

# ***THEORY LEGENDS***

***• THE MARVELS OF MELODY •***



***LEVEL 1B  
ANSWER KEY***

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illustrated by Husni Assaerozi



Theory Legends Workbooks YouTube Channel

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# NOTE FOR TEACHERS

Welcome to Theory Legends! This is the answer key for the Level 1B 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 1B 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 them to match the pitches with their voices by humming or whistling along with them.

## 2. 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.

## 3. 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.

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

- 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.

## 5. Determine whether the melody you hear is the same or different from the one written.

This activity is similar to the previous one but focuses on melodic patterns:

- Write 1–2 measures on a whiteboard or paper staff, using simple patterns (steps, skips, and repeated notes.)
- Have students study the intervals first, paying attention to repeating notes, even non-sequential ones.
- Before playing the example, give the students the starting pitch and count one measure of beats.
- Play a variation of the example, starting with obvious differences, then moving to subtle ones.
- Encourage students to explain exactly what went wrong instead of just guessing "same" or "different."
- Take time to sing, hum, or whistle both the correct and incorrect versions with the students.

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.

**Bar lines** divide the grand staff into sections. Each section is called a **measure** (another word for measure is **bar**). Imagine the measures as small rooms and the bar lines as walls between the rooms. Occasionally, you will see **double bar lines**, which mark where one section of music ends and another begins.

At the end of a piece of music, we find an **ending bar**. This has two vertical lines, one thick and one thin, and tells us that the piece is over.

How many measures are in this line of music? 4

Bar Line      Double Bar Line      Ending Bar

Grand Staff

Grand Staff

p. 7 **LABEL THIS STAFF**

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

treble clef      ending bar

bass clef      repeat sign

brace      bar line

staff	bar line	bass clef
treble clef	ending bar	repeat sign
Grand Staff		

**ON THE STAFF** p. 11

F A C E G B D F A C E

G B D F A C E G B D F

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 C F A G D

A C E G C F B E A

E D B A A G C F F

B G C F A E C G D

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 G D E B

G B D F A D F G C

E A B D C G F F B

A F D G B F G E D

Notation

## p. 14 CLUE 1: RANSOM NOTE

A E A E F G A G E

E C E F A D G B A

C B G E B E E A C

I HAVE TAKEN WOOF G ANG SOMEWHERE  
 1 2 3 4 5 6 7 8 9 10

SECRET. IF YOU WANT YOUR DOG BACK  
 11 12 13 14 15 16 17 18 19

BRING ME B E ETHOVEN'S PIANO. ~~~ COUNT  
 20 21 22 23 24 25 26 27


## HOW TO READ A TIME SIGNATURE p. 17

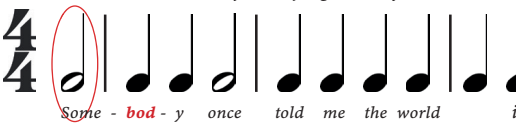
Each quarter note below has one beat. Add up the counts in each measure and complete the time signature by filling in the box, like the example above.

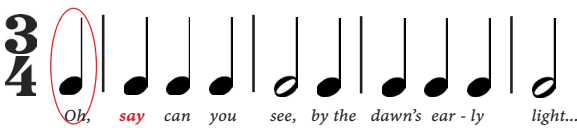
4 2 3 5

# UPBEATS

Read aloud the first lines of these popular songs that start with pickup measures. Notice how the red words (the downbeats) feel stronger than the first words. **Circle the pickup**

"For He's A Jolly Good Fellow"  $\frac{3}{4}$  

"All Star" by Smash Mouth  $\frac{4}{4}$  

"The Star-Spangled Banner"  $\frac{3}{4}$  

Time Signatures

# TIME SIGNATURE PRACTICE p. 19


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.

The notes in an incomplete measure at the beginning of a piece are called **upbeats**.

## FILL IN THE BLANKS:

Circle the time signatures and then fill in the blanks next to each musical example.

 **2** beats per measure  
a **quarter note** gets 1 beat

 **5** beats per measure  
a **quarter note** gets 1 beat

 **4** beats per measure  
a **quarter note** gets 1 beat

Time Signatures

# p. 22 HOW DO I DRAW RESTS?

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



Rhythm Review

# RHYTHMIC PRACTICE p. 24

Write in the counts below each note or rest and add the missing **bar lines** to the rhythms. The first measure is done for you. (Hint: remember *Tip 4* on the previous page!)

