

MUSIC PERFORMANCE GRADES



ORGAN Syllabus (Section 3)

second edition – valid for exams from 6 September 2021

This syllabus is specific to Organ and is part of the main *Qualification Specification: Music Performance Grades*. The remainder of that specification provides other relevant information for those preparing for Performance Grades exams and applies to all subjects (instruments). It can be found at www.abrsm.org/performancegrades and should be read when preparing for an exam.

23 July 2021

Qualification Specification: Performance Grades

Contents

3. Organ Performance Grades syllabus	2
Introducing the qualification	2
Performance Grades: requirements and information	2
• Instruments	2
• Performance as a whole	3
• Selecting repertoire	3
• Preparing for the exam	5
Organ repertoire lists	7
Programme form	15

/// Changes in this edition

This second edition, first published July 2021, includes several significant changes and updates to the exam requirements and information. There are no changes to the repertoire lists.

- We have provided additional guidance for the performance as a whole component of the exam
- We have made a change to the own-choice piece requirements to allow unpublished repertoire, including candidates' own compositions
- We have changed our policy on the use of the same piece(s) in more than one exam; this is now allowed
- We have updated the Programme form - in particular, the Candidate ID should now be provided

A range of updates have also been made to the text to further clarify the existing requirements and information, based on queries and feedback received since the Performance Grades qualification was launched in summer 2020.

The overarching *Qualification Specification: Music Performance Grades* document, which has other important and relevant information for those preparing for Performance Grades, has also been significantly updated.

© 2020 by The Associated Board of the Royal Schools of Music

All the syllabus information in this document, including repertoire lists, is the copyright of ABRSM. No syllabus listing may be reproduced or published without the permission of ABRSM. Updated in 2021.

3. Organ Performance Grades syllabus

Introducing the qualification

Performance Grades are new qualifications from ABRSM, introduced in 2020 to run alongside our long-standing and respected Practical Grades. They allow learners to focus on and showcase their performance skills if that is their preference. This additional suite of qualifications has been designed to allow learners to play to their strengths and interests and still have their level of achievement formally recognised with a regulated qualification that attracts UCAS points (in the UK) at Grades 6 to 8. Performance Grades are accessible exams given their sole focus on performance, without the assessment of any supporting tests. Instead they encourage the selection of appropriate repertoire to be delivered in a sustained performance, even at the earliest levels.

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces, and the way they can be combined to create a convincing and sustained performance, are the focus of the exam. For Performance Grades, candidates are asked to present four pieces at each grade.

ABRSM Performance Grades draw on the same repertoire set for our Practical Grades. This syllabus repertoire is organised into lists, which explore different traditions and styles, dating from the Renaissance period to the present day. Choosing repertoire from different lists gives candidates the opportunity to perform a balanced selection and demonstrate a range of skills.

Since Performance Grades focus on performance alone, the choice of repertoire is important, and attention should be given to the way pieces are contrasted, the order in which they are presented, and the different moods and characters they inhabit. This will enable candidates to demonstrate their ability to deliver a coherent and convincing performance event, not just a series of individual pieces. Credit for this is given through the performance as a whole assessment criteria that are applied.

Performance Grades: requirements and information

The syllabus repertoire is valid until further notice.

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Performance Grades for Organ. Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (available at www.abrsm.org/examregulations) which should be read before making an exam booking.

Instruments

Other than the Grades 1 to 3 exceptions described on page 3, the instrument used for the exam should be a pipe (or electronic) organ with:

- an orthodox console having at least two manuals covering a minimum range of $C-f'''$
- a pedal-board covering a minimum range of $C-f'$
- a swell pedal (if essential for the pieces chosen)
- the usual couplers

C two octaves below middle C

f'/f''' a fourth/two octaves and a fourth above middle C (pieces with a range extending above f''' are indicated in the syllabus by the symbol S)

At Grades 1 to 3, the exam may be taken on an instrument without pedals as the majority of the pieces are for manuals only. Pieces at Grades 1 to 3 requiring pedals, or where pedalling is optional, are indicated in the syllabus by the symbols † and ‡, respectively. In addition, at Grades 1 and 2, the exam may be taken on an instrument with only one manual. Consequently, at Grades 1 to 3, some notes may be transposed or omitted, provided the result is musical.

