

# *THEORY LEGENDS*

• The Mystery of Harmony's Haven •



Level 3B  
Answer Key

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Theory Legends Workbooks YouTube Channel

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# Note for Teachers

Welcome to Theory Legends! This is the answer key for the Level 3A 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. 3/4 vs 4/4

- Practice listening to different pieces of music (popular and classical) and tapping beats.
- Focus on how to feel the downbeats—typically the strongest beats in a measure. Count from one downbeat to the next.
- It can be helpful to march to the beat and discuss whether the rhythm feels symmetrical (4/4) or asymmetrical (3/4).

## 2. Recognize Major and Perfect Intervals by Ear (2nds-8ves)

There are many ways to teach interval recognition, but 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 or link intervals to songs students know (see the workbook for examples).
- **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.
- **Educated guessing:** If a student is frustrated, help them narrow their options by asking questions and talking through the answers: Is the interval large or small? Is it dissonant or consonant? Is it major (“happy”) or perfect (“hollow”)? Discuss the different answers and show examples of each.

## 3. Major Triad vs. Minor Triad vs. Tone Cluster

- Play chords in root position, both broken and blocked, in different registers.
- If students have trouble identifying the quality of the chord, try playing the corresponding pentascale, or have them sing or hum along. Songs like the “Star-Spangled Banner” or “Some Nights” by fun (at the part “Some nights I stay up”) use an ascending major triad, while “Drunken Sailor” or “Nine Hundred Miles” uses minor triads.
- For more at home practice, use online resources like the ear training section at [www.musictheory.net](http://www.musictheory.net).

## 4. Add Missing Notes to a Rhythmic Dictation

Practice recognizing rhythmic patterns:

- Write short patterns (1–4 measures) on flashcards or a whiteboard, leaving one note out.
- Count a measure before you start, then clap or play the rhythms, asking students to add the missing note.
- If students struggle, encourage them to write the count below each note before starting and tap along with their pencil on top of each note. They should continue tapping until they reach the end, even when they get to the missing note. Afterward, have them quickly write in the missing notes, and then listen to the measures again, checking to see if their answer was correct.

## 5. Determine Whether the Melody You Hear Matches the Written Melody

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.
- Encourage students to study the intervals before they begin and to pay close attention to repeating notes, even when they don’t appear sequentially.
- Start with obvious differences and then gradually introduce more subtle variations.
- Encourage students to identify exactly what went wrong, rather than simply guessing “correct” or “incorrect.”
- Take time to sing, hum, or whistle both the correct and incorrect versions of the melody 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.

# How to Draw a Stem

# Practice Drawing

Draw stems as needed to complete each measure:

Draw a beam to connect these groups of eighth notes:

Cross out the incorrect notes below:

# Ledger Line Review

Write in the letter names of the following notes. Add stems to each note.

# A Royal Order

Her m<sub>1</sub>A<sub>2</sub>j<sub>3</sub>E<sub>4</sub>sty, Que<sub>5</sub>E<sub>6</sub>n M<sub>7</sub>E<sub>8</sub>lo<sub>9</sub>D<sub>10</sub>y, is C<sub>11</sub>elebrating the A<sub>12</sub>niversary o<sub>13</sub>E<sub>14</sub>  
 her C<sub>15</sub>oronation. She wishes to pur<sub>16</sub>C<sub>17</sub>hase a E<sub>18</sub>airy h<sub>19</sub>A<sub>20</sub>rp  
 A<sub>21</sub>s w<sub>22</sub>E<sub>23</sub>ll as potions to help the roy<sub>24</sub>A<sub>25</sub>l musi<sub>26</sub>C<sub>27</sub>ians soun<sub>28</sub>D<sub>29</sub>their B<sub>30</sub>est.

# Review Dotted Quarter Notes

A simple trick to help you count these dotted quarter notes is to write the first beat under the quarter note, the second beat under the dot, and the "+" under the very next note or rest.

