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
  
  \[
  C \quad \text{two octaves below middle C}
  \]
  
  \[
  f'/f'' \quad \text{a fourth/two octaves and a fourth above middle C (pieces with a range extending above } f''\text{ are indicated in the syllabus by the symbol $\$\$)}
  \]

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:

<table>
<thead>
<tr>
<th>Elements</th>
<th>Grades 1–5</th>
<th>Grades 6–8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pieces</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>Scales, arpeggios and exercises</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>Sight-reading</td>
<td>21</td>
<td>12</td>
</tr>
<tr>
<td>Transposition</td>
<td>–</td>
<td>9</td>
</tr>
<tr>
<td>Aural tests</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>150</strong></td>
<td><strong>150</strong></td>
</tr>
</tbody>
</table>

*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:

<table>
<thead>
<tr>
<th>Manuals</th>
<th>Grade / Speed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales</td>
<td>1  2  3  4  5  6  7  8</td>
</tr>
<tr>
<td>a 3rd apart / a 6th apart</td>
<td>d = 60  d = 66  d = 80  d = 52  d = 63  d = 76  d = 80</td>
</tr>
<tr>
<td>Lateral-movement exercises</td>
<td>d = 60  d = 63  d = 69</td>
</tr>
<tr>
<td>Broken chords / Arpeggios</td>
<td>d = 46  d = 50  d = 60</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pedals</th>
<th>Grade / Speed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales†</td>
<td>1  2  3  4  5  6  7  8</td>
</tr>
<tr>
<td>a 3rd apart</td>
<td>d = 60  d = 66  d = 80  d = 92</td>
</tr>
<tr>
<td>Broken chords</td>
<td>d = 66  d = 60  d = 92  d = 60  d = 72</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Left hand &amp; Pedals‡</th>
<th>1  2  3  4  5  6  7  8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>d = 60  d = 84  d = 76  d = 84  d = 92</td>
</tr>
</tbody>
</table>

* 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

| C, G, D, F majors | hands separately | 2 octaves |
| A, D minors | (L.H. may, at candidate’s choice, be played descending and ascending) |

(natural or harmonic or melodic at candidate’s choice)

Lateral-movement exercise

| C major | hands separately, as pattern below: |

Broken chords

| C, G, F majors | hands separately, as pattern below: |
| A, D minors |

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

LIST A
1. J. S. Bach  Nun freut euch, lieben Christen gmein, BWV 734
2. Dandrieu  Duo en canon: from ‘A minuit fut fait un Reveil’
3. Purcell  Air in D minor, Z. T676
6. Wilton  Minuetto. No. 7 from A Keyboard Anthology, 3rd Series, Book 1 (ABRSM)

LIST B
2. Chauvet  Verset in C minor or Verset in E minor
3. Wachs  Musette
4. H. Coleman  The Word of God: No. 23 from 24 Interludes on Communion Hymns
5. Stanley  Slow: 3rd movt from Voluntary in C, Op. 5 No. 1
6. D’Indy  La Pernette. No. 21 from A Keyboard Anthology, 3rd Series, Book 1 (ABRSM)

LIST C
2. H. Distler  No. 10† or No. 12 (Theme): from 30 Pieces, Op. 18 No. 1. P. 19 or p. 21 from Distler New Edition of the Complete Organ Works, Vol. 3 (Bärenreiter BA 9233)
3. Philip Moore  Theme only: from Variations and Fugue on ‘East Acklam’. Fanfare for Francis (Banks FJ1917)
5. arr. N. Rawsthorne  All night, all day or Go, tell it on the mountain.
6. arr. C. Tambling  Jubilate, everybody or You shall go out with joy.

SIGHT-READING*: a four- or six-bar piece for a single manual in $\frac{4}{4}$ or $\frac{2}{4}$ in C, G or F majors, A or D minors, with each hand playing separately and in a five-finger position. Simple dynamics, note values, articulations and occasional accidentals (within minor keys only) may be encountered. See also p. 61.

