

# ***THEORY LEGENDS***

***• THE HEROES OF HARMONY •***



***LEVEL 1A  
ANSWER KEY***

**LAUREN McEWEN**

illustrated by Husni Assaerozi



Theory Legends Workbooks YouTube Channel

Copyright ©2024 by Lauren McEwen

All rights reserved. No part of this book may be reproduced, transmitted, or distributed in any form or by any means, including photocopying, without the prior written permission of the author or publisher, except as permitted by U.S. copyright law. For permission requests, please contact the author at [theorylegendsworkbooks@gmail.com](mailto:theorylegendsworkbooks@gmail.com).

Illustrated by Husni Assaerozi

Clipart by Frescostudio, djvstock, Colorfuel Studio, and Evgeny, via [stock.adobe.com](https://stock.adobe.com).

All scores are original compositions or excerpts from compositions within the public domain.

First Edition

Published by Theory Legends Publishing

# NOTE FOR TEACHERS

Welcome to Theory Legends! This is the answer key for the Level 1A workbook. Not every page is included—only those with practice problems. Page numbers are listed at the top.

## A Note on Music Theory

Music theory is a vast, ever-evolving subject that spans different cultures, time periods, and personal experiences. There are no absolute rules—after all, it's theory, not fact. That being said, this book follows common naming conventions used in my region. Feel free to adjust terminology to fit your experience. For example, this book uses modern capitalization rules for scales and chords, where all letter names are capitalized, though some musicians prefer to use uppercase and lowercase to indicate chord/scale quality. When multiple terms or spellings are widely used (e.g., *barline* vs. *bar line*, *stoffs* vs. *staves*, *pentascale* vs. *pentachord*), I've tried to reference both. For consistency, I've chosen one version throughout the book, but in testing situations, teachers should allow for variations based on students' musical backgrounds.

## How to Use This Workbook

This workbook is designed for a 10-week session for fast-working students. However, teachers can break each challenge into smaller assignments, especially for younger students, and use it across a semester.

The “Intro” checklist is meant to help with level placement. After briefly discussing each item with students, teachers can fill in any knowledge gaps, or decide to move levels. You can also use it as an opportunity to celebrate everything the student has already learned, helping them start with confidence. (Items with asterisks are reviewed in the book, so reassure students if they don't feel confident yet about those concepts.)

The comic book pages introduce slightly more advanced or in-depth challenges to encourage creative thinking and application. If students find them too difficult, they can be skipped without affecting overall progress.

The “Let's Listen!” sections use videos from the Theory Legends YouTube channel, however the following page outlines the concepts covered in this level and gives suggestions on how to create your own examples or activities. The QR code takes students to the general YouTube channel page, so students will need to choose “playlists” and then click on the playlist for their particular level.

Incorporating theory games or apps into lessons can help students continue to master skills and review previous concepts. I recommend websites such as Vibrant Music Teaching, Teach Piano Today, and Piano Box Games, for a wide variety of supplemental games and activities.

The practice test helps teachers assess how well students have absorbed the material and what they can recall without assistance. A suggested 100-point grading scale is included, but the test can also be used as an ungraded self-assessment to identify areas for further practice.

The test can also serve as a placement tool for transfer students or to determine whether a student is ready to move to the next level. Levels 1, 2, and 3, are each split into Parts A and B to allow for careful reinforcement and gradual learning. However, students may skip levels if their teacher determines they are ready.

Enjoy creating your own THEORY LEGENDS!



# LEVEL 1A EAR TRAINING:

In this level, students should be able to do the following:

## 1. Identify whether a note is higher or lower than another note.

Start by playing notes at opposite ends of the keyboard. Gradually bring the notes closer together as students gain confidence. Encourage students to try and match the pitches with their voices by humming or whistling along with them.

