SCALES AND ARPEGGIOS: from memory:

Scales:
(i) in similar motion with hands together one octave apart, in the following keys (minors in harmonic or melodic form at candidate’s choice):
   - C, G, D, A, E, B, F, B♭, E♭, A♭, D♭ majors
   (three octaves)
(ii) in contrary motion with both hands beginning and ending on the key-note (unison), in the major keys of D, A and F (two octaves)

Chromatic Scales:
(i) in similar motion with hands together one octave apart, beginning on any note named by the examiner (three octaves)
(ii) in contrary motion, hands beginning and ending on the same note (unison), starting on D and A♭ (two octaves)

Arpeggios: the common chords of the following keys, in root position only, with hands together in similar motion one octave apart:
   - C, G, D, A, E, B, F, B♭, A♭, D♭ majors
   - A, E, B, D, G, C, F, B♭ minors
   (three octaves)

THREE PIECES: one chosen by the candidate from each of Lists B and C and one chosen from either List A or D:

LIST A
2. Facoli Padoana prima dita la Marucina. *No. 1 from Facoli Balli d’Arpicordo (1588) (Doblinger 298)*
3. Froberger Almand: from Suite (Partita) in D minor, FbWV 618a. *No. 1 from John Blow’s Anthology (Stainer & Bell K37) or Froberger New Edition of the Complete Works, Vol. 4.1 (Bärenreiter BA 8066)*
4. Picchi Ballo alla Polacha. *No. 3 from Picchi Dance Variations from Intavolatura di Balli d’arpicordo (London Pro Musica EK 35)*
5. Purcell A New Ground (Z.682). *No. 10 from Purcell Complete Keyboard Music, Book 2 (Chester) or No. 9 from Purcell Miscellaneous Keyboard Pieces (Stainer & Bell K22) or No. 11 from Baroque Keyboard Pieces, Book 4 (ABRSM)*
7. Tomkins Worster Brawls. *Tomkins 15 Dances (Stainer & Bell K2)*
8. Valente Lo Ballo dell’Intorcia. *No. 6 from Silva Ibérica, Vol. 2 (Schott ED 5494)*

LIST B
1. F. Couperin L’Atalante (from 2e livre, 12e ordre). *P. 22 from F. Couperin Anthologie pour Clavecin*
2. F. Couperin La Milordine (Gigue) (from 1er livre, 1er ordre). *P. 42 from L’Oiseau-Lyre OL941 (L’Oiseau-Lyre OL941)*
3. Daquin La Mélodieuse (Rondeau) (from 1er livre). *P. 106 from Early French Keyboard Music, Vols 1 & 2 (OUP archive)*
5. Jacquet de la Guerre Sarabande in D minor (from Pièces de Clavecin). *P. 44 from Early French Keyboard Music, Vols 1 & 2 (OUP archive)*
6. Rameau Menuets 1 and 2 (from Nouvelles Suites de Pièces de Clavecin). *Rameau Complete Keyboard Works, Vol. 2 (Bärenreiter BA 6582) or Rameau Pièces de Clavecin (Bärenreiter BA 3800) or No. 34 from Baroque Keyboard Pieces, Book 3 (ABRSM)*
7. Rameau Tambourin (from Pièces de Clavecin). *Rameau Complete Keyboard Works, Vol. 1 (Bärenreiter BA 6581) or Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
8. Royer La Sensible (Rondeau). *Royer Pièces de Clavecin (Heugel LP 71)*

* Range of piece extends above d’
† Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)
**Harpsichord: GRADE 5**

**LIST C**

1. **J. S. Bach** Menuet: 5th movt from Suite in A minor, BWV 818a. *No. 28 from Baroque Keyboard Pieces, Book 3 (ABRSM)*
2. **J. S. Bach** Little Prelude in D major, BWV 926 (from *Klavierbüchlein für W. F. Bach*).
3. **J. S. Bach** Prelude in D, BWV 936: No. 4 from *Sechs kleine Präludien*.
4. **Buxtehude** Allemande: from Suite in E minor, BuxWV 236. *No. 10 from Buxtehude Sämtliche Suiten und Variationen (Breitkopf & Härtel EB 8077)*
5. **Buxtehude** Canzona in G minor, BuxWV 173. *No. 35 from Buxtehude New Edition of the Complete Organ Works, Vol. 3 (Bärenreiter BA 8223)*
7. **Handel** Allemande: 1st movt from Suite in D minor (1733), HWV 436. *No. 3 from Handel Klavierwerke, Vol. 2 (Bärenreiter BA 4221)* or *No. 3 from Handel Klaviersonaten und Klavierstücke (1733) (Henle 472)* or *No. 5 from Handel Selected Keyboard Works, Book 3 (5 Miscellaneous Suitess) (ABRSM)*
8. **Handel** Courante: 2nd movt from Suite in G minor, HWV 452. *No. 7 from Handel Klavierwerke, Vol. 3 (Bärenreiter BA 4222)* or *No. 2 from Handel Selected Keyboard Works, Book 3 (5 Miscellaneous Suites) (ABRSM)*
9. **Muffat** Gigue: 7th movt from Partita in C minor. *Muffat Partitas and Pieces (Schott ED 2827)*

**LIST D**

1. **C. P. E. Bach** Presto in C minor, Wq. 114/3. *No. 6 from C. P. E. Bach Selected Keyboard Works, Book 2 (Miscellaneous Pieces) (ABRSM)*

* 3 **Stephen Dodgson** Invention No. 5 (Andante maestoso): from *Six Inventions, Set 3. P. 44 from Dodgson Works for Harpsichord, Vol. 2 (Cadenza Music)*
4. **Peter Heeren** Nos 4 and 5: from *Fünf Stücke für Cembalo (Universal UE 30119)*
5. **Hurlebusch** Larghetto: 2nd movt from Sonata No. 2 in F minor (with cadenza). *Hurlebusch Keyboard Sonatas, Vol. 1 (Elkan-Vogel) (now out of print)*

* 6 **Paradies** Giga (Allegro): 2nd movt from Sonata No. 5 in F. *Paradies Sonate di Gravicembalo, Vol. 1 (Schott ED 6120)*
8. **D. Scarlatti** Sonata in G (Capriccio), Kp. 63. *Scarlatti Sonatas, Vol. 2 (Heugel LP 32)*

**SIGHT-READING† AND FIGURED BASS REALIZATION:** candidates will be required to:

(i) play a short piece at sight in simple or compound time in the key of C, G, D, A, E, F, Bb, Eb or Ab major, or A, E, B, D, G or C minor (see also p. 46)

(ii) realize a short figured bass passage, about five or six bars in length and in simple time, in the key of C, G or F major, or A or D minor, which may include the $\frac{5}{3}$ chord as required in Grade 4 and the $\frac{6}{3}$ chord on any degree of the scale. Inessential notes in the bass not requiring realization will be indicated by a horizontal line, e.g.:

![Horizontal Line Example](image)

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

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