

Electronic Keyboard & Organ Syllabus

Electronic Keyboard, Electronic Organ
& Organ

2013-2014

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Keyboard & Organ Syllabus 2013-2014

Introduction

I am delighted to introduce this syllabus containing details of Grade and Certificate exams for keyboard instruments **valid from 1 January 2013 to 31 December 2014**. However, during 2013, candidates may perform Pieces from *either* the 2012 syllabus *or* the 2013-2014 syllabus, but not a mixture of both. All Technical Work and Supporting Tests must be taken from this new syllabus.

Trinity College London ('Trinity') syllabuses have gained international acclaim for their innovative mark schemes, breadth of repertoire and flexibility of choice.

Performing is at the heart of Trinity Grade exams, which is key to their continued success around the world. Certificate exams offer an alternative to Grade assessments; designed as mini-recitals, they place increased emphasis on performance and presentation.

Further information on all our exams including full details of our assessment criteria and additional supporting materials for teachers and candidates can be found on www.trinitycollege.co.uk/music ('our website'). Please check our website regularly for the latest impression of this syllabus and any subsequent updates.

We hope you enjoy exploring the music on offer in this syllabus, and wish you every success in your exams and wider music-making.

Nicholas Keyworth

Chief Examiner for Music

For essential information about our entry and exam requirements, the conduct of our exams, as well as our processes and procedures, please read our *Information & Regulations* booklet or visit www.trinitycollege.co.uk/essentialinformation

Trinity accepts entries for its exams on condition that candidates conform to the requirements of the appropriate current syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent printed syllabuses.

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England, the Welsh Government (WG), and the Northern Ireland Council for the Curriculum Examinations and Assessment (CCEA). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

Range of qualifications

Trinity qualifications offer a variety of routes through which candidates can progress in their musical studies. Candidates may enter Grades, Certificates or any combination of the two, and need not pass every preceding level to progress on to the next. Each level is supported by the Theory syllabus and exams that develop a greater understanding of music and notation.

No theory qualifications or other prerequisites are required in order to enter for Trinity's Grade and Certificate exams in music.

Beyond Grade 8, candidates should consider Trinity's suite of Diploma exams at ATCL, LTCL and FTCL levels offering qualifications in performance, teaching, theory and composition. Rock & Pop exams are also available for bass, drums, guitar, keyboards and vocals as well as jazz exams for flute, clarinet and saxophone.

QCF* Level	EQF** Level	Group and Solo Certificates†	Music Tracks†	Classical & Jazz	Rock & Pop	Theory & Written	
7	7			FTCL Diploma		Qualifications in: Performance (recital); Teaching; Theory (written); Composition	
6	6			LTCL Diploma			
4	5			ATCL Diploma			
3	4	Advanced		Grade 8	Grade 8	Grade 8	
				Grade 7	Grade 7	Grade 7	
				Grade 6	Grade 6	Grade 6	
2	3	Intermediate		Grade 5	Grade 5	Grade 5	
				Grade 4	Grade 4	Grade 4	
				Grade 3	Grade 3	Grade 3	
1	2	Foundation		Grade 2	Grade 2	Grade 2	
				Track 2*	Grade 2	Grade 2	Grade 2
				Track 1*	Grade 1	Grade 1	Grade 1
Entry Level 3	1‡			Initial Track*	Initial		
Entry Level 1 & 2				First Access Track			

* Qualifications and Credit Framework in England, Wales and Northern Ireland

** European Qualifications Framework; † Not QCF or EQF accredited; ‡ Excludes Classical & Jazz Initial exams

About the exams

Structure

Initial-Grade 5	Max. mark	Grades 6-8	Max. mark	Solo and Ensemble Certificates	
Piece 1	22	Piece 1	22	Performance	90
Piece 2	22	Piece 2	22		
Piece 3	22	Piece 3	22		
Technical Work* To prepare <i>either</i> : i) Scales and Chord Knowledge <i>or</i> ii) Exercises	14	Technical Work* To prepare <i>either</i> : i) Scales and Chord Knowledge <i>or</i> ii) Exercises	14		
Supporting Tests Any TWO of the following: Sight Reading <i>or</i> Aural <i>or</i> Improvisation <i>or</i> Musical Knowledge	10 10	Supporting Test 1 Sight Reading	10		
		Supporting Test 2 One of the following: Improvisation <i>or</i> Aural	10	Presentation Skills	10
Total	100		100		100

* Electronic Organ and Organ Technical Work does not include Exercises.

Order of exam

Candidates may present the elements of the exam in an order of their choice and should indicate their preferred sequence on the appointment form, which is given to the examiner when entering the exam room. If no preference is indicated, in exams for accompanied instruments, Pieces will normally be heard first and for unaccompanied instruments Technical Work will be heard first.

