

ORGAN REQUIREMENTS AND INFORMATION

Subject Code: 02

This syllabus is valid from 2011 until further notice.

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Organ exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at www.abrsm.org/regulations) which should be read before an exam booking is made.

Entering for an exam

Eligibility: There are eight grades for Organ and candidates may be entered in any grade irrespective of age and without previously having taken any other grade in Organ. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details, including a list of accepted alternatives, see Regulation 1d at www.abrsm.org/regulations.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

Venues: Organ exams are held at Visits (i.e. premises provided by the Applicant and visited by the examiner). They may be held independently of other exams or as part of a larger Visit that includes other subjects/grades. For full details about Visits, see Regulation 7 at www.abrsm.org/regulations, in particular the requirement to provide a suitable piano for the Aural tests.

Exam booking: Details of exam dates, venues, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Instruments

Aside from the Grades 1–3 exceptions described below, the instrument used for the exam should be a pipe (or electronic) organ with:

- an orthodox console having at least two manuals covering a minimum range of $C-f'''$
- a pedal-board covering a minimum range of $C-f'$
- a swell pedal (if essential for the pieces chosen)
- the usual couplers

C two octaves below middle C

f' / f''' a fourth/two octaves and a fourth above middle C (*pieces with a range extending above f''' are indicated in the syllabus by the symbol §*)

In Grades 1–3, the scale and sight-reading requirements as well as the majority of the pieces are for manuals only (although pedalling is introduced, as an option, in the Grade 3 scale

requirements). Therefore, in Grades 1–3, the exam may be taken on an instrument without pedals (*pieces in these grades requiring pedals, or where pedalling is optional, are indicated in the syllabus by the symbols † and ‡, respectively*). In addition, in Grades 1 and 2, the exam may be taken on an instrument with only one manual. Consequently, in Grades 1–3, some notes may be transposed or omitted, provided the result is musically satisfactory.

Elements of the exam

All ABRSM graded Organ exams comprise the following elements: three Pieces; Scales, arpeggios and exercises; Sight-reading (with an additional Transposition exercise in Grades 6–8); and Aural tests. Marks are allocated as follows:

	Grades 1–5	6–8	
Pieces: 1	30	30	
2	30	30	
3	30	30	
Scales, arpeggios and exercises	21	21	
Sight-reading	21	12	} <i>one combined mark will be recorded</i>
Transposition	–	9	
Aural tests	18	18	
Total	150	150	

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 114–115 for the marking criteria used by examiners.

Pieces

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C) in each grade, ensuring that the instrument is equal to the demands of the chosen programme. In the exam, candidates should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 117 for this purpose.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation ‘arr.’ or ‘trans.’ appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). A small number of editions for keyboard instruments other than organ are listed in the lower grades; candidates are free to adapt or disregard any indications such as dynamics or articulation in these editions which are not suitable for organ. Information on obtaining exam music is given on p. 62.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners’ marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

Repeats: All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Ornaments: Only essential ornaments, such as cadential trills, in the pieces set for Grades 1–4 should be regarded as obligatory; all other ornaments in these grades may be regarded as optional.

Registration: Registration is left to the candidate's discretion. Candidates at any grade may bring a registrant, who may also act as page-turner.

Page-turns: Candidates at any grade may bring a page-turner (prior permission is not required); the page-turner may also act as registrant. For candidates making their own page-turns, examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking.

Performing from memory: Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

Photocopies: Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

Scales, arpeggios and exercises

At Grades 1 and 2 the requirements are for manuals only. At Grade 3 candidates have the choice of playing on manuals only *or* manuals and pedals (examiners will ask which option has been chosen). From Grade 4, the requirements are for manuals *and* pedals.

Examiners will usually ask for at least one of each type of scale/arpeggio/exercise etc. required at each grade. When asking for requirements, examiners will specify only:

- the key (including minor form – harmonic *or* melodic – in the Grade 6–8 scales) or the starting note
- manuals *or* pedals *or* left hand & pedals (from Grade 4)
- left hand *or* right hand, *or* hands together

All scales, arpeggios and broken chords should:

- be played from memory
- ascend and descend according to the specified range (and pattern)
- be prepared legato (or, if preferred, détaché: a singing, nearly-legato touch)
- be played without breaks in the flow and at a pace that is consistent with accuracy and distinctness

Candidates are free to start at any octave, provided the required ranges are covered. For all 'hands together' requirements, the hands should be one octave apart, unless otherwise indicated.

Arpeggios are required in root position only. Scales a third or a tenth apart should begin with the tonic as the lower note, while scales a sixth apart should begin with the tonic as the upper note.

A book of the requirements is published for Organ by ABRSM. For the pedal solos and left-hand-and-pedal studies, candidates may play from the printed music (if choosing to play them from memory, candidates must bring a copy to the exam in case the examiner wishes to refer to it).

Candidates are free to use any fingering/footing that produces a successful musical outcome.

