

## HARPSICHORD (*Subject Code: 41*): Grades 4 to 8 only

- a This syllabus is valid from 2009 until further notice.
- b Harpsichord examinations are held at premises provided by the Applicant without cost to the Board and visited by the examiner in accordance with the regulations and requirements for Visits (see Reg. 7 in the *Examination Information & Regulations*, in particular the requirement to arrange for a steward to be present according to ABRSM's instructions and to provide a suitable piano for the Aural Tests). They may either be held independently of other examinations or as part of a larger Visit that includes other subjects/grades. The premises visited by the examiner should normally be accessible from one of the Board's local examination centres: the full address should be given when the entry is submitted. If requested, transport for the examiner should be provided without cost to the Board.
- c The instrument should be in a state of tuning and regulation appropriate for the examination.
- d Candidates must choose three pieces to perform in the examination: one from List B and one from List C, with the third piece chosen from *either* List A *or* List D. Candidates should use their discretion in the choice of pieces in order to present a contrasted and balanced programme.
- e Schedule of maximum marks for all grades:
- |                          |           |
|--------------------------|-----------|
| Scales and Arpeggios     | 21        |
| Pieces: 1                | 30        |
| 2                        | 30        |
| 3                        | 30        |
| Sight-Reading            | 12        |
| Figured Bass Realization | 9         |
| Aural Tests              | <u>18</u> |
| Total                    | 150       |
- f When marking, the examiner will pay attention not only to accuracy of notes and rhythm, but also to other elements inherent in a good stylistic performance, such as control of touch and articulation, choice of tempo, and details of expression, including the addition of judicious ornamentation and rhythmic inflections conforming to the prevailing stylistic orientation of the pieces performed.
- g All the scale requirements should be played from memory, ascending and descending according to the specified range, at a pace appropriate to the technical demands of the grade, consistent with accuracy and distinctness, and with evenness of touch and articulation. Where the keyboard compass of an instrument happens to be restricted, the range of any affected scale and arpeggio requirements may be reduced accordingly by an octave. Any practical and systematic fingering that produces a good result will be accepted.
- h The majority of the pieces listed in this syllabus require an instrument with a range extending up to d<sup>'''</sup>. The few pieces with a range above this note are indicated in the syllabus lists by an asterisk (\*). Any notes lower than C (i.e. two octaves below middle C) may be transposed up an octave or omitted, as appropriate, should they be unavailable on the instrument used for the examination.
- i Candidates may exercise reasonable discretion in the choice of registration and manual allocation in the pieces selected for examination, according to the specific nature of the instrument they are using and the extent of its ability to equate to any prescribed registration indications.
- j Some editions of the pieces may include editorial suggestions for dynamics, fingerings or other points of interpretation that are only appropriate to the piano; these may be disregarded. Candidates may, at their discretion, play from published facsimiles of printed editions of works included in the syllabus.
- k Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the Sight-Reading test before they are required to perform it for assessment. The same procedure applies to the Figured Bass Realization test.

## Harpichord GRADE 4

**SCALES AND ARPEGGIOS:** from memory:

**Scales:**

- (i) in similar motion with hands together one octave apart, in the following keys (minors in melodic or harmonic form at candidate's choice):

C, G, D, A, E, B, F, B $\flat$ , E $\flat$ , A $\flat$  majors } (three octaves)  
A, E, B, D, G, C, F minors }

- (ii) in contrary motion with both hands beginning and ending on the key-note (unison), in the major keys of C, E and E $\flat$  (two octaves)

**Chromatic Scales:** beginning on any note named by the examiner, with each hand separately (three octaves)

**Arpeggios:** the major and minor common chords of C, G, D, A, E, B and F, in root position only, with each hand separately (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**

- 1 **Blow** Almand in A minor. P. 28 from *Blow 25 Harpsichord Pieces* (Stainer & Bell K44)
- 2 **Bull** Fantasia in G minor. P. 6 from *Bull 10 Pieces* (Stainer & Bell K8)
- 3 **Croft** Prelude: from Suite No. 4 in C minor. *Croft Complete Harpsichord Works, Vol. 1* (Stainer & Bell K30)
- 4 **Froberger** Saraband (with repeats): 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)
- 5 **Pasquini** Suite in G: 1st movt and either 2nd or 3rd movt. No. 13 from *Baroque Keyboard Pieces, Book 3* (ABRSM Publishing)
- 6 **Peerson** The Fall of the Leaf. No. 4 from *24 Pieces from the Fitzwilliam Virginal Book* (Stainer & Bell K16)
- 7 **Purcell** Ground in Gamut (Z.645). No. 16 from *Purcell Complete Keyboard Music, Book 2* (Chester/Music Sales: special order) or No. 32 from *Purcell Miscellaneous Keyboard Pieces* (Stainer & Bell K22)
- 8 **Scheidemann** Französischer Allemand in D minor. No. 14 from *Scheidemann Sämtliche Werke für Clavier* (Breitkopf & Härtel EB 8688)