Pass bands

Pass Band	Mark
Distinction	87-100
Merit	75-86
Pass	60-74
Below Pass 1	45-59
Below Pass 2	0-44

Assessment

Comments and marks are given for each section of the exam. It is not necessary to pass each section of the exam to achieve an overall pass.

Pieces are assessed by three distinct components:

	Initial and Grade exam Pieces	Certificate exam Programme
Notational Accuracy & Fluency: the observation and realisation of the notes and any other details in the musical score	7	30
Technical Facility: the ability to control the instrument effectively with details such as tone and articulation	7	30
Communication & Interpretation: the interpretation of the music and the way it conveys a sense of contextual understanding and audience engagement	8	30
Total	22	90

For more information on assessment and the criteria examiners use to mark the exams visit our website.

Length of the exam

Exams are designed to allow sufficient time for setting up and tuning in the exam room and performing all the necessary components. However, candidates are expected to arrive at least 15 minutes before the start time to allow for warming up the instrument and any other appropriate preparation.

Initial and Grade exams		Certificate exams		
Level	Exam Duration (minutes)	Level	Programme Duration (minutes)	Exam Duration (minutes)
Initial	13			
Grade 1	13			
Grade 2	15			
Grade 3	15	Foundation	8-10	13
Grade 4	20			
Grade 5	20			
Grade 6	25			
Grade 7	25	Intermediate	15-20	23
Grade 8	30	Advanced	25-30	33

Certificate exams have a required overall timing for the chosen programme. Candidates should be aware that over-/under-running by more than 10% will result in marks being deducted.

During the exam

Candidates should note that:

- ▶ they may play or sing a few notes before the exam starts to get used to the acoustics of the room
- ▶ examiners may choose to curtail any performance once they have formed a judgement.

Instruments and accessories

- ▶ Trinity will not accept any liability in the event of any candidate's property being lost, stolen or damaged either while in transit to and from the exam centre or at any time during the exam itself.

Special circumstances

- ▶ When the exam is underway, no external person other than the examiner and the candidate (and accompanist and/or page turner if necessary) is allowed inside the exam room except in special cases such as with an interpreter, facilitator, or assistant for a candidate with special educational needs. Trinity's London office must approve such arrangements in writing before an entry is made.
- ▶ No photography or unauthorised audio or video recording is permitted during the exam except by Trinity examiners for moderation and/or training purposes.
- ▶ All exams are assessed on the basis of the performance given on the day of the exam, without regard to any external circumstances.

Syllabus infringements

Any syllabus infringements (e.g. performing an incorrect item) may be reported directly to Trinity's London office by the examiner. Exam reports may be withheld until the outcome of any referred exam has been considered by Trinity.

Pieces

Electronic Keyboard

- ▶ Candidates perform three pieces chosen from the published lists.
- ▶ The lists contain pieces where there is greater opportunity for more individual interpretation and also pieces with substantial opportunities for improvisation.

Initial-Grade 5 only

- ▶ At least one piece from each group should be chosen.
- ▶ Group A contains arrangements of popular classical and traditional western pieces that employ standard classical performance techniques
- ▶ Group B incorporates pieces in more contemporary styles such as Latin, Jazz, Dance, Pop, Indian and film music.
- ▶ The third piece may be taken from either group. Any of the three pieces performed may be the candidate's own composition (see page 11).

Grades 6-8

- ▶ Any three pieces to be chosen to form a balanced programme. One of the three pieces may also be the candidate's own composition (see page 11).

Own interpretation

- ▶ The aim of these pieces is to allow the candidate to create a personal arrangement with as much artistic and musical flair as possible in line with the expectations for the grade.
- ▶ Voice(s) and Style are chosen by the candidate and the music should be adapted by changing rhythm, register or even harmony to produce a creative response.
- ▶ Auto intros/endings are not permitted, although the candidate may compose and perform their own intro/ending.
- ▶ Candidates choosing these pieces must provide a short, neatly written or typed statement (of up to 50 words for Initial-Grade 5, and up to 75 words for Grades 6-8) for the examiner stating and explaining the interpretive choices made. If the statement is not written in English a translation into English must also be provided.

Improvisation

- ▶ The aim of the improvisation pieces is to encourage creativity and originality.
- ▶ Candidates must not bring additional notation or written-out solos to the exam and the improvising must have a sense of spontaneity.

Chords

- ▶ Single or fully fingered chords can be used at the candidate's discretion, though in the higher grades the chords required may not be available as single fingered chords.
- ▶ Candidates are free to use their judgement in choosing spacing and arrangement of the notes according to the most convenient fingering.

