

THEORY LEGENDS

• ESCAPE FROM MOUNT MINOR •



LEVEL 2A ANSWER KEY

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Illustrated by Laura Acosta



Theory Legends Workbooks YouTube Channel

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NOTE FOR TEACHERS

Welcome to Theory Legends! This is the answer key for the Level 2A 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 story 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! 

LISTENING ACTIVITIES:

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

1. Major vs. Minor Triads

Start by playing the triads (broken and blocked) in the middle of the keyboard. Then move to higher or lower octaves.

2. Half Steps vs. Whole Steps

Discuss the difference in sound between half steps and whole steps:

- A half step is “Ti–Do” or the theme from *Jaws*
- A whole step is “Do–Re” or the first two notes of *Happy Birthday*.
- Play examples for students to help them recognize these differences.

3. Recognizing Intervals: Major 2nds, Perfect 4ths, Major 3rds, and Perfect 5ths (Melodic and Harmonic)

There are many ways to teach interval recognition, but most involve singing or humming intervals as well as listening to them. This book starts by grouping 2nds with 4ths and 3rds with 5ths. 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)*.
 - Perfect 4th: *Here Comes the Bride* or *Hedwig’s Theme*.
 - Perfect 5th: *Twinkle, Twinkle, Little Star* or the *Star Wars Theme*.
- **Apps and websites:** Encourage students to use resources like *Functional Ear Trainer*, *Complete Ear Trainer*, or 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.

4. Determine whether the rhythm you hear is the same or different from the one written.

- Write short patterns (1–4 measures) on flashcards or a whiteboard.
- 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.

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

This activity is similar to rhythm practice but focuses on melodic patterns:

- Write 1–2 measures on a whiteboard or paper staff, starting with simple steps and repeated notes.
- Have students study the intervals first, paying close attention to repeating notes, even if they’re not sequential.
- Start with obvious differences, then move to subtle ones.
- Encourage students to explain exactly what went wrong instead of just guessing “correct” or “incorrect.”
- Take time to sing, hum, or whistle both the correct and incorrect versions with the students.

Building confidence in ear training takes time, so practice a little each week. Don’t wait until week 10 to start—consistency is key. The next page provides sample questions for Challenge 10. You can also create your own questions to suit your students’ needs and help them practice. Your goal is to ensure they feel confident and ready by the time they reach Challenge 10.

"FACE GEEBEEDY"

Let's practice finding space and line notes using the skip alphabet! Count up the letters from the closest colored line or space, then **write the letter name** under each note.

F A C B G B A G F E

CLUE 1: MYSTERIOUS DOOR

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

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

TO OPEN DOOR: THE **AGED** **FACE** OF THE DOOR HAS
E A D E D. LOOK FOR A **FAINT BEE**.
 PRESS FIRMLY. **BE CAREFUL!**

LEDGER LINE PRACTICE p. 8

Write in the letter names of the following notes:

F A C G C C A D F

E C A E C E B D B

E B B D C E B B D

ORGANIZING MUSIC p. 17



Circle the **two repeat signs** in the music below. Draw a square around each **rehearsal number**. Draw an arrow pointing to **line 2**. Draw a smiley face in **measure 11**.

3
4

The top number shows us 3 beats in a measure

The bottom number shows us quarter note = 1 beat

FILL IN THE BLANKS:

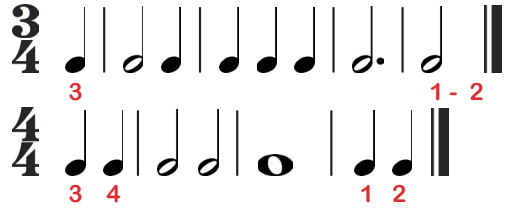
2 = 2 beats per measure **5** = 5 beats per measure
4 =  gets 1 beat **4** =  gets 1 beat

REMEMBER THE C?