**LIST B**

- 1 **F. Couperin** Canaries (from 1er livre, 2e ordre). P. 40 from *F. Couperin Anthologie pour Clavecin (L'Oiseau-Lyre/UMP)*
- 2 **F. Couperin** Le Petit-Rien (from 3e livre, 14e ordre). P. 6 from *F. Couperin Anthologie pour Clavecin (L'Oiseau-Lyre/UMP)* or No. 37 from *Baroque Keyboard Pieces, Book 2* (ABRSM Publishing)
- 3 **L. Couperin** Courante in C. P. 28 from } *Early French Keyboard Music, Vols 1 & 2*
- 4 **Dandrieu** Les Tendres Reproches (Rondeau) (from 2e livre). P. 94 from } (OUP archive/Allegro)
- 5 **L. Couperin** Prélude No. 7 in A minor. No. 7 from *L. Couperin Préludes non mesurés für Cembalo* (Breitkopf & Härtel EB 8705)
- 6 **Marchand** Menuet in D minor (from 1er livre). P. 61 from *Early French Keyboard Music, Vols 1 & 2* (OUP archive/Allegro) or No. 18 from *Baroque Keyboard Pieces, Book 3* (ABRSM Publishing)
- 7 **Rameau** Le Lardon (Menuet) and La Boiteuse (from *Pièces de Clavecin*). *Rameau Complete Keyboard Works, Vol. 1* (Bärenreiter BA 6581) or *Rameau Pièces de Clavecin* (Bärenreiter BA 3800) or Nos 38 and 39 from *Baroque Keyboard Pieces, Book 2* (ABRSM Publishing)
- 8 **Royer** Suite de la Bagatelle. *Royer Pièces de Clavecin* (Heugel LP 71/UMP)

## Harpichord: GRADE 4

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### LIST C

- 1 **J. S. Bach** Menuet 1 or 2: 5th or 6th movt from English Suite No. 4 in F, BWV 809. *J. S. Bach English Suites (Bärenreiter BA 5165 or Henle 100 or Henle 100/MDS)*
- 2 **J. S. Bach** Menuet: 5th movt from French Suite No. 2 in C minor, BWV 813. *J. S. Bach French Suites (Bärenreiter BA 5219 or Henle 71 or Henle 71/MDS)*
- 3 **J. S. & W. F. Bach** Allemande in G minor, BWV 837 (from *Klavierbüchlein für W. F. Bach*). *No. 35 from Baroque Keyboard Pieces, Book 2 (ABRSM Publishing)*
- 4 **Buxtehude** Allemande: from Suite in G minor, BuxWV 242. *No. 16 from Buxtehude Sämtliche Suiten und Variationen (Breitkopf & Härtel EB 8077 or 8078)*
- 5 **Fischer** Bourrée in A minor. *No. 15a from* } *Baroque Keyboard Pieces, Book 3 (ABRSM Publishing)*
- 6 **Kuhnau** Aria in A. *No. 16 from* }
- 7 **Handel** Allegro: 2nd movt from Suite in D minor (1733), HWV 436. *No. 3 from Handel Klavierwerke, Vol. 2 (Bärenreiter BA 4221) or No. 3 from Handel Klaviersuiten und Klavierstücke (1733) (Henle 472 or Henle 472/MDS) or No. 5 from Handel Selected Keyboard Works, Book 3 (5 Miscellaneous Suites) (ABRSM Publishing)*
- 8 **Handel** Sarabande: 2nd movt from Suite in E minor (1733), HWV 438. *No. 5 from Handel Klavierwerke, Vol. 2 (Bärenreiter BA 4221) or No. 5 from Handel Klaviersuiten und Klavierstücke (1733) (Henle 472 or Henle 472/MDS)*
- 9 **Handel** Entrée in G minor, HWV 453. *No. 6 from Handel Klavierwerke, Vol. 4 (Bärenreiter BA 4223) or No. 11 from Handel Selected Keyboard Works, Book 1 (ABRSM Publishing)*

### LIST D

- 1 **Arne** Minuet (and Variations): 3rd movt from Sonata No. 3 in G. *Arne Eight Keyboard Sonatas (Faber)*
- 2 **C. P. E. Bach** Les Langueurs tendres, Wq. 117/30, H. 110. *C. P. E. Bach 23 Pièces caractéristiques for Keyboard (OUP)*
- 3 **J. C. Bach** Andante di molto: 2nd movt from Sonata in D, Op. 5 No. 2. *No. 2 from J. C. Bach Klaviersonaten, Vol. 1, Op. 5 (Henle 332 or Henle 332/MDS)*
- 4 **Haydn** Adagio: 2nd movt from Sonata in C, Hob. XVI/1. *No. 2 from Haydn Selected Keyboard Sonatas, Book 1 (ABRSM Publishing)*
- 5 **Hurlebusch** Andantino: 1st movt from Sonata No. 1 in E. *Hurlebusch Keyboard Sonatas, Vol. 1 (Elkan-Vogel/UMP)*
- 6 **Paradies** Aria (Larghetto e cantabile): 2nd movt from Sonata No. 3 in E. *Paradies Sonate di Gravicembalo, Vol. 1 (Schott ED 6120/MDS)*
- 7 **D. Scarlatti** Sonata in A, Kp. 453. *No. 37 from Baroque Keyboard Pieces, Book 3 (ABRSM Publishing)*
- 8 **Zipoli** Gavotta: 3rd movt from Suite in D minor. *No. 4 from Zipoli Orgel- und Cembalowerke, Vol. 2 (Cembalowerke) (Süddeutscher Musikverlag SM 2204/Bärenreiter)*