Set up

- ▶ Efficient setting up is a major part of the technique of the instrument and is expected to be carried out quickly and efficiently in all exams.
- ▶ Marks may be deducted for unnecessary delay in setting up for any part of the exam, including protracted delay at the start or between items, or restarts due to improper set-up.
- ▶ At the end of each piece the candidate should begin setting up for the next piece. 'Please set up for the next piece' is clearly marked in the music at the end of each piece in Trinity publications as a reminder.

All instruments

Musical instructions

- ▶ All pieces should be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless instructed otherwise in the syllabus or exam publications.
- ▶ All *da capo* and *dal segno* instructions should be observed, as should 1st and 2nd time bars where repeats are included.
- ▶ Cadenzas should be omitted unless instructed otherwise in the syllabus.
- ▶ Long introductions, tuttis and endings should be shortened as appropriate.
- ▶ Trills and other appropriate ornamentation are expected, particularly in the higher grades.
- ▶ All tempo and performance markings should be observed (e.g. *Allegro*, *rall.*, *crescendo*). Metronome marks are given as a guide.

Page turners and accompaniments

- ▶ Difficult page turns should be overcome by photocopying the relevant pages. Page turners may assist the candidate in Grade 6-8 exams or Advanced Certificates.
- ▶ Page turners may only remain in the exam room when needed.
- ▶ Candidates may use backing tracks for exams where stated. For some pieces, backing tracks must be used e.g. see page 8.

Playing from memory

Candidates may choose to perform any or all of their pieces from memory, which may improve note security and confidence. However, no separate or additional marks are given specifically for memorisation.

Music and copies

- ▶ Candidates must bring an original copy (or an authorised download) of all music performed into the exam room, even if they are playing/singing from memory. Failure to do so may result in no marks being awarded for that piece.
- ▶ Handwritten or typeset copies may be used, provided an original copy is also present.
- ▶ Sheet music can also be purchased or downloaded digitally. In this case, candidates should bring proof of purchase or write the web address on top of the music for the examiner's reference.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at www.mpaonline.org.uk.

- ▶ Candidates for graded exams are encouraged to bring photocopies of pieces not published by Trinity to their exam as reference copies for the examiner, although no marks will be lost for not doing so. Photocopies can legitimately be used for this purpose, providing an original copy of the music is also in the room.
- ▶ Candidates for Certificate exams must always bring copies of the music they are playing for the examiner.
- ▶ Any photocopies will be retained by the examiner and destroyed after the exam.

Editions

Recommended editions are listed in the syllabus. Candidates are free to perform from any other edition, provided that it has not been shortened or otherwise simplified. When a particular edition must be used this is indicated in the syllabus. Product codes for publications have been included where possible.

Special educational needs

Requests for provision for special educational needs

Trinity aims to make its exams as accessible as possible. In addition, Trinity adopts the guidelines of the UK's regulatory authorities and those of the Joint Council for Qualifications.

Trinity can make reasonable adjustments to the exam and its procedures according to an individual's special educational needs if deemed appropriate. Each candidate will always be assessed to the same standard as every other candidate.

Applying for provision for special educational needs

A special educational needs provision application form is available from our website or from your Trinity Local Area Representative. The form should be completed and sent with the candidate's entry form together with evidence to support the application.

Further information of Trinity's provision for candidates with special educational needs can be found on our website.

Composition

Candidates may offer one of their own compositions as any one of the pieces in the exam. The focus of the assessment will be on the performance following the normal marking scheme.

- ▶ The technical and musical demand must be comparable to the listed pieces at the same level.
- ▶ Compositions may be unaccompanied or accompanied.
- ▶ Compositions should be substantially the candidate's unaided work, although teachers may offer guidance as necessary.
- ▶ Two copies of the composition must be brought to the exam room. One must be handed to the examiner at the start of the exam and will be retained.
- ▶ The candidate's name and number should be clearly shown at the start of the composition.
- ▶ The composition may be handwritten or produced electronically.
- ▶ Compositions from Initial-Grade 5 may be presented in any coherent form of notation, which may include lead sheet or graphic notation.
- ▶ Compositions at Grades 6–8 must be presented in staff notation.
- ▶ Marks will be deducted if the notation is incomplete, inaccurate or if the performance varies significantly from what is written.