C

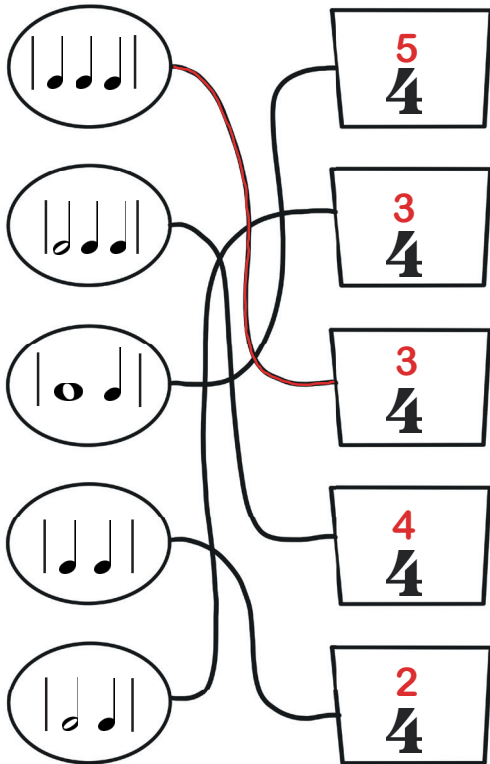
This time signature is called common time
 There are 4 beats in the measure
 and the quarter note gets one beat.

Write counts under the **last measure** and the **pickup measures** of the following example:



CONNECTIONS

Follow the mazes and fill in the top number of the time signature that matches each full measure



WHAT'S AN EIGHTH NOTE?

Fill in the missing counts under each eighth note and rest below:



p. 26 **RHYTHMIC PRACTICE**

Write in the **counts** under each note or rest and add the missing **bar lines** to the rhythms. Don't forget to draw an **ending bar**!

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

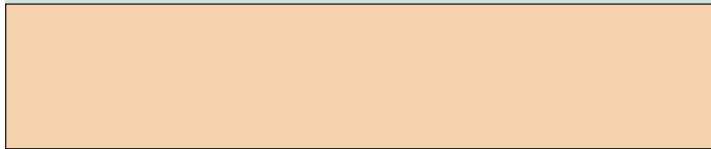
1-2-3 1 + 2 3 1 + 2-3 1-2-3 1-2 3

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

p. 28 **CLUE 2: WEIGHING TIME**



2 4 3 2

3 2 1/2 5 5

2 1/2 4

LET'S LISTEN!
FILL IN THE BEATS

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

1.

2.

3.

4.

INTERVAL PRACTICE

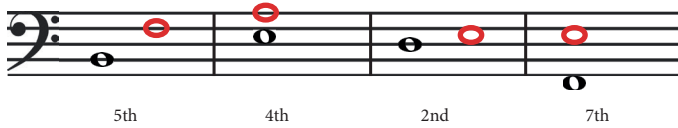
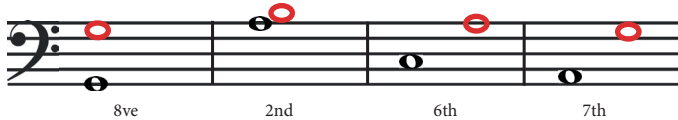
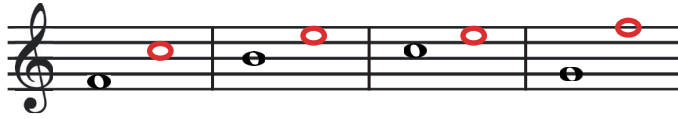
M H M H
6th 4th 7th 8ve

H M M H
2nd 3rd 5th 4th

H M H H
7th 8ve 6th 3rd

M M H H
4th 6th 5th 8ve

WRITE INTERVALS



LET'S LISTEN! FLOWERS & STARS

Listen to each example and **circle major 3rd or perfect 5th**. Each example will be played twice before you hear the answer.

- Major 3rd Perfect 5th
- Major 3rd Perfect 5th
- Major 3rd Perfect 5th
- Major 3rd Perfect 5th
- Major 3rd Perfect 5th
- Major 3rd Perfect 5th

LET'S LISTEN! REINDEER & WIZARDS

Listen to each example and **circle major 2nd or perfect 4th**. Each example will be played twice before you hear the answer.

- Major 2nd Perfect 4th
- Major 2nd Perfect 4th
- Major 2nd Perfect 4th
- Major 2nd Perfect 4th
- Major 2nd Perfect 4th
- Major 2nd Perfect 4th

CLUE 3: MAZE



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

A major W W H W I

E major W W H W I

B major W W H W I

F major W W H W I

C minor W H W W i

G minor W H W W i

E minor W H W W i

B minor W H W W i

KEY SIGNATURE MATCH

Draw a line to connect the key signatures on the top with the matching keynote on the bottom.