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

- (i) play a short piece at sight in simple time in the key of C, G, D, A, E, F, B $\flat$  or E $\flat$  major, or A, E, B, D, G or C minor (see also para *k* on p. 5)
- (ii) realize a short progression of five or six chords over a given bass line, in the key of C, G or F major, which may include the  $\frac{5}{3}$  chord on the first to sixth degrees of the scale, and the  $\frac{6}{3}$  chord on the third degree, as in the following example:



**AURAL TESTS FOR THE GRADE†:** see pp. 83 and 84

# Harpichord GRADE 5

**SCALES AND ARPEGGIOS:** from memory:

**Scales:**

- (i) in similar motion with hands together one octave apart, in the following keys (minors in melodic or harmonic form at candidate's choice):
- |  |                   |
|--|-------------------|
| C, G, D, A, E, B, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ majors    | } (three octaves) |
| A, E, B, F $\sharp$ , C $\sharp$ , G $\sharp$ , D, G, C, F, B $\flat$ minors |                   |
- (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 $\flat$  (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 $\flat$ , A $\flat$ , D $\flat$ majors	} (three octaves)
A, E, B, D, G, C, F, B $\flat$ minors	

**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**

- Bull** Coranto 'Kingston'. *Bull 12 Keyboard Pieces (Stainer & Bell K36)*
- Facoli** Padoana prima dita la Marucina. *No. 1 from Facoli Balli d'Arpicordo (1588) (Doblinger 298/MDS)*
- 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)*
- Picchi** Ballo alla Polacha. *No. 3 from Picchi Dance Variations from Intavolatura di Balli d'arpicordo (London Pro Musica EK 35/Dolce)*
- Purcell** A New Ground (Z.682). *No. 10 from Purcell Complete Keyboard Music, Book 2 (Chester/Music Sales: special order) or No. 9 from Purcell Miscellaneous Keyboard Pieces (Stainer & Bell K22) or No. 11 from Baroque Keyboard Pieces, Book 4 (ABRSM Publishing)*
- Sweelinck** Malle Sijmen, SwWV 323. *No. 15 from Sweelinck Sämtliche Werke für Tasteninstrumente, Vol. 4 (Breitkopf & Härtel EB 8744)*
- Tomkins** Worster Brawls. *Tomkins 15 Dances (Stainer & Bell K2)*
- Valente** Lo Ballo dell'Intorcía. *No. 6 from Silva Ibérica, Vol. 2 (Schott ED 5494/MDS)*

**LIST B**

- |  |   |
|--|---|
| 1 <b>F. Couperin</b> L'Atalante (from 2e livre, 12e ordre).                            | P. 22 from } <i>F. Couperin Anthologie pour Clavecin</i>  |
| 2 <b>F. Couperin</b> La Milordine (Gigue) (from 1er livre, 1er ordre).                 | P. 42 from } <i>(L'Oiseau-Lyre/UMP)</i>   |
| 3 <b>Daquin</b> La Mélodieuse (Rondeau) (from 1er livre).                              | P. 106 from } <i>Early French Keyboard Music,</i>   |
| 4 <b>Dieupart</b> Gigue (from Suite 1 from <i>Six Suites de Clavessin</i> ).           | P. 66 from } <i>Vols 1 &amp; 2 (OUP archive/</i>  |
| 5 <b>Jacquet de la Guerre</b> Sarabande in D minor (from <i>Pièces de Clavecin</i> ).  | P. 44 from } <i>Allegro)</i>  |
| 6 <b>Rameau</b> Menuets 1 and 2 (from <i>Nouvelles Suites de Pièces de Clavecin</i> ). | <i>Rameau Complete Keyboard Works, Vol. 2</i>   |
|  | <i>(Bärenreiter BA 6582) or Rameau Pièces de Clavecin (Bärenreiter BA 3800) or No. 34 from Baroque Keyboard Pieces, Book 3 (ABRSM Publishing)</i> |
| 7 <b>Rameau</b> Tambourin (from <i>Pièces de Clavecin</i> ).                           | <i>Rameau Complete Keyboard Works, Vol. 1 (Bärenreiter BA 6581) or Rameau Pièces de Clavecin (Bärenreiter BA 3800)</i>                            |
| 8 <b>Royer</b> La Sensible (Rondeau).  | <i>Royer Pièces de Clavecin (Heugel LP 71/UMP)</i>  |

\* Range of piece extends above d'' † Published by ABRSM Publishing (Specimen Sight-Reading Tests; Specimen Aural Tests)

# Harpisichord: 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 Publishing)*
- 2 **J. S. Bach** Little Prelude in D minor, 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 or 8078)*
- 5 **Buxtehude** Canzona in G minor, BuxWV 173. *No. 35 from Buxtehude New Edition of the Complete Organ Works, Vol. 3 (Bärenreiter BA 8233)*
- 6 **Fischer** Overture: 1st movt from Suite in G, 'Calliope'. *Fischer Musicalischer Parnassus: Neun Suiten für Cembalo (Schott ED 6254/MDS)*
- 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 Klaviersuiten und Klavierstücke (1733) (Henle 472 or Henle 472/MDS) or No. 5 from Handel Selected Keyboard Works, Book 3 (5 Miscellaneous Suites) (ABRSM Publishing)*
- 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 Publishing)*
- 9 **Muffat** Gigue: 7th movt from Partita in C minor. *Muffat Partitas and Pieces (Schott ED 2827/MDS)*