The speeds below are given as a general guide:

		Grade / Speed									
		pattern	1	2	3	4	5	6	7	8	
MANUALS	Scales*		♩ = 60	♩ = 66	♩ = 80	♩ = 52	♩ = 63	♩ = 76	♩ = 80		
	Scales a 3rd apart / a 6th apart									♩ = 60	♩ = 63
	Lateral-movement exercises		♩ = 46	♩ = 50	♩ = 60						
	Broken chords / Arpeggios		♩ = 46	♩ = 63	♩ = 69						
PEDALS	Scales †				♩ = 60	♩ = 66	♩ = 80	♩ = 92			
	Scale a 3rd apart									♩ = 100	
	Broken chords					♩ = 66	♩ = 60	♩ = 92	♩ = 60	♩ = 72	
LEFT HAND & PEDALS ‡						♩ = 60	♩ = 84	♩ = 76	♩ = 84	♩ = 92	

* Includes chromatic scales (Grades 2–4)

† Includes scales in broken thirds and the chromatic exercise (Grade 3) and chromatic scales (Grades 4 & 5)

‡ Contrary-motion scales (Grade 4), broken-chord exercise (Grade 5), scales a 10th apart (Grades 6–8)

NB speeds for Pedal Solos (Grades 4–8) and Left Hand & Pedals Studies (Grades 6–8) are available at www.abrsm.org/scalespeeds.

Sight-reading and transposition

Sight-reading: At all grades, candidates will be asked to play a short piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. A little extra time will be allowed for registration choice (a suggested registration is printed for all tests but candidates are free to choose their own if they prefer). The main technical parameters for each grade are outlined on pp. 63–77; once introduced, these parameters apply for all subsequent grades (albeit with a logical progression of difficulty). Pedals are featured from Grade 4, and no more than two manuals are required. Use of the swell

pedal is not included at any grade. For practice purposes, a book of specimen sight-reading tests is published for Organ by ABRSM.

Transposition: At Grades 6–8, candidates will be asked to transpose a simple passage of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. The main technical parameters are outlined on pp. 73, 75 and 77. Registration is left to the candidate's discretion. Specimen tests are included in the book of sight-reading tests published for Organ by ABRSM.

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 94–99.

In the exam

Examiners: Generally, there will be one examiner; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece. They may also decide to stop the performance of a piece when they have heard enough to form a judgment. Examiners will not issue, or comment on, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate's choice.

Assessment

The tables on pp. 114–115 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 114–115 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

Exam music is available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

SCALE REQUIREMENTS*: from memory: see also p. 60

Manuals

Scales (similar motion)

G, D, A, F majors	hands together <i>and</i> separately	2 octaves
E, D, G minors (natural <i>or</i> harmonic <i>or</i> melodic at candidate's choice)		

Lateral-movement exercise

C major	hands together, as pattern in Grade 1	
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Chromatic scale

beginning on D	hands separately	1 octave
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Arpeggios

G, D, A majors	hands separately	2 octaves
D, G minors		

Broken chords

F major	hands separately, as pattern below:	2 octaves
E minor		



THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- † 1 **de Araújo** Batalha do sexto tom. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
- 2 **G. Böhm** Minuet in G } *A Graded Anthology for Organ, Book 2 (Cramer)*
- 3 **Pachelbel** Fugue in C }
- 4 **Clarke** The Prince of Denmark's March } *No. 25 from } Baroque Keyboard Pieces, Book 1 (ABRSM)*
- 5 **Daquin** Suite de la Réjouissance: Gavotte en Rondeau. } *No. 52a from }*
- ‡ 6 **J. C. Simon** Prelude: from Prelude and Fugue in E minor. } *P. 22 from Simon 14 Easy Preludes & Fugues (Schott ED 3877)*
- 7 **J. G. Walther** Warum sollt ich mich denn grämen. *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*

LIST B

- † 1 **J. C. Bach** Wie schön leuchtet der Morgenstern. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
- 2 **Beauvarlet-Charpentier** Variation 2: from Noël 4, 'Laissez paître vos bêtes'. *Beauvarlet-Charpentier Noëls (Willemsen XWIL869)*
- 3 **Boëllmann** Verset in A, Op. 29 No. 19. *A Graded Romantic French Anthology for Organ, Book 1 (Cramer)*
- 4 **Kehl** Preludium in Bb. } *P. 12 from Organists of the 18th and 19th Centuries, Vol. 12: Kehl, Conrad, Müller (Willemsen XWIL1030)*
- 5 **Knecht** Andantino or Un poco Adagio: from Andantino in C } *A Graded Anthology for Organ, Book 2 (Cramer)*
- 6 **R. Vierne** Interlude No. 1 in A minor }
- 7 **S. Wesley** Animated in D. *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*

LIST C

- † 1 **Eben** Variation 2: from *Kleine Choralpartita über 'O Jesu, all mein Leben bist Du'* (Universal UE 17162)
- 2 **arr. Rebecca Groom Te Velde** Veni, veni, Emmanuel: No. 28 from *Hymn Miniatures 1 (OUP)* or *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*
- 3 **Langlais** Petite Pièce No. 3 (from *12 Petites Pièces*) } *A Graded Anthology for Organ, Book 2 (Cramer)*
- † 4 **Walcha** Zu Bethlehem geboren }
- 5 **Herbert Palmichl** Heute noch wirst du bei mir im Paradiese sein: No. 3 from *Die Sieben Worte Jesu am Kreuze*, Op. 189 (*Doblinger 2451*)
- 6 **arr. N. Rawsthorne** One more step along the world or Rise and shine. } *No. 247 or No. 273 from Really Good Songs for Junior Church (full music edition: Kevin Mayhew 1413501)*
- § 7 **Ned Rorem** Episode: No. 2 from *Organbook 1 (Boosey & Hawkes)*

