

# ***THEORY LEGENDS***

## **• SECRETS OF CASTLE MUSIK •**



## **LEVEL 2B ANSWER KEY**

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illustrated by Laura Acosta



Theory Legends Workbooks YouTube Channel

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First Edition

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# NOTE FOR TEACHERS

Welcome to Theory Legends! This is the answer key for the Level 2B 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. Play examples for students to help them recognize these differences.

- 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.

## 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 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)*.
  - Minor 3rd: *Greensleeves* or *Axel F* (Crazy Frog song).
  - 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. For instance, a major 2nd is found between the first two scale degrees.

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

Practice recognizing rhythmic patterns:

- Write short patterns (1–4 measures) on flashcards or a whiteboard.
- Clap or play the rhythms while students listen to determine if they’re “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 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 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.

# "FACE GEEBEEDY"

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

C A G G A D B E F

## LEDGER LINES GOING DOWN

Let's try reading even lower ledger line notes. Fill in the boxes below:

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

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

## LEDGER LINES GOING UP

 p. 6

Let's try reading even higher ledger line notes. Use the skip alphabet to fill in the boxes below:

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

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

## LEDGER LINE PRACTICE

Write in the letter names of the following notes:

G C B B D E A B E

C C G B C F A B D

F E B D F A C A C

# CLUE 1: MYSTERIOUS DOOR

p. 10

Write the names of the notes underneath each line, then use the letters to discover the names of seven famous Austrian composers. Once you fill in the correct letters, the door will open!

Notes: E, A, D, G, E, F, A, C, B, E, C, C

E 1 A 2 D 3 G 4 E 5 F 6 A 7 C 8 B 9 E 10 C 11 C 12

Notes: E, A, D, C, E, B, E, G, A, A, A, A

E 13 A 14 D 15 C 16 E 17 B 18 E 19 G 20 A 21 A 22 A 23 A 24

JOS E PH HAY DN	GUSTAV MAHLER
FRANZ SCHUBERT	CARL CZERNY
ARNOLD SCHOENBERG	JOHANN STRAUSS
W.A. MOZART	

# REVIEW TIME SIGNATURES

p. 19

## 2/4

The top number shows us **2 beats in a measure**

The bottom number shows us **quarter note = 1 beat**

### FILL IN THE BLANKS:

## 3/4

= **3** beats per measure

= **quarter note** gets 1 beat

## 4/4

= **4** beats per measure

= **quarter note** gets 1 beat

### REMEMBER THE C?

# C

This time signature is called **common time**. It is another way of writing the time signature **4/4**.

Add up the beats and fill in the time signatures below:

# FIND THE BEAT

p. 21

Circle all the rhythmic patterns that equal one beat:

### COUNTING PICKUP MEASURES

To count a pickup measure that doesn't start on beat 1, look at the final measure. If it's incomplete, the missing beats belong to the pickup. For example, if the last measure only has beats 1-2-3, then the pickup must start on beat 4. Fill in the counts on the lines below:

# RHYTHMIC PRACTICE

p. 23

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!



# LET'S LISTEN!

## MELODIC INTERVALS

Listen to each example and **circle the opening interval you hear**. Each example will be played three time before you hear the answer!

- |    |           |           |             |             |
|----|-----------|-----------|-------------|-------------|
| 1. | Major 2nd | Major 3rd | Perfect 4th | Perfect 5th |
| 2. | Major 2nd | Major 3rd | Perfect 4th | Perfect 5th |
| 3. | Major 2nd | Major 3rd | Perfect 4th | Perfect 5th |
| 4. | Major 2nd | Major 3rd | Perfect 4th | Perfect 5th |

# CLUE 3: MOVE THE STATUES



How many of the intervals are harmonic? 3

# p. 39 MAJOR PENTASCALES

<p>E<sup>b</sup> major W W H W I</p>
<p>C# major W W H W I</p>
<p>F# major W W H W I</p>
<p>A<sup>b</sup> major W W H W I</p>

# MINOR PENTASCALES

<p>A minor W H W W i</p>
<p>F# minor W H W W i</p>
<p>E minor W H W W i</p>
<p>B<sup>b</sup> minor W H W W i</p>