Grade	Duration (minutes)	Requirements
Initial	1-2	A piece containing sudden changes
Grade 1	1.5-2.5	A piece containing sudden dynamic contrast
Grade 2	1.5-2.5	A piece contrasting <i>legato</i> and <i>staccato</i> passages
Grade 3	1.5-2.5	A piece which starts quietly and simply, and builds to a loud, grand climax
Grade 4	2.5-3.5	A piece with long melodic phrases
Grade 5	2.5-3.5	A piece containing many wide leaps
Grade 6	3.5-4.5	A piece containing use of the pitch bend function
Grade 7	3.5-4.5	A piece featuring legato 3rds in the right hand
Grade 8	4.5-5.5	A piece incorporating fingered-on bass chords (chords sounding in inversions)

Instruments

Electronic Keyboard

- ▶ Candidates are responsible for providing their own keyboard, music stand, keyboard stand, power adaptor and seat (if required).
- ▶ A mains power supply will be available at centres but candidates should check with the representative to ensure it is within easy reach of the instrument.
- ▶ Candidates are responsible for the electrical safety of any equipment used in their exam.
- ▶ The steward will normally be responsible for assisting with the setting up and removal of the instrument but the candidate should have a full working knowledge of the set up procedure.
- ▶ Instruments must have at least the following specification:
 - Range: minimum 4 octaves (Initial-Grade 1); minimum 5 octaves (Grades 2-5)
 - Keyboard: full-size keys
 - Capability
 - from Grade 2: minimum 16-note polyphonic capacity; a range of individual voices and rhythm styles; dual voice/layer.
 - from Grade 3: registration memory; touch sensitivity option.
 - from Grade 5: left split point.
 - from Grade 6: a minimum of 8 registrations which can be pre-programmed before the exam; touch sensitivity (compulsory); left voice; accompaniment split point; pedal function with different settings to include sustain, registration change, fill, rhythm start/stop; pitch bend function with moveable range; octave transpose for both right and left voices; chord settings to include fingered chords, fingered on bass and full keyboard chords.
- ▶ All pieces and tests will be assessed on the musicality of the candidate's performance and not on the capacity of the instrument itself. However, performances that fail to realise a large amount of the performance information on the printed score will not be able to attract high marks.
- ▶ Candidates may therefore adapt the music making use of the resources available. Any changes must not substantially alter the character of the pieces (e.g. changing Clarinet/March, Electric Guitar/Ballad).
- ▶ Up to and including Grade 2, candidates using keyboards without registration memory may find it necessary to alter the voice from that stipulated in the music to facilitate quick changes; for example, by selecting voices with near or adjacent menu locations which give a noticeable voice change.
- ▶ The ability to use dual voice and to program voice changes is important to build a musically interesting performance.
- ▶ The use of volume control is important to add interest and shape and should follow the dynamics marked in the score. Volume may be varied manually, through foot pedals or through a touch sensitive keyboard setting as appropriate.
- ▶ The use of Accompaniment B and, optionally, Accompaniments C and D at Grades 6-8, can also add a feeling of climax and direction.
- ▶ Left and Accompaniment Split Point functions are required at Grades 6-8. Pieces which require these functions have split points suggested for 5 octave keyboards where middle C is C3.
- ▶ Guides for use of Octave Transpose on 5 octave keyboards are printed on Grades 6-8 pieces which require this function.

- ▶ Further guidance on keyboard functions and a Glossaries of Terms for Initial-Grade 8 are provided on our website.
- ▶ Candidates may introduce further changes according to the capabilities of their instrument, as long as they add to the musical whole.
- ▶ Auto intro/endings may only be used where indicated and integrated within the style and instrumentation of the piece. They should not exceed four bars in length.
- ▶ Pre-recorded material is not permitted in Electronic Keyboard exams, but registration memory facilities may be used.

Organ

- ▶ Arrangements over instruments, venue and location must be discussed and agreed with the representative well in advance of the exam date.
- ▶ Instruments must be installed before the start of the exam day and not removed until the end.
- ▶ If the exam is held in a public building arrangements must be made to ensure there is no audience present.
- ▶ Candidates may play a conventional pipe organ, a pipeless analogue electronic organ or a computer organ.
- ▶ Candidates should always check that the instrument they are using is adequate for the requirements of the pieces they are performing in the exam.
- ▶ Candidates have freedom of registration as appropriate to the music played.
- ▶ Memory features other than adjustable pistons and the use of sequencers are not permitted.
- ▶ The repertoire for organ and electronic organ is not interchangeable.

Electronic Organ

- ▶ Arrangements over instruments must be discussed and agreed with the representative well in advance of the exam date.
- ▶ Instruments must be installed before the start of the exam day and not removed until the end.
- ▶ Instruments must have a pedal board with a compass of at least one octave.
- ▶ Candidates have freedom of registration as appropriate to the music played.
- ▶ Style should be used at all levels where this enhances the performance.
- ▶ Electronic organs may be pre-programmed with the following only, the use of disks to facilitate this is acceptable:
 - Control data
 - Registration changes
 - Pedal functions
 - Footswitches
 - Knee lever
- ▶ The repertoire for electronic organ and organ is not interchangeable.

