1.
 - a. Name the key.
 - b. Write the time signature directly on the music.
 - c. Write the *functional chord symbol* for each boxed chord.
 - d. Name the cadence.

J. Cruger

Musical score for piano, J. Cruger. The score is in treble and bass clef. It features a key signature of one sharp (F#) and a time signature of 8/8. The music consists of a series of chords and melodic lines. Four specific chords are boxed with dashed lines for identification: measures 1, 3, 5, and 7. The piece ends with a double bar line and a repeat sign.

Key: _____

Cadence: _____

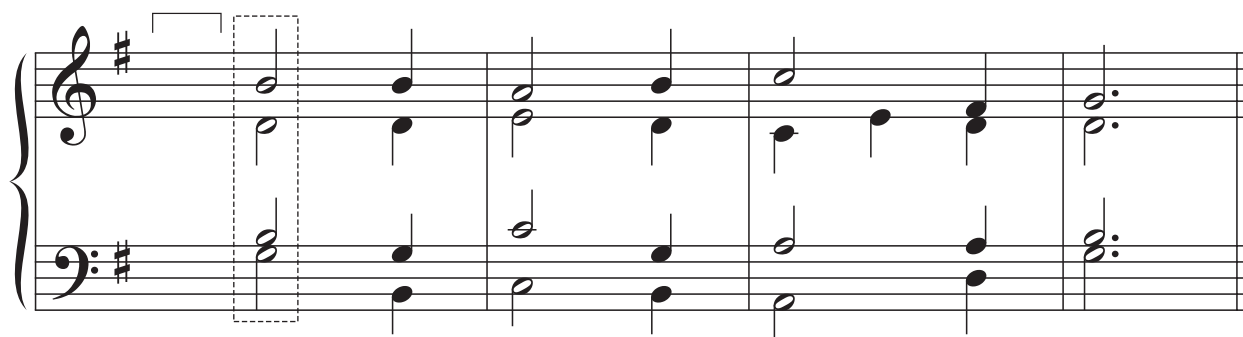
2. Transcribe the above excerpt for string quartet.

Four sets of empty musical staves for transcribing the excerpt for string quartet. Each set consists of a single staff line and a four-line staff.

Intermediate Theory

Open Score

1.
 - a. Name the key.
 - b. Write the time signature on the music.
 - c. Write the functional chord symbols for each boxed chord.
 - d. Name each cadence type.



Key: _____

Cadence: _____

2.
 - a. Transcribe the above excerpt to modern vocal score.
 - b. Name the four voices that perform this music.

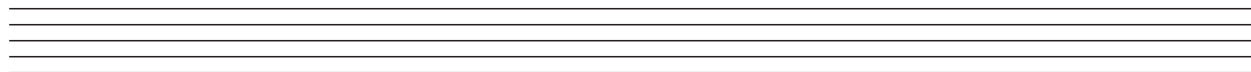
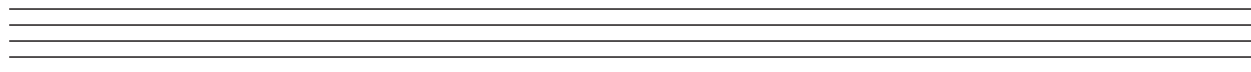
Short Score

1. a. Name the type of open score. _____
 b. Name the four voices/instruments that perform this music.

J.S. Bach

The image shows a short score for J.S. Bach's Set 2, no. 49. It consists of four staves, each with a number (1, 2, 3, 4) to its left. The music is written in 4/4 time. The first three staves are in treble clef, and the fourth is in bass clef. The notation includes various note values, rests, and accidentals (sharps and naturals).

2. Rewrite the above excerpt to short score.





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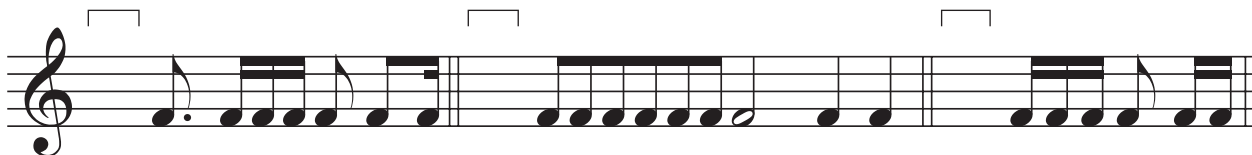
Level 8 Worksheets:

Rhythm



Rhythm

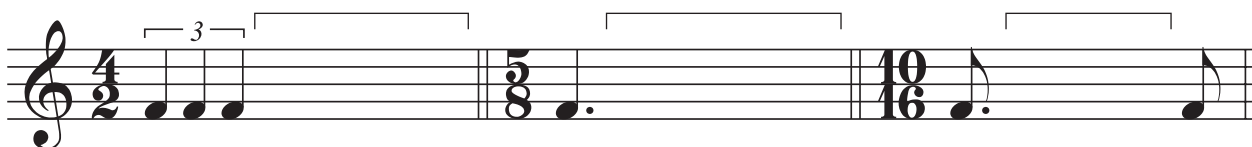
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- The first staff of the exercise is written in treble clef and contains four measures. The first measure is in 3/4 time and contains a half note. The second measure is in 12/8 time and contains two eighth notes. The third measure is in 7/4 time and contains a half note. The fourth measure is in 7/4 time and contains a half note. Brackets above the staff indicate the time signature changes between measures.

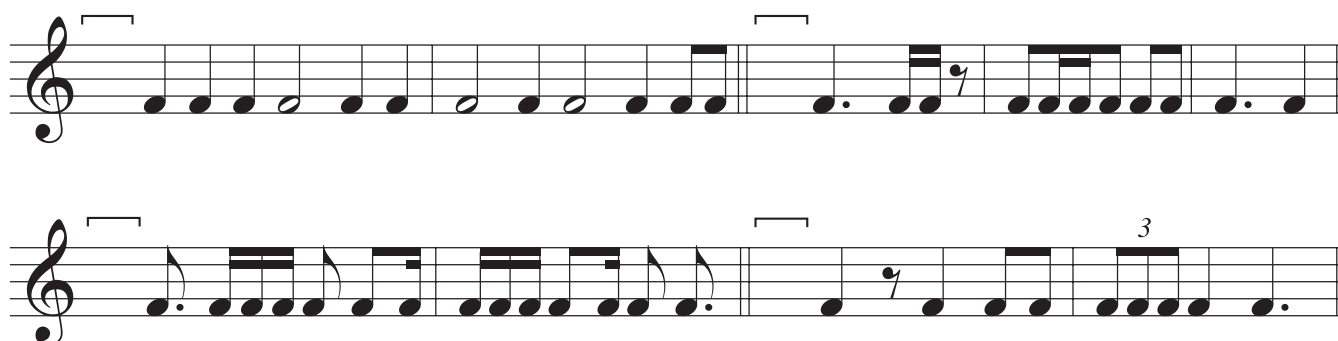


Hybrid Meter

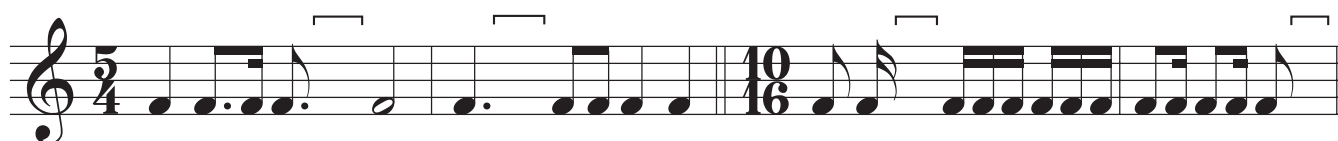
1. Add the missing bar lines.



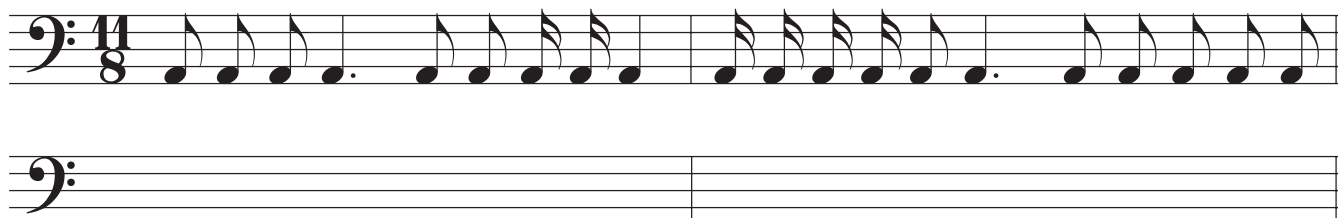
2. Add the missing time signatures.



3. Add one note below each bracket to complete these measures.



4. Rewrite the following, grouping the notes according to the time signature.



Hybrid Meter

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- The first staff of music is written in treble clef with a 11/8 time signature. It begins with a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, and C6. This is followed by a quarter note G5. The staff ends with a double bar line.

Completing Measures with Rests

1. Add rests below the brackets to complete each measure.

