

# HARPSICHORD REQUIREMENTS AND INFORMATION

## *Subject Code: 41*

*This syllabus is valid from 2009 until further notice.*

*This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Harpsichord 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](http://www.abrsm.org/regulations)) which should be read before an exam booking is made.*

## **Entering for an exam**

**Eligibility:** This syllabus is available at Grades 4–8 only and candidates may be entered in any of these grades irrespective of age and without previously having taken any other grade in Harpsichord. 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](http://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](http://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](mailto:accesscoordinator@abrsm.ac.uk)).

**Venues:** Harpsichord 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](http://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](http://www.abrsm.org/exambooking).

## **Instruments**

The harpsichord should be in a state of tuning and regulation appropriate for the exam. The majority of the pieces listed in this syllabus require an instrument with a range extending up to *d'''*. 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 exam.

## Elements of the exam

All ABRSM graded Harpischord exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading and figured bass realization; and Aural tests. In all grades, marks are allocated as follows:

Pieces: 1	30	
2	30	
3	30	
Scales and arpeggios	21	
Sight-reading	12	} <i>one combined mark will be recorded</i>
Figured bass realization	9	
Aural tests	18	
Total	<u>150</u>	

**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 three pieces – one from List B and one from List C, with the third piece chosen from *either* List A *or* List D. In the exam, they 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:** 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 or a facsimile). Any indications that are only appropriate to the piano may be disregarded. Information on obtaining exam music is given on p. 47.

**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.

**Registration:** Candidates may exercise reasonable discretion in the choice of registration and manual allocation in the pieces selected for the exam, according to the specific nature of the instrument they are using and the extent of its ability to equate to any prescribed registration indications (see 'Instruments' on p. 44).

**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.

**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. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see ‘Photocopies’ below). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to the Syllabus Department ([syllabus@abrsm.ac.uk](mailto:syllabus@abrsm.ac.uk)) no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are unable to help with page-turning.

**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](http://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 and arpeggios**

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade, as well as aiming to hear, in Grade 8, a balance of the specified articulations. 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
- left hand *or* right hand, *or* hands together
- the articulation (Grade 8)

All scales and arpeggios should:

- be played from memory
- ascend and descend according to the specified range
- be prepared legato, unless the syllabus specifies staccato (or both)
- be played with evenness of touch and articulation and at a pace that is consistent with accuracy and distinctness

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

Candidates are free to start at any octave, provided the required ranges are covered. 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.

Scales in thirds or a third apart should begin with the tonic as the lower note, while scales a sixth apart should begin with the tonic as the upper note.

## **Sight-reading and figured bass realization**

**Sight-reading:** 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. For

practice purposes, a book of specimen sight-reading tests is published for Harpichord by ABRSM.

***Figured bass realization:*** Candidates will be asked to play a short figured bass realization test 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. 49, 51, 53, 55 and 57.

## **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 in the exam room; 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](http://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](http://www.abrsm.org/publishers).

**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♭ 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♭ (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)*
- 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) 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 OL941)*
- 2 **F. Couperin** Le Petit-Rien (from 3e livre, 14e ordre). *P. 6 from F. Couperin Anthologie pour Clavecin (L'Oiseau-Lyre OL941) or No. 37 from Baroque Keyboard Pieces, Book 2 (ABRSM)*
- 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)*
- 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) or No. 18 from Baroque Keyboard Pieces, Book 3 (ABRSM)*
- 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)*
- 8 **Royer** Suite de la Bagatelle. *Royer Pièces de Clavecin (Heugel LP 71)*

**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)*
- 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)*
- 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)*
- 4 **Buxtehude** Allemande: from Suite in G minor, BuxWV 242. *No. 16 from Buxtehude Sämtliche Suiten und Variationen (Breitkopf & Härtel EB 8077)*
- 5 **Fischer** Bourrée in A minor. *No. 15a from* } *Baroque Keyboard Pieces, Book 3 (ABRSM)*
- 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 No. 5 from Handel Selected Keyboard Works, Book 3 (5 Miscellaneous Suites) (ABRSM)*
- 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)*
- 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)*

**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 Lagueurs 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)*
- 4 **Haydn** Adagio: 2nd movt from Sonata in C, Hob. XVI/1. *No. 2 from Haydn Selected Keyboard Sonatas, Book 1 (ABRSM)*
- 5 **Hurlbusch** Andantino: 1st movt from Sonata No. 1 in E. *Hurlbusch Keyboard Sonatas, Vol. 1 (Elkan-Vogel) (now out of print)*
- 6 **Paradies** Aria (Larghetto e cantabile): 2nd movt from Sonata No. 3 in E. *Paradies Sonate di Gravicembalo, Vol. 1 (Schott ED 6120)*
- 7 **D. Scarlatti** Sonata in A, Kp. 453. *No. 37 from Baroque Keyboard Pieces, Book 3 (ABRSM)*
- 8 **Zipoli** Gavotta: 3rd movt from Suite in D minor. *No. 4 from Zipoli Orgel- und Cembalowerke, Vol. 2 (Cembalowerke) (Süddeutscher Musikverlag SM 2204)*