Performance as a whole

Performance skills are at the heart of Performance Grades, and go beyond the preparation of individual pieces. Designing programmes that play to learners' strengths as performers, and then delivering them with a real sense of musical intent and communication, is central to musical development. This also builds stamina, and embeds the technical control required to play a whole programme through, including managing the transitions from one piece to another. Finding ways to put across the mood and character, and really get inside the style of different types of repertoire, as well as arranging pieces into coherent and compelling programmes will in turn increase learners' knowledge and understanding of music more broadly.

For full details of how the performance as a whole component of the exam is assessed, see Section 4 of the *Qualification Specification: Music Performance Grades*.

Selecting repertoire

Number of pieces: Candidates present four pieces in one continuous performance (without a break). They choose at least one piece from each of the three lists (A, B and C). The fourth piece can be from the repertoire lists or a piece of the candidate's choice. The pieces can be performed in any order. See further programming requirements within this 'Selecting repertoire' section before finalising choices.

Own-choice piece: The following options and restrictions apply to the own-choice piece selection:

- The piece should be broadly the same standard, or above, as repertoire set for the grade being taken (prior approval from ABRSM is not needed, and can't be given).
- The piece may be chosen from any of the repertoire lists set for the grade, as long as all other requirements within this 'Selecting repertoire' section are also met, including the minimum duration. Performing all four pieces from the lists gives no advantage.
- The piece may be a candidate's own composition or arrangement (see 'Own composition').
- The piece must exist in a legible and fully-notated score using standard music notation (e.g. not in tab, not a lead sheet if candidate is playing a harmonic instrument etc.) and must be performed as notated in that score.

In cases where there is a concern about the standard of an own-choice piece presented, ABRSM reserves the right to request a copy from the Applicant where we cannot readily access one ourselves. This may delay the issuing of the exam result.

- The piece must not last less than the following timings for each grade (unless the overall programme time would be exceeded; see 'Programme times'):

	Grade							
	1	2	3	4	5	6	7	8
Minimum duration (mm:ss)	00:25	00:30	00:35	00:45	01:00	01:30	02:00	03:00

The duration for each grade is the minimum time required in order to demonstrate the breadth and depth of skills required, including stamina.

The other programming requirements described in this 'Selecting repertoire' section must also be met.

Programme times: The overall performance, including transitions between pieces, should not exceed the maximum programme time set for the grade, as shown in the following table. The programme time is the duration from the first note of the performance to the last. The examiner may stop listening to the recording if the candidate's performance goes over the maximum programme time.

	Grade							
	1	2	3	4	5	6	7	8
Maximum programme time (minutes)	6	7	8	10	12	15	20	25

Composers: Up to two pieces by the same composer may be performed. Where two or more pieces/movements by a composer are required by the syllabus (i.e. under one list number and indicated with an 'and'), these are considered as one 'piece'.

Own composition: ABRSM welcomes the inclusion of candidates' own compositions, or arrangements, to be performed as their own-choice piece. We will not judge or provide feedback on the structure or quality of the composition, only the performance of it. However, as with any other own-choice piece, the technical demand of the composition must be broadly the same as repertoire set for the grade being taken.

Repertoire lists: Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons (e.g. hand size) or because of wider context (historical, cultural, subject matter, etc.). Pieces should be considered carefully for their appropriateness to each individual, which may need consultation between teachers and parents/carers. Teachers and parents/carers should also exercise caution when allowing younger candidates to research pieces online: www.nspcc.org.uk/onlinesafety.

The repertoire lists are the same as for ABRSM Practical Grades. Candidates intending on taking both qualifications at the same grade may find their musical development benefits from preparing different pieces for each.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. A small number of editions for keyboard instruments other than organ are listed in the lower grades; candidates are free to adapt or disregard any indications such as dynamics or articulation in these editions which are not suitable for organ. Information on sourcing exam music is given on page 6.

Repeats: In most cases, da capo and dal segno indications must be followed but other repeats may be included, or not, at candidates' discretion (in order to achieve a musically satisfying performance). If the syllabus specifies that a repeat should be included, this instruction must be followed. If the syllabus indicates that a da capo/dal segno should be omitted, candidates have the

option to include or not. The maximum programme time should also be taken into consideration when deciding whether to include repeats (see 'Programme times').

Preparing for the exam

Programme form & pre-performance procedures: Candidates should complete a programme form and show it to the camera, for approximately five seconds, at the start of the exam recording. A form that can be printed and completed is provided on page 15. Alternatively, the required information can be written on a blank piece of paper. The piece information required should be given in the order the pieces will be performed.

As well as showing the form to camera, candidates should show the opening of their own-choice piece and announce themselves and their pieces before beginning their performance. Candidates taking a Grade 6, 7 or 8 must additionally show a form of photographic identification to the camera. This is because these qualifications can be used either as a prerequisite for higher grades and diplomas, or as part of a university application.