Electronic Keyboard Technical Work

This section of the exam encourages the development of appropriate technical skills. Candidates should aim for accuracy at an appropriate tempo with even control of rhythm and tone. Higher marks are given for attention to musical shaping, and the promptness and confidence of delivery.

Candidates can choose between the following two options:

i) Scales and Chord Knowledge

The examiner will request a selection from the syllabus. They should be performed:

- ▶ On a piano voice.
- ▶ From memory.
- ▶ With no additional voice, accompaniment, rhythm or metronome click.
- ▶ With the master volume set to 50-75% of maximum resulting in a *mf* to *f* dynamic level
- ▶ Scales to be performed in similar motion, except where stated.
- ▶ Scales to be performed ascending and descending, with the right hand one octave higher than the left hand unless otherwise stated.
- ▶ An octave higher or lower if necessary to accommodate the range of the instrument.
- ▶ Scales to be performed at the required tempo – see the tempi listed below or in the relevant book.

ii) Exercises

- ▶ Three exercises are prepared. These are available in the relevant book.
- ▶ The candidate will choose the first to be played.
- ▶ The examiner will choose the next one to be played.
- ▶ Only two exercises will be heard in the exam.
- ▶ The exercises may be played either from memory or using the printed music. No extra marks will be awarded for performing from memory in the exam.

Tempi for scales

Grade	Tempo
Initial	♩ = 60
Grade 1	♩ = 70
Grade 2	♩ = 80
Grade 3	♩ = 90
Grade 4	♩ = 100
Grade 5	♩ = 110
Grade 6	♩ = 120
Grade 7	♩ = 130
Grade 8	♩ = 140

A minimum pace is required, increasing gradually grade by grade.

Electronic Organ and Organ Technical Work

- Scales and arpeggios are to be performed from memory.
- In the Organ syllabus, music may be used for the Pedal Study at Grades 7-8.
- In the Electronic Organ syllabus, Pedal Sustain, if present, should be switched on for scales and arpeggios.

Electronic Organ tempi for scales and arpeggios

A minimum pace is required, increasing gradually grade by grade:

Grade	Scales	Arpeggios	Scales in thirds	Sevenths	Pedal scales
Initial	♩ = 72				♩ = 60
Grade 1	♩ = 72	♩ = 60			♩ = 60
Grade 2	♩ = 72	♩ = 60			♩ = 66
Grade 3	♩ = 84	♩ = 72			♩ = 66
Grade 4	♩ = 96	♩ = 84			♩ = 72
Grade 5	♩ = 108	♩ = 90			♩ = 72
Grade 6	♩ = 120	♩ = 96	♩ = 60	♩ = 66	♩ = 80
Grade 7	♩ = 132		♩ = 60	♩ = 72	♩ = 88
Grade 8	♩ = 132		♩ = 60	♩ = 80	♩ = 92

Organ tempi for scales and arpeggios

A minimum pace is required, increasing gradually grade by grade:

Grade	Manual scales	Manual arpeggios	Manual sevenths	Pedal scales	Pedal broken chords
Grade 1	♩ = 72				
Grade 2	♩ = 72	♩ = 60			
Grade 3	♩ = 84	♩ = 72		♩ = 72	
Grade 4	♩ = 96	♩ = 84		♩ = 84	
Grade 5	♩ = 108	♩ = 90		♩ = 60	♩ = 84
Grade 6	♩ = 120	♩ = 96	♩ = 66	♩ = 72	♩ = 90
Grade 7	♩ = 132		♩ = 72		
Grade 8	♩ = 132		♩ = 80		

Electronic Keyboard Glossary of chords

The glossary of chords below indicates the meanings of the chord symbols used in pieces published by Trinity. It is not intended that these examples represent the way each chord must be arranged within the pieces; candidates should use their judgement to choose spacing and arrangement of the notes according to the most convenient fingering. Single fingered or fully fingered chords can be used at the candidate's discretion, though in the higher grades the chords required may not be available as single fingered chords.

The following examples indicate the meaning of the chord requirements across Initial-Grade 8.

The diagram displays 18 chords in the bass clef, organized into three rows of six. Each chord is shown with its symbol in a box above a staff containing its notes. Row 1: C, Cm, C6, Cm6, C7, Cmaj7, Cm7. Row 2: Cm7(b5), C°, C°7, C+, C9, Cadd9, Cm9. Row 3: C7(#5), C7(b9), Csus4, Csus2, C7(b5), C/G.

This glossary of chords is also provided on our website.

Supporting Tests information overleaf

Supporting Tests

All candidates of graded exams prepare two supporting tests for their exam; this allows candidates to select supporting tests that draw on their strengths and interests. Trinity provides additional support and resources for teaching and learning, please visit our website for more information.

Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates will be given a piece of about Grade 3 level.