**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♭ or E♭ major, or A, E, B, D, G or C minor (see also p. 46)
- (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. 94 and 96

## 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 $\flat$ , 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

- 1 **Bull** Coranto 'Kingston'. *Bull 12 Keyboard Pieces (Stainer & Bell K36)*
- 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)*
- 6 **Sweelinck** Malle Sijmen, SwWV 323. *No. 15 from Sweelinck Sämtliche Werke für Tasteninstrumente, Vol. 4 (Breitkopf & Härtel EB 8744)*
- 7 **Tomkins** Worster Brawls. *Tomkins 15 Dances (Stainer & Bell K2)*
- 8 **Valente** Lo Ballo dell'Intorcía. *No. 6 from Silva Ibérica, Vol. 2 (Schott ED 5494)*

### LIST B

- |                                                                                                                                                                                                                                                                      |             |                                                            |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------|------------------------------------------------------------|
| 1 <b>F. Couperin</b> L'Atalante (from 2e livre, 12e ordre).                                                                                                                                                                                                          | P. 22 from  | } F. Couperin <i>Anthologie pour Clavecin</i>              |
| 2 <b>F. Couperin</b> La Milordine (Gigue) (from 1er livre, 1er ordre).                                                                                                                                                                                               | P. 42 from  | } (L'Oiseau-Lyre OL941)                                    |
| 3 <b>Daquin</b> La Mélodieuse (Rondeau) (from 1er livre).                                                                                                                                                                                                            | P. 106 from | } Early French Keyboard Music,<br>Vols 1 & 2 (OUP archive) |
| 4 <b>Dieupart</b> Gigue (from Suite 1 from <i>Six Suites de Clavessin</i> ).                                                                                                                                                                                         | P. 66 from  |                                                            |
| 5 <b>Jacquet de la Guerre</b> Sarabande in D minor (from <i>Pièces de Clavecin</i> ).                                                                                                                                                                                | P. 44 from  |                                                            |
| 6 <b>Rameau</b> Menuets 1 and 2 (from <i>Nouvelles Suites de Pièces de Clavecin</i> ). <i>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)</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)</i>                                                                                                                                                                                 |             |                                                            |

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

**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 minor, BWV 926 (from *Klavierbüchlein für W. F. Bach*) } *J. S. Bach Little Preludes & Fughettas (Bärenreiter BA 5238 or Henle 106)*
- 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)*
- 6 **Fischer** Overture: 1st movt from Suite in G, 'Calliope'. *Fischer Musicalischer Parnassus: Neun Suiten für Cembalo (Schott ED 6254)*
- 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 No. 5 from Handel Selected Keyboard Works, Book 3 (5 Miscellaneous Suites) (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)*
- 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)*
- \* 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)*
- 7 **D. Scarlatti** Sonata in G minor, Kp. 8. *Scarlatti Sonatas, Vol. 1 (Heugel LP 31)*
- 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, B $\flat$ , E $\flat$  or A $\flat$  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.:



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



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

**SCALES AND ARPEGGIOS:** from memory:

**Scales:**

- (i) in similar motion with hands together one octave apart, in all keys, major and minor, *both* harmonic and melodic (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)*
- 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)*
- 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 Imi 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 Favoritte (from *Pièces de Clavessin*). *P. 42 from } (OUP archive)*
  - 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)*
  - 5 **F. Couperin** Les Sentimens (Sarabande) (from 1er livre, 1er ordre). *P. 36 from F. Couperin Anthologie pour Clavecin (L'Oiseau-Lyre OL941)*
  - 6 **Rameau** Les Soupirs (from *Pièces de Clavecin*)
  - 7 **Rameau** La Villageoise (Rondeau) (from *Pièces de Clavecin*)
- } *Rameau Complete Keyboard Works, Vol. 1 (Bärenreiter BA 6581) or Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
- 8 **Royer** L'Amable. *Royer Pièces de Clavecin (Heugel LP 71)*

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

## 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)*
- 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)*
- 3 **J. S. Bach** Præludium in G, BWV 902/1. *No. 20 from Baroque Keyboard Pieces, Book 4 (ABRSM)*
- 4 **Buxtehude** Aria: Rofilis (Partite diverse), BuxWV 248 (complete). *No. 21 from Buxtehude Sämtliche Suiten und Variationen (Breitkopf & Härtel EB 8077)*
- 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 UE 18608)*
- 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)*
- 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 No. 12 from Handel Selected Keyboard Works, Book 2 (Miscellaneous Pieces) (ABRSM)*
- 9 **Muffat** Ouverture (complete): 1st movt from Partita in C minor. *Muffat Partitas and Pieces (Schott ED 2827)*