If preferred, a Responsible Adult present may show the form and music to camera (but not the ID, where applicable) and make the introductory announcement, as this does not form part of the performance. The assessment of the performance begins on the first note of music played.

More information on all of the above is given in the Guidance for Music Performance Grades available at www.abrsm.org/performancegrades.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. For pieces in a jazz style, candidates may add slight embellishment, as stylistically appropriate, but not include extensive improvisation. Examiners' marking will be determined by how candidates' decisions contribute to the musical outcome of each individual piece and to the performance as a whole.

Performing from memory: There is no requirement to perform from memory although candidates are encouraged to do so, if they believe it will enhance their performance. No extra marks are directly awarded for performing from memory.

Ossias: Where an ossia (alternative musical line or note) occurs in the music, candidates may choose either option unless the repertoire list specifies differently.

Ornaments: At Grades 1 to 4, only essential ornaments (such as cadential trills) are required. All other ornaments at these grades are optional.

Registration: Registration is left to candidates' discretion. Candidates at any grade may use a registrant, who may also act as page-turner.

Page-turns: Candidates need to manage any page-turns appropriately to avoid any adverse effect on the performance as a whole, which examiners will be assessing. Candidates may use an extra copy of the music or a photocopy of a section of the piece (but see 'Copyright') to help with page-turns. They may also use a page-turner (prior permission is not required; the turner may be the teacher and/or may also act as registrant).

Copyright: Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. 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/mpa-guidelines. In all other cases, application should be made to the copyright holder before any copy is made. Care should also be taken when making arrangements, as permission will be required in the case of copyright music.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence that this is not the case.

Sourcing exam music: Exam music is available from music retailers and online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

GRADE 2

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

- A** † 1 **de Araújo** Batalha do sexto tom. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
 2 **G. Böhm** Minuet in G }
 3 **Pachelbel** Fugue in C } *A Graded Anthology for Organ, Book 2 (Cramer)*
 4 **Clarke** The Prince of Denmark's March No. 25 from }
 5 **Daquin** Suite de la Réjouissance: Gavotte en Rondeau. No. 52a from } *Baroque Keyboard Pieces, Book 1 (ABRSM)*
 ‡ 6 **J. C. Simon** Prelude: from Prelude and Fugue in E minor. P. 22 from *Simon 14 Easy Preludes & Fugues (Schott ED 3877)*
 7 **J. G. Walther** Warum sollt ich mich denn grämen. *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*
-
- B** † 1 **J. C. Bach** Wie schön leuchtet der Morgenstern. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
 2 **Beauvarlet-Charpentier** Variation 2: from Noël 4, 'Laissez paître vos bêtes'. *Beauvarlet-Charpentier Noëls (Willemsen XWIL869)*
 3 **Boëllmann** Verset in A, Op. 29 No. 19. *A Graded Romantic French Anthology for Organ, Book 1 (Cramer)*
 4 **Kehl** Preludium in Bb. P. 12 from *Organists of the 18th and 19th Centuries, Vol. 12: Kehl, Conrad, Müller (Willemsen XWIL1030)*
 5 **Knecht** Andantino or Un poco Adagio: from Andantino in C }
 6 **R. Vierne** Interlude No. 1 in A minor } *A Graded Anthology for Organ, Book 2 (Cramer)*
 7 **S. Wesley** Animated in D. *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*
-
- C** † 1 **Eben** Variation 2: from *Kleine Choralpartita über 'O Jesu, all mein Leben bist Du' (Universal UE 17162)*
 2 **arr. Rebecca Groom Te Velde** Veni, veni, Emmanuel: No. 28 from *Hymn Miniatures 1 (OUP)* or *Oxford Service Music for Organ, Manuals only Book 1 (OUP)*
 3 **Langlais** Petite Pièce No. 3 (from *12 Petites Pièces*) } *A Graded Anthology for Organ, Book 2 (Cramer)*
 † 4 **Walcha** Zu Bethlehem geboren }
 5 **Herbert Paulmichl** Heute noch wirst du bei mir im Paradiese sein: No. 3 from *Die Sieben Worte Jesu am Kreuze*, Op. 189 (*Doblinger 2451*)
 6 **arr. N. Rawsthorne** One more step along the world or Rise and shine. No. 247 or No. 273 from *Really Good Songs for Junior Church (full music edition: Kevin Mayhew 1413501)*
 § 7 **Ned Rorem** Episode: No. 2 from *Organbook 1 (Boosey & Hawkes)*

