

THE SET

Book one — The Knowledge Book

22 knowledge points, each mapped on one page,
and a 28-day plan printed in the book.


— PASS —

GRADE 5 MUSIC THEORY IN FOUR WEEKS

The complete Grade 1–5 theory course



BEGINNER TO GRADE 5

Start from anywhere.
One course takes you
the whole way.



22 KNOWLEDGE POINTS

All five grades sorted
into 22 topics —
learnt systematically,
not grade by grade.



FOUR WEEKS, DAY BY DAY

22 days to learn it,
6 exam papers to prove it.
The exact plan is
printed in the book.

THE KNOWLEDGE BOOK

Dr. XinRu

✧ XINRU PIANO ✧

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THE FOUR-WEEK PLAN

28 days, and you are ready

Twenty-two knowledge points, 97 question types, six exam papers. The pages that follow turn all of it into twenty-eight days. Every day tells you what to read and exactly which sheets to work — and the memory work is threaded through the thinking work, never piled up on its own. You are never asked to decide what to do next, which is the whole point of a plan.

What you need

This book	The 22 knowledge points. One map each. This is what you read.
The Exercise Book	97 question types, five or six sheets of each. This is what you work.
The Answer Book	Every question worked out in full, not just a letter. This is how you mark yourself.
The ABRSM practice papers	Week four runs on them: three sample tests, and the online mock exam to finish.

How the four weeks run

Week one — memory and understanding, together	Each day is ONE Chapter-1 point (terms, signs, keys — the learn-by-heart material) alongside a slice of the chapters you have to THINK through. Memorising is bearable in daily spoonfuls and hopeless in a lump, so the lump never happens.
Weeks two and three — new work, plus one old point a day	The rest of the book by workload, four to six sheets a day. And every day one Chapter-1 point comes back for review — its mixed B sheet, cycling 1.1 to 1.6 twice — so the memory work is still warm when the exam arrives.
Week four — test, fix, test, fix, test, fix, mock	A sample test from the ABRSM practice papers every OTHER day, under exam conditions. The day after each test belongs to its wrong answers: find out WHY each one went wrong, name your weak spots, and drill them with the matching sheets (sets C–E). Three rounds of that, then the ABRSM online mock exam on the last day.
Every day, before you start	Redo two questions you got wrong yesterday. Five minutes. This is the difference between having seen something once and knowing it in four weeks.

Two things worth knowing

If you miss a day, shift, do not skip	The order matters, the dates do not. A day missed is a day added to the end. A day skipped is a hole you will meet again in the exam.
The sheets are named by knowledge point	3.1.4A is the fourth question type of point 3.1, set A. Sets B, C, D and E are that same question type again with fresh material. They are your reserve, for anything that will not stick — and there is always something.