* Published by ABRSM (Scale requirements, Specimen tests) † Pedals required ‡ Pedals optional § Range of piece extends above f''

SIGHT-READING*: a four- or six-bar piece for a single manual, time and key signatures as Grade 1, with the addition of D major, E and G minors, and with each hand in a five-finger position and playing together. Some dotted and tied notes may be encountered. See also p. 61.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 95

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- | | | | |
|-----|--|---|--|
| 1 | J. S. Bach Gottes Sohn ist kommen, BWV 703 | } | <i>Oxford Service Music for Organ, Manuals only Book 1 (OUP)</i> |
| 2 | Frescobaldi Allegro in G minor | | |
| 3 | Lübeck Allein Gott in der Höh sei Ehr | | |
| 4 | Coelho Primeiro Kyrio do sexto tom | } | <i>A Graded Anthology for Organ, Book 3 (Cramer)</i> |
| 5 | J. G. Walther Jesu, meine Freude | | |
| ‡ 6 | Martini Toccata in B♭. P. 20 from <i>Martini Liturgical Works, Vol. 2 (Doblinger 1302)</i> | | |
| 7 | J. C. Simon Fugue: from Prelude and Fugue in E. P. 8 from <i>Simon 14 Easy Preludes & Fugues (Schott ED 3877)</i> | | |

LIST B

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|-----|---|---|--|
| † 1 | Dienel Nun ruhen alle Wälder: No. 26 from <i>43 Chorale Preludes, Op. 52 (Willemsen XWIL714)</i> | | |
| 2 | Franck Vieux Noël (from <i>L'organiste</i>) | } | <i>A Graded Anthology for Organ, Book 3 (Cramer)</i> |
| † 3 | Guilmant Duo Pastorale (from Magnificat, Op. 41) | | |
| 4 | Gigout Allegretto in A (No. 51 from <i>100 Pieces</i>) | } | <i>A Graded Romantic French Anthology for Organ, Book 1 (Cramer)</i> |
| † 5 | Georges Jacob Noël | | |
| 6 | S. Wesley Andantino in F. <i>Oxford Service Music for Organ, Manuals only Book 1 (OUP)</i> | | |
| † 7 | S. Wesley Diapason Piece. <i>Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)</i> | | |

LIST C

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|------|--|--|--|
| † 1 | John Barry Pray to the Lord. <i>Fanfare for Francis (Banks FJ1917)</i> | | |
| 2 | arr. Gunther Martin Götsche Das ist ein köstlich Ding. P. 10 from <i>Jazz Inspirations for Organ, Book 1 (Bärenreiter BA 8440)</i> | | |
| † 3 | arr. Rebecca Groom Te Velde Adeste fideles: No. 1 from <i>Hymn Miniatures 1 (OUP)</i> | | |
| † 4 | Peter Hurford No. 1: from <i>Five Verses on a Melody from the Paderborn Gesangbuch. Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)</i> | | |
| 5 | Philip Moore Prelude (from <i>Three Pieces for Withycombe</i>). <i>A Graded Anthology for Organ, Book 3 (Cramer)</i> | | |
| † 6 | Peeters Of the Father's love begotten. <i>The Church Year (Cramer)</i> | | |
| †§ 7 | Ned Rorem Serenade: No. 4 from <i>Organbook 1 (Boosey & Hawkes)</i> | | |

SIGHT-READING*: a piece of up to eight bars in length for manuals, time and key signatures as Grade 2, with the addition of $\frac{3}{8}$ and A, B♭, E♭ majors and B minor, and with hands playing together outside of a five-finger position. Each test features one manual change, and occasional two-note chords in either hand may be encountered. See also p. 61.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 96

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **J. S. Bach** O Lamm Gottes unschuldig, BWV 1095 } *Oxford Service Music for Organ,*
- 2 **F. Couperin** Trio (7e couplet du Gloria): No. 12 from *Messe pour les Convents* } *Manuals only Book 2 (OUP)*
- 3 **G. Böhm** Prelude in A minor. *A Graded Anthology for Organ, Book 4 (Cramer)*
- 4 **Buxtehude** Puer natus in Bethlehem, BuxWV 217. No. 40 from *Buxtehude New Edition of the Complete Organ Works, Vol. 5 (Bärenreiter BA 8405)*
- 5 **Hanff** Auf meinen lieben Gott. No. 2 from *Incognita Organo, Vol. 7: Hanff Chorale Preludes (Harmonia XHU3180)*
- 6 **J. L. Krebs** Prelude in F. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
- 7 **Purcell** Symphony to Act 5 (from *The Fairy Queen*). *A Purcell Organ Album, arr. Setchell (OUP)*
- 8 **Sweelinck** Toccata in A minor. No. 29 from *Sweelinck Works for Organ and Keyboard (Dover DP13186)* or *The Church Organist, Vol. 2 (Kevin Mayhew)*