GRADE 3

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

-
- A**
- | | | |
|---|---|--|
| 1 | J. S. Bach Gottes Sohn ist kommen, BWV 703 | } <i>Oxford Service Music for Organ, Manuals only Book 1 (OUP)</i> |
| 2 | Frescobaldi Allegro in G minor | |
| 3 | Lübeck Allein Gott in der Höh sei Ehr | |
| 4 | Coelho Primeiro Kyrio do sexto tom | } <i>A Graded Anthology for Organ, Book 3 (Cramer)</i> |
| 5 | J. G. Walther Jesu, meine Freude | |
- ‡ 6 **Martini** Toccata in B♭. P. 20 from *Martini Liturgical Works, Vol. 2 (Doblinger 1302)*
- 7 **J. C. Simon** Fugue: from Prelude and Fugue in E. P. 8 from *Simon 14 Easy Preludes & Fugues (Schott ED 3877)*
-
- B**
- | | | |
|-----|---|--|
| † 1 | Diemel Nun ruhen alle Wälder: No. 26 from <i>43 Chorale Preludes, Op. 52 (Willemsen XWIL714)</i> | } <i>A Graded Anthology for Organ, Book 3 (Cramer)</i> |
| 2 | Franck Vieux Noël (from <i>L'organiste</i>) | |
| † 3 | Guilmant Duo Pastorale (from Magnificat, Op. 41) | |
| 4 | Gigout Allegretto in A (No. 51 from <i>100 Pieces</i>) | } <i>A Graded Romantic French Anthology for Organ, Book 1 (Cramer)</i> |
| † 5 | Georges Jacob Noël | |
| 6 | S. Wesley Andantino in F. <i>Oxford Service Music for Organ, Manuals only Book 1 (OUP)</i> | |
| † 7 | S. Wesley Diapason Piece. <i>Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)</i> | |
-
- C**
- | | |
|------|--|
| † 1 | John Barry Pray to the Lord. <i>Fanfare for Francis (Banks FJ1917)</i> |
| 2 | arr. Gunther Martin Götsche Das ist ein köstlich Ding. P. 10 from <i>Jazz Inspirations for Organ, Book 1 (Bärenreiter BA 8440)</i> |
| † 3 | arr. Rebecca Groom Te Velde Adeste fideles: No. 1 from <i>Hymn Miniatures 1 (OUP)</i> |
| † 4 | Peter Hurford No. 1: from <i>Five Verses on a Melody from the Paderborn Gesangbuch. Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)</i> |
| 5 | Philip Moore Prelude (from <i>Three Pieces for Withycombe</i>). <i>A Graded Anthology for Organ, Book 3 (Cramer)</i> |
| † 6 | Peeters Of the Father's love begotten. <i>The Church Year (Cramer)</i> |
| †§ 7 | Ned Rorem Serenade: No. 4 from <i>Organbook 1 (Boosey & Hawkes)</i> |
-