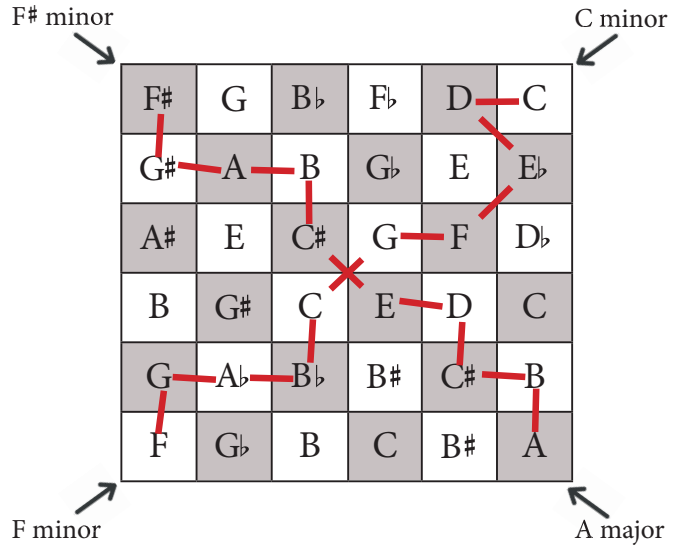
# LET'S LISTEN!

MAJOR & MINOR MELODIES

Listen to each musical excerpt 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

## CLUE 4: STEPS TO THE MAP



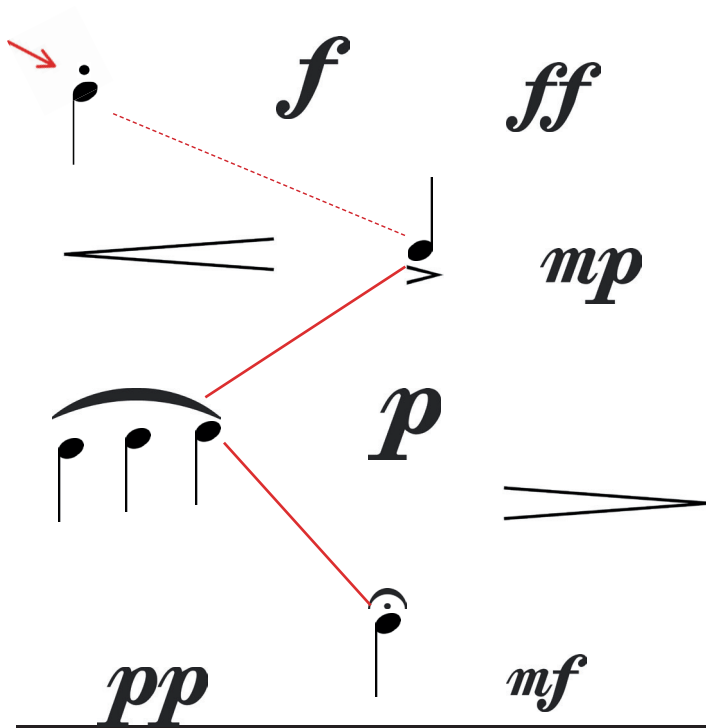
## TONIC PRACTICE

Study the pentascales and triads below. Write a "T" above the tonic and a "D" above the dominant. Be careful: not all of the examples are written in ascending order!

Do you recognize these major key signatures? Label the tonic and dominant for each.