## 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 Publishing)*
- 2 **J. C. Bach** Allegro: 1st movt from Sonata in A, Op. 17 No. 5. *No. 5 from J. C. Bach Klaviersonaten, Vol. 2, Op. 17 (Henle 333 or Henle 333/MDS)*
- \* 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 30119/MDS)*
- 5 **Hurlebusch** Larghetto: 2nd movt from Sonata No. 2 in F minor (with cadenza). *Hurlebusch Keyboard Sonatas, Vol. 1 (Elkan-Vogel/UMP)*
- \* 6 **Paradies** Giga (Allegro): 2nd movt from Sonata No. 5 in F. *Paradies Sonate di Gravicembalo, Vol. 1 (Schott ED 6120/MDS)*
- 7 **D. Scarlatti** Sonata in G minor, Kp. 8. *Scarlatti Sonatas, Vol. 1 (Heugel LP 31/UMP)*
- 8 **D. Scarlatti** Sonata in G (Capriccio), Kp. 63. *Scarlatti Sonatas, Vol. 2 (Heugel LP 32/UMP)*

**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, B $\flat$ , E $\flat$  or A $\flat$  major, or A, E, B, D, G or C minor (see also para *k* on p. 5)
- (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.:



**AURAL TESTS FOR THE GRADE†:** see pp. 83 and 85

## Harpichord GRADE 6

**THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT:** Grade 5 must have been passed.

**SCALES AND ARPEGGIOS:** from memory:

**Scales:**

- (i) in similar motion with hands together one octave apart, in all keys, major and minor, *both melodic and harmonic* (three octaves)
- (ii) in contrary motion with hands beginning and ending on the key-note (unison), in the major keys of C, G 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, beginning on C with the left hand and E with the right, a third apart (two octaves)

**Arpeggios:** with hands together one octave apart:

- (i) the common chords of the following keys, root position only:

C, G, D, A, E, B, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ majors	}	(three octaves)
A, E, B, F $\sharp$ , C $\sharp$ , G $\sharp$ , D, G, C, F, B $\flat$ minors		
- (ii) diminished seventh chords, beginning on B, C and C $\sharp$  (two 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**

- 1 **Blow** Prelude in G. *P. 20 from Blow 25 Harpsichord Pieces (Stainer & Bell K44)*
- 2 **Froberger** Lamento. *No. 7 from Baroque Keyboard Pieces, Book 4 (ABRSM Publishing)*
- 3 **Gibbons** Ground in A minor. *Gibbons Eight Keyboard Pieces (Stainer & Bell K26)*
- 4 **Picchi** Padoana ditta la Ongara. *No. 6 from Picchi Dance Variations from Intavolatura di Balli d'arpicordo (London Pro Musica EK 35/Dolce)*
- 5 **Scheidemann** Englische Mascarata in G minor. *No. 8 from Scheidemann Sämtliche Werke für Clavier (Breitkopf & Härtel EB 8688)*
- 6 **Sweelinck** Paduana Lachrymae, SwWV 328. *No. 11 from Sweelinck Sämtliche Werke für Tasteninstrumente, Vol. 4 (Breitkopf & Härtel EB 8744)*
- 7 **Tomkins** Pavan: Earl Strafford (short version) and Galliard: Earl Strafford (short version). *Tomkins 15 Dances (Stainer & Bell K2)*
- 8 **Weckmann** Toccata vel præludium 1mi Toni in D minor. *No. 5 from Weckmann Complete Freely Composed Organ and Keyboard Works (Bärenreiter BA 8189)*

**LIST B**

- 1 **Clérambault** Prélude in C (from 1er livre). *P. 68 from* } *Early French Keyboard Music, Vols 1 & 2*
  - 2 **Le Roux** La Favorite (from *Pièces de Clavessin*). *P. 42 from* } *(OUP archive/Allegro)*
  - 3 **F. Couperin** Les Moissonneurs (from 2e livre, 6e ordre). *No. 15 from* } *Baroque Keyboard Pieces, Book 4*
  - 4 **L. Couperin** Chaconne in G minor. *No. 4 from* } *(ABRSM Publishing)*
  - 5 **F. Couperin** Les Sentimens (Sarabande) (from 1er livre, 1er ordre). *P. 36 from F. Couperin Anthologie pour Clavecin (L'Oiseau-Lyre/UMP)*
  - 6 **Rameau** Les Soupirs (from *Pièces de Clavecin*)
  - 7 **Rameau** La Villageoise (Rondeau) (from *Pièces de Clavecin*)
  - 8 **Royer** L'Aimable. *Royer Pièces de Clavecin (Heugel LP 71/UMP)*
- |   |  |
|---|--|
| } | } <i>Rameau Complete Keyboard Works, Vol. 1 (Bärenreiter BA 6581)</i><br><i>or Rameau Pièces de Clavecin (Bärenreiter BA 3800)</i> |
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\* Range of piece extends above d'' † Published by ABRSM Publishing (Specimen Sight-Reading Tests; Specimen Aural Tests)