GRADE 4

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

- A**
- 1 **J. S. Bach** O Lamm Gottes unschuldig, BWV 1095
 - 2 **F. Couperin** Trio (7e couplet du Gloria): No. 12 from *Messe pour les Convents* } *Oxford Service Music for Organ, Manuals only Book 2 (OUP)*
 - 3 **G. Böhm** Prelude in A minor. *A Graded Anthology for Organ, Book 4 (Cramer)*
 - 4 **Buxtehude** Puer natus in Bethlehem, BuxWV 217. No. 40 from *Buxtehude New Edition of the Complete Organ Works, Vol. 5 (Bärenreiter BA 8405)*
 - 5 **Hanff** Auf meinen lieben Gott. No. 2 from *Incognita Organo, Vol. 7: Hanff Chorale Preludes (Harmonia XHU3180)*
 - 6 **J. L. Krebs** Prelude in F. *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
 - 7 **Purcell** Symphony to Act 5 (from *The Fairy Queen*). *A Purcell Organ Album, arr. Setchell (OUP)*
 - 8 **Sweelinck** Toccata in A minor. No. 29 from *Sweelinck Works for Organ and Keyboard (Dover DP13186)* or *The Church Organist, Vol. 2 (Kevin Mayhew)*
-
- B**
- 1 **Claussmann** Allegro in E } *A Graded Romantic French Anthology for Organ, Book 2 (Cramer)*
 - § 2 **Wachs** Canzona }
 - 3 **Elgar** Vesper Voluntary No. 3 (from *11 Vesper Voluntaries, Op. 14*) } *Oxford Service Music for Organ, Manuals and Pedals Book 1 (OUP)*
 - 4 **Parry** Tranquilly }
 - 5 **C. Geissler** Adagio, Op. 39 } *A Graded Anthology for Organ, Book 4 (Cramer)*
 - 6 **Guilmant** Allegro (No. 2 from Magnificat, Op. 41) }
 - 7 **Oley** Nun freut euch lieben Christen gemein. *Incognita Organo, Vol. 47: Oley Chorale Preludes (Harmonia XHU4107)*
 - 8 **Rinck** Trio in F minor (Moderato). No. 9 from *Incognita Organo, Vol. 15: Rinck 12 Trios (Harmonia XHU3291)*
-
- C**
- 1 **John A. Behnke** Go tell it on the mountain (*gliss. optional*). P. 29 from *Jazz Inspirations for Organ, Book 1 (Bärenreiter BA 8440)*
 - 2 **Demessieux** Rorate Caeli or Tu es Petrus: from *Twelve Choral Preludes on Gregorian Chant Themes (Alfred—Summy-Birchard 0603)*
 - 3 **Wilbur Held** O little town of Bethlehem. *The Church Year (Cramer)*
 - § 4 **Karel Jirák** Prelude No. 3 (from *Five Little Preludes and Fugues, Op. 77*). *A Graded Anthology for Organ, Book 4 (Cramer)*
 - 5 **Herbert Paulmichl** Vater, in deine Hände empfehl ich meinen Geist!: No. 8 from *Die Sieben Worte Jesu am Kreuze, Op. 189 (Doblinger 02451)*
 - 6 **N. Rawsthorne** Flourish for an Occasion: from *12 Fanfares and Trumpet Tunes for Festive Occasions (pedals edition: Kevin Mayhew 1400209)*
 - 7 **Betty Roe** Bishop's Blues. *Swing Gently (pedals edition: Kevin Mayhew 1400326)*
 - 8 **Gordon Young** Praeludium: 1st movt from *Cathedral Suite (Willemsen XWIL510)*

GRADE 5

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

- A**