## MATCH THE MOOD

# ARTICULATION MAZE

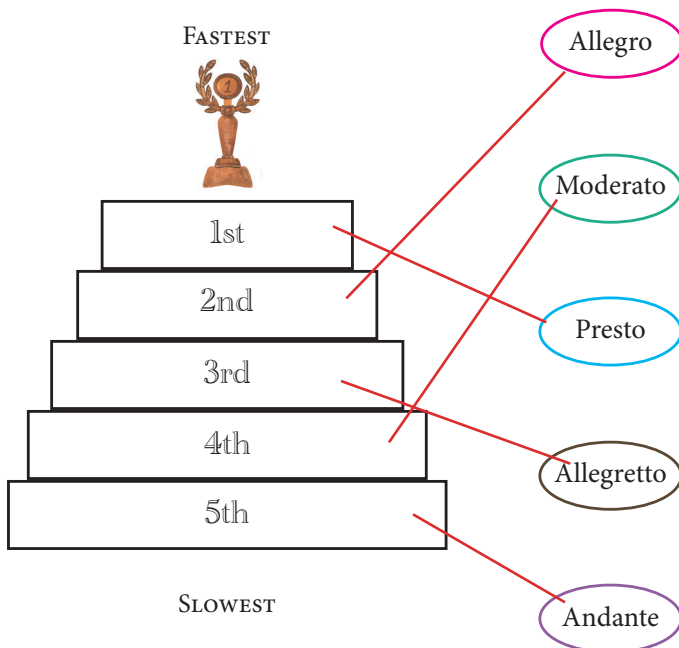


# UNSCRAMBLE

- TRFEO      **F O R T E**
- MODINENIDU      **D I M I N U E N D O**
- OECERNDS      **C R E S C E N D O**
- ZOMEZ RTOEF      **M E Z Z O F O R T E**
- OIPNA      **P I A N O**
- SAISIPMNOI      **P I A N I S S I M O**
- SFITISRMOO      **F O R T I S S I M O**
- MZEOZ NAOPi      **M E Z Z O P I A N O**

"Bird's Eye" (circled letters): **F E R M A T A**

# TEMPO RACE



At the end of the race, there is a **ritardando**. What does that mean?  
**Gradually slow down.**

# NAVIGATE A PIECE

In the piece below, circle the "D.C. al Fine." Draw an arrow pointing to the measure you return to. Draw a square around the "Fine."

# CHANGING CLEFS

In the piece below, the second line starts with two treble staves. To help with the transition, the composer placed a small treble clef at the end of the first line as a reminder.

Circle the two clef changes. What is the letter name of the first note in measure 9? **C**  
What is the letter name of the lower staff note in measure 13? **C**

# DEFINITION MATCH













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. pianissimo              | <b>H</b> fast                                |
| B. fine                    | <b>L</b> back to the original tempo          |
| C. fermata                 | <b>K</b> fast, but not as fast as allegro    |
| D. andante                 | <b>O</b> go back to the beginning            |
| E. presto                  | <b>F</b> the distance between two notes      |
| F. interval                | <b>B</b> end                                 |
| G. fortissimo              | <b>N</b> the fifth note of a scale           |
| H. allegro                 | <b>P</b> a key signature with one flat (Bb)  |
| I. diminuendo (decreasing) | <b>D</b> walking speed                       |
| J. G major                 | <b>M</b> the first note of a scale           |
| K. allegretto              | <b>C</b> hold longer than the note value     |
| L. a tempo                 | <b>J</b> a key signature with one sharp (F#) |
| M. tonic                   | <b>G</b> very loud                           |
| N. dominant                | <b>Q</b> gradually grow slower               |
| O. da capo                 | <b>E</b> very fast                           |
| P. F major                 | <b>I</b> gradually grow softer               |
| Q. ritardando              | <b>A</b> very soft                           |





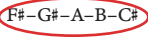


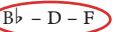


# SYMBOL MATCH

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

- |                          |   |
|--------------------------|---|
| A. whole rest            | <b>C</b>   |
| B. tie                   | <b>G</b>   |
| C. mezzo piano           | <b>E</b>   |
| D. eighth rest           | <b>J</b>   |
| E. pianissimo            | <b>L</b>   |
| F. fermata               | <b>F</b>   |
| G. whole step            | <b>A</b>   |
| H. half step             | <b>B</b>   |
| I. release sustain pedal | <b>D</b>   |
| J. quarter rest          | <b>H</b>   |
| K. legato notes          | <b>K</b>   |
| L. press sustain pedal   | <b>I</b>  |