## 2. Recognize steps (Major 2nds) and skips (Major 3rds) when played melodically, ascending.

There are many ways to teach interval recognition, and most involve singing or humming intervals as well as listening to them. Here are some tips:

- **Boost confidence:** Sing along with shy students or encourage them to whistle.
- **Use familiar songs:** You can sing using sol-fa syllables, numbers, or link intervals to songs students know.  
Major 2nd: *Happy Birthday* or *Rudolph the Red-Nosed Reindeer*.  
Major 3rd: *When the Saints Go Marching In* or Vivaldi's *Spring (Allegro)*.
- **Apps and websites:** Encourage students to regularly use resources like the *Functional Ear Trainer*, *Complete Ear Trainer*, or [musictheory.net](http://musictheory.net). Show them how to adjust settings to their level.
- **Key-based practice:** Present intervals within the context of a key, linking them to specific scale degrees or relative to tonic. For instance, a major 2nd is found between the first two scale degrees.

## 3. Determine whether groups of notes are moving up or down.

Begin by playing a long sequence of notes with larger intervals in between. As students improve, play the notes closer together and reduce the number of notes (3–5). Challenge students by playing descending notes on the high end of the keyboard or ascending notes on the low end.

## 4. Listen to rhythm patterns and mark whether or not they match the written scores.

Practice recognizing rhythmic patterns:

- Write short patterns (1–4 measures) on flashcards or a whiteboard.
- Count one measure before starting, then clap or play the rhythms while students listen to determine if they're the "same" or "different."
- Start with obvious changes (e.g., replacing two quarter notes with a half note) before moving to subtle changes (e.g., replacing a half note with a quarter note and quarter rest).
- If students struggle, encourage them to silently tap the rhythms on their lap or write counts under each note before you start.
- Encourage more active listening by asking students to specify what was different, once they are confident with their answers. If they aren't sure, demonstrate both the correct and incorrect examples.

Building confidence in ear training takes time, so encourage students to practice a little each week. Don't wait until week 10 to start—consistency is key. You can use the ear training examples given on the Theory Legends YouTube channel, or you can also create your own questions to suit your students' needs. If you introduce a bit of ear training in each lesson, they will feel confident and ready by the time they reach Challenge 10.

# MEASURING MUSIC

How many measures are in this line of music? 4

Draw a smiley face in measure 7 below:

Grand Staff

# THE SKIP ALPHABET

The **musical alphabet** is A, B, C, D, E, F, G. Once you reach G, it starts over again with A. Finish filling in the musical alphabet on the lines below, starting with the letter F:

F G A B C D E F G A B C D

What is the first word the circled letters spell? (It rhymes with "space.")

F A C E

What are the remaining three letters?

G B D



Notation

# LABEL THIS STAFF:

Use the words in the blue box below to fill in the blanks:

staff	bar line	bass clef
treble clef	ending bar	repeat sign
	brace	

Grand Staff

# ON THE STAFF

Notation

# FACE GEEBEEDY

Color the lowest F spaces. (The first line is done for you!) Write in the letter names of the notes.

F A C E A C F E F

A C E G C A G E C

C F G C E E A F A

A A E C E C G F E

Notation

# GEEBEEDY FACE

Color the lowest G lines. (The first line is done for you!) Write in the letter names of the notes.

E G B D F B E D G

G B D F A D B F G

D B D F E G A G B

D D A G B G F B F

Notation

## CLUE 1: NOTE FROM THE BOSS

A 1 D 2 E 3 G 4 A 5 D 6 C 7 A 8 E 9

E 10 E 11 D 12 E 13 F 14 D 15 E 16 F 17 E 18

E 19 A 20 E 21 C 22 C 23 C 24 A 25 F 26 D 27

"JUST WAIT UNTIL I DESTROY THIS GRAND SCORE! ANY ONE WHO NEEDS ME WILL FIND ME IN THE FORTÉ THEATER. COUNT NO COUNT CAN FIND US."