LIST B

- 1 **Claussmann** Allegro in E } *A Graded Romantic French Anthology for Organ, Book 2 (Cramer)*
- § 2 **Wachs** Canzona } *A Graded Romantic French Anthology for Organ, Book 2 (Cramer)*
- 3 **Elgar** Vesper Voluntary No. 3 (from *11 Vesper Voluntaries, Op. 14*) } *Oxford Service Music for Organ, Manuals and*
- 4 **Parry** Tranquilly } *Pedals Book 1 (OUP)*
- 5 **C. Geissler** Adagio, Op. 39 } *A Graded Anthology for Organ, Book 4 (Cramer)*
- 6 **Guilmant** Allegro (No. 2 from *Magnificat, Op. 41*) } *A Graded Anthology for Organ, Book 4 (Cramer)*
- 7 **Oley** Nun freut euch lieben Christen gemein. *Incognita Organo, Vol. 47: Oley Chorale Preludes (Harmonia XHU4107)*
- 8 **Rinck** Trio in F minor (Moderato). No. 9 from *Incognita Organo, Vol. 15: Rinck 12 Trios (Harmonia XHU3291)*

LIST C

- 1 **John A. Behnke** Go tell it on the mountain (*gliss. optional*). P. 29 from *Jazz Inspirations for Organ, Book 1 (Bärenreiter BA 8440)*
- 2 **Demessieux** Rorate Caeli or Tu es Petrus: from *Twelve Choral Preludes on Gregorian Chant Themes (Alfred—Summy-Birchard 0603)*
- 3 **Wilbur Held** O little town of Bethlehem. *The Church Year (Cramer)*
- § 4 **Karel Jirák** Prelude No. 3 (from *Five Little Preludes and Fugues, Op. 77*). *A Graded Anthology for Organ, Book 4 (Cramer)*
- 5 **Herbert Paulmichl** Vater, in deine Hände empfehl ich meinen Geist!: No. 8 from *Die Sieben Worte Jesu am Kreuze, Op. 189 (Doblinger 02451)*
- 6 **N. Rawsthorne** Flourish for an Occasion: from *12 Fanfares and Trumpet Tunes for Festive Occasions (pedals edition: Kevin Mayhew 1400209)*
- 7 **Betty Roe** Bishop's Blues. *Swing Gently (pedals edition: Kevin Mayhew 1400326)*
- 8 **Gordon Young** Praeludium: 1st movt from *Cathedral Suite (Willemsen XWIL510)*

SIGHT-READING*: a piece of around eight bars in length for manuals and pedals, time and key signatures as Grade 3, with the addition of $\frac{6}{8}$. Occasional chromatic notes and pause signs, and tests with left hand wholly in treble clef, may be encountered. Increasing use of manual changes, including hands playing on different manuals. Simple writing in pedal line. See also p. 61.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 96

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **J. S. Bach** Erschienen ist der herrliche Tag, BWV 629 or Ich ruf zu dir, Herr Jesu Christ, BWV 639 (*Orgelbüchlein*). *Complete editions: Bärenreiter Vol. 1 (BA 5171) or Breitkopf & Härtel Vol. 7 (EB 6587) or No. 15 or No. 30 from Peters Vol. 5 (EP 244)*
- 2 **J. S. Bach** Herzlich tut mich verlangen, BWV 727. *Complete editions: Bärenreiter Vol. 3 (BA 5173) or Breitkopf & Härtel Vol. 9 (EB 6589) or No. 27 from Peters Vol. 5 (EP 244)*
- 3 **C. Gibbons** Verse for the (Double) Organ } *Oxford Service Music for Organ, Manuals only Book 2 (OUP)*
- 4 **L. Marchand** Basse de trompette } *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
- 5 **J. C. Kittel** Mache dich, mein Geist, bereit. *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
- 6 **Lübeck** Fugue (p. 49): from Praeambulum in F. No. 5 from *Lübeck Complete Organ Works (Breitkopf & Härtel EB 8824)*
- 7 **Scheidt** Komm, Gott Schöpfer, heiliger Geist. *The Church Year (Cramer)*
- 8 **D. Strunck** Primus Versus from: Magnificat noni toni – Meine Seele erhebet den Herren. No. 3 from *D. Strunck Complete Organ Works (Schott ED 20025)*

LIST B

- 1 **W. T. Best** My soul, praise the Lord or O praise the Lord with one consent. *Incognita Organo, Vol. 13: S. S. Wesley & W. T. Best Chorale Preludes (Harmonia XHU3289)*
- 2 **Dienel** Lobe den Herren, den mächtigen König der Ehren or Wer nur den lieben Gott lässt walten: No. 18 or No. 39 from *43 Chorale Preludes, Op. 52 (Willemsen XWIL714)*
- 3 **Grieg** Norwegian Dance No. 2 (Op. 35 No. 2). *A Grieg Organ Album, arr. Eva (OUP)*
- 4 **Guilmant** Lamento (Op. 90 No. 4). *A Graded Anthology for Organ, Book 5 (Cramer)*
- 5 **Massenet** Prelude in C. *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
- 6 **Oley** Der Tag ist hin, mein Jesu bey mir bleibe. *The Church Year (Cramer)*
- 7 **Reubke** Trio in Eb. *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP) or Reubke Organ Works (Wiener Urtext UT 50243)*
- 8 **R. Vierne** Intermezzo. *A Graded Romantic French Anthology for Organ, Book 2 (Cramer)*