## Harpichord: GRADE 6

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### LIST C

- 1 **J. S. Bach** Sarabande: 5th movt from English Suite No. 1 in A, BWV 806. *J. S. Bach English Suites (Bärenreiter BA 5165 or Henle 100 or Henle 100/MDS)*
- 2 **J. S. Bach** Allemande: 1st movt from French Suite No. 4 in E♭, BWV 815. *J. S. Bach French Suites (Bärenreiter BA 5219 or Henle 71 or Henle 71/MDS)*
- 3 **J. S. Bach** Praeludium in G, BWV 902/1. *No. 20 from Baroque Keyboard Pieces, Book 4 (ABRSM Publishing)*
- 4 **Buxtehude** Aria: Rofilis (Partite diverse), BuxWV 248 (complete). *No. 21 from Buxtehude Sämtliche Suiten und Variationen (Breitkopf & Härtel EB 8077 or 8078)*
- 5 **Fischer** Prelude: from Suite in D. *No. 5 from John Blow's Anthology (Stainer & Bell K37)*
- 6 **Fux** Presto: 3rd movt from Sonata septima in D minor. *Fux Seven Sonatas for Organ (Cembalo) (Universal 18608/MDS)*
- 7 **Handel** Allemande: 3rd movt from Suite in D minor (1720), HWV 428. *No. 3 from Handel Klavierwerke, Vol. 1 (Bärenreiter BA 4224) or No. 3 from Handel Klaviersuiten (1720) (Henle 336 or Henle 336/MDS)*
- 8 **Handel** Aria con variazioni: 3rd movt from Sonata (Suite) in B♭, HWV 434. *No. 1 from Handel Klavierwerke, Vol. 2 (Bärenreiter BA 4221) or No. 1 from Handel Klaviersuiten und Klavierstücke (1733) (Henle 472 or Henle 472/MDS) or No. 12 from Handel Selected Keyboard Works, Book 2 (Miscellaneous Pieces) (ABRSM Publishing)*
- 9 **Muffat** Ouverture (complete): 1st movt from Partita in C minor. *Muffat Partitas and Pieces (Schott ED 2827/MDS)*

### LIST D

- \* 1 **Arne** Andante: 1st movt from Sonata No. 4 in D minor. *Arne Eight Keyboard Sonatas (Faber)*
- 2 **C. P. E. Bach** Allegro in A, Wq. 116/16. *No. 2 from C. P. E. Bach Selected Keyboard Works, Book 2 (Miscellaneous Pieces) (ABRSM Publishing)*
- \* 3 **J. C. Bach** Prestissimo: 3rd movt from Sonata in E, Op. 5 No. 5. *No. 5 from J. C. Bach Klaviersonaten, Vol. 1, Op. 5 (Henle 332 or Henle 332/MDS)*
- \* 4 **Paradies** Presto: 2nd movt from Sonata No. 10 in D. *Paradies Sonate di Gravicembalo, Vol. 2 (Schott ED 6121/MDS)*
- 5 **D. Scarlatti** Sonata in C minor, Kp. 11. *Scarlatti Sonatas, Vol. 1 (Heugel LP 31/UMP) or No. 3 from Scarlatti 200 Sonatas, Vol. 1 (Editio Musica Budapest Z.7817/FM Distribution)*
- \* 6 **Soler** Sonata in E minor, R. 26. *No. 13 from Soler 14 Sonatas (Faber custom print) or No. 7 from Soler Eight Sonatas (Schott ED 9183/MDS) or No. 16 from Soler Ausgewählte Klaviersonaten (Henle 475 or Henle 475/MDS)*
- 7 **Karen Tanaka** Lavender (1989 original version) (published separately: Chester/Music Sales)
- \* 8 **Yassen Vodenitcharov** La danse de la cigale: No. 1 from *Quatres Études pour clavecin (Éditions Musicales Européenes 96675/UMP)*

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

- (i) play a short piece at sight (see also para *k* on p. 5)
- (ii) realize a figured bass passage, about eight bars in length and in simple time, in the key of C, G, D or F major, or A, E or D minor, which may include the  $\frac{5}{3}$  chord as previously required and the  $\frac{6}{3}$  and  $\frac{6}{4}$  chords. Inessential notes not requiring realization will be indicated by a horizontal line.

**AURAL TESTS FOR THE GRADE†:** see pp. 83 and 85

## Harpichord GRADE 7

**THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT:** Grade 5 must have been passed.

**SCALES AND ARPEGGIOS:** from memory:

**Scales:**

- (i) in similar motion with hands together one octave apart, in all keys, major and minor, *both* melodic and harmonic (three octaves)
- (ii) in similar motion with hands a third apart (three octaves), *and* in contrary motion beginning and ending on the key-note (unison), in the major keys of C, G, D 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, with hands beginning and ending on the same note (unison), starting on C and on F $\sharp$  (two octaves)

**Arpeggios:** with hands together one octave apart:

- (i) the common chords of the following keys in root position and first inversion:

C, G, D, A, E, B, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  majors } (three octaves)  
A, E, B, F $\sharp$ , C $\sharp$ , G $\sharp$ , D, G, C, F, B $\flat$  minors }

- (ii) chords of the dominant seventh, in root position only, in the keys of C, G, D and F (two 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**