## HOW TO READ A TIME SIGNATURE p. 16

Fill in the following blanks:

2/4 = 2 beats per measure

4/4 = 4 beats per measure

4/4 = 1 gets 1 beat

4/4 = 1 gets 1 beat

3/4 = 3 beats per measure

5/4 = 5 beats per measure

4/4 = 1 gets 1 beat

4/4 = 1 gets 1 beat

p. 17 **TIME SIGNATURE PRACTICE**

Each quarter note has one beat. Write the counts under the beats in each measure and complete the time signature by filling in the box.

2  
4

4

5

3

The bottom number (4) of a time signature means a **quarter** note equals **1 beat**.

The time signature **C** is often called **common time**.  
This means there are **4** beats in each measure.

**WHAT ABOUT RESTS?** p. 20

Study the rests below. Draw an X through the ones that are drawn incorrectly.

p. 22 **RHYTHMIC PRACTICE**

1-2-3 4 1 2-3 4 1 2-3 4 1-2-3-4 1-2-3-4

1-2 1 2 1-2 1-2 1 2 1 2

1-2 3-4 5 1-2-3-4-5 1 2-3 4-5 1-2-3-4 5

1-2 3 1-2-3 1-2 3 1-2-3 1-2-3 1-2 3

1-2-3 4 1-2-3-4 1-2 3-4 1-2-3-4 1 2 3-4

Rhythms

**CLUE 2: FINDING THE COUNT** p. 23

C 5

D 3

F 6

B 5

E 2

A 5

G 3

1-2-3 4 5 1-2 3 4 5

1-2-3 1 2 3 1-2 3

1-2-3 4 5 6 1-2-3-4 5-6

1 2 3 4 5 1-2 3-4 5

1 2 1 2 1-2

1 2 3 4 5 1-2-3-4-5

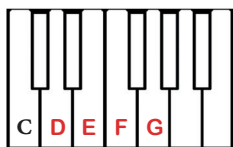
1-2 3 1-2-3 1 2 3

Look at the pairs of white keys below. Write "H" over the pairs that are a half step apart and "W" over the pairs that are a whole step apart. Cross out the pairs that are **not** a whole or half step apart.

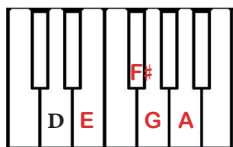
<sup>W</sup> C-D	<sup>W</sup> A-B	<sup>H</sup> B-C	<del>C-E</del>
<del>A-C</del>	<del>G-D</del>	<sup>W</sup> D-E	<sup>W</sup> G-A
<sup>H</sup> E-F	<sup>W</sup> F-G	<del>D-F</del>	<sup>H</sup> E-F

Whole and Half Steps

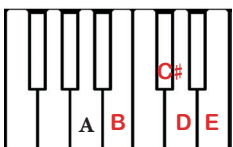
**Pentascals:**



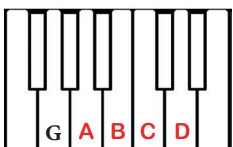
Major formula: W W H W



Major formula: W W H W

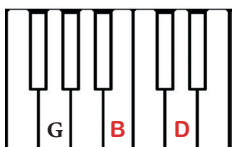
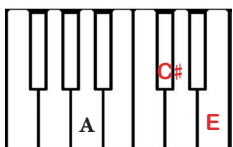
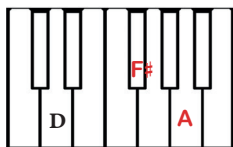
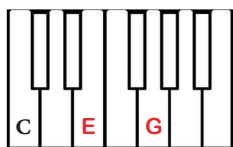


Major formula: W W H W



Major formula: W W H W

**Triads:**

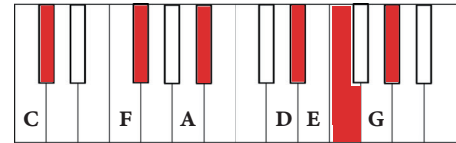


Pentascals



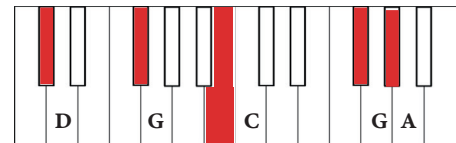
A **sharp** tells you to **raise** the note one half step. A sharp can be a black key or a white key. (Memory tip: a sharp pencil points **up**.)