After setting up their instrument, candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise and try out the music. The examiner will then invite the candidate to perform the test for assessment.

Examples of Sight Reading tests for Initial-Grade 5 can be found in Trinity's *Sound at Sight* series available from your local music retailer or from www.trinitycollege.co.uk/shop. Candidates of Electronic Keyboard Initial-Grade 5 exams may choose between two different ways of performing the sight reading test; either with single-fingered chords with rhythm and accompaniment, or with fully-fingered chords without rhythm. Candidates of Grade 6-8 exams must perform the sight reading test using fully-fingered chords with rhythm and accompaniment. Specimen sight reading tests for Grades 6-8 are available to download from our website.

Tests meet the parameters detailed on the following page.

Sight Reading Parameters for Electronic Keyboard

Grade	Keys (cumulative*)	Time signatures (cumulative*)	Chords (cumulative*)	Note values (cumulative*)	Dynamics (cumulative*)	Other (cumulative*)	
Initial	C major	$\frac{2}{4}$		 and 	<i>mf</i>	five-finger hand position only	
Grade 1		$\frac{4}{4}$	I, V	- and -	<i>f</i>	five-finger hand position (RH not tonic)	
Grade 2	A minor	$\frac{3}{4}$	IV	 and 	<i>p</i>	change of hand position within octave	
Grade 3	F and G major; D minor (including C#)	$\frac{6}{8}$	VI	 and 			
Grade 4	D major; B and E minor		V ⁷				two-part right hand
Grade 5	A and B \flat major; C minor			 and 			three-part right hand
Grade 6	E \flat major; F# and G minor	$\frac{3}{8}$	all common chords and dominant 7th chords, minor 7th chords on white root notes only	grace notes	<i>mp</i> , <i>cresc.</i> , <i>dim.</i>	right-hand chords of three notes or more, spread chords	
Grade 7	E and A \flat Major; F minor	$\frac{12}{8}$ and $\frac{2}{2}$	minor 7th chords on black notes, major 7th chords on white notes	dotted semibreves			
Grade 8	B and D \flat Major		major 7th chords on black notes, diminished chords	duplets, triplets			

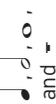
* Tests may also include requirements from preceding grades.

Sight Reading Requirements for Electronic Organ

Grade	Keys (cumulative*)	Time signatures (cumulative*)	Note values (cumulative*)	Tempi and articulation (cumulative*)	Manuals (cumulative*)	Pedals (cumulative*)	Registration (cumulative*)
Initial	C major	$\frac{2}{4}$	♩ and ♪	<i>moderato</i>	five-finger hand position only		two manuals to be used throughout; contrasting sounds on both manuals; <i>mf</i>
Grade 1	G major; A minor (white notes only)	$\frac{4}{4}$	○ and ~	<i>legato</i>	remains within hand position (not necessarily C)		
Grade 2		$\frac{3}{4}$	♩ and ties	<i>allegretto</i> and simple phrasing	two-part texture		
Grade 3	F major; D minor (including C#)		♩, ♪, and ~	<i>andante</i> and more intricate phrasing		white notes only	
Grade 4	D and Bb major; E and D minor (plus accidentals)		♩ and ♪	<i>staccato</i> and accents	three-part texture	all notes	
Grade 5	A and Eb major; B and G minor (including modulation)	$\frac{6}{8}$	♩ and ♪; dotted notes and rests	<i>rall.</i> , <i>accel.</i> , <i>a tempo</i> and pause	more varied texture and some further chromaticism	more independent pedal part	solo voice on upper manual
Grade 6	F# and C minor	$\frac{3}{8}$		any common terms and signs		full use of pedals	use of swell pedal; <i>cresc.</i> , <i>dim.</i> , <i>pp</i> and <i>ff</i>
Grade 7	E and Ab major; C# and F minor	$\frac{9}{8}$					
Grade 8	B and Db major; G# and Bb minor (including double sharps and flats)	$\frac{2}{2}$ and changing time signatures	plus duplets/triplets				changes of registration

* Tests may also include requirements from preceding grades.

