

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 \flat , D \flat majors 2 octaves
E, F minors
(minors *both* harmonic *and* melodic)

Broken chords (diminished sevenths)

beginning on E \flat 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 \sharp (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*)

* 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** 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