- 1 **J. S. Bach** Erschienen ist der herrliche Tag, BWV 629 or Ich ruf zu dir, Herr Jesu Christ, BWV 639 (*Orgelbüchlein*). *Complete editions: Bärenreiter Vol. 1 (BA 5261) or Breitkopf & Härtel Vol. 7 (EB 6587) or No. 15 or No. 30 from Peters Vol. 5 (EP 244)*
 - 2 **J. S. Bach** Herzlich tut mich verlangen, BWV 727. *Complete editions: Bärenreiter Vol. 3 (BA 5173) or Breitkopf & Härtel Vol. 9 (EB 6589) or No. 27 from Peters Vol. 5 (EP 244)*
 - 3 **C. Gibbons** Verse for the (Double) Organ } *Oxford Service Music for Organ, Manuals only Book 2 (OUP)*
 - 4 **L. Marchand** Basse de trompette } *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
 - 5 **J. C. Kittel** Mache dich, mein Geist, bereit. *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
 - 6 **Lübeck** Fugue (p. 49): from Praeambulum in F. No. 5 from *Lübeck Complete Organ Works (Breitkopf & Härtel EB 8824)*
 - 7 **Scheidt** Komm, Gott Schöpfer, heiliger Geist. *The Church Year (Cramer)*
 - 8 **D. Strunck** Primus Versus from: Magnificat noni toni – Meine Seele erhebet den Herren. No. 3 from *D. Strunck Complete Organ Works (Schott ED 20025)*
-
- B**
- 1 **W. T. Best** My soul, praise the Lord or O praise the Lord with one consent. *Incognita Organo, Vol. 13: S. S. Wesley & W. T. Best Chorale Preludes (Harmonia XHU3289)*
 - 2 **Dienel** Lobe den Herren, den mächtigen König der Ehren or Wer nur den lieben Gott lässt walten: No. 18 or No. 39 from *43 Chorale Preludes, Op. 52 (Willemsen XWIL714)*
 - 3 **Grieg** Norwegian Dance No. 2 (Op. 35 No. 2). *A Grieg Organ Album, arr. Eva (OUP)*
 - 4 **Guilmant** Lamento (Op. 90 No. 4). *A Graded Anthology for Organ, Book 5 (Cramer)*
 - 5 **Massenet** Prelude in C. *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP)*
 - 6 **Oley** Der Tag ist hin, mein Jesu bey mir bleibe. *The Church Year (Cramer)*
 - 7 **Reubke** Trio in Eb. *Oxford Service Music for Organ, Manuals and Pedals Book 2 (OUP) or Reubke Organ Works (Wiener Urtext UT 50243)*
 - 8 **R. Vierne** Intermezzo. *A Graded Romantic French Anthology for Organ, Book 2 (Cramer)*
-
- C**
- § 1 **Demessieux** Attende Domine: from *Twelve Choral Preludes on Gregorian Chant Themes (Alfred–Summy-Birchard 0603)*
 - 2 **Eben** Variation 3: from *Kleine Choralpartita über 'O Jesu, all mein Leben bist Du' (Universal UE 17162)*
 - 3 **Geoffray** O quam suavis } *A Graded Anthology for Organ, Book 5 (Cramer) (Lang also available*
 - 4 **C. S. Lang** Tuba Tune in D, Op. 15 } *separately: Cramer)*
 - 5 **Langlais** Pasticcio: No. 10 from *Organ Book (Elkan-Vogel)*
 - 6 **N. Rawsthorne** Fanfare for Francis. *Available in the album: Fanfare for Francis (Banks FJ1917)*
 - § 7 **Lucie Robert-Diessel** Lied. *Female Composers: 22 Organ Pieces (Schott ED 9741)*
 - 8 **Schroeder** Es ist ein Ros entsprungen: No. 2 from *Orgelchoräle im Kirchenjahr (Schott ED 5426)*
-