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

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

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

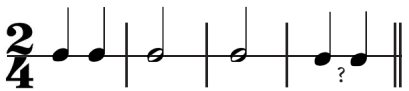


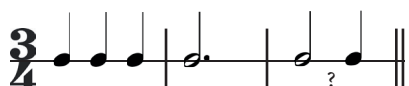
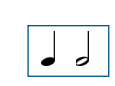





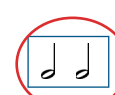

  
1-2 3 1-2-3 1 2 3 1-2-3 1 2-3 1-2-3

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

# LET'S LISTEN!

## WRITING RHYTHMS








Listen to each rhythmic example and **draw the missing notes** in the last measure. You will hear 1 measure of metronome clicks before the example starts.

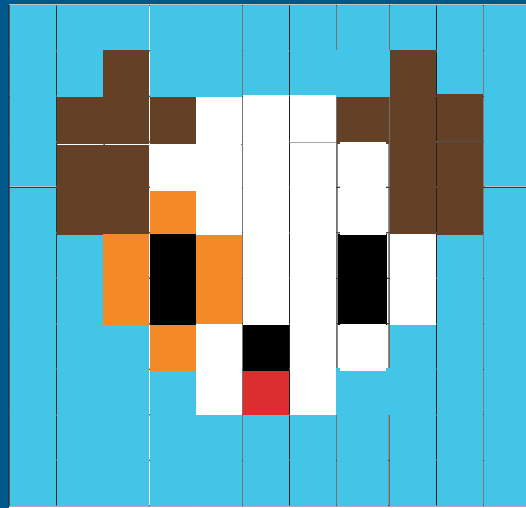
- 2/4   or 
- 3/4   or 
- 4/4   or 
- C   or 

# CLUE 2: PICTURE THIS

p. 26

ADD UP THE BEATS OF THE NOTES AND RESTS BELOW. USE THE ANSWERS TO COLOR THE MATCHING BOXES AND REVEAL A SECRET PICTURE.

 +  +  = <span style="border: 1px solid black; padding: 2px;">5</span> Dark Brown	 +  +  = <span style="border: 1px solid black; padding: 2px;">8</span> White
 +  = <span style="border: 1px solid black; padding: 2px;">7</span> Orange	 +  = <span style="border: 1px solid black; padding: 2px;">6</span> Black
 +  = <span style="border: 1px solid black; padding: 2px;">4</span> Red	 +  = <span style="border: 1px solid black; padding: 2px;">3</span> Blue



# HALF STEPS AND WHOLE STEPS

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.

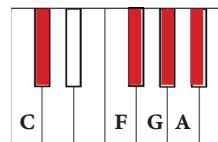
H	<del>G-C</del>	W	H
B-C		G-A	E-F
W	<del>D-F</del>	W	W
D-E		F-G	A-B
<del>E-G</del>	H	<del>A-E</del>	W
	B-C		C-D

# WRITING ACCIDENTALS



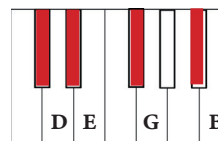
A **sharp** tells you to **raise** the note one half step. A sharp can be a black key or a white key. (Memory tip: A sharp pencil points **up**.)

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:



# NAMING BLACK KEYS

Black keys have two names, one sharp and one flat. Look at the examples below and fill in the blanks with the correct names of each red key.

**C** **D**      **D** **E**      **F** **G**      **A** **B**  
 C#      D#      F#      A#  
 Db      Eb      Gb      Bb

## WHITE KEY SHARPS/FLATS:

C = same key as **B** ?  
 F = same key as **E** ?

# THE RULE OF SHARPS & FLATS

## CIRCLE THE ACCIDENTALS:

Look at the measure below. Remember the rule: If a note is sharped or flatted, it stays that way for the whole measure. Find and circle 5 notes that are sharp or flat.

## TRUE OR FALSE?

Read each statement carefully and write "true" or "false" after them.

- A sharp or flat applies to only one note. False
- A bar line cancels a sharp or flat unless written again. True
- A natural sign cancels a sharp or flat. True
- All sharp or flat notes are played as black keys. False

# LET'S LISTEN!

## SHARKS & REINDEER

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

1.	Half Step 	Whole Step 	2.	Half Step 	Whole Step 
3.	Half Step 	Whole Step 	4.	Half Step 	Whole Step 
5.	Half Step 	Whole Step 	6.	Half Step 	Whole Step 
7.	Half Step 	Whole Step 	8.	Half Step 	Whole Step 
9.	Half Step 	Whole Step 	10.	Half Step 	Whole Step 

# PRACTICE PENTASCALES

W W H W

W W H W

W W H W

W W H W

## CLUE 3: SHOW THE STEPS

W W H W

W W H W

W W H W

THANKS! I'LL SCALE THIS MOUNTAIN.