Color the key one half step **higher** than each letter:



A **flat** tells you to **lower** the note one half step. A flat can be a black key or a white key. (Memory tip: a flat balloon goes **down**.)

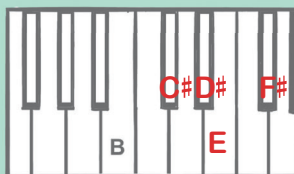
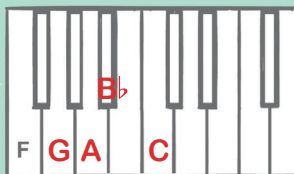
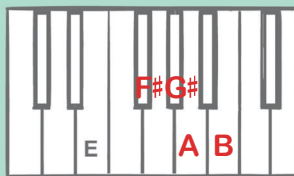
Color the key one half step **lower** than each letter:



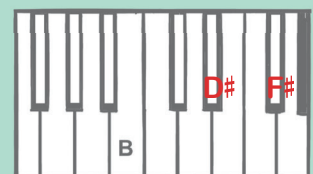
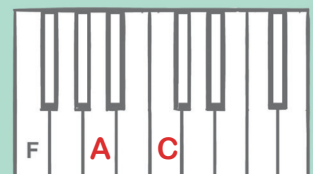
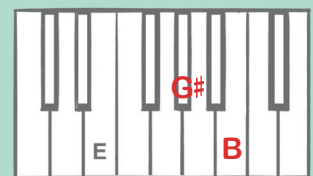
Whole and Half Steps

**CLUE 3: SHOW THE STEPS**

**PENTASCALES:**



**TRIADS:**



# INTERVAL PRACTICE

2nd 4th 5th 3rd

3rd 4th 5th 2nd

5th 4th 3rd 5th

4th 3rd 2nd 5th

Intervals

# TEMPO TEMPO TEMPO

Put the tempo marks in order by writing them in the boxes:



Andante



Moderato



Allegro

Musical Terms

# LET'S LISTEN! REINDEER & FLOWERS

Listen to each example and **circle step or skip**.  
Each example will be played twice before you hear the answer!

1.	<input checked="" type="radio"/> Step 	<input type="radio"/> Skip 	2.	<input checked="" type="radio"/> Step 	<input type="radio"/> Skip 
3.	<input type="radio"/> Step 	<input checked="" type="radio"/> Skip 	4.	<input type="radio"/> Step 	<input checked="" type="radio"/> Skip 
5.	<input checked="" type="radio"/> Step 	<input type="radio"/> Skip 	6.	<input type="radio"/> Step 	<input checked="" type="radio"/> Skip 
7.	<input checked="" type="radio"/> Step 	<input type="radio"/> Skip 	8.	<input checked="" type="radio"/> Step 	<input type="radio"/> Skip 
9.	<input type="radio"/> Step 	<input checked="" type="radio"/> Skip 	10.	<input checked="" type="radio"/> Step 	<input type="radio"/> Skip 

# DYNAMICS

Are these animals usually loud or soft? Write a ***p*** or ***f*** in the box next to each animal!

	<input type="checkbox"/> <b>P</b>		<input type="checkbox"/> <b>F</b>
<input type="checkbox"/> <b>F</b>		<input type="checkbox"/> <b>P</b>	

Musical Terms

# DEFINITION MATCH










Match the terms on the left with the correct definitions on the right.