# Review Triplets

# Rhythm Math

Fill in the missing beats for the measures below:

# Fill in the Blanks

Fill in the blanks in the following sentences:

A dot increases the length of a note by half its original value.

A dotted half note in common time has 3 beats.

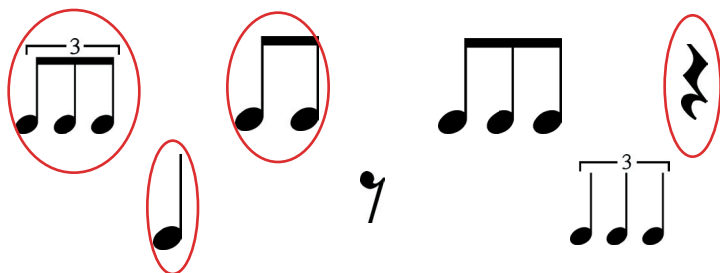
A dotted quarter note in common time has 1 1/2 beats.

A triplet is a rhythmic pattern where 3 notes are played in the space of 2.

Circle the dotted notes and X through the staccato notes:



Circle all the rhythmic patterns below that equal one quarter note (in common time):



	$\frac{4}{4}$ Quarter notes get one beat	$\frac{6}{8}$ Eighth notes get one beat
OR	<b>1/2</b>	<b>1</b>
OR	<b>1</b>	<b>2</b>
OR	<b>1 1/2</b>	<b>3</b>
OR	<b>2</b>	Not used in 6/8 time because everything is grouped in sets of 3.
	<b>3</b>	<b>6</b>
	<b>4</b>	<b>6</b>
	<b>4</b>	Not used in 6/8 time because it is longer than a full measure.

Write the counts under each note or rest. (Double check the time signatures!)



# Quick Review of Time Signatures



The top number shows us there are 3 beats in each measure

The bottom number shows us a quarter note = 1 beat

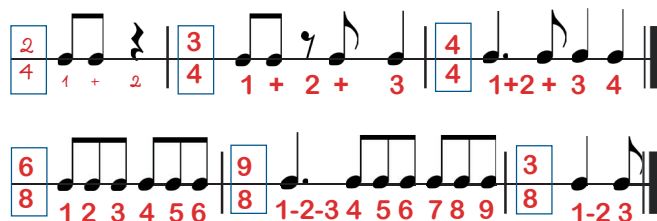
Finish the time signatures below:

Count the number of eighth-note beats in each measure and fill in the correct top number of the time signature.



# Deciding on the Meter

Sometimes a piece of music will change meter from measure to measure. The examples below have three different time signatures, one for each measure. Fill in the correct time signatures for each box and write the counts below each note or rest.





# All Intervals

Which of these intervals use notes from the D major scale (D being the bottom note)?

**All of the major and perfect intervals.**

# How to Write Intervals

Intervals	Abbreviations	Half Steps
Minor 2nd	<i>m2</i>	1
Major 2nd	<b>M2</b>	2
Minor 3rd	<b>m3</b>	3
Major 3rd	<b>M3</b>	4
Perfect 4th	<b>P4</b>	5
Tritone	<b>TT</b>	6
Perfect 5th	<b>P5</b>	7
Minor 6th	<b>m6</b>	8
Major 6th	<b>M6</b>	9
Minor 7th	<b>m7</b>	10
Major 7th	<b>M7</b>	11
Perfect 8ve	<b>P8</b>	12

# Interval Practice



MELODIC



HARMONIC



# Let's Listen! Intervals By Ear

Listen to each interval and **write the interval** you hear.  
Use M2, M3, P4, TT, P5, M6, M7, or P8.