GRADE 6

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/prerequisite.

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

- A**
- 1 **J. S. Bach** Prelude: from Prelude and Fugue in E, BWV 566. *Complete editions: Bärenreiter Vol. 6 (BA 5266) 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 5261) 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 } *Oxford Service Music for Organ, Manuals and*
 - 4 **J. G. Walther** Allegro: 1st movt from 'Concerto del Signor Meck' } *Pedals Book 2 (OUP)*
 - 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)*
-
- B**
- 1 **Guilmandt** 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)*
-
- 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 **Peters** Festival Voluntary, Op. 87 } *The Oxford Book of Ceremonial Music for Organ (OUP)*
 - 7 **Lionel Rogg** Choral and Canon: from *Partita sopra 'Nun freut euch' (UMP)*
 - 8 **Christopher Steel** Flourish: No. 2 from *Six Pieces*, Op. 33 (Novello NOV590352)

GRADE 7

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/prerequisite.

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

- A**
- 1 **J. S. Bach** In dir ist Freude, BWV 615 (*Orgelbüchlein*). *Complete editions: Bärenreiter Vol. 1 (BA 5261) or Breitkopf & Härtel Vol. 7 (EB 6587) or No. 34 from Peters Vol. 5 (EP 244)*
 - 2 **J. S. Bach** Largo: 2nd movt from Trio Sonata No. 2 in C minor, BWV 526. *Complete editions: Bärenreiter Vol. 7 (BA 5177) or Breitkopf & Härtel Vol. 6 (EB 6586) or Peters Vol. 1 (EP 240)*
 - 3 **J. S. Bach** Prelude and Fugue in A minor, BWV 551. *Complete editions: Bärenreiter Vol. 6 (BA 5266) or Breitkopf & Härtel Vol. 2 (EB 6582) or No. 9 from Peters Vol. 3 (EP 242)*
 - 4 **Buxtehude** Praeludium (*with Fuga*), BuxWV 152. *No. 37 from Buxtehude New Edition of the Complete Free Organ Works, Vol. 3 (Bärenreiter BA 8223)*
 - 5 **De Grigny** Récit de Tierce en Taille. *Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
 - 6 **Homilius** Komm, Heiliger Geist, Herre Gott. *No. 20 from Homilius Chorale Preludes for Organ (Breitkopf & Härtel EB 8541)*
 - 7 **Sweelinck** Variations on 'More palatino'. *No. 61 from Sweelinck Works for Organ and Keyboard (Dover DP13186)*
 - 8 **T. Tomkins** Voluntary in C. *P. 5 from Tomkins Nine Organ Pieces (Stainer & Bell K1)*
-
- B**
- 1 **Boëllmann** Menuet gothique: 2nd movt from *Suite gothique*, Op. 25 (*Suite published separately: UMP*) or Boëllmann *Complete Organ Works, Vol. 2 (Bärenreiter BA 8425)*
 - 2 **Ireland** Menuetto–Impromptu: No. 3 from *Miniature Suite for Organ. Organ Music of John Ireland (Novello NOV010183)*
 - 3 **Karg-Elert** Lobe den Herren, o meine Seele (Op. 65 No. 28). *No. 7 from Karg-Elert 14 Chorale-Improvisations for Organ from Op. 65 (Breitkopf & Härtel EB 8374)*
 - 4 **Mendelssohn** Allegro in B♭
 - 5 **Parry** Eventide: from *Seven Chorale Preludes, Set 2* } *Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
 - § 6 **Renaud** Toccata in D minor (Op. 108 No. 1) (*published separately: UMP*) or *Toccatas, Carillons and Scherzos for Organ (Dover DP19613)*
 - 7 **Thalben-Ball** Elegy (*Paxton NOV357436*)
 - 8 **L. Vierne** Cortège: No. 2 from *Pièces en style libre*, Op. 31, Book 1 (*Bärenreiter BA 9235* or *Carus*)
-
- C**
- 1 **David Bedford** Carillon. *Unbeaten Tracks – Organ (Faber)*
 - 2 **Bob Chilcott** Sun Dance. *The Oxford Book of Ceremonial Music for Organ (OUP)*
 - 3 **Hindemith** Ruhig bewegt (pp. 20–23): from 2nd movt from Sonata No. 1 (*Schott ED 2557*)
 - 4 **Ibert** Musette: No. 2 from *Trois pièces (Heugel HE27663)*
 - 5 **Kodály** Praeludium (*Universal UE 7941a*)
 - 6 **Philip Moore** Paeon. *Little Organ Book (Novello NOV016346)*
 - 7 **Peeters** Uns ist geboren ein Kindlein or Von Liebe kommt gross Leiden: No. 4 or No. 9 from *10 Organ Chorales*, Op. 39 (*Schott ED 2553*)
 - 8 **Erzsébet Szöny** Tänzerische Weise – Presque Dansant. *Female Composers: 22 Organ Pieces (Schott ED 9741)*