- |                            |   |
|----------------------------|---|
| <del>A.</del> allegro      | <u>D</u> a key signature with one flat (B $\flat$ )   |
| B. half step               | <u>F</u> 1st, 3rd, and 5th notes of a scale           |
| C. piano                   | <u>H</u> loud   |
| D. F major                 | <u>J</u> a key signature with one sharp (F $\sharp$ ) |
| E. time signature          | <u>K</u> the distance between two notes               |
| F. tonic triad             | <u>M</u> a moderate speed                             |
| G. keynote or tonic        | <u>B</u> E - F  |
| H. forte                   | <u>N</u> gradually grow slower                        |
| I. crescendo               | <u>P</u> walking speed                                |
| J. G major                 | <u>I</u> gradually grow louder                        |
| K. intervals               | <u>A</u> fast   |
| L. C major                 | <u>Q</u> gradually grow softer                        |
| M. moderato                | <u>G</u> 1st note (or degree) of a scale              |
| N. ritardando              | <u>E</u> $\frac{4}{4}$                                |
| O. whole step              | <u>L</u> a key signature with no sharps or flats      |
| P. andante                 | <u>C</u> soft   |
| Q. diminuendo (decreasing) | <u>O</u> A - B  |

Musical Terms

# SYMBOL MATCH












Match the terms on the left with the correct symbols on the right.

- |                           |  |
|---------------------------|--|
| A. staff                  | <u>F</u>  |
| B. half step              | <u>H</u>  |
| C. treble clef            | <u>K</u> F - G   |
| D. flat                   | <u>I</u> $\sharp$  |
| E. whole rest             | <u>M</u>  |
| F. fermata                | <u>J</u>  |
| G. crescendo              | <u>B</u> B - C   |
| H. decrescendo/diminuendo | <u>L</u> <i>p</i>  |
| I. sharp                  | <u>A</u>  |
| J. bass clef              | <u>G</u>  |
| K. whole step             | <u>E</u>  |
| L. soft                   | <u>C</u>  |
| M. half rest              | <u>D</u>  |

Musical Terms

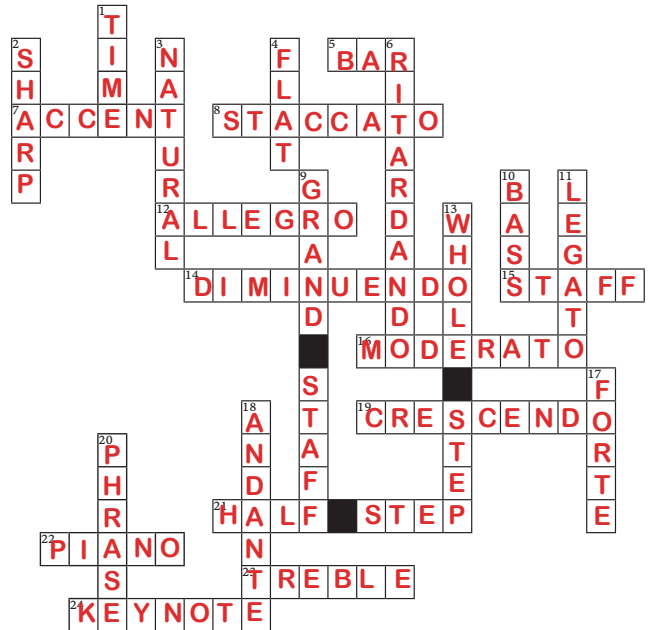
# p. 47 SYMBOL MATCH SEQUEL

Match the terms on the left with the correct symbols on the right:








- |                   |  |
|-------------------|--|
| A. ending bar     | <u>J</u>  |
| B. a 3rd          | <u>K</u>  |
| C. legato notes   | <u>F</u>  |
| D. grand staff    | <u>I</u>  |
| E. staccato notes | <u>E</u>  |
| F. time signature | <u>H</u>  |
| G. natural        | <u>B</u>  |
| H. bar line       | <u>C</u>  |
| I. accent         | <u>G</u>  |
| J. a 5th          | <u>A</u>  |
| K. repeat sign    | <u>D</u>  |