- P5**
- M2**
- M6**
- TT**
- M3**
- P4**
- P8**
- TT**
- P5**
- M7**

Label each triad below with the root (letter name) and quality (major or minor):



C# minor



F# maj  
or Gb



F min



Ab maj  
or G#

## Tips for Writing Triads

Study each set of major and minor triads and circle the chords with errors:

## Triad Practice

# Chord Detective

**G major D major A minor**



**G major**

**C minor**

**D minor**



**F major**

**C# minor**



**F# minor G# major**

# Let's Listen! Chord Chaos

Listen to each example and **circle the correct chord**.  
Each example will be played twice before you hear the answer!

- Major triad (circled)      Minor triad      Quartal chord
- Major triad      Minor triad      Tone cluster (circled)
- Major triad      Minor triad      Quartal chord (circled)
- Major triad      Minor triad (circled)      Tone cluster
- Major triad      Minor triad      Quartal chord (circled)
- Major triad      Minor triad      Tone cluster (circled)

# Triad Trial

Complete each triad Sudoku below by adding the missing root, third or fifth.

Major triads →

F	A	C
D $\flat$	F	A $\flat$
B $\flat$	D	F

C	E	G
A $\flat$	C	E $\flat$
F	A	C

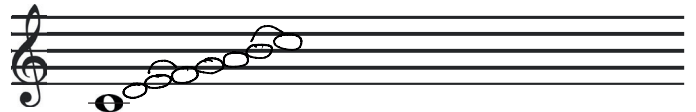
E $\flat$	G	B $\flat$
C $\flat$	E $\flat$	G $\flat$
A $\flat$	C	E $\flat$

G	B	D
E $\flat$	G	B $\flat$
C	E	G

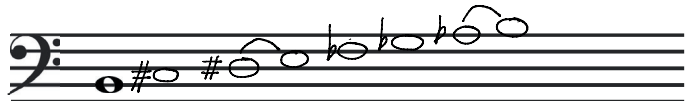
F $\sharp$	A $\sharp$	C $\sharp$
D	F $\sharp$	A
B	D $\sharp$	F $\sharp$

B	D $\sharp$	F $\sharp$
G	B	D
E	G $\sharp$	B

# Find the Errors



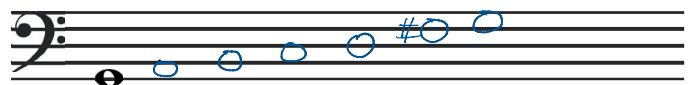
1. **Notes are spaced too closely**



2. **Major scale mixes sharps and flats.**



3. **Flats are written after the notes.**



4. **Scale contains a skip. (And no slurs)**

# Major Scale Practice

- Following the steps on page 43, write the following major scales.
- Mark the half steps with a slur.

3. Fill in the blanks:

In all major scales, the half steps are between scale degrees 3 and 4 and scale degrees 7 and 8.

# Whole Tone Scales

Write a whole tone scale starting on the notes below. Double-check your work by making sure each pair is a whole step apart.

# Let's Listen! Scale Degrees

Listen to each scale and circle the scale degree you hear.

# Espressivo

## Match the Mood:











Read each description and decide what marking would best fit it. Draw a line to match the description on the left with the marking on the right.

**(Students may have different answers.)**

A calming lullaby to help a fussy baby fall asleep.	Vivace
An exciting race between the world's greatest runners.	Moderato
A herd of young horses, frolicking in the field, energetically.	Adagio
A group of adults, proudly marching in the city parade.	Presto
A busy city street, with people walking to work.	Espressivo
A person cries over the treasure they lost.	Andante

# Musical Match-Up

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

- |   |          |  |
|---|----------|--|
| A. hold for the full value                | <u>H</u> |   |
| B. 3 beats in a measure                   | <u>J</u> |   |
| C. in $\frac{3}{4}$ , this equals 2 beats | <u>C</u> |   |
| D. 3 notes in the space of 2              | <u>G</u> |   |
| E. one beat rest in $\frac{4}{4}$         | <u>F</u> |   |
| F. sforzando                              | <u>E</u> |   |
| G. 3 beats in $\frac{6}{8}$               | <u>I</u> |   |
| H. dal segno                              | <u>A</u> |   |
| I. eighth note = 1 beat                   | <u>D</u> |   |
| J. 1/2 beat rest in $\frac{2}{4}$         | <u>B</u> |  |