Keynote: D

Keynote: G

Keynote: F

Keynote: C

LET'S LISTEN!
MAJOR & MINOR

Listen to each triad and **circle major or minor**. Each example will be played twice before you hear the answer.

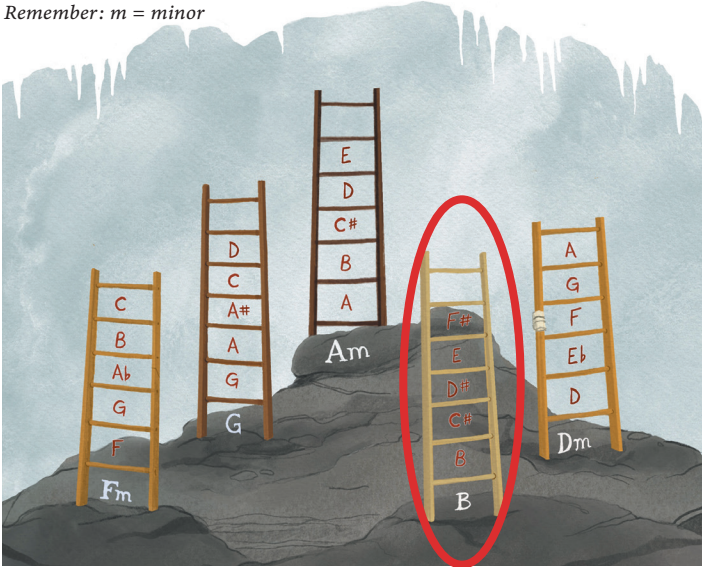
1. **Major** Minor
2. **Major** Minor
3. Major **Minor**
4. Major **Minor**
5. **Major** Minor
6. **Major** Minor
7. Major **Minor**
8. **Major** Minor
9. **Major** Minor
10. Major **Minor**

CLUE 4: REACH THE TREASURE

p. 49



Remember: m = minor



DYNAMIC MARKS

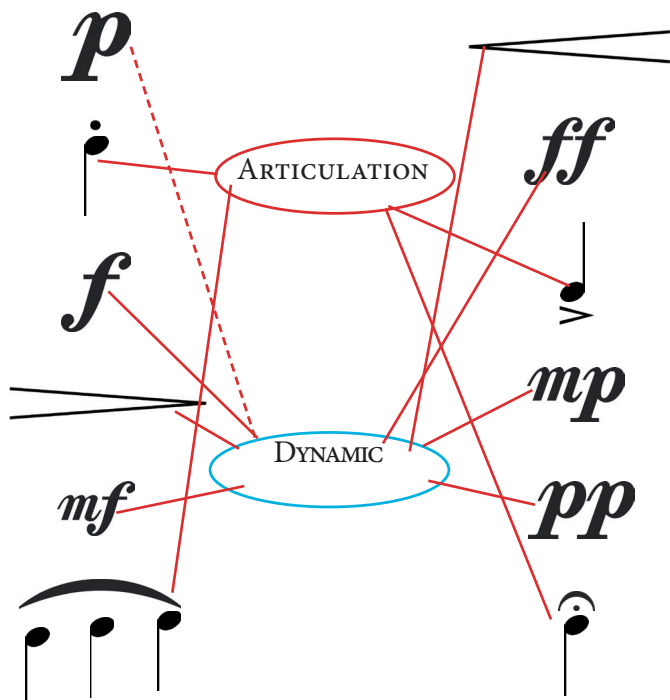
p. 51

Write the dynamic marks in order from softest to loudest:

Softest pp p mp mf f ff Loudest

WHAT'S THE DIFFERENCE?

p. 52



FILL IN THE BLANK

p. 53

- W H O L E R E S T
- D I M I N U E N D O
- B A S S C L E F
- F O R T E
- L E G A T O
- S T A C C A T O
- P I A N I S S I M O
- G R A N D S T A F F
- M E Z Z O P I A N O
- F O R T I S S I M O
- M E Z Z O F O R T E
- A C C E N T
- C R E S C E N D O
- F E R M A T A

Circled Letters: W O L G A N G M O Z A R T

p. 55 **TEMPO TEMPO TEMPO**

The **tempo** of a piece tell us how fast it should be played. List the tempos in the box below from fastest (the top line) to slowest (the bottom line).