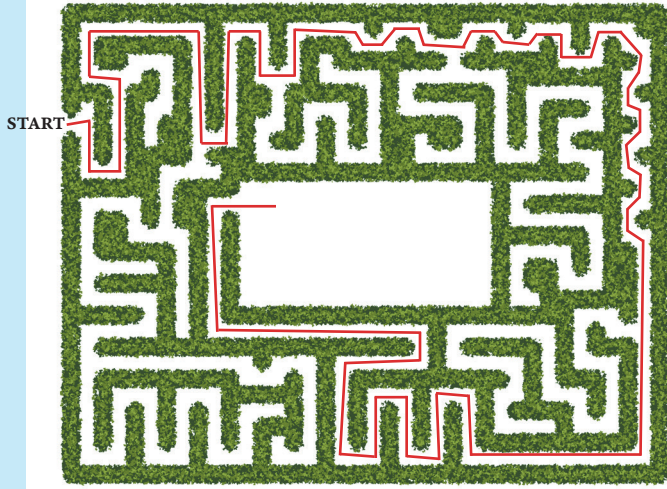
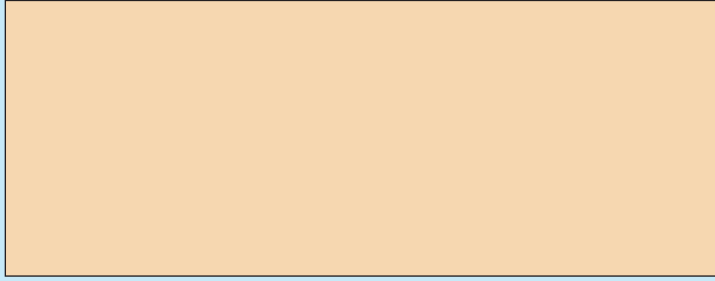
# CROSS-SYMBOL PUZZLE

# GARDEN MAZE

	LEFT	RIGHT	STRAIGHT
TIME SIGNATURE			
TEMPO MARKING		<i>diminuendo</i>	<i>staccato</i>
F# MINOR PENTASCALE		F#-G-A-B-C	F#-G#-A#-B-
ARTICULATION		<i>mf</i>	
Bb MAJOR TRIAD	Bb - Db - F	Bb - D - F#	
DYNAMIC MARK	<i>moderato</i>		

# CLUE 4: THROUGH THE MAZE

p. 59



p. 64

## ANALYSIS 2

(Any major triad is acceptable)

- Find and circle a major triad. What is it called (for example, G major)? **C major**
- List five dynamic marks found in this piece. **Piano, mezzo forte, forte, crescendo, fortissimo**
- What is the tonic of the piece? **F**
- List the articulation used in this piece. **Staccato, legato (slurs), accents**
- What is the interval in the last measure of the bass clef? **Octave**
- Put check marks over three matching treble staff slurs.
- What is the name of the first bass staff note in measure 35? **G**
- What is the first note in the bottom staff of measure 39? **F**

Allegro No. 2 from *Twelve Easy Pieces*, Hob. XVII:Anh. by Joseph Haydn

## ANALYSIS 1

p. 63

- Find and circle an E major pentascale.
- Put a square around an E major triad. Is it blocked or broken? **Broken**
- What do you call the notes in the incomplete measure at the start? **Pickups (or upbeats/anacrusis)**
- What are the three accidentals used in this piece? (Be specific!) **F# G# D#**
- Draw an X over a half step. **(one of many acceptable answers)**
- What is the curved line over the first three notes in the bass staff? **Slur**
- List the dynamic marks in the piece. **Mezzo piano, diminuendo, crescendo**

Bourrée No. 2 by Johann Philipp Kirnberger

## ANALYSIS 3

p. 65

- What is the time signature called? **Common time**  
This means that there are **4** beats in each measure and a **quarter** note = 1 beat
- Which measure matches the first **full** measure? **9**
- Circle the interval of a half step. **(one of several acceptable answers)**
- Draw a square around the interval of a 6th.
- What are the names of the last two notes in the lower staff of measure 5? (Don't forget the clef change in measure 4 and the accidentals!) **G# B**
- What is the symbol over the first notes in measure 8? **Fermata**  
What does it tell the performer to do? **Hold the notes longer**