Musical Terms

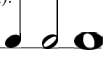
# MUSICAL CROSSWORD p. 48



# CLUE 4: LIE DETECTOR

1.  means to lower the note one half step.     T
2.  means to play the note shorter.     F
3.  equals two beats of silence.     F
4. *Piano* means to play loudly.     F
5. *Allegro* means fast.     T
6.  means gradually grow softer.     T
7.  equals three beats.     F
8.  is a bass clef.     F
9.  means to go up to the nearest black key.     F
10. A staff has five lines and four spaces.     T
11. A triad = 1st, 3rd, and 4th notes of a scale.     F
12. An accent mark makes a note louder.     T

# ANALYSIS 1

1. Circle the interval of a 3rd where both notes are played at the same time (harmonic 3rd).
2. What is the letter name of the bass clef note in measure 5?     A      
What is the letter name of the first treble clef note in measure 6?     B flat
3. The measures are numbered. Which measures are exactly alike?     3 & 7
4. Put a box around an interval of a 4th, played one note at a time (a melodic 4th).
5. Draw all the types of notes used in this piece (quarter notes, half notes, etc.). 
6. What is the accidental used in this piece (flat/sharp/natural)?     B flat
7. How many beats are in each measure?     4

Analysis

# ANALYSIS 2

1. The phrases in this piece are 4 measures long. How many phrases are there?     2     (Refer to the bottom of page 44 for help.) Are they the same or different?     Different
2. What is the letter name of the treble clef note in measure 2?     C
3. The measures are numbered. Which measure has staccatos?     7
4. Circle the interval of a 3rd, played one note at a time (a melodic 3rd).
5. What is the keynote (tonic) of this piece? (Refer to page 34 or 53 for help.)     G
6. What is the curved line in measure 3 called?     Slur
7. Put a box around the time signature. It tells us there are     3     beats in each measure.

Analysis

# ANALYSIS 3

1. What is the missing rest that should be in measure 4 and measure 6 of the bass staff?     Whole     BONUS: Can you draw it correctly in those measures?
2. The measures are numbered. Which measure has the same notes as measure 1?     9
3. List the notes in an F major pentascale:     F G A B C     (Refer to Challenge 6 for help.) Circle an F major pentascale in the piece. (Remember: it could be written backwards!)
4. What is the accidental used in this piece (the name of the flat or sharp)?     B flat
5. What is the keynote (tonic) of this piece? (Refer to page 34 or 53 for help.)     F
6. What Italian word does *rit.* stand for in measure 11?     ritardando      
What does it tell you to do?     gradually slow down
7. List the dynamic marks used in this piece (see page 42).     Forte, piano, crescendo
8. How many phrase marks are in this piece?     4

Analysis

p. 57 **ANALYSIS 4: BOSS LEVEL!**

- What is the keynote (tonic) of this piece? G
  - List the notes in a G major pentascale: GABCDE  
Put a box around a G major pentascale in the score.
  - Circle a G major triad. BONUS: Can you circle a broken G triad and a blocked G triad?
  - What are the curved lines called? Slur/Phrase mark
  - What are the dots in measures 2 and 4 of the treble clef called? Staccato
- BONUS: Which two measures match? 3 & 11

Analysis

p. 63 3. Label each interval as a 2nd, 3rd, 4th, or 5th. **10 pts**

4. Label the parts of the staff below by writing the correct letters in the boxes next to each symbol.

- A. time signature      C. sharp      E. half rest      **6 pts**  
B. ending bar      D. bar line      F. quarter rest

5. Match each term with its definition. **12 pts**

- |                  |          |  |
|------------------|----------|--|
| A. legato        | <u>L</u> | cancels a sharp or flat                        |
| B. andante       | <u>D</u> | gradually slow down                            |
| C. crescendo     | <u>F</u> | fast speed                                     |
| D. ritardando    | <u>I</u> | loud   |
| E. moderato      | <u>J</u> | gradually play softer                          |
| F. allegro       | <u>B</u> | walking speed                                  |
| G. piano         | <u>K</u> | show which sharps or flats are used in a piece |
| H. staccato      | <u>A</u> | smoothly connected                             |
| I. forte         | <u>H</u> | short and detached notes                       |
| J. diminuendo    | <u>G</u> | soft   |
| K. key signature | <u>C</u> | gradually play louder                          |
| L. natural       | <u>E</u> | medium speed                                   |