Sight Reading Requirements for Organ

Grade	Keys (cumulative*)	Time signatures (cumulative*)	Note values (cumulative*)	Tempi and articulation (cumulative*)	Manuals (cumulative*)	Pedals (cumulative*)	Registration (cumulative*)
Grade 1	C major, G major, A minor (white notes only)	$\frac{2}{4}$ and $\frac{4}{4}$		<i>moderato</i> and <i>legato</i>	remains within hand position (not necessarily C)		single manual; 8' only; <i>mf</i>
Grade 2		$\frac{3}{4}$		<i>allegretto</i> and simple phrasing	two-part texture		
Grade 3	F major; D minor (including C#)			<i>andante</i> and more intricate phrasing		notes between A ₂ and G ₃ inclusive (toes only)	two manuals (hands on the same manual); 4': <i>p</i> and <i>f</i> ; pedal couplers
Grade 4	D and Bb major; E and D minor (plus accidentals)			<i>staccato</i> , accents and pause	three-part texture	notes between F ₂ and C ₄ inclusive (toes only)	manual couples; 2'; 16'
Grade 5	A and Eb major; B and G minor (including modulation)	$\frac{6}{8}$		<i>rall.</i> , <i>accel.</i> and <i>a tempo</i>	more varied texture and some further chromaticism	toe and heel signs and more independent pedal part	hands on separate manuals; change of manual
Grade 6	F# and C minor	$\frac{3}{8}$		any common terms and signs		adjacent notes with same foot; <i>staccato</i> ; <i>legato</i>	use of swell pedal, <i>cresc.</i> , <i>dim.</i> , <i>pp</i> and <i>ff</i>
Grade 7	E and Ab major; C# and F minor	$\frac{9}{8}$			more complex textures	full use of pedals throughout range, including crossing feet	
Grade 8	B and Db major; G# and Bb minor (including double sharps and flats)	$\frac{2}{2}$ and changing time signatures	duplets/triplets				changes of registration

* Tests may also include requirements from preceding grades.

Aural

Aural tests are designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The questions, which are all based on one musical example, encourage a deepening of knowledge and are carefully graded from basic skills to more advanced understanding.

Tests meet the following parameters:

Grade	Parameters	Task	Response
Initial	major key 4 bars $\frac{2}{4}$	▶ Listen to the melody with a missing final note	Sing, hum or whistle the final tonic note
		▶ Listen to the melody twice	Clap the rhythm
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to three notes from the melody	Identify the highest or lowest note
Grade 1	major key 4 bars $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	i) Clap back the rhythm ii) Identify the melody as in $\frac{2}{4}$ or $\frac{3}{4}$ time
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody twice with a change of pitch in the second playing	Identify where the change occurs
Grade 2	major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	i) Identify the melody as major or minor ii) Explain the dynamics during the piece which may also include <i>crescendo</i> and <i>diminuendo</i>
		▶ Listen to the melody twice with a change of rhythm or pitch in the second playing	Identify the change as pitch or rhythm

Grade	Parameters	Task	Response
Grade 3	major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played from low to high	Identify the interval formed as a major second, minor third, major third, perfect fourth or perfect fifth
		▶ Listen to a triad played with three notes sounding together	Identify the triad as major or minor
		▶ Study a copy of the melody and listen to it three times with a change of rhythm or pitch in the second and third playing	Identify in which bar the change occurred
Grade 4	major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the accompanied melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Listen to the melody once	Identify the cadence as perfect or imperfect
		▶ Study a copy of the melody and listen to it three times with a change of rhythm and pitch in the second and third playing	Identify in which bars the changes to pitch and rhythm occurred
Grade 5	major or minor key $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Identify the opening as major or minor iii) Identify any changes in tonality
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or an octave
		▶ Listen to the piece once	Explain the articulation and the dynamics
		▶ Study a copy of the piece and listen to it three times with a change of rhythm and of pitch in the melody line in the second and third playing	Locate and describe the changes of pitch and of rhythm

Grade	Parameters	Task	Response
Grade 6	major key 2 3 4 6 4, 4, 4 or 8	▶ Listen to a piece twice	State the time signature and comment after either or both playings on the main features of the piece, e.g. phrasing, style and dynamics
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Listen to part of the piece which modulates. The opening key will first be stated and the tonic chord played	Identify the key in to which the music modulates as dominant, subdominant and relative minor. Answers may alternatively be given as key names
		▶ Study a copy of the piece and listen to it twice with two changes to the melody line	Locate and describe changes as rhythm, pitch or articulation
Grade 7	minor key; any time signature	▶ Listen to a piece twice	Comment, after either or both playings, on the main features of the piece, e.g. style, phrasing, articulation and dynamics
		▶ Listen to a passage from the piece once	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Study a copy of the first section of the piece and listen to it twice with three changes	Locate and describe three changes of pitch (of the melody line) or rhythm
		▶ Listen to part of the piece once with a modified ending. The opening key will first be stated and the tonic chord played	Identify the key to which the music has modulated as sub-dominant minor, relative major or dominant of the relative major. Answers may alternatively be given as key names
Grade 8	major or minor key; any time signature	▶ Listen to a piece twice	Comment on the significant features of the piece, e.g. style, rhythm, texture, dynamics, phrasing and articulation
		▶ Study a copy of the music and listen to it three times with three areas of changes in the second and third playing	Locate and describe, after either the second and/or the third playing, the three changes as rhythm, melody, harmony, articulation, dynamics or tempo

Improvisation

The improvisation test explores the candidate's ability to respond fluently, coherently and creatively to a musical stimulus.