- FASTEST presto
- allegro
- allegretto
- moderato
- SLOWEST andante

Allegro	Presto	Allegretto
Andante	Moderato	

DEFINITION MATCH p. 57













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

(Some of the terms come from previous levels. Use the glossary to review, if needed.)

- | | |
|-----------------------------|---|
| A. allegro | <u>P</u> walking tempo |
| B. fine | <u>L</u> back to the original tempo |
| C. fermata | <u>K</u> fast, but not as fast as allegro |
| D. F major | <u>F</u> return to the beginning of the piece |
| E. presto | <u>O</u> the distance between two notes |
| F. da capo | <u>H</u> very soft |
| G. fortissimo | <u>N</u> moderately soft |
| H. pianissimo | <u>J</u> a key signature with one sharp (F#) |
| I. ritardando | <u>A</u> fast tempo |
| J. G major | <u>M</u> absence of sound |
| K. allegretto | <u>C</u> hold longer than the note value |
| L. a tempo | <u>D</u> a key signature with one flat (Bb) |
| M. rest | <u>G</u> very loud |
| N. mezzo piano | <u>Q</u> gradually get softer |
| O. interval | <u>E</u> very fast |
| P. andante | <u>I</u> gradually get slower |
| Q. diminuendo (decrescendo) | <u>B</u> end |

p. 58 **SYMBOL MATCH**

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

- | | |
|---------------------------|--|
| A. decrescendo/diminuendo | <u>C</u>  |
| B. tie | <u>L</u>  |
| C. press sustain pedal | <u>E</u>  |
| D. eighth rest | <u>J</u>  |
| E. release sustain pedal | <u>F</u>  |
| F. fermata | <u>I</u>  |
| G. whole step | <u>H</u>  |
| H. triad | <u>B</u>  |
| I. crescendo | <u>D</u>  |
| J. eighth note | <u>A</u>  |
| K. legato notes | <u>G</u>  |
| L. half step | <u>K</u>  |

CROSS-SYMBOL PUZZLE p. 59

For a speedy exit:

- Turn towards the **very soft** sound of dripping.
- The next door has no lock, but you still need to find the **key (signature)**.
- Walk a **whole step** to reach the next passageway.
- As you move through this hall, the sounds of rumbling will get **gradually louder**.
- If you're tired, you can afford to **rest for two beats** at the next intersection.
- Be sure you **start slowing down** through this narrow tunnel.
- There are two home notes ahead! Climb the **major** stairs to find your way safely home.



Study the music below very carefully and answer the following questions:

1. What is the most common interval in the bass staff? 5th
2. Find an E minor pentascale in the music below and draw a square around it.
3. What is the keynote (tonic) of this piece? G
4. What is the name of the curved lines in the treble staff? slur
5. What is the name of the curved lines in the bass staff? tie
6. Draw an X over a half step. (Don't forget about the sharp in the key signature!)
7. What other articulation marks do you see below? staccato, accent, slur



60 Easy Piano Pieces, Op. 36, No. 9, by A. Gedike

ANALYSIS 2

Study the music below very carefully and answer the following questions:

1. What are the three harmonic intervals in the treble staff, measure 8? 6th 4th 6th
2. List the 3 dynamic marks in this piece. mf, p, crescendo
3. What is the keynote (tonic) of the piece? C
4. List the articulation used in this piece. slurs(legato), staccato
5. What is the pentascale in measure 2 (bass staff)? D Is it major or minor? minor
6. Put check marks over any measures that match another measure.



60 Easy Piano Pieces, Op. 36, No. 14, by A. Gedike

ANALYSIS 3

Study the music below very carefully and answer the following questions:

1. What is the time signature called? common time
This means that there are 4 beats in each measure and the quarter note = 1 beat.
2. Find two broken triads and put squares around them.
3. Do the notes of the triads you found belong to major or minor pentascales? Label them with the keynote, for example "D" if it is a D major triad and "Dm" if it is a D minor triad.
4. What are 3 articulation marks used in this piece? Slur (legato), staccato, accent
5. What are the names of the last two notes in the bass staff? G G
6. Draw an X over a half step.