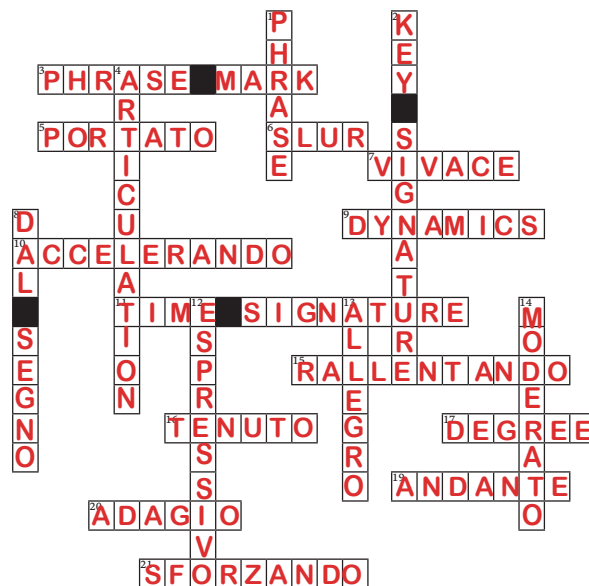
# Musical Term Match

- |                     |          |                                   |
|---------------------|----------|-----------------------------------|
| A. tonic            | <u>G</u> | slow tempo                        |
| B. tone cluster     | <u>F</u> | scale made up of only whole steps |
| C. crescendo        | <u>M</u> | walking speed                     |
| D. a tempo          | <u>J</u> | medium speed                      |
| E. espressivo       | <u>H</u> | very fast                         |
| F. whole tone scale | <u>E</u> | with expression                   |
| G. adagio           | <u>A</u> | first scale degree                |
| H. presto           | <u>K</u> | lively                            |
| I. accelerando      | <u>N</u> | gradually slowing down            |
| J. moderato         | <u>C</u> | gradually louder                  |
| K. vivace           | <u>B</u> | a chord made of 2nds              |
| L. dominant         | <u>L</u> | the fifth scale degree            |
| M. andante          | <u>D</u> | return to the original tempo      |
| N. rallentando      | <u>I</u> | gradually growing faster          |

# True or False?

- |   |              |
|---|--------------|
| A. Perfect intervals include unisons, 4ths, 5ths, and 8ves.   | <u>TRUE</u>  |
| B. Stems go up on the left of noteheads and down on the right of noteheads.   | <u>FALSE</u> |
| C. A fermata extends the length of a note.  | <u>TRUE</u>  |
| D. A triad is made up of 3rds.  | <u>TRUE</u>  |
| E. The half steps in a major scale are between scale degrees $\hat{3}$ & $\hat{4}$ and scale degrees $\hat{6}$ & $\hat{7}$ .                    | <u>FALSE</u> |
| F. <i>Allegretto</i> is slower than <i>allegro</i> .  | <u>TRUE</u>  |
| G. The steps in a major scale are WWWHWWH.  | <u>TRUE</u>  |
| H. An 8th note triplet is three beats long.   | <u>FALSE</u> |
| I. <i>Dal segno al fine</i> means to go back to the beginning of the piece and play until the end.  | <u>FALSE</u> |
| J. A tritone covers 6 half steps.   | <u>TRUE</u>  |
| K. Portato notes are slightly detached.   | <u>TRUE</u>  |
| L. A G major scale uses one flat.   | <u>FALSE</u> |
| M. <i>8va</i> above the staff means to play the note one octave higher than written, and <i>16ma</i> means to play the note two octaves higher. | <u>FALSE</u> |