DAY	READ	WORK THESE SHEETS
WEEK ONE		
1	1.1 Musical terms in Italian, German and French 2.1 Naming and writing notes in four clefs (part 1–2 of 5)	1.1.1A · 1.1.2A · 1.1.3A · 2.1.1A · 2.1.2A
2	1.2 Signs: dynamics, slurs, ties and articulation 2.1 Naming and writing notes in four clefs (part 3–4 of 5)	1.2.1A · 1.2.2A · 1.2.3A · 2.1.3A · 2.1.4A
3	1.3 Ornaments: the sign, and what you actually play 2.1 Naming and writing notes in four clefs (part 5 of 5) 2.2 Enharmonic equivalents 3.1 Simple intervals, in two clefs (part 1–2 of 12)	1.3.1A · 2.1.5A · 2.2.1A · 3.1.1A · 3.1.10A
4	1.4 Instruments and voices: families, reeds, transposing, SATB 3.1 Simple intervals, in two clefs (part 3 of 12)	1.4.1A · 1.4.2A · 1.4.3A · 1.4.4A · 3.1.11A
5	1.5 Key signatures: all 24, in all four clefs 3.1 Simple intervals, in two clefs (part 4–5 of 12)	1.5.1A · 1.5.2A · 1.5.3A · 3.1.12A · 3.1.2A
6	1.6 Degree names: tonic to leading note 3.1 Simple intervals, in two clefs (part 6–7 of 12)	1.6.1A · 1.6.2A · 1.6.3A · 3.1.3A · 3.1.4A
7	3.1 Simple intervals, in two clefs (part 8–12 of 12)	3.1.5A · 3.1.6A · 3.1.7A · 3.1.8A · 3.1.9A
WEEK TWO		
8	3.2 Compound intervals, in two clefs (part 1–5 of 9) Review 1.1 Musical terms in Italian, German and French	3.2.1A · 3.2.2A · 3.2.3A · 3.2.4A · 3.2.5A · 1.1.3B
9	3.2 Compound intervals, in two clefs (part 6–9 of 9) Review 1.2 Signs: dynamics, slurs, ties and articulation	3.2.6A · 3.2.7A · 3.2.8A · 3.2.9A · 1.2.3B
10	4.1 Primary chords I, IV, V and chord II Review 1.3 Ornaments: the sign, and what you actually play	4.1.1A · 4.1.2A · 4.1.3A · 4.1.4A · 1.3.1B
11	4.2 Chords in three positions Review 1.4 Instruments and voices: families, reeds, transposing, SATB	4.2.1A · 4.2.2A · 4.2.3A · 4.2.4A · 4.2.5A · 1.4.4B
12	4.3 The three cadences Review 1.5 Key signatures: all 24, in all four clefs	4.3.1A · 4.3.2A · 4.3.3A · 4.3.4A · 4.3.5A · 1.5.3B
13	5.1 The twelve major scales 5.2 Minor scales: harmonic and melodic (part 1–3 of 9) Review 1.6 Degree names: tonic to leading note	5.1.1A · 5.1.2A · 5.2.1A · 5.2.2A · 5.2.3A · 1.6.3B
14	5.2 Minor scales: harmonic and melodic (part 4–8 of 9) Review 1.1 Musical terms in Italian, German and French	5.2.4A · 5.2.5A · 5.2.6A · 5.2.7A · 5.2.8A · 1.1.3B
WEEK THREE		
15	5.2 Minor scales: harmonic and melodic (part 9 of 9) 5.3 The chromatic scale 5.4 Transposition (part 1–3 of 4) Review 1.2 Signs: dynamics, slurs, ties and articulation	5.2.9A · 5.3.1A · 5.4.1A · 5.4.2A · 5.4.3A · 1.2.3B
16	5.4 Transposition (part 4 of 4) 6.1 Time values, dots, triplets and rests (part 1–3 of 7) Review 1.3 Ornaments: the sign, and what you actually play	5.4.4A · 6.1.1A · 6.1.2A · 6.1.3A · 1.3.1B
17	6.1 Time values, dots, triplets and rests (part 4–7 of 7) Review 1.4 Instruments and voices: families, reeds, transposing, SATB	6.1.4A · 6.1.5A · 6.1.6A · 6.1.7A · 1.4.4B

Grade 5 Music Theory — the whole map

Grades 1–5 taken apart and rebuilt by topic — all 6 chapters · 22 knowledge points on one page.
Go through them one at a time: cross off the ring for anything you already have. The rings still open are what to work on.

Ch.1 Terms, Signs & Instruments + Key Signatures 1.1 Musical terms Italian / German / French — all three languages 1.2 Signs dynamics; slurs & ties; articulation (accent / staccato / staccatissimo / tenuto / marcato); pause; metronome marks; 8va; repeat marks & 1st / 2nd time bars; bar repeat; string bowing & mute 1.3 Ornaments (decoration notes) both directions — read the sign, and write it out in full 1.4 Instrument knowledge the four families; single & double reeds; transposing instruments; voice types & SATB 1.5 All 24 key signatures, in 4 clefs learn by heart — start on day one 1.6 Degree names tonic / supertonic / mediant / subdominant / dominant / submediant / leading note — learn by heart	Ch.2 Pitch · Single Note (4 clefs) 2.1 Name & write notes in all 4 clefs with the octave labelled: very low / low / middle / high / very high 2.2 Enharmonic equivalents Ch.3 Intervals 3.1 Simple intervals, in 2 clefs with and without a key signature 3.2 Compound intervals, in 2 clefs with and without a key signature Ch.4 Primary Chords + II 4.1 I · II · IV · V chords (primary chords + II) in 2 clefs 4.2 Chords in 3 positions 4.3 The 3 cadences	Ch.5 Scales & Tonality 5.1 The 12 major scales written with a key signature, and written with accidentals 5.2 The 12 minor scales harmonic & melodic — each written with a key signature and with accidentals 5.3 The chromatic scale (1) never use the same letter name 3 times in a row (2) it must end on the note it began on — start on D#, end on D#, not Eb (3) no leaps 5.4 Transposition by a major 2nd / minor 3rd / perfect 5th, using accidentals — for transposing instruments Ch.6 Rhythm 6.1 Time values breve down to demisemiquaver + the matching rests; dotted & double-dotted; triplets / quintuplets / sextuplets (duplets come after compound time) 6.2 Simple time signatures duple / triple / quadruple, including irregular: 5/4 · 7/4 · 5/8 · 7/8 6.3 Compound time signatures 6/8 9/8 12/8 · 6/4 9/4 · 6/16 9/16 12/16 6.4 Rewriting simple as compound, and back $3/4 = 9/8$ · $2/4 = 6/8$ · $4/4 = 12/8$ — note value for note value 6.5 Note grouping (simple & compound) + rests beaming: in simple time never beam across beats 2–3; in compound time beam within the beat only. Rests: a whole bar, a half bar and a whole beat each take their own rest; if a single note fits, don't tie.
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DYNAMICS