# KEY SIGNATURES

C Major  
Keynote: **C**

G Major  
Keynote: **G**

F Major  
Keynote: **F**

Pentascales

# INTERVAL PRACTICE

2nd 3rd 4th 5th

3rd 5th 4th 3rd











2nd 5th 2nd 4th

4th 3rd 3rd 5th

# LET'S LISTEN!

## STEPPING & SKIPPING

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

1.		
2.		
3.		
4.		
5.		

Intervals

Draw a line to connect each musical symbol to the correct circle: is it an **articulation** mark or a **dynamic** mark? The first one is already done for you!

Musical Terms














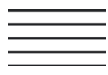




# DEFINITION MATCH

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

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

# WHICH IS WHICH?













Which of the two symbols on the right matches the term on the left? Circle the correct one:

Bass Clef		
Half Rest		
F Major		
Dynamic Mark		
Slur		
Brace		
Barline		
Key Signature		
Articulation Mark		

Musical Terms

# SYMBOL MATCH







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

- A. decrescendo/diminuendo **K** 
- B. tie **L**  B - C
- C. melodic interval **E** 
- D. legato notes **J** 
- E. time signature **F** 
- F. fermata **I** 
- G. whole step **C** 
- H. natural **B** 
- I. crescendo **H** 
- J. accent **A** 
- K. harmonic interval **G**  A - B
- L. half step **D** 

# CROSS-SYMBOL PUZZLE

## p. 58 CLUE 4: LIE DETECTOR

WE NEED YOU TO TELL US WHETHER OR NOT THE COUNT IS LYING! CAN YOU STUDY EACH OF HIS STATEMENTS BELOW AND TELL US WHETHER IT IS TRUE OR FALSE?

- 1.  means to go down to the nearest black key **False**
- 2.  is written at the end of a piece. **True**
- 3.  can change length to fill a measure. **True**
- 4. *Ritardando* means to grow gradually softer. **False**
- 5. *Moderato* means moderately loud. **False**
- 6. A grand staff is made up of two staves joined by a brace. **True**
- 7.  means to go up one whole step. **False**
- 8.  means high notes. **True**
- 9.  means to hold a note longer. **True**
- 10. All phrases are four measures long. **False**
- 11. A G major triad is made up of G, C, and D. **False**
- 12. Andante is slower than moderato. **True**

## ANALYSIS 1

Study the music below carefully and answer the following questions.

- 1. The time signature is 3/4  
 What does the top number mean? **3 beats in a measure**  
 What does the bottom number mean? **quarter note = 1 beat**
- 2. Name the rests used in this piece. **whole rests**
- 3. What is the keynote (tonic) of the piece? (Refer to page 38 and 57 for help.) **G**
- 4. In measure 7, what is the Italian word abbreviated as *rit.*? **Ritardando**  
 What does it tell you to do? **gradually slow down**
- 5. Draw an X over the interval of a melodic third.
- 6. Draw a phrase mark over the first four measures.
- 7. Study the dynamic marks in the last line. What dynamic mark would you write over the final note of the piece? **P (or mp or mf)**

# ANALYSIS 2

Study the music below carefully and answer the following questions.

1. Draw the time signature here: **C**  
This time signature is called **Common time**  
This means that there are **4** beats in each measure and **quarter** note = 1 beat
2. There are four 2-measure phrases, each marked by a phrase mark. Which two phrases have the same notes and rhythms? **1 & 3**
3. Put a box around a harmonic 5th.
4. Circle the interval of a melodic 4th.
5. What is the keynote (tonic) of this piece? (Refer to page 38 and 57 for help.) **G**
6. What is the name of the three curved lines under the notes in the bass clef? **Slur**
7. List three dynamic marks found in the piece. **Piano, crescendo, forte**

Analysis

# ANALYSIS 3

Study the music below carefully and answer the following questions.

1. What is the keynote (tonic) of this piece? (Refer to page 38 and 57 for help.) **C**
2. Circle the interval of a melodic 4th.
3. Is the 5th in the bass clef of measure 4 harmonic or melodic? **Harmonic**
4. What is the name of the first treble clef note in measure 5? **G**
5. What is the note (G) called that comes before the first full measure? (Refer to page 18 for help.) **Pickup**
6. Label the rests.
7. What is the curved line in measures 7-8? **Tie**

Analysis

# p. 65 ANALYSIS 4: BOSS LEVEL!

1. What is the keynote (tonic) of this piece? (Refer to page 38 and 57 for help.) **F**
  2. 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.
  3. Draw a box around an F major triad (the 1st, 3rd, and 5th notes of the pentascale).
  4. What does the tempo marking of the piece mean in English? **Walking speed**
  5. Look at the key signature: which note is marked as flat and played that way throughout the piece? **B $\flat$**
  6. List the dynamic marks (see page 46). **crescendo, diminuendo**
- BONUS: What is the interval in the bass clef of measure 4? **6th**