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

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

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

### Manuals

**Scales (similar motion)**

- G, D, A, F majors
- E, D, G minors (natural or harmonic or melodic at candidate’s choice)

**Lateral-movement exercise**

- C major

**Chromatic scale**

- beginning on D

**Arpeggios**

- G, D, A majors
- D, G minors

**Broken chords**

- F major
- E minor

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### 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
3. Pachelbel Fugue in C
4. Clarke The Prince of Denmark’s March
5. Daquin Suite de la Réjouissance: Gavotte en Rondeau
6. J. C. Simón Prelude: from Prelude and Fugue in E minor

#### LIST B

1. J. C. Bach Wie schön leuchtet der Morgenstern. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
5. Knecht Andantino or Un poco Adagio: from Andantino in C
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. Rebeca 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)
4. Walcha Zu Bethlehem geboren
5. Herbert Paulmichl 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)*

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

Manuals
Scales (similar motion)
A, E, B, B♭, E♭ majors
B, G, C minors
(harmonic or melodic at candidate’s choice)

Arpeggios
A major
G minor
E, B, B♭, E♭ majors
B, C minors

In addition, candidates must choose either the Manuals or the Pedals requirements below (the examiner will ask which option has been chosen):

Manuals
Lateral-movement exercise a sixth apart
E major
Chromatic scales
beginning on A♭ and on C

OR

Pedals
Scales in broken thirds
G, A majors
as pattern below:

Chromatic exercise
beginning on F
as pattern below:

* Published by ABRSM (Scale requirements, Specimen tests)  † Pedals required  ‡ Pedals optional  § Range of piece extends above f
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"
2. Frescobaldi  
   "Allegro in G minor"
3. Lübeck  
   "Allein Gott in der Höh sei Ehr"
4. Coelho  
   "Primeiro Kyrio do sexto tom"
5. J. G. Walther  
   "Jesu, meine Freude"
6. Martini  
   "Toccata in Bb; P. 20 from Martini Liturgical Works, Vol. 2 (Doblinger 1302)"
7. J. C. Simon  
   "Fugue: from Prelude and Fugue in E; P. 8 from Simon 14 Easy Preludes & Fugues (Schott ED 3877)"

LIST B
† 1. Dienel  
   "Nun ruhen alle Wälder: No. 26 from 43 Chorale Preludes, Op. 52 (Willemsen XWIL714)"
2. Franck  
   "Vieux Noël (from L’organiste)"
† 3. Guilmant  
   "Duo Pastorale (from Magnificat, Op. 41)"
4. Gigout  
   "Allegretto in A (No. 51 from 100 Pieces)"
† 5. Georges Jacob  
   "Noël"
6. S. Wesley  
   "Andantino in F; Oxford Service Music for Organ, Manuals only Book 1 (OUP)"
† 7. S. Wesley  
   "Diapason Piece; Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)"

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

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 $A, B_b, E_b$ 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
SCALE REQUIREMENTS*: from memory: see also p. 60

Manuals
Scales (similar motion)
  B, B♭, E♭, A♭, D♭ majors  hands together and separately  2 octaves
  C♯, G♯, C, F minors
    (harmonic or melodic at candidate’s choice)

Chromatic scales
  beginning on B and on E♭  hands together and separately  2 octaves

Pedals
Scales
  G, F majors  1 octave
  A minor
    (harmonic or melodic at candidate’s choice)

Chromatic scales
  beginning on F and on B  1 octave

Broken chords
  C, G, D, F, E♭ majors  as pattern below:
  A minor

Pedal solo (not required to be played from memory)
at candidate’s choice,
  either  pedal part, bars 109–111 from J. S. Bach Toccata and Fugue in D minor, BWV 565
  or    pedal part, bars 111–115 from L. Vierne Carillon: No. 21 from 24 Pièces en style libre, Op. 31

Left Hand & Pedals
Contrary-motion scales
  C major  beginning and ending two octaves apart,  1 octave
  A harmonic minor  meeting at the unison midway
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
2. F. Couperin  Trio (7e couplet du Gloria): No. 12 from Messe pour les Convents
5. Hanff  Auf meinen lieben Gott.  No. 2 from Incognita Organo, Vol. 7: Hanff Chorale Preludes (Harmonia XHU3180)
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
2. Wachs  Canzona
3. Elgar  Vesper Voluntary No. 3 (from 11 Vesper Voluntaries, Op. 14)
4. Parry  Tranquilly
5. C. Geissler  Adagio, Op. 39
6. Guilmant  Allegro (No. 2 from Magnificat, Op. 41)
8. Rinck  Trio in F minor (Moderato)