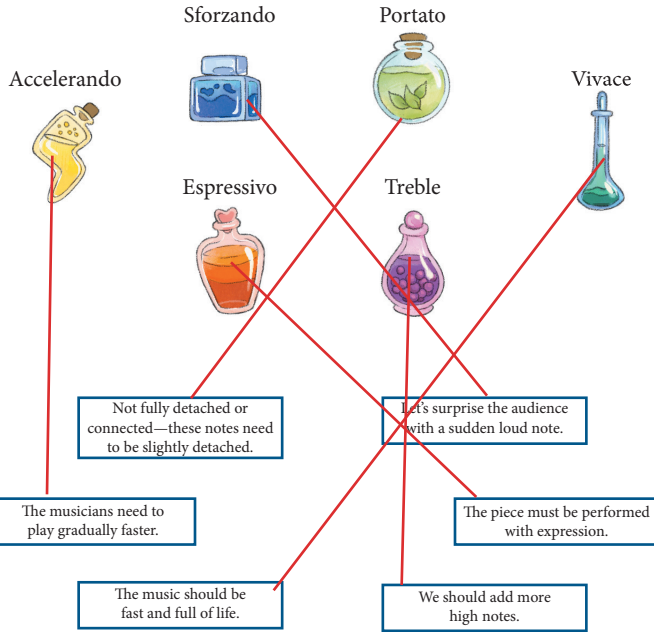
# Musical Crossword



# Writing Sharp Key Signatures

p. 61

p. 57



Write the following key signatures:

G major	E major	C# major
A major	D major	F# major

# p. 63 Writing Flat Key Signatures

# Review

p. 64

Fill in the blanks to complete each sentence below:

The order of flats in a key signature is: **B E A D G C F**

In a major key signature with flats, the **2ND** -to- **LAST** flat is the name of the key.

In a major key signature with sharps, one half step up from the **LAST** sharp is the name of the key.

This major key has no sharps or flats: **C**

This major key has all 7 sharps: **C#**

This major key has all 7 flats: **Cb**

This major key has only 1 flat: **F**

All major keys with flats, except for F major, have a **flat** in the name of the key.

Write the following key signatures:

F major	G <sup>b</sup> major	D <sup>b</sup> major
B <sup>b</sup> major	A <sup>b</sup> major	C <sup>b</sup> major

# Fill In the Blanks

Fill in the missing information to complete the charts below:

Sharps		Flats	
C major	0 sharps or flats	C major	0 sharps or flats
G major	F#	F major	Bb
D major	F# C#	Bb major	Bb Eb
A major	F# C# G#	Eb major	Bb Eb Ab
E major	F# C# G# D#	Ab major	Bb Eb Ab Db
B major	F# C# G# D# A#	Db major	Bb Eb Ab Db Gb
F# major	F# C# G# D# A# E# B#	Gb major	Bb Eb Ab Db Gb Cb
C# major	F# C# G# D# A# E# B#	Cb major	Bb Eb Ab Db Gb Cb Fb

Mnemonic to help remember sharps: **Fat cats go down alleys eating bugs**

Mnemonic to help remember flats: **BEAD great cats fish**

(or the mnemonics of the student's choice)

# Major Key Signature Practice

Write the name of each major key underneath the key signature:

**D major**      **A major**

**C major**      **Bb major**

Write the following key signatures on the staff:

**B major**      **Eb major**

**G major**      **Cb major**

# p. 70 Dynamics vs. Articulation

*ff*   *f*   *mf*   *mp*   *p*   *pp*

Write the appropriate dynamic or articulation mark on the lines under the story:

Little Red Riding Hood skipped through the forest, the wind whispering softly through the trees. Suddenly, she heard footsteps growing gradually louder behind her. She paused her steps, waiting to see who was coming. It was a wolf! "Where are you going, little girl?" the wolf asked in a moderately soft voice, trying to sound friendly. But Little Red was not tricked. She saw a river flowing smoothly nearby and quickly hopped over the running water. "None of your business!" she yelled very loudly and ran all the way to her grandmother's house, safely.