pianissimo (pp)	very soft	fortissimo (ff)	very loud
piano (p)	soft	forte-piano · fortepiano (fp)	loud, then immediately soft
mezzo-piano (mp)	moderately soft	sforzando · sforzato (sf, sfz)	forced, strongly accented
mezzo-forte (mf)	moderately loud	rinforzando (rf, rfz, rinf.)	reinforcing
forte (f)	loud		

CHANGES OF DYNAMICS

crescendo (cresc.)	gradually getting louder	morendo	dying away
diminuendo (dim.)	gradually getting quieter	perdendosi	getting gradually quieter and dying away
decrescendo (decresc.)	gradually getting quieter	a niente	to nothing

CHARACTER & MOOD

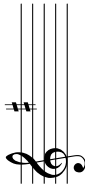
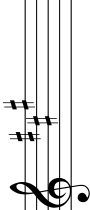
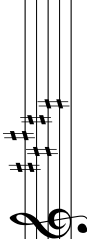
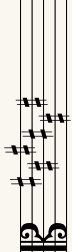
affettuoso	tenderly	espressivo (espress.)	expressive
agitato	agitated	feroce	fierce
alla marcia	in the style of a march	fiero	proud
amabile	amiable, pleasant	giocoso	playful, merry
animato · con anima	animated, lively	grandioso	grand, imposing
appassionato	with passion	grazioso	graceful
brillante	brilliant	lacrimoso	sad, tearful
cantabile	in a singing style	maestoso	majestic
cantando	singing	mesto	sad
con brio	with vigour	nobilmente	nobly
con dolore	with grief	pesante	heavy
con forza	with force	risoluto	bold, strong
con fuoco	with fire	ritmico	rhythmically
con moto	with movement	scherzando · scherzoso	playful
con spirito	with spirit, vigorously	semplice	simple
deciso	with determination	sonoro	resonant, with a rich tone
dolce	sweet, soft	sostenuto	sustained
dolcissimo	very sweetly	sotto voce	in an undertone, in a quiet voice
dolente	sad	tranquillo	calm
doloroso	sorrowful	triste · tristamente	sad
energico	energetic		

TOUCH & ARTICULATION

legato	smoothly	pizzicato (pizz.)	plucked
leggiero	light	arco	with the bow
staccato (stacc.)	detached	con sordino	with mute
staccatissimo	as detached as possible	senza sordino	without mute
mezzo-staccato	half detached	una corda	one string — left pedal down
tenuto (ten.)	held, sustained	tre corde	three strings — release the left pedal
marcato (marc.)	emphatic, accented		

1.5 Key Signatures

All 24 keys, in all 4 clefs

Sharp keys — F C G D A E B				
	Treble	Bass	Alto	Tenor
G / Em				
D / Bm				
A / F#m				
E / C#m				
B / G#m				
F# / D#m				

THE SET

Book two — The Exercise Book

96 exercise sets, filed by knowledge point,
and every answer worked out at the back.



ONE BOOK, NOT FIVE

MUSIC THEORY

FROM BEGINNER TO GRADE 5

A COMPLETE & SYSTEMATIC GUIDE
TO GRADE 1–5 MUSIC THEORY



EVERY POINT
HAS ITS OWN DRILL

96 sets of exercises, each aimed at one of the 22 knowledge points. Work on exactly what you are weak at, not on random papers.