Sonatina, Op. 136, No. 2 by Carl Reinecke

# ANALYSIS 4

- The time signature is 5/4
- What are the flats listed in the key signature? Bb Eb Ab
- Draw a box around a major pentascale. (Don't forget about the flats in the key signature!) What is it called? Eb major
- What is the last and lowest note of the piece? Eb
- What is the curved line in measure 5? Tie
- Find and circle a major triad. What is it called (for example, C major)? Eb major
- What does the bracket under the final measure mean? Hold sustain/damper pedal

(any square is acceptable)

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

p. 73  
9 pts

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

6 pts

Write these as **melodic** intervals

Write these as **harmonic** intervals

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

5 pts  
(1 each)

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

10 pts

A. mezzo forte	<b>I</b>	the 1st degree of a scale
B. andante	<b>C</b>	gradually play softer
C. diminuendo	<b>B</b>	walking speed
D. ritardando	<b>G</b>	fast
E. da capo al fine	<b>F</b>	very fast
F. presto	<b>J</b>	fast, but not as fast as allegro
G. allegro	<b>D</b>	gradually play slower
H. legato	<b>A</b>	moderately loud
I. tonic	<b>H</b>	smooth and connected
J. allegretto	<b>E</b>	go back to the beginning and play until the word meaning "end"

# PRACTICE TEST 2B

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.

11 pts

A. eighth notes	<b>C</b>	
B. natural	<b>K</b>	<i>mp</i>
C. F major	<b>J</b>	
D. tie	<b>F</b>	
E. quarter rest	<b>I</b>	
F. eighth rest	<b>B</b>	
G. pianissimo	<b>G</b>	<i>pp</i>
H. accent	<b>D</b>	
I. slur	<b>A</b>	
J. triad	<b>E</b>	
K. mezzo piano	<b>H</b>	

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

p. 74

12 pts  
(1 per measure & 1/2 per bar line)

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

6 pts

9. These listening questions are on the Theory Legends Workbooks YouTube channel under the playlist "Practice Tests." See page 71 for the link.

3 pts

- A. You will hear a pentascale, triad, or melody. Is it **major** or **minor**? Circle one.
1. Major Minor
  2. Major Minor
  3. Major Minor

B. You will hear a melodic and harmonic interval. Is the interval you hear a major 2nd, major 3rd, perfect 4th, or perfect 5th? Circle one.

6 pts

- 1. 2nd  3rd  4th  5th
- 2. 2nd  3rd  4th  5th
- 3. 2nd  3rd  4th  5th
- 4. 2nd  3rd  4th  5th
- 5. 2nd  3rd  4th  5th
- 6. 2nd  3rd  4th  5th

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

3 pts

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

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

3 pts

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

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

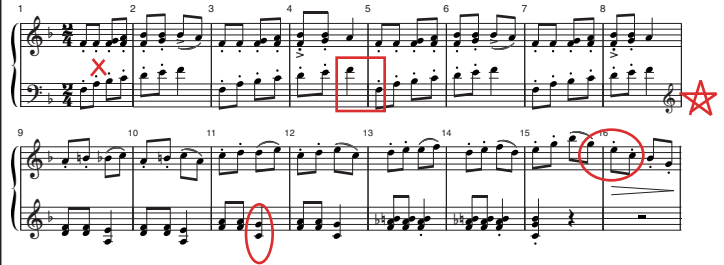
4 pts

- 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 2 beats in each measure and the quarter note gets 1 beat.
- B. What is the tonic of the piece? (Notice that the last measure is missing!) F
- C. Find a half step and draw an X over it.
- D. Circle a C major triad.
- E. Draw a box around a melodic 8ve.
- F. Circle the interval of a harmonic 5th.
- G. List the types of articulation marks in the piece Staccato, legato (slur) accent
- H. Draw a star in the measure where there is a clef change.

10 pts  
(3 for question G)



(An example of several possible answer choices)

Sonatina, Op. 136, No. 1 by Carl Reinecke