Analysis

# PRACTICE TEST 1B

12 pts

1. Write in the letter names of the following notes.

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

- |                           |                                |        |
|---------------------------|--------------------------------|--------|
| A. whole step             | <b>D</b> $\flat$               | 12 pts |
| B. harmonic 3rd           | <b>G</b> $\text{trill}$        |        |
| C. pentascale             | <b>A</b> F - G                 |        |
| D. flat                   | <b>H</b> $\text{bar}$          |        |
| E. whole rest             | <b>L</b> $\text{whole rest}$   |        |
| F. tie                    | <b>B</b> $\text{tie}$          |        |
| G. decrescendo/diminuendo | <b>I</b> B - C                 |        |
| H. half rest              | <b>K</b> $\text{half rest}$    |        |
| I. half step              | <b>E</b> $\text{half step}$    |        |
| J. melodic 3rd            | <b>C</b> $\text{melodic 3rd}$  |        |
| K. crescendo              | <b>F</b> $\text{crescendo}$    |        |
| L. legato notes           | <b>J</b> $\text{legato notes}$ |        |

p. 74

10 pts + 1/2 pt for each circle

4. Label the parts of the staff below by writing the correct letters in the boxes next to each symbol. **6 pts**

- A. time signature
- B. ending bar
- C. whole note
- D. bar line
- E. half rest
- F. whole rest

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

- A. legato **L** cancels a sharp or flat
- B. andante **D** gradually slow down
- C. crescendo **F** fast speed
- D. ritardando **J** play loud
- E. keynote/tonic **J** gradually play softer
- F. allegro **B** walking speed
- G. tonic triad **K** an incomplete measure/anacrusis
- H. staccato **A** smoothly connected
- I. forte **H** short and detached notes
- J. diminuendo **G** 1st, 3rd, and 5th notes of a scale
- K. pickup measure **C** gradually play louder
- L. natural **E** the first note (or degree) of a scale

6. Write the counts....

8 pts (1 per measure and bar line)

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7. In the first measure, write a major pentascale (going up only) starting on the given keynote (tonic). In the second measure, write the major triad, starting on the same keynote. **4 pts**

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

- A.  $\sharp$  means to raise the note one whole step. **False**
- B.  $\underline{\underline{\quad}}$  equals 2 beats. **True**
- C.  $\textcircled{f}$  means to play the note louder. **False**
- D. **C** is a time signature. **True**
- E.  $\textcircled{4}$  shows high notes. **True**
- F. *andante* is faster than *moderato*. **False**

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

- A. Draw the time signature here: **C**  
This time signature is called **Common time**.  
This means that there are **4** beats in each measure and the **quarter note** gets 1 beat. **3 pts**
- B. What is the keynote (tonic) of the piece? **G** **1 pt**
- C. Which two measures have the same notes and rhythms? **1 & 5** **1 pt**
- D. Label the rests. **2 pt**
- E. Write the notes of a D major pentascale: **DEF#GA**  
Draw a box around a D major pentascale in the music below. **1 pt**
- F. Write the notes of a G major triad: **GBD**  
Circle a G major triad in the music below. **1 pt**
- G. Put an X over the interval of a harmonic 5th (a 5th played as a harmony). **1 pt**
- H. What is the curved line called over measures 1-2? **Slur**  
What is the curved line called over the bass notes in measure 6? **Tie** **2 pts**
- I. What is the symbol over the final notes and what does it tell us to do? **Fermata**  
**Hold longer than full value** **1 pt**
- J. List three dynamic marks in this piece. **Forte, diminuendo, piano** **1 pt**

10. These listening questions are on the Theory Legends YouTube channel. See page 63 or the start of the book for the link. **p. 77**

- A. You will hear two notes. Is the second note **higher** or **lower** than the first note? Circle one. **14 pts**
  - 1. **Higher** Lower
  - 2. **Higher** Lower
  - 3. **Higher** **Lower**
- B. You will hear two notes. Are the two notes moving by a **step** or **skip**? Circle one.
  - 1. **Step** Skip
  - 2. **Step** Skip
  - 3. **Step** **Skip**
- C. You will hear several notes. Are the notes moving **up** or **down**? Circle one.
  - 1. **Up** Down
  - 2. **Up** **Down**
  - 3. **Up** Down
- D. You will hear a rhythm. Is it the **same** or **different** than the one written? Circle one.
  - 1.  $\frac{4}{4}$  Same **Different**
  - 2.  $\frac{3}{4}$  Same **Different**
  - 3.  $\frac{2}{4}$  **Same** Different
- E. You will hear a melody. Is it the **same** or **different** than the one written? Circle one.
  - 1.  $\frac{3}{4}$  Same **Different**
  - 2.  $\frac{4}{4}$  **Same** Different