GRADE 1 TO 5,
ALL IN ONE

Every exercise and answer, in one book.
From your first term to the exam paper.



EVERY ANSWER,
WORKED OUT

Not just a letter. You see the working,
so a mistake actually teaches
you something.

THE EXERCISE BOOK & ANSWER BOOK
ALL TOGETHER

Dr. XinRu

❖ XINRU PIANO ❖

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Grade 1–5 Music Theory · Exercise Book

Every question type in the book — 6 chapters · 22 knowledge points · 96 numbered question types · 491 exercise sets.
Each type is written out as several separate sets, so a pupil can drill one thing until it holds.

Ch.1 Terms, Signs, Instruments & Key Signatures

1.1 Musical terms — Italian / German / French

the term is given, write what it means · no reverse

- 1 Italian terms
- 2 German & French terms (one shared sheet, twice round)
- 3 all three languages mixed

1.2 Signs

the sign is given, write what it means

- 1 dynamics & articulation signs
- 2 slurs, repeats & bowing signs
- 3 all signs mixed

1.3 Ornaments

name it, then write it out in full — how it sounds

- 1 all the ornaments mixed — name the sign, name the sound

1.4 Instruments & voices

- 1 family · clef · voice
- 2 reeds & percussion pitch
- 3 transposing instruments
- 4 all mixed — two questions each

1.5 24 key signatures, 4 clefs

- 1 relative keys — SHARP
- 2 relative keys — FLAT
- 3 key signature → which major, which minor

1.6 Degree names

- 1 name ↔ number, scrambled both ways
- 2 key + degree name → which note (24 keys)
- 3 note + key → which degree, number & name

Ch.2 Pitch · Single Notes, 4 Clefs

2.1 Name & write notes, octave labelled
one paper per rung — page 1 name the notes, page 2 write them; all full range with accidentals

- 1 TREBLE clef
- 2 BASS clef
- 3 ALTO clef
- 4 TENOR clef
- 5 all 4 clefs mixed

2.2 Enharmonic equivalents

each rung is two numbered types: rewrite it the other way · name given, write it 2 ways

- 1 enharmonic equivalents — write the note two other ways

Ch.3 Intervals

3.1 Simple intervals, 2 clefs

- 1 2nd + 3rd (major / minor)
- 2 2nd + 7th (major / minor)
- 3 3rd + 6th (major / minor)
- 4 4th + 5th (perfect)
- 5 2nd·3rd·6th·7th with accidentals — answers may be aug / dim
- 6 4th + 5th with accidentals — answers may be aug / dim
- 7 all 2nd–7th together, accidentals
- 8 all 2nd–7th together, under a KEY SIGNATURE
- 9 bottom note + name → write the TOP note
- 10 top note + name → write the BOTTOM note
- 11 ALL mixed — accidentals + key signatures together

3.2 Compound intervals, 2 clefs

- 1 within 2 octaves — 2 ways of naming it
- 2 within 2 octaves — 2 ways, accidentals
- 3 over 2 octaves — 1 way of naming it
- 4 over 2 octaves — 1 way, accidentals
- 5 under a KEY SIGNATURE, all together
- 6 bottom note + name → write the TOP note
- 7 top note + name → write the BOTTOM note
- 8 all mixed

Ch.4 Primary Chords + II

4.1 I · II · IV · V chords, 2 clefs

- 1 write the chords, key signature (scale first)
- 2 write the chords, accidentals (scale first)
- 3 name the chord, key signature
- 4 name the chord, accidentals

4.2 Chords in 3 positions

- 1 write, key signature
- 2 name, key signature
- 3 write, accidentals
- 4 name, accidentals

4.3 The 3 cadences

3 positions · all 12 major & minor · key given

- 1 write the cadence — SHARP keys · 3 positions
- 2 write the cadence — FLAT keys · 3 positions
- 3 name the cadence — SHARP keys · 3 positions
- 4 name the cadence — FLAT keys · 3 positions
- 5 name the cadence — sharp + flat mixed