GRADE 8

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/prerequisite.

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–5

- A**
- 1 **J. S. Bach** Allegro, Grave and Fuga: 1st, 2nd and 3rd movts from Concerto in D minor (after Vivaldi), BWV 596. *Complete editions: Bärenreiter Vol. 8 (BA 5178) or Breitkopf & Härtel Vol. 5 (EB 6585); or separately: Peters (EP 3002)*
 - 2 **J. S. Bach** Fantasia: from Fantasia and Fugue in G minor, BWV 542. *Complete editions: Bärenreiter Vol. 5 (BA 5175) or Breitkopf & Härtel Vol. 3 (EB 6583) or No. 4 from Peters Vol. 2 (EP 241)*
 - 3 **J. S. Bach** Prelude or Fugue: from Prelude and Fugue in G, BWV 541. *Complete editions: Bärenreiter Vol. 5 (BA 5175) or Breitkopf & Härtel Vol. 2 (EB 6582) or No. 2 from Peters Vol. 2 (EP 241)*
 - 4 **J. S. Bach** 1st movt from Trio Sonata No. 1 in E♭, BWV 525 or 1st movt from Trio Sonata No. 4 in E minor, BWV 528. *Complete editions: Bärenreiter Vol. 7 (BA 5177) or Breitkopf & Härtel Vol. 6 (EB 6586) or Peters Vol. 1 (EP 240)*
 - 5 **J. S. Bach** Valet will ich dir geben, BWV 736. *Complete editions: Bärenreiter Vol. 3 (BA 5173) or Breitkopf & Härtel Vol. 9 (EB 6589) or No. 5 from Peters Vol. 7 (EP 246)*
 - 6 **Buxtehude** Praeludium in D minor (with Fuga), BuxWV 140. *No. 9 from Buxtehude New Edition of the Complete Free Organ Works, Vol. 1 (Bärenreiter BA 8221)*
 - 7 **Buxtehude** Toccata in F (with Fuga), BuxWV 157. *No. 21 from Buxtehude New Edition of the Complete Free Organ Works, Vol. 2 (Bärenreiter BA 8222) or Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
 - 8 **Byrd** Fantasia in C. *No. 15 from English Organ Music, Vol. 1 (Novello NOV010191)*
 - 9 **J. L. Krebs** Fugue: from Prelude and Fugue in C. *No. 1 from Krebs Complete Organ Works, Vol. 1 (Breitkopf & Härtel EB 8411)*
-
- B**
- § 1 **Bairstow** Toccata-Prelude on 'Pange Lingua': from *Prelude, Elegy and Toccata-Prelude (Stainer & Bell H349)*
 - 2 **Boëllmann** Allegretto con moto: 2nd movt from *Deuxième Suite*, Op. 27. *Boëllmann Complete Organ Works, Vol. 2 (Bärenreiter BA 8425)*
 - § 3 **Elgar** Imperial March, Op. 32, arr. Hesford (*Fentone F387-401*)
 - § 4 **Gigout** Scherzo in E (from *10 Pièces*). *Toccatas, Carillons and Scherzos for Organ (Dover DP19613)*
 - 5 **Karg-Elert** Nun danket alle Gott (Op. 65 No. 59). *No. 13 from Karg-Elert 14 Chorale-Improvisations for Organ from Op. 65 (Breitkopf & Härtel EB 8374)*
 - 6 **Mendelssohn** Allegretto: 3rd movt from Sonata in B♭, Op. 65 No. 4. *No. 26 from Mendelssohn Complete Organ Works, Vol. 2 (Bärenreiter BA 8197) or Mendelssohn Complete Organ Works, Vol. 4 (Novello NOV010218) or Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
 - 7 **Reger** Te Deum in A minor: No. 12 from *12 Stücke*, Op. 59 (*Breitkopf & Härtel EB 8510*)
 - 8 **L. Vierne** Aubade: No. 1 from *Pièces de Fantaisie*, Book 4, Op. 55 (*Bärenreiter BA 9230 or Carus*)
 - 9 **Whitlock** Allegretto: No. 1 from *Five Short Pieces*. *Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP)*
-
- C**
- 1 **L. Berkeley** Impromptu for Organ (*Chester CH55960*)
 - § 2 **Langlais** Hymne d'Actions de grâces: No. 3 from *Trois Paraphrases Grégoriennes*, Op. 5 (*Combret C05247; or separately: Combret P02317*)
 - 3 **Leighton** Fantasy on 'Helmsley': No. 1 from *Six Fantasies on Hymn Tunes*, Op. 72 (*Basil Ramsey BR94*)
 - 4 **Matthew Martin** Pedals. *Organworks! (UMP)*
 - § 5 **Messiaen** Joie et clarté: No. 6 from *Les corps glorieux*, Vol. 3 (*Leduc AL20072*)
 - § 6 **Messiaen** La Vierge et L'Enfant: No. 1 from *La Nativité du Seigneur*, Vol. 1 (*Leduc AL19266*)
 - 7 **Richard Proulx** Fanfare for Organ. *Oxford Service Music for Organ, Manuals and Pedals Book 3 (OUP) (also available separately: OUP archive)*
 - 8 **Lionel Rogg** Toccata: from *Partita sopra 'Nun freut euch'* (UMP)
 - 9 **Einar Trærup Sark** Toccata Primi Toni, Op. 11 (*Hansen WH26827*)

Programme form – Performance Grades



Please show this completed form and your own-choice piece/song to the camera, and announce yourself (name, subject, grade) and your pieces/songs (titles, composers, list information) in the order you will be performing them, before beginning your performance.

Candidate name _____ Subject (instrument) _____

Candidate/National ID _____ Grade _____

Piece/Song	Title	Composer	List*	Number*
1				
2				
3				
4				

Year of syllabus repertoire lists _____

Related instrument(s) (if used) _____

** Write 'OC' for your own-choice piece/song (unless from the repertoire lists); leave 'List' blank if a Snare Drum, Timpani or Tuned Percussion candidate*

Additional information for own-choice piece/song (unless chosen from the repertoire lists)

Arranger (if applicable)	Book/publication title (if applicable)	Publisher/available from
-----------------------------	---	--------------------------

Programme form – Performance Grades



Please show this completed form and your own-choice piece/song to the camera, and announce yourself (name, subject, grade) and your pieces/songs (titles, composers, list information) in the order you will be performing them, before beginning your performance.

Candidate name _____

Candidate/National ID _____

Subject (instrument) _____

Grade _____

Piece/Song	Title	Composer	List*	Number*
1				
2				
3				
4				

Year of syllabus repertoire lists _____

Related instrument(s) (if used) _____

Additional information for own-choice piece/song (unless chosen from the repertoire lists)

Arranger (if applicable)	Book/publication title (if applicable)	Publisher/available from
-----------------------------	---	--------------------------

* Write 'OC' for your own-choice piece/song (unless from the repertoire lists);
leave 'List' blank if a Snare Drum, Timpani or Tuned Percussion candidate