

MUSIC PERFORMANCE GRADES



HARPSICHORD Syllabus (Section 3)

second edition – valid for exams from 6 September 2021

This syllabus is specific to Harpsichord 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.

8 March 2023

Qualification Specification: Music Performance

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/// 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- We have made a change to the own-choice piece requirements to allow unpublished repertoire, including candidates' own compositions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

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.

This August 2022 version has been issued to reflect changes to accompaniment requirements; we now permit recorded accompaniment in Performance Grade exams [Section 3]

From 8 March 2023, Performance Grade candidates should provide their programme information online when uploading their video. It is no longer necessary to show a written programme form to camera. All other recording requirements remain the same [Section 3: *Preparing for the Exam*]

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3. Harpsichord Performance Grades syllabus

Introducing the qualification

Performance Grades, introduced by ABRSM in 2020, run alongside and provide an alternative pathway to our long-standing Practical Grades. They allow learners to focus on and showcase their performance skills if that is their preference. The 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 Harpsichord. 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 booking an exam.

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 repertoire 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, if they are not available on the instrument used for the exam.

Candidates are required to perform on an acoustic instrument (a digital keyboard on a harpsichord setting is not allowed).

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 List B and List C, with the third piece chosen from *either* List A or List D. The fourth piece can be from the repertoire lists (any list) 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 cannot 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.

- At Grades 6 to 8, the piece may be performed on a related instrument (see 'Related instrument option').
- 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: Editions are listed in the syllabus for guidance only and candidates may use any edition of their choice. This includes facsimilies or editions that are downloaded. Any indications that are only appropriate to the piano may be disregarded. 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').

Related instrument option: At Grades 6 to 8, candidates may choose to play their own-choice piece on a spinet or virginal as appropriate. No extra marks are awarded for playing a related instrument.

Preparing for the exam

Programme form & pre-performance procedures: Candidates should provide their programme information online when uploading their video. The piece information required should be given in the order the pieces will be performed.

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 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.

Registration: Candidates may use reasonable discretion in the choice of registration and manual allocation in the pieces performed, 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 page 2).

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).

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 4

FOUR PIECES: at least one chosen by the candidate from each of Lists **B** and **C** and one chosen from either List **A** or **D**, with a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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- A**
- 1 **Blow** Almand in A minor. *P. 28 from Blow 25 Harpichord 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 Harpichord 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)*
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- 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** Courant 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)*
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- 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 593)*
 - 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)*
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- 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)*
 - 4 **Haydn** Adagio: 2nd movt from Sonata in C, Hob. XVI/1. *No. 2 from Haydn Selected Keyboard Sonatas, Book 1 (ABRSM)*
 - 5 **Hurlebusch** Andantino: 1st movt from Sonata No. 1 in E. *Hurlebusch 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)*
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GRADE 5