Ch.5 Scales & Tonality

5.1 12 major scales

- 1 with a key signature
- 2 with accidentals

5.2 12 minor scales — harmonic & melodic

- 1 with a key signature
- 2 with accidentals
- 3 choose the clef that makes the scale fit (24 keys)

5.3 Chromatic scale

- 1 ascending & descending from all 12 starting notes — no key signature, accidentals only

5.4 Transposition, with key signatures

- 1 up & down a major 2nd
- 2 up & down a minor 3rd
- 3 up & down a perfect 5th
- 4 all three mixed

Ch.6 Rhythm

6.1 Time values

- 1 note / rest → worth how many beats (plain)
- 2 tails only → worth how many beats (single · added · beamed)
- 3 dotted & double-dotted → worth how many beats
- 4 tuplets → DRAW what they equal
- 5 syncopation → DRAW what it equals
- 6 note-value equations
- 7 whole mixed rhythm → count the beats (never a round number)

6.2 Simple time signatures

read the signature = beats in a bar · beat note · duple / triple / quadruple

- 1 read it — crotchet beat
- 2 read it — minim · quaver · semiquaver beats
- 3 read it — irregular (5/4 7/4 5/8 7/8 11/8 5/16 7/16 11/16)
- 4 read it — all mixed
- 5 add the bar lines — all mixed
- 6 write the time signature — crotchet beat
- 7 write the time signature — minim · quaver · semiquaver
- 8 write the time signature — irregular
- 9 write the time signature — all mixed

Ch.6 Rhythm (cont.)

6.3 Compound time signatures

all beat units mixed throughout

- 1 normal-beat note value · how many normal beats · how many BIG beats
- 2 BIG-beat note value · compound duple / triple / quadruple
- 3 write the time signature

6.4 Simple ↔ Compound

- 1 rewrite the rhythm — BOTH directions mixed, exam style: rests inside the brackets, dotted figures, long-short triplets; no syncopation

6.5 Note grouping + rests

- 1 group (beam) correctly — simple
- 2 group (beam) correctly — compound
- 3 group (beam) correctly — all mixed

Name the notes — TREBLE clef • with accidentals

2.1.1

Write the letter name and the octave under each note — very low • low • middle • high • very high.



note _____

octave _____



note _____

octave _____



note _____

octave _____



note _____

octave _____



note _____

octave _____



note _____

octave _____



note _____

octave _____



note _____

octave _____



note _____

octave _____



note _____

octave _____



note _____

octave _____



note _____

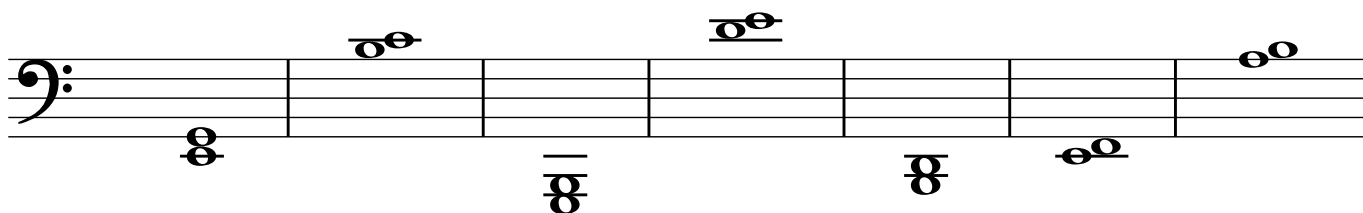
octave _____

Name the interval — 2nds & 3rds

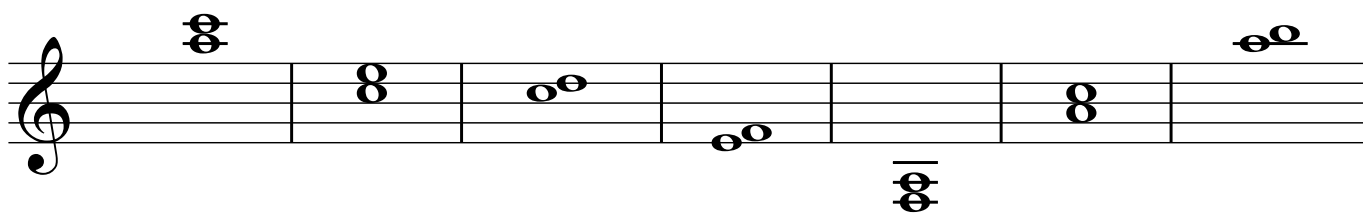
3.1.1

Name each interval on the line underneath.