- 1 **Byrd** The Carman's Whistle. *Byrd Six Sets of Variations (Stainer & Bell K34)*
- 2 **Cabezón** Pavana Italiana. *No. 2 from Cabezón Claviermusik (Schott ED 4286/MDS) or No. 1 from Drei Pavanen über das gleiche Thema (Schott ED 5457/MDS)*
- 3 **Farnaby** Loath to Depart. *No. 17 from Farnaby 17 Pieces (Stainer & Bell K11)*
- 4 **Frescobaldi** Capriccio in G. *Frescobaldi Fantasy and Capriccio (Doblinger DM 296/MDS)*
- 5 **Gibbons** Galliard 'Lord Salisbury'. *Gibbons Eight Keyboard Pieces (Stainer & Bell K26)*
- 6 **Purcell** Almand: from Suite No. 7 in D minor (Z.668). *Purcell Complete Keyboard Music, Book 1 (Chester/Music Sales: special order) or Purcell Eight Suites (Stainer & Bell K21)*
- 7 **Scheidemann** Præambulum in D minor. *No. 1 from Scheidemann Sämtliche Werke für Clavier (Breitkopf & Härtel EB 8688)*
- 8 **Sweelinck** Toccata 2di Toni (g2), SwWV 293. *Sweelinck Sämtliche Werke für Tasteninstrumente, Vol. 1 (Breitkopf & Härtel EB 8741)*

**LIST B**

- 1 **Chambonnières** Pavane: L'Entretien des Dieux. *No. 3 from } Baroque Keyboard Pieces, Book 5*
- 2 **F. Couperin** La Favorite: Chaconne à deux tems (from 1er livre, 3e ordre). *No. 6 from } (ABRSM Publishing)*
- 3 **F. Couperin** La Superbe ou la Forqueray (from 3e livre, 17e ordre). *P. 20 from F. Couperin Anthologie pour Clavecin (L'Oiseau-Lyre/UMP)*
- 4 **L. Couperin** Prélude No. 12 in F (complete). *No. 12 from L. Couperin Préludes non mesurés für Cembalo (Breitkopf & Härtel EB 8705)*
- 5 **Dagincour** La Couronne (Allemande) (from *Pièces de Clavecin*, 1er ordre). *P. 96 from Early French Keyboard Music, Vols 1 & 2 (OUP archive/Allegro)*
- 6 **Rameau** Courante in E minor (from *Pièces de Clavecin*) } *Rameau Complete Keyboard Works, Vol. 1 (Bärenreiter BA 6581)*
- 7 **Rameau** Gigue (from 1er livre) } *or Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
- 8 **Royer** La Majestueuse (Courante). *Royer Pièces de Clavecin (Heugel LP 71/UMP)*

\* Range of piece extends above d'' † Published by ABRSM Publishing (Specimen Sight-Reading Tests; Specimen Aural Tests)

## Harpichord: GRADE 7

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### LIST C

- 1 **J. S. Bach** Sinfonia No. 15 in B minor, BWV 801. *Bach Inventions and Sinfonias* (ABRSM Publishing)
- 2 **J. S. Bach** Courante: 3rd movt from English Suite No. 3 in G minor, BWV 808
- 3 **J. S. Bach** Sarabande and Double: 4th movt from English Suite No. 6 in D minor, BWV 811
- 4 **J. S. Bach** Praeludium: 1st movt from Partita No. 1 in Bb, BWV 825. *J. S. Bach Six Partitas* (Bärenreiter BA 5152 or Henle 28 or Henle 28/MDS)
- 5 **J. S. Bach** Contrapunctus 1: from *The Art of Fugue*, BWV 1080 (ABRSM Publishing)
- 6 **Böhm** Chaconne: from Suite in D. *P. 36 from Böhm Sämtliche Werke, Vol. 1* (Breitkopf & Härtel EB 6634)
- 7 **Buxtehude** Gigue: from Suite in A, BuxWV 243. *No. 17 from Buxtehude Sämtliche Suiten und Variationen* (Breitkopf & Härtel EB 8077 or 8078)
- 8 **Handel** Presto: 6th movt from Suite in D minor (1720), HWV 428. *No. 3 from Handel Klavierwerke, Vol. 1* (Bärenreiter BA 4224) or *No. 3 from Handel Klaviersuiten (1720)* (Henle 336 or Henle 336/MDS)
- 9 **Handel** Fugue No. 5 in A minor, HWV 609. *No. 5 from Handel Klavierwerke, Vol. 3* (Bärenreiter BA 4222) or *No. 5 from Handel Six Fugues, HWV 605–610* (Henle 749 or Henle 749/MDS)