**PRACTICE TEST 1A** p. 62

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. Write in the letter names of the following notes. **12 pts**

2. Match each musical term on the left with its symbol on the right. **12 pts**

- |                           |          |       |
|---------------------------|----------|-------|
| A. whole step             | <u>D</u> |       |
| B. bass clef              | <u>G</u> |       |
| C. treble clef            | <u>A</u> | F - G |
| D. flat                   | <u>H</u> |       |
| E. whole rest             | <u>B</u> |       |
| F. tie                    | <u>L</u> |       |
| G. decrescendo/diminuendo | <u>I</u> | B - C |
| H. half rest              | <u>K</u> |       |
| I. half step              | <u>E</u> |       |
| J. natural                | <u>J</u> |       |
| K. crescendo              | <u>F</u> |       |
| L. legato notes           | <u>C</u> |       |

p. 64

6. Write the counts on the line below each rhythmic example and add the missing bar lines. **8 pts - 1 per measure and bar line**

7. Write these major pentascales and triads on the keyboards below. The first note for each one is given. **8 pts**

**Pentascales:**      **Triads:**

8. Are these statements true or false? Write "True" or "False" after each sentence. **6 pts**

- |   |              |
|---|--------------|
| A. # means to play the closest black key. | <u>False</u> |
| B.  equals 4 beats.                       | <u>False</u> |
| C.  is a quarter rest.                    | <u>True</u>  |
| D. <b>p</b> means soft.                   | <u>True</u>  |
| E.  means the end of the piece.           | <u>False</u> |
| F.  means to gradually play slower.       | <u>False</u> |

p. 65

9. Study the music below and answer the following questions.

10 pts  
(D. is 2 pts)

- A. Circle the interval of a 5th, played one note at a time (melodic 5th).
- B. What is the letter name of the first treble clef note in measure 1? D
- C. The measures are numbered. Which two measures match exactly? 1 & 5
- D. Label the rests.
- E. What are the curved lines called? slurs
- F. Which measure has staccatos? 7
- G. Draw an X over a 3rd where both notes are played at the same time (harmonic 3rd).
- H. What is the keynote (tonic) of the piece? G
- I. Write the notes of a G major pentascale: GABCD  
Draw a box around a G major pentascale below.

p. 66

10. These listening questions are on the Theory Legends YouTube channel. See page 58 or the start of the book for the link.

16 pts

- A. You will hear two notes. Is the second note you hear **higher** or **lower** than the first note? Circle one.
 

1.	<u>Higher</u>	Lower
2.	<u>Higher</u>	Lower
3.	Higher	<u>Lower</u>
4.	<u>Higher</u>	Lower
- B. You will hear two notes. Are the two notes moving by a **step** or a **skip**? Circle one.
 

1.	<u>Step</u>	Skip
2.	Step	<u>Skip</u>
3.	Step	<u>Skip</u>
4.	<u>Step</u>	Skip
- C. You will hear several notes. Are the notes moving **up** or **down**? Circle one.
 

1.	<u>Up</u>	Down
2.	<u>Up</u>	Down
3.	Up	<u>Down</u>
4.	<u>Up</u>	Down
- D. You will hear a rhythm. Is it the **same** or **different** than the one written? Circle one.
 

1.	$\frac{4}{4}$	Same	<u>Different</u>
2.	$\frac{3}{4}$	Same	<u>Different</u>
3.	$\frac{2}{4}$	<u>Same</u>	Different
4.	$\frac{4}{4}$	Same	<u>Different</u>