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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.

   \[ \text{Root: } \quad \text{Quality: } \quad \text{Position: } \]

   \[ \text{Root: } \quad \text{Quality: } \quad \text{Position: } \]

2. Write the following triads using accidentals only.

   a. submediant triad of B major in second inversion
   b. supertonic triad of D minor, harmonic form in first inversion
   c. mediant triad of C minor, harmonic form in root position
   d. mediant triad of F sharp minor, harmonic form in second inversion
   e. 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.

\[ \text{Root: } \] 
\[ \text{Quality: } \] 
\[ \text{Position: } \] 

2. Write the following triads using accidentals only.
   a. supertonic triad of A minor, harmonic form, in first inversion
   b. leading-tone triad of C sharp minor, harmonic form, in second inversion
   c. mediant triad of D minor, harmonic form, in root position
   d. leading-tone triad of F sharp major in second inversion
   e. mediant triad of G sharp minor, harmonic form, in first inversion

\[ \text{a. } \] 
\[ \text{b. } \] 
\[ \text{c. } \] 
\[ \text{d. } \] 
\[ \text{e. } \]
Intermediate Theory

Triads

1. Write the following triads using a key signature and any necessary accidentals.
   a. the tonic triad of B flat major in second inversion
   b. the dominant triad of F sharp harmonic minor in root position
   c. the supertonic triad of G flat major in first inversion
   d. the leading-tone triad of B harmonic minor in root position
   e. the subdominant triad of A flat major in second inversion

   a. ♭
   b. ♭
   c. ♭
   d. ♭
   e. ♭

2. Write these triads using accidentals only.
   a. the mediant triad of C sharp harmonic minor in root position
   b. the submediant triad of E flat major in first inversion
   c. the leading-tone triad of D major in root position
   d. the mediant triad of F minor, natural form in second inversion
   e. the subdominant triad of C flat major in first inversion

   a. ♭
   b. ♭
   c. ♭
   d. ♭
   e. ♭

3. For each triad:
   a. Name the type (major, minor, diminished, or augmented).
   b. Name the inversion.

   a. ______  ______  ______  ______  ______  ______
   b. ______  ______  ______  ______  ______  ______
Intermediate Theory
Dominant 7th Chords in Root Position and Inversions

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

   Key: _______  _______  _______  _______  _______  _______
   Root: _______  _______  _______  _______  _______  _______
   Position: _______  _______  _______  _______  _______  _______

2. Write the following dominant 7th chords using accidentals only.
   a. E major, first inversion
   b. B flat major, third inversion
   c. C minor, second inversion
   d. D sharp minor, root position
   e. B minor, first inversion

   a.    b.    c.    d.    e.
1. Name the key, root, and position for each of the following chords.

   a. C sharp major, first inversion
   b. A flat major, third inversion
   c. D sharp minor, second inversion
   d. F sharp minor, root position
   e. G minor, first inversion

2. Write the following dominant 7th chords using accidentals only.
   a. C sharp major, first inversion
   b. A flat major, third inversion
   c. D sharp minor, second inversion
   d. F sharp minor, root position
   e. 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: ______ ______ ______ ______ ______ ______ ______

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

   C minor  D♯ minor  F minor  G minor  A♯ minor  A minor

3. Write diminished 7th chords using accidentals.

   A♭7  D♯7  C♯67  F♯7  C7  G7

4. Identify each chord as diminished 7th (vii7) or dominant 7th (V7).

   ______ ______ ______ ______ ______ ______ ______
Intermediate Theory

Leading-tone Diminished 7th Chords

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

   Chord Symbol: _______ _______ _______ _______ _______ _______

   Key: _______ _______ _______ _______ _______ _______

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

   B minor   F minor   E minor   C minor   A minor   B♭ minor

3. Write diminished 7th chords, using accidentals only.

   C♯7    F♯7    D♭7    E♭7    G♭7    E♭7

4. 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:
   a. the type (dominant 7th or diminished 7th)
   b. the key to which it belongs
   c. the inversion

   \[ \text{ chords } \]

   a. ______  ______  ______  ______  ______  ______
   b. ______  ______  ______  ______  ______  ______
   c. ______  ______  ______  ______  ______  ______

2. Write the following seventh chords using accidentals only.
   a. dominant 7th chord of G major in first inversion
   b. diminished 7th chord of G minor in root position
   c. dominant 7th chord of A major in second inversion
   d. diminished 7th chord of C minor in root position
   e. dominant 7th chord of E minor in root position
   f. diminished 7th chord of B flat major in root position

   \[ \text{ chords } \]
Celebrate Theory

Level 7 Worksheets:
Form and Analysis
1. For each of the following melodies:
   a. Name the key.
   b. Symbolize the implied harmony using root/quality and functional chord symbols.
   c. Circle and classify the non-chord tones.
   d. Mark the phrasing.
   e. Name the cadence type.