LIST C

- § 1 **Demessieux** Attende Domine: from *Twelve Choral Preludes on Gregorian Chant Themes (Alfred—Summy-Birchard 0603)*
- 2 **Eben** Variation 3: from *Kleine Choralpartita über 'O Jesu, all mein Leben bist Du' (Universal UE 17162)*
- 3 **Geoffray** O quam suavis } *A Graded Anthology for Organ, Book 5 (Cramer) (Lang also available*
- 4 **C. S. Lang** Tuba Tune in D, Op. 15 } *separately: Cramer)*
- 5 **Langlais** Pasticcio: No. 10 from *Organ Book (Elkan-Vogel)*
- 6 **N. Rawsthorne** Fanfare for Francis. *Available in the album: Fanfare for Francis (Banks FJ1917)*
- § 7 **Lucie Robert-Diessel** Lied. *Female Composers: 22 Organ Pieces (Schott ED 9741)*
- 8 **Schroeder** Es ist ein Ros entsprungen: No. 2 from *Orgelchoräle im Kirchenjahr (Schott ED 5426)*

SIGHT-READING*: a piece of around eight to twelve bars in length for manuals and pedals, time signatures as Grade 4, keys up to four sharps/flats (major) or three sharps/flats (minor). Anacrusis, tenuto, four-part chords on manuals (two notes maximum in either hand), some independent movement in inner parts, and a slowing of tempo at the end may be encountered. Increasing detail in pedal line. See also p. 61.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 97

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **J. S. Bach** Prelude: from Prelude and Fugue in E, BWV 566. *Complete editions: Bärenreiter Vol. 6 (BA 5176) or Breitkopf & Härtel Vol. 1 (EB 6581) or No. 7 from Peters Vol. 3 (EP 242)*
- 2 **J. S. Bach** O Lamm Gottes, unschuldig, BWV 618 (*Orgelbüchlein*). *Complete editions: Bärenreiter Vol. 1 (BA 5171) or Breitkopf & Härtel Vol. 7 (EB 6587) or No. 44 from Peters Vol. 5 (EP 244)*
- 3 **G. Böhm** Nun bitten wir den heiligen Geist
- 4 **J. G. Walther** Allegro: 1st movt from 'Concerto del Signor Meck'
- 5 **Bruhns** Fugue (p. 50): from Praeludium in G minor. *No. 5 from Bruhns Complete Organ Works (Breitkopf & Härtel EB 8663)*
- 6 **L.-N. Clérambault** Récit de Nazard (Suite du 2e ton): from *Premier livre d'orgue*. *Oxford Service Music for Organ, Manuals only Book 3 (OUP)*
- 7 **T. Roseingrave** Double Fugue in E minor. *No. 10 from Roseingrave 10 Organ Pieces (Stainer & Bell K18)*
- 8 **Stölzel** 1st movt: from Trio in Bb. *No. 3 from Incognita Organo, Vol. 2: Krebs & Stölzel Trios (Harmonia XHU3083)*

LIST B

- 1 **Guilmant** Marche de Procession, Op. 41 No. 5. *A Graded Romantic French Anthology for Organ, Book 3 (Cramer) or Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
- § 2 **J. Jongen** Petite pièce or Andante cantabile§. *No. 4 or No. 5 from A Jongen Organ Album (OUP)*
- 3 **Karg-Elert** Quasi Scherzo (Op. 83 No. 15). *No. 6 from Karg-Elert 32 Fairly Easy Organ Pieces (Breitkopf & Härtel EB 8759)*
- 4 **Mendelssohn** Andante con moto: 2nd movt from Sonata in D, Op. 65 No. 5. *No. 27 from Mendelssohn Complete Organ Works, Vol. 2 (Bärenreiter BA 8197) or Mendelssohn Complete Organ Works, Vol. 4 (Novello NOV010218)*
- 5 **Parry** Rockingham: No. 2 from *Seven Chorale Preludes, Set 1 (Novello NOV590001)*
- 6 **Reger** Lobe den Herren, den mächtigen König der Ehren (Op. 67 No. 24). *No. 20 from Reger Choralvorspiele zum gottesdienstlichen Gebrauch (Bärenreiter BA 8249)*
- 7 **Salomé** Cantilène or Grand Choeur. *A Graded Romantic French Anthology for Organ, Book 3 (Cramer)*
- 8 **Stanford** No. 5: from *Six Short Preludes and Postludes, Op. 101, Set 1 (Stainer & Bell MO27) or Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*