20 Little Pieces for Beginners, Op. 6, No. 6, by A. Gedike

ANALYSIS 4

Study the music below very carefully and answer the following questions:

- The time signature is 5/4
This means that there are 5 beats in each measure and a quarter note = 1 beat.
- What are the two sharps used in this piece? F#, C#
What is the keynote (tonic) of this piece? D
- What is the curved line in measure 3-4? Tie
- In measure 5, what is the Italian word abbreviated as *dim*? diminuendo
What does it tell you to do? grow softer (See page 51 for help.)
- Why is there an "a tempo" in measure 7? go back to original speed
- Circle a D major pentascale in the treble staff.

6 pts + 1/2 pt for each circle

3. Label each interval as a 2nd, 3rd, 4th, or 5th. Circle the **melodic** intervals.

4. Write the intervals (according to number written below) **above** each given note. 6 pts

5. Complete the grand staff by drawing a **brace** and **bar line** (at the beginning), **treble clef**, **bass clef**, and **ending bar**.

6. Match each **term** with its **definition**.

- | | | |
|--------------------|----------|--|
| A. pianissimo | <u>I</u> | return to the original tempo |
| B. andante | <u>D</u> | gradually slow down |
| C. diminuendo | <u>J</u> | very loud |
| D. ritardando | <u>A</u> | very soft |
| E. da capo al fine | <u>C</u> | gradually play softer |
| F. presto | <u>B</u> | walking speed |
| G. allegro | <u>F</u> | very fast |
| H. legato | <u>H</u> | smoothly connected |
| I. a tempo | <u>G</u> | fast |
| J. fortissimo | <u>E</u> | go back to the beginning and play until the word meaning "end" |

PRACTICE TEST 2A

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. eighth rest | <u>H</u> | |
| B. pentascale | <u>E</u> | |
| C. time signature | <u>B</u> | |
| D. whole rest | <u>J</u> | |
| E. tie | <u>D</u> | |
| F. fortissimo | <u>K</u> | |
| G. half rest | <u>C</u> | |
| H. key signature | <u>F</u> | |
| I. mezzo forte | <u>A</u> | |
| J. fermata | <u>G</u> | |
| K. legato notes | <u>I</u> | |

11 pts

7. Write in the **counts** below each note and add the missing **bar lines**, including the **ending bar**.

9 pts
(1 per measure and 1/2 per bar line)

8. In the first measure, write a **pentascale** (going up only) starting on the given keynote (tonic). 12 pts

9. These listening questions are on the Theory Legends Workbooks YouTube channel under the playlist "Practice Tests." See page 73 for the link.

3 pts

- A. You will hear a broken and blocked triad. Is it **major** or **minor**?

- | | | |
|----|--------------|--------------|
| 1. | <u>Major</u> | <u>Minor</u> |
| 2. | <u>Major</u> | <u>Minor</u> |
| 3. | <u>Major</u> | <u>Minor</u> |

B. Is the interval you hear a **major 2nd** or a **perfect 4th**? Circle one.

- 1. 2nd 4th
- 2. 2nd 4th
- 3. 2nd 4th




C. Is the interval you hear a **major 3rd** or a **perfect 5th**? Circle one.

- 1. 3rd 5th
- 2. 3rd 5th
- 3. 3rd 5th





D. Are the two notes you hear moving by a **half step** or a **whole step**? Circle one.

- 1. Half step Whole step
- 2. Half step Whole step
- 3. Half step Whole step

E. You will hear a rhythm. Is it the **same** as the one written, or is it **different**? Circle one.

- 1.  Same Different
- 2.  Same Different
- 3.  Same Different

F. You will hear a melody. Is it the **same** as the one written, or is it **different**?

- 1.  Same Different
- 2.  Same Different
- 3.  Same Different
- 4.  Same Different

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

- A. The time signature of this piece means that there are **3** beats in each measure and the **quarter note** gets **one** beat.
- B. What is keynote of the piece? **F**
- C. Find a half step and draw a star over it.
- D. Draw a box around an F major pentascale.
- E. Circle an F major triad.
- F. Put an X over the interval of a harmonic 6th.
- G. How many measures are in this piece? **16**
- H. There are four lines of music. Which two lines match? **1 and 3**

9 pts
(2 for A)