# Analysis 1

Study the music below carefully and answer the following questions:

- What is the time signature of this piece? **6/8**
- How many beats are in each measure? **6** Which note gets one beat? **8th**
- What is the key signature of this piece (list the sharps or flats)? **Bb**  
What key is it in? **F major**
- Identify the red circled intervals by number and quality (for instance, "M3"):  
1. **m2**    2. **TT**    3. **P8**    4. **P4**    5. **M6**
- Name the three treble clef notes in the blue box (measure 11). **E, F, B**
- What is the name and quality of the triad in the first measure of the bass clef? **F major**

**Allegretto**

# Analysis 2

Study the music below carefully and answer the following questions:

1. What is the time signature of this piece? **3/8**
2. How many beats are in each measure? **3** Which note gets one beat? **8th**
3. What triad is repeated in the first line of the treble clef (name and quality)? **C minor**
4. Identify the red circled intervals by number and quality:  
1. **P4** 2. **M2** 3. **M6** 4. **m2**
5. List three examples of articulation marks in this sample: **staccato, legato (slur), accent**
6. List three examples of dynamic marks in this sample: **piano, cresc., dim.**

Ballade, Op. 100, No. 15 by Johann Friedrich Burgmüller

# Analysis 3

Study the music below carefully and answer the following questions:

1. What is the key signature of this piece (list the sharps and flats)? **F#**  
What key is it in? **G major**
2. What is the time signature called (two words)? **common time**
3. The melody is made up of broken triads. Identify the circled triads by number and quality:  
1. **Gmaj** 2. **Cmaj** 3. **Gmaj** 4. **Dmaj**
4. What is the rhythmic motive repeated throughout most of the piece? **Triplet**
5. What does the tempo marking mean? **Moderately fast tempo (between allegro and moderato)**

L'harmonie des anges, Op. 100, No. 21 by Johann Friedrich

# Analysis 4

Study the music below carefully and answer the following questions:

1. What is the key signature of this piece (list the sharps and flats)? **Bb, Eb, Ab, Gb major**  
What key is it in? **Db, Gb, Cb**
2. Circle a tone cluster.
3. Draw a box around a whole tone scale.
4. Put an X over a half step.
5. List the different time signatures: **4/4m 6/8, 5/8**
6. What is the articulation mark in the 2nd and 6th measures? **portato**
7. What is the dynamic mark in the last measure? **sforzando**  
What does it mean? **sudden strong accent**
8. What does the sign under mm. 1-2 and 5-6 mean? **sustain (damper) pedal marking**
9. What does the sign over the last measure mean? **play one octave higher than written**

## 4. Melody Examples

### 5. Rhythmic Dictation

Listen to the complete rhythmic example and then draw the missing notes or rests.



A. Listen to each excerpt and circle the correct **time signature** and **tonality**.

1.	$\frac{3}{4}$	or	$\frac{4}{4}$	major	or	minor
2.	$\frac{4}{4}$	or	$\frac{6}{8}$	major	or	minor
3.	$\frac{4}{4}$	or	$\frac{6}{8}$	major	or	minor

3 pts  
(1/2 pt each)

B. Listen to each major or perfect interval and identify by **number** and **quality**.

- |              |              |              |
|--------------|--------------|--------------|
| 1. <u>TT</u> | 3. <u>P4</u> | 5. <u>M3</u> |
| 2. <u>M2</u> | 4. <u>M7</u> | 6. <u>M6</u> |

6 pts.

C. Listen to each chord and circle whether it is **major**, **minor**, **tone cluster**, or **quartal chord**.

4 pts.

- |          |       |         |         |
|----------|-------|---------|---------|
| 1. major | minor | cluster | quartal |
| 2. major | minor | cluster | quartal |
| 3. major | minor | cluster | quartal |
| 4. major | minor | cluster | quartal |

D. You will hear a melody. 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

5 pts.

E. Listen to the following rhythm and **draw the missing notes or rests**.