LIST C

- § 1 **Judith Bingham** The Dawn of Redeeming Grace (*Peters EP 71098*)
- § 2 **Demessieux** O Filii: from *Twelve Choral Preludes on Gregorian Chant Themes (Alfred—Summy-Birchard 0603)*
- 3 **Hindemith** Sehr langsam (pp. 14–15): from 2nd movt from Sonata No. 1 (*Schott ED 2557*)
- 4 **Leighton** Rockingham. *A Leighton Organ Album (OUP)*
- 5 **Mathias** Fanfare
- 6 **Peeters** Festival Voluntary, Op. 87
- 7 **Lionel Rogg** Choral and Canon: from *Partita sopra 'Nun freut euch' (UMP)*
- 8 **Christopher Steel** Flourish: No. 2 from *Six Pieces, Op. 33 (Novello NOV590352)*

SIGHT-READING*: a piece of around twelve to sixteen bars in length for manuals and pedals, time signatures as Grade 5, with the addition of $\frac{9}{8}$, $\frac{5}{4}$ and $\frac{5}{8}$, keys up to four sharps/flats (major and minor). Tempo changes and occasional three-part chords in either hand may be encountered. Increasing independent movement in inner parts. See also p. 61.

TRANSPOSITION*: a simple two-part passage for a single manual, eight bars long in $\frac{4}{4}$ or $\frac{3}{4}$, to be transposed up a tone from C major or F major or down a tone from G major or D major, as directed by the examiner. Simple note values (including dotted notes) and articulations, anacrusis, occasional accidentals and ties may be encountered. See also p. 62.

Blind or partially-sighted candidates will be given an alternative, combined test in place of the two tests above, if requested at the time of entry. Further details are contained in *Guidelines for Examining Blind and Partially-Sighted Candidates*, available from www.abrsm.org.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 97

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

SCALE REQUIREMENTS*: from memory: see also p. 60

Manuals

Scales (similar motion)

- | | | |
|---|--------------------------------------|-----------|
| Group 1: C, D, E, F \sharp , B \flat , A \flat /G \sharp majors & minors | hands together <i>and</i> separately | 2 octaves |
| <i>or</i> Group 2: G, A, B, F, E \flat , D \flat /C \sharp majors & minors | | |
| (Group 1 <i>or</i> 2, at candidate's choice; minors
<i>both</i> harmonic <i>and</i> melodic) | | |

Scales a third apart

- | | | | |
|-------------------|--|----------------|-----------|
| Group 1 | } same group and keys as chosen above
(majors & harmonic minors <i>only</i>) | hands together | 2 octaves |
| <i>or</i> Group 2 | | | |

Pedals

Broken chords (dominant sevenths)

- | | |
|---|------------------------------------|
| Group 1: in the keys of C, F \sharp , B \flat and A \flat | resolving on the tonic, as pattern |
| <i>or</i> Group 2: in the keys of G, A, B and F | below: |
| (same group as chosen for Manuals above) | |



Broken chords (diminished sevenths)

- | | |
|-------------------------|-----------------------|
| beginning on E and on F | as pattern in Grade 6 |
|-------------------------|-----------------------|

Pedal solo (not required to be played from memory)

at candidate's choice,

- either* pedal part, bars 99–116 from 1st movt from Mendelssohn Sonata in A, Op. 65 No. 3
or pedal part, bars 20–46 from 1st movt from Guilman Sonata No. 1 in D minor, Op. 42

Left Hand & Pedals

Scales a tenth apart

- | | |
|-------------|-----------|
| C, D majors | 2 octaves |
|-------------|-----------|

Study (not required to be played from memory)

- Polonaise (Anon.), BWV Anh. II 119 (adapted) (from *Anna Magdalena Bach Notebook, 1725*)

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **J. S. Bach** In dir ist Freude, BWV 615 (*Orgelbüchlein*). Complete editions: *Bärenreiter Vol. 1 (BA 5171)* or *Breitkopf & Härtel Vol. 7 (EB 6587)* or *No. 34 from Peters Vol. 5 (EP 244)*
- 2 **J. S. Bach** Largo: 2nd movt from Trio Sonata No. 2 in C minor, BWV 526. Complete editions: *Bärenreiter Vol. 7 (BA 5177)* or *Breitkopf & Härtel Vol. 6 (EB 6586)* or *Peters Vol. 1 (EP 240)*
- 3 **J. S. Bach** Prelude and Fugue in A minor, BWV 551. Complete editions: *Bärenreiter Vol. 6 (BA 5176)* or *Breitkopf & Härtel Vol. 2 (EB 6582)* or *No. 9 from Peters Vol. 3 (EP 242)*
- 4 **Buxtehude** Praeludium (with Fuga), BuxWV 152. No. 37 from *Buxtehude New Edition of the Complete Free Organ Works, Vol. 3 (Bärenreiter BA 8223)*
- 5 **De Grigny** Récit de Tierce en Taille. *Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
- 6 **Homilius** Komm, Heiliger Geist, Herre Gott. No. 20 from *Homilius Chorale Preludes for Organ (Breitkopf & Härtel EB 8541)*
- 7 **Sweelinck** Variations on 'More palatino'. No. 61 from *Sweelinck Works for Organ and Keyboard (Dover DP13186)*
- 8 **T. Tomkins** Voluntary in C. P. 5 from *Tomkins Nine Organ Pieces (Stainer & Bell K1)*