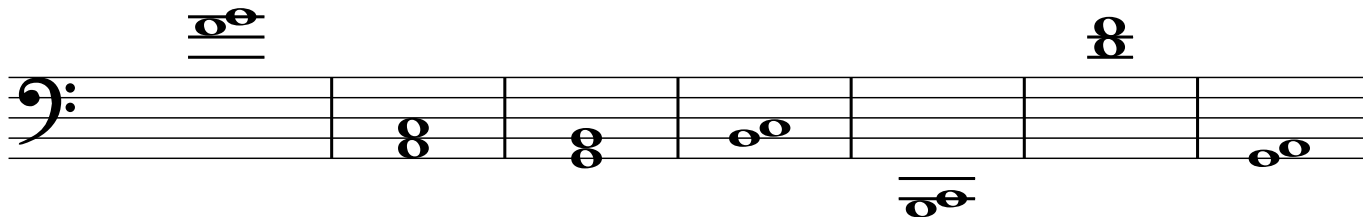
Bass clef • no key signature



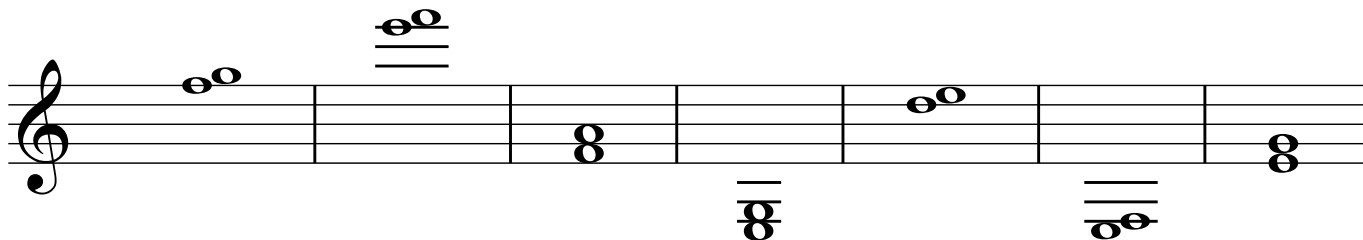
Treble clef • no key signature



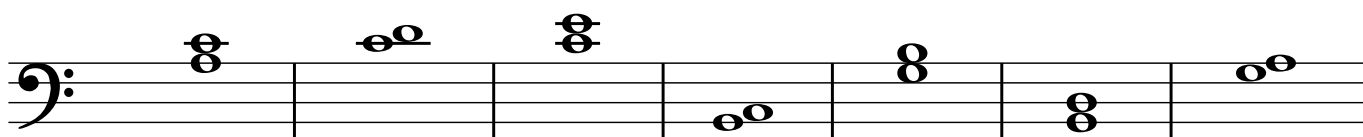
Bass clef • no key signature



Treble clef • no key signature



Bass clef • no key signature



Name the notes — TREBLE clef • with accidentals - answers

2.1.1

Write the letter name and the octave under each note — very low • low • middle • high • very high.



note **E**

octave **middle**



note **B**

octave **high**



note **G flat**

octave **middle**



note **B flat**

octave **high**



note **C flat**

octave **high**



note **C sharp**

octave **high**



note **A flat**

octave **middle**



note **C sharp**

octave **very high**



note **D flat**

octave **middle**



note **A flat**

octave **high**



note **B double flat**

octave **middle**



note **F double sharp**

octave **middle**

Name the interval — 2nds & 3rds - answers

3.1.1

Name each interval on the line underneath.

Bass clef • no key signature

minor 3rd minor 2nd major 3rd major 2nd minor 3rd minor 2nd major 2nd

Treble clef • no key signature

minor 3rd major 3rd major 2nd minor 2nd major 3rd minor 3rd major 2nd

Bass clef • no key signature

major 2nd minor 3rd major 3rd minor 2nd minor 2nd minor 3rd major 2nd

Treble clef • no key signature

major 2nd minor 2nd major 3rd minor 3rd major 2nd minor 2nd minor 3rd

Bass clef • no key signature

minor 3rd major 2nd major 3rd minor 2nd major 3rd minor 3rd major 2nd

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