## 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)*
- \* 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)*
- \* 4 **Paradies** Presto: 2nd movt from Sonata No. 10 in D. *Paradies Sonate di Gravicembalo, Vol. 2 (Schott ED 6121)*
- 5 **D. Scarlatti** Sonata in C minor, Kp. 11. *Scarlatti Sonatas, Vol. 1 (Heugel LP 31) or No. 3 from Scarlatti 200 Sonatas, Vol. 1 (Editio Musica Budapest Z.7817)*
- \* 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) or No. 16 from Soler Ausgewählte Klaviersonaten (Henle 475)*
- 7 **Karen Tanaka** Lavender (1989 original version) (published separately: Chester)
- \* 8 **Yassen Vodenitcharov** La danse de la cigale: No. 1 from *Quatres Études pour clavecin (Éditions Musicales Européenes) (now out of print)*

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

- (i) play a short piece at sight (see also p. 46)
- (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. 94 and 97

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

**SCALES AND ARPEGGIOS:** from memory:

**Scales:**

- (i) in similar motion with hands together one octave apart, in all keys, major and minor, *both* harmonic and melodic (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)* or *No. 1 from Drei Pavanen über das gleiche Thema (Schott ED 5457)*
- 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)*
- 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)* or *Purcell Eight Suites (Stainer & Bell K21)*
- 7 **Scheidemann** Praeambulum 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,
- 2 **F. Couperin** La Favorite: Chaconne à deux tems (from 1er livre, 3e ordre). No. 6 from } Book 5 (ABRSM)
- 3 **F. Couperin** La Superbe ou la Forqueray (from 3e livre, 17e ordre). *P. 20 from F. Couperin Anthologie pour Clavecin (L'Oiseau-Lyre OL941)*
- 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)*
- 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)*

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

**LIST C**

- 1 **J. S. Bach** Sinfonia No. 15 in B minor, BWV 801. *Bach Inventions and Sinfonias (ABRSM)*
- 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 B♭, BWV 825. *J. S. Bach Six Partitas (Bärenreiter BA 5152 or Henle 28)*
- 5 **J. S. Bach** Contrapunctus 1: from *The Art of Fugue*, BWV 1080 (ABRSM)
- 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)*
- 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)*
- 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)*

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

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

- (i) play a piece at sight (see also p. 46)
- (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. 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](http://www.abrsm.org/prerequisite).

**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 harmonic and melodic* (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*)
- 6 **Morley** Go from my window. *No. 13 from Morley Complete Keyboard Works, Vol. 2 (Stainer & Bell K13)*
- 7 **Rossi** Toccata No. 7. *P. 72 from Early Italian Keyboard Music, Vols 1 & 2 (OUP archive)*
- 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 OL941)*
- 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)*
- 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)*
- 8 **Royer** La Marche des Scythes } *Royer Pièces de Clavecin (Heugel LP 71)*
- 9 **Royer** Le Vertigo (Rondeau) }

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

**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)*
- 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)*
- 4 **J. S. Bach** Prelude and Fugue in F# minor, BWV 883. *No. 14 from } J. S. Bach The Well-Tempered Clavier, Part 2*
- 5 **J. S. Bach** Prelude and Fugue in A♭, BWV 886. *No. 17 from } (ABRSM)*
- 6 **J. S. Bach** Toccata No. 4 in G minor, BWV 915. *J. S. Bach Toccatas (Bärenreiter BA 5235 or Henle 126)*
- 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*
- 10 **Handel** Overture (complete): 1st movt from Suite in G minor (1720),  
HWV 432. *No. 7 from } (Bärenreiter BA 4224) or*  
*Handel Klaviersüiten (1720)*  
*(Henle 336)*

**LIST D**

- \* 1 **Jurriaan Andriessen** Musica per Clavicembalo (*Music Centre the Netherlands*)
- 2 **W. F. Bach** Fantasia in A minor (FK 23). *W. F. Bach Ausgewählte Klavierwerke (Henle 452)*
- 3 **Ligeti** Passacaglia ungherese for harpsichord (*Schott ED 6843*)
- \* 4 **Mozart** Modulierendes Präludium. *No. 61 from Mozart Klavierstücke (Henle 22)*
- \* 5 **Paradies** Vivace: 1st movt from Sonata No. 10 in D. *Paradies Sonate di Gravicembalo, Vol. 2 (Schott ED 6121)*
- \* 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 No. 5 from Scarlatti 200 Sonatas, Vol. 1 (Editio Musica Budapest Z.7817)*
- 8 **D. Scarlatti** Sonata in G minor, Kp. 30 ('Cat Fugue'). *No. 1 from Scarlatti Ausgewählte Klaviersonaten, Vol. 1 (Henle 395) or No. 10 from Scarlatti 200 Sonatas, Vol. 1 (Editio Musica Budapest Z.7817)*
- \* 9 **Soler** Sonata in C# minor, R. 21. *No. 10 from Soler 14 Sonatas (Faber) or No. 4 from Soler Eight Sonatas (Schott ED 9183) or No. 3 from Soler Ausgewählte Klaviersonaten (Henle 475)*

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

- (i) play a piece at sight (see also p. 46)
- (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♭ or E♭ major, or A, E, B, D, G or C minor. In addition to the requirements of Grade 7, the figures may include the 4 and 7 chords. Chromatic accidentals may occur in the figures and the bass.

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