LIST B

- 1 **Boëllmann** Menuet gothique: 2nd movt from *Suite gothique*, Op. 25 (*Suite published separately: UMP*) or *Boëllmann Complete Organ Works, Vol. 2 (Bärenreiter BA 8425)*
- 2 **Ireland** Menuetto–Impromptu: No. 3 from *Miniature Suite for Organ. Organ Music of John Ireland (Novello NOV010183)*
- 3 **Karg-Elert** Lobe den Herren, o meine Seele (Op. 65 No. 28). No. 7 from *Karg-Elert 14 Chorale-Improvisations for Organ from Op. 65 (Breitkopf & Härtel EB 8374)*
- 4 **Mendelssohn** Allegro in B♭
- 5 **Parry** Eventide: from *Seven Chorale Preludes, Set 2* } *Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
- § 6 **Renaud** Toccata in D minor (Op. 108 No. 1) (*published separately: UMP*) or *Toccatas, Carillons and Scherzos for Organ (Dover DP19613)*
- 7 **Thalben-Ball** Elegy (*Paxton NOV357436*)
- 8 **L. Vierne** Cortège: No. 2 from *Pièces en style libre*, Op. 31, Book 1 (*Bärenreiter BA 9235* or *Carus*)

LIST C

- 1 **David Bedford** Carillon. *Unbeaten Tracks – Organ (Faber)*
- 2 **Bob Chilcott** Sun Dance. *The Oxford Book of Ceremonial Music for Organ (OUP)*
- 3 **Hindemith** Ruhig bewegt (pp. 20–23): from 2nd movt from Sonata No. 1 (*Schott ED 2557*)
- 4 **Ibert** Musette: No. 2 from *Trois pièces (Heugel HE27663)*
- 5 **Kodály** Praeludium (*Universal UE 7941a*)
- 6 **Philip Moore** Paeon. *Little Organ Book (Novello NOV016346)*
- 7 **Peeters** Uns ist geboren ein Kindelein or Von Liebe kommt gross Leiden: No. 4 or No. 9 from *10 Organ Chorales*, Op. 39 (*Schott ED 2553*)
- 8 **Erzsébet Szöny** Tänzerische Weise – Presque Dansant. *Female Composers: 22 Organ Pieces (Schott ED 9741)*

SIGHT-READING*: a piece of around sixteen to twenty bars in length for manuals and pedals, time and key signatures as Grade 6. Simple ornaments, four-part chords in hands, and clef changes in left hand, may be encountered. See also p. 61.

TRANSPOSITION*: a simple passage in four-part harmony for a single manual and pedals, four bars long in $\frac{4}{4}$, with minim movement only, to be transposed up or down a tone within major keys of up to two sharps or flats, as directed by the examiner. The bass line must be played on the pedals. Occasional accidentals and modulation may be encountered. See also p. 62.

Blind or partially-sighted candidates will be given an alternative, combined test in place of the two tests above, if requested at the time of entry. Further details are contained in *Guidelines for Examining Blind and Partially-Sighted Candidates*, available from www.abrsm.org.

AURAL TESTS FOR THE GRADE*: see pp. 94 and 98

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisite.

SCALE REQUIREMENTS*: from memory: see also p. 60

Manuals

Scales a third apart

C, D, B, F#, F, Eb, Ab, Db majors	hands together	2 octaves
C, D, B, F#, F, Eb, G#, C# minors (harmonic form <i>only</i>)		

Scales a sixth apart

C, D, B, F#, F, Eb, Ab, Db majors	hands together	2 octaves
C, D, B, F#, F, Eb, G#, C# minors (harmonic form <i>only</i>)		

Pedals

Scale a third apart

G major	feet together	1 octave
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Broken chords (dominant sevenths)

in the keys of C, G, A, F#, B, F, Bb and Ab resolving on the tonic, as pattern in Grade 7

Broken chords (diminished sevenths)

beginning on C# and on D as pattern below:



THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **J. S. Bach** Allegro, Grave and Fuga: 1st, 2nd and 3rd movts from Concerto in D minor (after Vivaldi), BWV 596. Complete editions: *Bärenreiter* Vol. 8 (BA 5178) or *Breitkopf & Härtel* Vol. 5 (EB 6585); or separately: *Peters* (EP 3002)
- 2 **J. S. Bach** Fantasia: from Fantasia and Fugue in G minor, BWV 542. Complete editions: *Bärenreiter* Vol. 5 (BA 5175) or *Breitkopf & Härtel* Vol. 3 (EB 6583) or No. 4 from *Peters* Vol. 2 (EP 241)
- 3 **J. S. Bach** Prelude or Fugue: from Prelude and Fugue in G, BWV 541. Complete editions: *Bärenreiter* Vol. 5 (BA 5175) or *Breitkopf & Härtel* Vol. 2 (EB 6582) or No. 2 from *Peters* Vol. 2 (EP 241)
- 4 **J. S. Bach** 1st movt from Trio Sonata No. 1 in E♭, BWV 525 or 1st movt from Trio Sonata No. 4 in E minor, BWV 528. Complete editions: *Bärenreiter* Vol. 7 (BA 5177) or *Breitkopf & Härtel* Vol. 6 (EB 6586) or *Peters* Vol. 1 (EP 240)
- 5 **J. S. Bach** Valet will ich dir geben, BWV 736. Complete editions: *Bärenreiter* Vol. 3 (BA 5173) or *Breitkopf & Härtel* Vol. 9 (EB 6589) or No. 5 from *Peters* Vol. 7 (EP 246)
- 6 **Buxtehude** Praeludium in D minor (with Fuga), BuxWV 140. No. 9 from *Buxtehude New Edition of the Complete Free Organ Works, Vol. 1* (*Bärenreiter* BA 8221)
- 7 **Buxtehude** Toccata in F (with Fuga), BuxWV 157. No. 21 from *Buxtehude New Edition of the Complete Free Organ Works, Vol. 2* (*Bärenreiter* BA 8222) or *Oxford Service Music for Organ, Manuals and Pedals Book 3* (OUP)
- 8 **Byrd** Fantasia in C. No. 15 from *English Organ Music, Vol. 1* (Novello NOV010191)
- 9 **J. L. Krebs** Fugue: from Prelude and Fugue in C. No. 1 from *Krebs Complete Organ Works, Vol. 1* (*Breitkopf & Härtel* EB 8411)

LIST B

- § 1 **Bairstow** Toccata-Prelude on 'Pange Lingua': from *Prelude, Elegy and Toccata-Prelude* (Stainer & Bell H349)
- 2 **Boëllmann** Allegretto con moto: 2nd movt from *Deuxième Suite*, Op. 27. *Boëllmann Complete Organ Works, Vol. 2* (*Bärenreiter* BA 8425)
- § 3 **Elgar** Imperial March, Op. 32, arr. Hesford (*Fentone F387-401*)
- § 4 **Gigout** Scherzo in E (from 10 Pièces). *Toccatas, Carillons and Scherzos for Organ* (Dover DP19613)
- 5 **Karg-Elert** Nun danket alle Gott (Op. 65 No. 59). No. 13 from *Karg-Elert 14 Chorale-Improvisations for Organ* from Op. 65 (*Breitkopf & Härtel* EB 8374)
- 6 **Mendelssohn** Allegretto: 3rd movt from Sonata in B♭, Op. 65 No. 4. No. 26 from *Mendelssohn Complete Organ Works, Vol. 2* (*Bärenreiter* BA 8197) or *Mendelssohn Complete Organ Works, Vol. 4* (Novello NOV010218) or *Oxford Service Music for Organ, Manuals and Pedals Book 3* (OUP)
- 7 **Reger** Te Deum in A minor: No. 12 from 12 Stücke, Op. 59 (*Breitkopf & Härtel* EB 8510)
- 8 **L. Vierne** Aubade: No. 1 from *Pièces de Fantaisie*, Book 4, Op. 55 (*Bärenreiter* BA 9230 or *Carus*)
- 9 **Whitlock** Allegretto: No. 1 from *Five Short Pieces*. *Oxford Service Music for Organ, Manuals and Pedals Book 3* (OUP)

LIST C

- 1 **L. Berkeley** Impromptu for Organ (*Chester CH55960*)
- § 2 **Langlais** Hymne d'Actions de grâces: No. 3 from *Trois Paraphrases Grégoriennes*, Op. 5 (*Combret C05247*; or separately: *Combret P02317*)
- 3 **Leighton** Fantasy on 'Helmsley': No. 1 from *Six Fantasies on Hymn Tunes*, Op. 72 (*Basil Ramsey BR94*)
- 4 **Matthew Martin** Pedals. *Organworks!* (UMP)
- § 5 **Messiaen** Joie et clarté: No. 6 from *Les corps glorieux*, Vol. 3 (*Leduc AL20072*)
- § 6 **Messiaen** La Vierge et L'Enfant: No. 1 from *La Nativité du Seigneur*, Vol. 1 (*Leduc AL19266*)
- 7 **Richard Proulx** Fanfare for Organ. *Oxford Service Music for Organ, Manuals and Pedals Book 3* (OUP) (also available separately: OUP archive)
- 8 **Lionel Rogg** Toccata: from *Partita sopra 'Nun freut euch'* (UMP)
- 9 **Einar Trærup Sark** Toccata Primi Toni, Op. 11 (*Hansen WH26827*)

SIGHT-READING*: a piece for manuals and pedals, length, time and key signatures as Grade 7, with the addition of B and D♭ majors. See also p. 61.

TRANSPOSITION*: a simple passage in four-part harmony for a single manual and pedals, eight bars long in $\frac{4}{4}$, with simple note values, to be transposed up or down a tone or semitone within major keys of up to three sharps or flats, as directed by the examiner. The bass line must be played on the pedals. Anacrusis, occasional accidentals and modulation may be encountered. See also p. 62.

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AURAL TESTS FOR THE GRADE*: see pp. 94 and 99