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)
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)
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 6₄. 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
\section*{SCALE REQUIREMENTS*: from memory: see also p. 60}

\textbf{Manuals}

\textbf{Scales (similar motion)}

\begin{itemize}
  \item all keys, major and minor
  \item (minors harmonic or melodic at candidate’s choice)
\end{itemize}

\textbf{Hands together and separately}

\begin{itemize}
  \item 2 octaves
\end{itemize}

\textbf{Pedals}

\textbf{Scales}

\begin{itemize}
  \item C, E majors
  \item D minor
    \begin{itemize}
      \item (harmonic or melodic at candidate’s choice)
    \end{itemize}
\end{itemize}

\textbf{Chromatic scales}

\begin{itemize}
  \item beginning on E♭, G and on A♭
\end{itemize}

\textbf{Broken chords}

\begin{itemize}
  \item C, D, E majors
  \item C, D, E minors
    \begin{itemize}
      \item as pattern below:
      \item 2 octaves
    \end{itemize}
\end{itemize}

\textbf{Pedal solo (not required to be played from memory)}

\textbf{at candidate’s choice,}

\begin{itemize}
  \item either pedal part, bars 8–13 from J. S. Bach (attrib.) Prelude and Fugue in B♭, BWV 560: No. 8 from \textit{Acht kleine Präludien und Fugen}
  \item or pedal part, bars 91–100 from J. S. Bach Wir glauben all an einen Gott, BWV 680: from \textit{Clavier-Übung}, Part 3
\end{itemize}

\textbf{Left Hand & Pedals}

\textbf{Broken-chord exercise}

\begin{itemize}
  \item in C and E♭ majors
  \item in E and D minors
\end{itemize}

\textbf{Ped.}

\begin{itemize}
  \item as pattern below:
\end{itemize}

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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  
4. **L. Marchand** Bas de trompette  
5. **J. C. Kittel** Mache dich, mein Geist, bereit. Oxford Service Music for Organ, Manuals only Book 2 (OUP)
6. **Lübeck** Fugue (p. 49): from Praebamblum 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 (Willemens 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 E♭. 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** Attend 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  
4. **C. S. Lang** Tuba Tune in D, Op. 15  
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-Diesel** Lied. Female Composers: 22 Organ Pieces (Schott ED 9741)
8. **Schroeder** Es ist ein Ros entsprungen: No. 2 from Organchorale im Kirchenzir (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
Organ GRADE 6

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)
all keys, major and minor hands together and separately 2 octaves
(minors both harmonic and melodic)

Pedals
Scales
D, E♭, D♭ majors
E, F minors
(minors both harmonic and melodic)

Broken chords (diminished sevenths)
beginning on E♭ and on E as pattern below:

Pedal solo (not required to be played from memory)
at candidate’s choice,
either pedal part, bars 1–10 from J. S. Bach Prelude and Fugue in C, BWV 531
or pedal part, bars 1–15 from Reger Fugue: No. 6 from 12 Pieces, Op. 59

Left Hand & Pedals
Chromatic scales a major tenth apart
beginning on F (Ped.) and A (L.H.) 1 octave
beginning on B (Ped.) and D♯ (L.H.)