FOUR PIECES: at least one chosen by the candidate from each of Lists **B** and **C** and one chosen from either List **A** or **D**, with a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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- 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)*
 - 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)*
 - 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)*
 - 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)*
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- B**
- | | | |
|---|-------------|---|
| 1 F. Couperin L'Atalante (from 2e livre, 12e ordre). | P. 22 from | } F. Couperin Anthologie pour Clavecin
(L'Oiseau-Lyre OL941) |
| 2 F. Couperin La Milordine (Gigue) (from 1er livre, 1er ordre). | P. 42 from | |
| 3 Daquin La Mélodieuse (Rondeau) (from 1er livre). | P. 106 from | } Early French Keyboard Music,
Vols 1 & 2 (OUP archive) |
| 4 Dieupart Gigue (from Suite 1 from <i>Six Suites de Clavessin</i>). | P. 66 from | |
| 5 Jacquet de la Guerre Sarabande in D minor (from <i>Pièces de Clavecin</i>). | P. 44 from | |
- Rameau** Menuets 1 and 2 (from *Nouvelles Suites de Pièces de Clavecin*). *Rameau Complete Keyboard Works, Vol. 2 (Bärenreiter BA 6582) or Rameau Pièces de Clavecin (Bärenreiter BA 3800) or No. 34 from Baroque Keyboard Pieces, Book 3 (ABRSM)*
 - Rameau** Tambourin (from *Pièces de Clavecin*). *Rameau Complete Keyboard Works, Vol. 1 (Bärenreiter BA 6581) or Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
 - Royer** La Sensible (Rondeau). *Royer Pièces de Clavecin (Heugel LP 71)*
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- C**
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| 1 J. S. Bach Menuet: 5th movt from Suite in A minor, BWV 818a. | } J. S. Bach Little Preludes & Fughettas
(Bärenreiter BA 5238 or Henle 106) |
| 2 J. S. Bach Little Prelude in D minor, BWV 926 (from <i>Klavierbüchlein für W. F. Bach</i>) | |
- J. S. Bach** Prelude in D, BWV 936: No. 4 from *Sechs kleine Präludien*
 - Buxtehude** Allemande: from Suite in E minor, BuxWV 236. *No. 10 from Buxtehude Sämtliche Suiten und Variationen (Breitkopf & Härtel EB 8077)*
 - Buxtehude** Canzona in G minor, BuxWV 173. *No. 35 from Buxtehude New Edition of the Complete Organ Works, Vol. 3 (Bärenreiter BA 8223)*
 - Fischer** Ouverture: 1st movt from Suite in G, 'Calliope'. *Fischer Musicalischer Parnassus: Neun Suiten für Cembalo (Schott ED 6254)*
 - 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)*
 - 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)*
 - Muffat** Gigue: 7th movt from Partita in C minor. *Muffat Partitas and Pieces (Schott ED 2827)*
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- 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)*
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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 Lists **B** and **C** and one chosen from either List **A** or **D**, with a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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- A**
- Blow** Prelude in G. *P. 20 from Blow 25 Harpichord Pieces (Stainer & Bell K44)*
 - Froberger** Lamento. *No. 7 from Baroque Keyboard Pieces, Book 4 (ABRSM)*
 - Gibbons** Ground in A minor. *Gibbons Eight Keyboard Pieces (Stainer & Bell K26)*
 - Picchi** Padoana ditta la Ongara. *No. 6 from Picchi Dance Variations from Intavolatura di Balli d'arpicordo (London Pro Musica EK 35)*
 - Scheidemann** Englische Mascarata in G minor. *No. 8 from Scheidemann Sämtliche Werke für Clavier (Breitkopf & Härtel EB 8688)*
 - Sweelinck** Paduana Lachrymae, SwWV 328. *No. 11 from Sweelinck Sämtliche Werke für Tasteninstrumente, Vol. 4 (Breitkopf & Härtel EB 8744)*
 - Tomkins** Pavan: Earl Strafford (short version) and Galliard: Earl Strafford (short version). *Tomkins 15 Dances (Stainer & Bell K2)*
 - Weckmann** Toccata vel præludium Imi Toni in D minor. *No. 5 from Weckmann Complete Freely Composed Organ and Keyboard Works (Bärenreiter BA 8189)*
-
- B**
- Clérambault** Prélude in C (from 1er livre). *P. 68 from } Early French Keyboard Music, Vols 1 & 2*
 - Le Roux** La Favorite (from *Pièces de Clavessin*). *P. 42 from } (OUP archive)*
 - F. Couperin** Les Moissonneurs (from 2e livre, 6e ordre). *No. 15 from } Baroque Keyboard Pieces, Book 4*
 - L. Couperin** Chaconne in G minor. *No. 4 from } (ABRSM)*
 - F. Couperin** Les Sentimens (Sarabande) (from 1er livre, 1er ordre). *P. 36 from F. Couperin Anthologie pour Clavecin (L'Oiseau-Lyre OL941)*
 - Rameau** Les Soupirs (from *Pièces de Clavecin*) } *Rameau Complete Keyboard Works, Vol. 1 (Bärenreiter BA 6581)*
 - Rameau** La Villageoise (Rondeau) (from *Pièces de Clavecin*) } *or Rameau Pièces de Clavecin (Bärenreiter BA 3800)*
 - Royer** L'Amable. *Royer Pièces de Clavecin (Heugel LP 71)*
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- C**
- 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)*
 - 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 593)*
 - J. S. Bach** Præludium in G, BWV 902/1. *No. 20 from Baroque Keyboard Pieces, Book 4 (ABRSM)*
 - Buxtehude** Aria: Rofilis (Partite diverse), BuxWV 248 (complete). *No. 21 from Buxtehude Sämtliche Suiten und Variationen (Breitkopf & Härtel EB 8077)*
 - Fischer** Prelude: from Suite in D. *No. 5 from John Blow's Anthology (Stainer & Bell K37)*
 - Fux** Presto: 3rd movt from Sonata septima in D minor. *Fux Seven Sonatas for Organ (Cembalo) (Universal UE 18608)*
 - 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)*
 - 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)*
 - Muffat** Overture (complete): 1st movt from Partita in C minor. *Muffat Partitas and Pieces (Schott ED 2827)*
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- 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)*
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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 Lists **B** and **C** and one chosen from either List **A** or **D**, with a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

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- 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** Praeambulium 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)
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- 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)
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- 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, } *J. S. Bach English Suites*
BWV 811 } (Bärenreiter BA 5165
or Henle 100)
 - 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)
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- 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 Harpsichord (Presser: custom print)*
 - * 6 **Maconchy** Tempo libero, poco lento espressivo: 3rd movt from *Notebook for Harpsichord (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)*
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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 Lists **B** and **C** and one chosen from either List **A** or **D**, with a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

- 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)
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- 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* } *Early French Keyboard Music, Vols 1 & 2*
 - 3 **D'Anglebert** Tombeau de Mr. de Chambonnières (from *Pièces de Clavecin*) (with repeats). *P. 36 from* } *(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) }
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- 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 Ab, 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* (Bärenreiter BA 4224) or
 - 10 **Handel** Ouverture (complete): 1st movt from Suite in G minor (1720), HWV 432. *No. 7 from* } *Handel Klaviersuiten (1720)* (Henle 336)

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- 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)*
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