### LIST D

- 1 **C. P. E. Bach** Allegro: 1st movt from Sonata in F minor, Wq. 62/6, H. 40. *No. 5 from C. P. E. Bach Klaversonaten Auswahl, Vol. 1* (Henle 376 or Henle 376/MDS)
- 2 **J. C. Bach** Presto: 2nd movt from Sonata in A, Op. 17 No. 5. *No. 5 from J. C. Bach Klaversonaten, Vol. 2, Op. 17* (Henle 333 or Henle 333/MDS)
- 3 **W. F. Bach** Allemande: 1st movt from Suite in G minor (FK 24). *W. F. Bach Ausgewählte Klavierwerke* (Henle 452 or Henle 452/MDS)
- 4 **G. (J. A.) Benda** Un poco Allegro: 1st movt from Sonata in G. *No. 2 from Benda Six Sonatas* (Schott ED 9018/MDS)
- 5 **Ronald Caltabiano** No. 1: from *Fanfares for Solo Harpichord* (Merion Music 140-40072/UMP)
- \* 6 **Maconchy** Tempo libero, poco lento espressivo: 3rd movt from *Notebook for Harpichord* (pp. 6–11) (Chester/Music Sales: special order)
- \* 7 **Paradies** Andante: 1st movt from Sonata No. 4 in C minor. *Paradies Sonate di Gravicembalo, Vol. 1* (Schott ED 6120/MDS)
- 8 **D. Scarlatti** Sonata in E minor, Kp. 263. *No. 60 from Scarlatti Ausgewählte Klaversonaten, Vol. 3* (Henle 476 or Henle 476/MDS)

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

- (i) play a piece at sight (see also para *k* on p. 5)
- (ii) realize a figured bass passage, about eight bars in length and in simple or compound time, in the key of C, G, D, F or B♭ major, or A, E, D or G minor. The figures may include the  $\frac{5}{3}$ ,  $\frac{6}{3}$ ,  $\frac{6}{4}$  and  $\frac{6}{5}$  chords and the  $\frac{5-}{43}$  suspension. Chromatic accidentals may occur in the figures and the bass.

**AURAL TESTS FOR THE GRADE†:** see pp. 83 and 86

## Harpichord GRADE 8

**THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT:** Grade 5 must have been passed.

**SCALES AND ARPEGGIOS:** from memory:

**Scales:**

- (i) in similar motion with hands together one octave apart, legato *or* staccato as directed by the examiner, in all keys, major and minor, *both* melodic *and* harmonic (three octaves)
- (ii) in similar motion with hands a third apart *and* a sixth apart in the keys of D, A, E, B $\flat$  and E $\flat$  majors, and A, E and D minors (three octaves)
- (iii) with each hand separately, in thirds in the major keys of C and B $\flat$  (two octaves)

**Chromatic Scales:**

- (i) in similar motion with hands a minor third apart beginning on any notes named by the examiner (three octaves)
- (ii) one scale with each hand separately, in minor thirds starting on A $\sharp$ /C $\sharp$  (two octaves)

**Arpeggios:** with hands together one octave apart:

- (i) the common chords of the following keys in root position, first and second inversions:  
C, G, D, A, E, B, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$  majors } (three octaves)  
A, E, B, F $\sharp$ , C $\sharp$ , G $\sharp$ , D, G, C, F, B $\flat$  minors }
- (ii) chords of the dominant seventh, in root position only, in the keys of C, G, D, A, E, B, F, B $\flat$ , E $\flat$  and A $\flat$  (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

- 1 **Bull** Chromatic Pavan (Queen Elizabeth's) and Chromatic Galliard. *Bull 12 Keyboard Pieces (Stainer & Bell K36)*
- 2 **Byrd** John come kiss me now. *Byrd Six Sets of Variations (Stainer & Bell K34)*
- 3 **Frescobaldi** Toccata Nona. *Frescobaldi Second Book of Toccatas, Canzoni etc 1637 (Bärenreiter BA 2204)*
- 4 **Froberger** Toccata (1) in A minor, FbWV 101 or Toccata (2) in D minor, FbWV 102. *No. 12 or No. 13 from John Blow's Anthology (Stainer & Bell K37) or Froberger New Edition of the Complete Works, Vol. 1 (Bärenreiter BA 8063)*
- 5 **Kerll** Passacaglia (*Doblinger DM 173/MDS*)
- 6 **Morley** Go from my window. *No. 13 from Morley Keyboard Works, Vol. 2 (Stainer & Bell K13)*
- 7 **Rossi** Toccata No. 7. *P. 72 from Early Italian Keyboard Music, Vols 1 & 2 (OUP archive/Allegro)*
- 8 **Sweelinck** Unter der Linden grune (Onder een linde groen), SwWV 325. *No. 7 from Sweelinck Sämtliche Werke für Tasteninstrumente, Vol. 4 (Breitkopf & Härtel EB 8744)*
- 9 **Weckmann** Toccata (4) in A minor. *No. 8 from Weckmann Complete Freely Composed Organ and Keyboard Works (Bärenreiter BA 8189)*

### LIST B

- 1 **F. Couperin** Allemande La Laborieuse (from 1er livre, 2e ordre). *P. 30 from F. Couperin Anthologie pour Clavecin (L'Oiseau-Lyre/UMP)*
- 2 **F. Couperin** Passacaille (Rondeau) (from 2e livre, 8e ordre). *P. 56 from*
- 3 **D'Anglebert** Tombeau de Mr. de Chambonnières (from *Pièces de Clavecin*) (with repeats). *P. 36 from* } *Early French Keyboard Music, Vols 1 & 2 (OUP archive/Allegro)*
- 4 **L. Couperin** Prélude No. 1 in D minor (*complete*) or Prélude No. 3 in G minor (*complete*). *No. 1 or No. 3 from L. Couperin Préludes non mesurés für Cembalo (Breitkopf & Härtel EB 8705)*
- 5 **Rameau** La Dauphine. *Rameau Complete Keyboard Works, Vol. 1 (Bärenreiter BA 6581) or Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
- 6 **Rameau** L'Enharmonique (from *Nouvelles Suites de Pièces de Clavecin*). *Rameau Complete Keyboard Works, Vol. 2 (Bärenreiter BA 6582) or Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
- 7 **Rameau** La Poule (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. 10 from Baroque Keyboard Pieces, Book 5 (ABRSM Publishing)*
- 8 **Royer** La Marche des Scythes } *Royer Pièces de Clavecin (Heugel LP 71/UMP)*
- 9 **Royer** Le Vertigo (Rondeau) }