Study (not required to be played from memory)
bars 1–16 (adapted) from Petzold Menuett, BWV Anh. II 114 (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** 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 up a tone from C major or F major or down a tone from G major or D major, as directed by the examiner.
4. **J. G. Walther** Allegro: 1st mvt from ‘Concerto del Signor Meck’  
   Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)
5. **Bruhns** Fugue (p. 50): from Praehildum in G minor. No. 5 from Bruhns Complete Organ Works (Breitkopf & Härtel EB 8663)
7. **T. Roseingrave** Double Fugue in E minor. No. 10 from Roseingrave 10 Organ Pieces (Stainer & Bell K18)
8. **Stölzel** 1st mvt: from Trio in B♭. 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 mvt 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 NOV10218)
5. **Parry** Rockingham: No. 2 from Seven Chorale Preludes, Set 1 (Novello NOV59001)
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 mvt from Sonata No. 1 (Schott ED 2557)
4. **Leighton** Rockingham. A Leighton Organ Album (OUP)
5. **Mathias** Fanfare
6. **Peeters** Festival Voluntary, Op. 87  
   The Oxford Book of Ceremonial Music for Organ (OUP)
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

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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#, Bb, A#G# majors & minors
- Group 2: G, A, B, F, Eb, Db/C# majors & minors
  (Group 1 or 2, at candidate’s choice; minors
   both harmonic and melodic)

Scales a third apart
- Group 1: same group and keys as chosen above
- Group 2: (majors & harmonic minors only)

Pedals
Broken chords (dominant sevenths)
- Group 1: in the keys of C, F#, Bb and Ab
- Group 2: in the keys of G, A, B and F
  (same group as chosen for Manuals above)

Broken chords (diminished sevenths)
beginning on E and on F

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 Guilmant Sonata No. 1 in D minor, Op. 42

Left Hand & Pedals
Scales a tenth apart
- C, D majors

Study (not required to be played from memory)
- Polonaise (Anon.), BWV Anh. II 119 (adapted) (from Anna Magdalena Bach Notebook, 1725)

* Published by ABRSM (Scale requirements, Specimen tests)  § Range of piece extends above f"
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)

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 8541)

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** Paean. 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 Szönyi** Tänzerische Weise – PresqueDansant. 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, E♭, A♭, D♭ majors hands together 2 octaves
- C, D, B, F♯, F, E♭, G♯, C♯ minors (harmonic form only)

Scales a sixth apart
- C, D, B, F♯, F, E♭, A♭, D♭ majors hands together 2 octaves
- C, D, B, F♯, F, E♭, G♯, C♯ minors (harmonic form only)

Pedals

Scale a third apart
- G major feet together 1 octave

Broken chords (dominant sevenths)
in the keys of C, G, A, F♯, B, F, B♭ and A♭ resolving on the tonic, as pattern in Grade 7

Broken chords (diminished sevenths)
beginning on C♯ and on D as pattern below:

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\[ \text{Pattern Image} \]
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Pedal solo (not required to be played from memory)
at candidate’s choice,
either pedal part, bars 1–11 from G. Böhm Praeludium in C
or pedal part, bars 1–16 from Gigout Prélude – Choral et Allegro: No. 1 from Dix pièces

Left Hand & Pedals

Scales a tenth apart
- E major 2 octaves
- D minor (both harmonic and melodic)

Study (not required to be played from memory)
- J. S. Bach Der Tag mit seinem Lichte, BWV 448 (adapted)
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 mvts 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), Musikverlag 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), Musikverlag 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 NOV100191)*

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. Hasford (Fentone F387-401)
4. **Gigout** Scherzo in E (from 10 Pièces).  
   *Toccatas, Carillons and Scherzos for Organ (Dover DP19613)*
   *No. 13 from Karg-Elert 14 Chorale-Improvisations for Organ from Op. 65 (Breitkopf & Härtel EB 8374)*
   *No. 26 from Mendelssohn Complete Organ Works, Vol. 2 (Bärenreiter BA 8197) or Mendelssohn Complete Organ Works, Vol. 4 (Novello NOV10218) 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. **Whittlock** 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 (Combre C05247; or separately: Combre P02317)
3. **Leighton** Fantasy on ‘Helmley’: No. 1 from Six Fantasies on Hymn Tunes, Op. 72 (Basil Ramsey BR94)
4. **Matthew Martin** Pedals.  
   *Organworks! (UMP)*
§ 5. **Messiaen** Joie et chanté: 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 Traupur 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 ։ majors. See also p. 61.

TRANSPOSITION*: a simple passage in four-part harmony for a single manual and pedals, eight bars long in 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.

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 99

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