   Key: _______                  Cadence: ________________

   Key: _______

   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.
Celebrate Theory

Level 7 Worksheets:

Intervals
Intermediate Theory

Intervals

1. Write each interval above the given note.

\[
\begin{align*}
\text{min 3} & \quad \text{maj 6} & \quad \text{per 5} & \quad \text{dim 5} & \quad \text{aug 2} \\
\text{min 7} & \quad \text{dim 6} & \quad \text{per 4} & \quad \text{min 2} & \quad \text{aug 7}
\end{align*}
\]

2. Write each interval below the given note.

\[
\begin{align*}
\text{aug 3} & \quad \text{dim 5} & \quad \text{min 3} & \quad \text{maj 2} & \quad \text{min 7} \\
\text{aug 4} & \quad \text{aug 8} & \quad \text{per 5} & \quad \text{min 2} & \quad \text{dim 8}
\end{align*}
\]

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

\[
\begin{align*}
\text{aug 8} & \quad \text{dim 2} & \quad \text{min 7} & \quad \text{maj 3} & \quad \text{per 4}
\end{align*}
\]
Intermediate Theory

Intervals

1. Write the following intervals below each given note.

   \[ \text{dim 4} \quad \text{aug 4} \quad \text{dim 8} \quad \text{aug 3} \quad \text{dim 2} \]

   \[ \text{dim 6} \quad \text{aug 3} \quad \text{dim 1} \quad \text{aug 3} \quad \text{dim 4} \]

2. Name the boxed intervals.

   \[ \text{dim 4} \quad \text{aug 4} \quad \text{dim 8} \quad \text{aug 3} \quad \text{dim 2} \]

   \[ \text{dim 6} \quad \text{aug 3} \quad \text{dim 1} \quad \text{aug 3} \quad \text{dim 4} \]
Intermediate Theory

Intervals

1. Write the following intervals above each given note.

   \[ \begin{array}{cccccc}
   \text{per 5} & \text{maj 3} & \text{per 4} & \text{maj 6} & \text{min 3} \\
   \end{array} \]

   \[ \begin{array}{cccccc}
   \text{per 4} & \text{min 3} & \text{maj 6} & \text{min 6} & \text{maj 7} \\
   \end{array} \]

   \[ \begin{array}{cccccc}
   \text{per 5} & \text{min 3} & \text{per 8} & \text{min 7} & \text{maj 3} \\
   \end{array} \]

   \[ \begin{array}{cccccc}
   \text{min 6} & \text{min 2} & \text{maj 2} & \text{per 5} & \text{min 7} \\
   \end{array} \]

2. Name the boxed intervals.

   \[ \begin{array}{cccccc}
   \text{dolce} \\
   \end{array} \]

   \[ \begin{array}{cccccc}
   \end{array} \]

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Level 7 Theory

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Level 7 Worksheets:

Keys and Scales
1. Add accidentals to form chromatic scales.

2. Write chromatic scales using accidentals.

3. Add accidentals under the bracket to create a chromatic passage.

L. Niamath
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.
1. Add accidentals to form whole-tone scales.

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

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

a. [Scale notation]  
   _____ major  
   _____ harmonic minor

b. [Scale notation]  
   _____ melodic minor  
   _____ natural minor

c. [Scale notation]  
   _____ whole-tone  
   _____ chromatic

d. [Scale notation]  
   _____ octatonic

f. [Scale notation]  
   _____ blues  
   _____ major pentatonic

g. [Scale notation]  
   _____ minor pentatonic

h. [Scale notation]
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Level 7 Worksheets:
Melody Writing and Composition
1. For each melody opening:
   a. Name the key and write the time signature directly on the music.
   b. Write a four-measure answer (consequent) phrase to create a contrasting period. End on a stable scale degree.
   c. Circle and label the non-chord tones as passing (pt) or neighbor (nt) tones.
   d. Name each cadence as authentic (AC) or half (HC).
   e. Draw a phrase mark over each phrase.

Key: _______
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.
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

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