\* Range of piece extends above d" † Published by ABRSM Publishing (Specimen Sight-Reading Tests; Specimen Aural Tests)

## Harpisichord: GRADE 8

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### LIST C

- 1 **J. S. Bach** Prélude: 1st movt from English Suite No. 2 in A minor, BWV 807 } *J. S. Bach English Suites (Bärenreiter*
- 2 **J. S. Bach** Prélude: 1st movt from English Suite No. 3 in G minor, BWV 808 } *BA 5165 or Henle 100/MDS)*
- 3 **J. S. Bach** Toccata: 1st movt from Partita No. 6 in E minor, BWV 830. *J. S. Bach Six Partitas (Bärenreiter BA 5152 or Henle 28 or Henle 28/MDS)*
- 4 **J. S. Bach** Prelude and Fugue in F $\sharp$  minor, BWV 883. *No. 14 from* } *The Well-Tempered Clavier, Part 2*
- 5 **J. S. Bach** Prelude and Fugue in A $\flat$ , BWV 886. *No. 17 from* } *(ABRSM Publishing)*
- 6 **J. S. Bach** Toccata No. 4 in G minor, BWV 915. *J. S. Bach Toccatas (Bärenreiter BA 5235 or Henle 126 or Henle 126/MDS)*
- 7 **Böhm** Präludium, Fuge und Postludium in G minor. *P. 23 from Böhm Sämtliche Werke, Vol. 1 (Breitkopf & Härtel EB 6634)*
- 8 **Buxtehude** Prelude and Fugue in G minor, BuxWV 163. *No. 1 from Buxtehude Ausgewählte Werke für Klavier (Cembalo) (Breitkopf & Härtel EB 6281)*
- 9 **Handel** Air (with Handel's ornamentation) and Doubles: 5th movt from Suite in D minor (1720), HWV 428. *No. 3 from* } *Handel Klavierwerke, Vol. 1 (Bärenreiter BA 4224) or Handel Klaviersuiten (1720)*
- 10 **Handel** Overture (complete): 1st movt from Suite in G minor (1720), HWV 432. *No. 7 from* } *(Henle 336 or Henle 336/MDS)*

### LIST D

- \* 1 **Jurriaan Andriessen** Musica per Clavicembalo (*Donemus*)
- 2 **W. F. Bach** Fantasia in A minor (FK 23). *W. F. Bach Ausgewählte Klavierwerke (Henle 452 or Henle 452/MDS)*
- 3 **Ligeti** Passacaglia ungherese for harpsichord (*Schott ED 6843/MDS*)
- \* 4 **Mozart** Modulierendes Präludium. *No. 61 from Mozart Klavierstücke (Henle 22 or Henle 22/MDS)*
- \* 5 **Paradies** Vivace: 1st movt from Sonata No. 10 in D. *Paradies Sonate di Gravicembalo, Vol. 2 (Schott ED 6121/MDS)*
- \* 6 **Rhian Samuel** Silver Threads for solo harpsichord (*Stainer & Bell Y232*)
- 7 **D. Scarlatti** Sonata in A, Kp. 24. *No. 50 from Scarlatti Ausgewählte Klaviersonaten, Vol. 3 (Henle 476 or Henle 476/MDS) or No. 5 from Scarlatti 200 Sonatas, Vol. 1 (Editio Musica Budapest Z.7817/FM Distribution)*
- 8 **D. Scarlatti** Sonata in G minor, Kp. 30 ('Cat Fugue'). *No. 1 from Scarlatti Ausgewählte Klaviersonaten, Vol. 1 (Henle 395 or Henle 395/MDS) or No. 10 from Scarlatti 200 Sonatas, Vol. 1 (Editio Musica Budapest Z.7817/FM Distribution)*
- \* 9 **Soler** Sonata in C $\sharp$  minor, R. 21. *No. 10 from Soler 14 Sonatas (Faber custom print) or No. 4 from Soler Eight Sonatas (Schott ED 9183/MDS) or No. 3 from Soler Ausgewählte Klaviersonaten (Henle 475 or Henle 475/MDS)*

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

- (i) play a piece at sight (see also para *k* on p. 5)
- (ii) realize a figured bass passage, up to sixteen bars in length and in simple or compound time, in the key of C, G, D, F, B $\flat$  or E $\flat$  major, or A, E, B, D, G or C minor. In addition to the requirements of Grade 7, the figures may include the  $\begin{matrix} 6 \\ 4 \end{matrix}$  and  $\begin{matrix} 7 \\ 2 \end{matrix}$  chords. Chromatic accidentals may occur in the figures and the bass.

**AURAL TESTS FOR THE GRADE†:** see pp. 83 and 86