There are three possible types of stimulus a candidate can use in the exam as the starting point for their improvisation:

- Melodic: based on a series of pitches
 - Rhythmic: based on a rhythmic idea
 - Chordal: based on a set of chord symbols.
- ▶ Candidates indicate their choice of stimulus on the appointment form.
 - ▶ In the exam the examiner will present the candidate with the notated stimulus. The examiner will play the stimulus twice and then invite the candidate to play it back; this is to ensure the candidate has understood the stimulus.
 - ▶ For Initial-Grade 5, candidates will be given 30 seconds' preparation time.
 - ▶ For Grades 6-8, candidates will be given 60 seconds' preparation time.
 - ▶ During this time they may practise their response. The examiner will then invite the candidate to perform the test for assessment.
 - ▶ There are two possible ways of using the chordal stimulus:
 - Unaccompanied: the candidate will be invited to give a solo performance.
 - Accompanied by the examiner: The examiner will play through the chord sequence on a loop while the candidate improvises a melodic line above. The candidate may give instructions to the examiner regarding such things as tempo and style.
 - ▶ In all cases the stimulus is just a starting point for the improvisation. Candidates should therefore develop a response that includes melodic, rhythmic and harmonic interest as appropriate for their instrument.
 - ▶ Good responses may also include articulation and dynamic interest and be idiomatic of the voice or instrument.
 - ▶ We provide further guidance and examples of responses on the website.
 - ▶ The parameters are given in the chart on page 21.

Written keys for chordal stimulus

	Initial-Grade 3	Grades 4-5 (cumulative*)	Grades 6-8 (cumulative*)
Electronic Keyboard/ Electronic Organ/Organ	C, F, G major	A, D, E, G & B minor	C, F, G, B \flat , D, E \flat and A major plus relative minors
Electronic Organ/Organ			C, F, G, B \flat , D, E \flat and A major plus relative minors

* Tests may also include requirements from preceding grades.

Parameters for Improvisation tests

Grade	Melodic stimulus: max. range of given motif	Rhythmic stimulus (cumulative*)	Chordal stimulus (cumulative*)
Initial	3 stepwise notes	in $\frac{4}{4}$ 2 bars crotchets, minims	4-bar phrase major key I/V 2 bars per chord
Grade 1	3 notes – one step one leap – up to a 4th	quavers	4-bar phrase major key I/V 1 chord per bar
Grade 2	4 notes – range up to a 5th	as above with dots	4-bar phrase major key I/IV/V 1 chord per bar
Grade 3	5 notes – range up to a 6th	as above with ties	4-bar phrase major key I/IV/V/ii 1 chord per bar
Grade 4	octave (diatonic)	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ semiquavers	4-bar phrase minor key I/IV/V 1 chord per bar
Grade 5	octave (simple chromaticism)		4-bar phrase minor key I/IV/V/vi 1 chord per bar
Grade 6	twelfth (chromatic)	$\frac{6}{8}$	8-bar phrase major key I/ii/IV/V & 7ths 1 chord per bar
Grade 7		triplets	8-12 bar phrase major or minor key I/ii/III/iv/V/VI & 6ths/7ths 1 or 2 chords per bar
Grade 8		$\frac{7}{8}$	12-16 bar phrase major or minor key all chords 6ths/7ths/9ths & dim/aug simple suspensions 1 or 2 chords per bar

* Tests may also include requirements from preceding grades.

Musical Knowledge (Initial-Grade 5 only)

The examiner will ask candidates five questions in the exam which test their understanding of the pieces played, their knowledge of the notation and their instrument.

The examiner will first ask candidates to choose their favourite piece from the ones performed in the exam and will then ask some of the questions on that piece. The examiner will then choose one of the other pieces performed to complete the questions.

The printed score should be free of annotations except for essential markings such as fingerings, as appropriate. The examiner will usually point to part of the score when asking the questions.

Sample questions and answers are included in the table below. Where English note values are specified (e.g. quaver, minim), American terms may alternatively be used (e.g. eighth note, half note).

Grade	Parameters (cumulative*)	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	Treble clef
	Identify key/time signatures	What is this called?	Time signature
	Musical terms and signs (simple)	What is this called?	A pause mark
Grade 1	Note values	What is this note value?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B \flat
	Musical terms and signs (more comprehensive)	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is this part called?	A bridge
Grade 2	Metronome marks, grace notes and ornaments	Explain the sign $\downarrow = 72$	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic posture	Show me a good left hand position for your instrument	<i>Candidate demonstrates</i>

* Tests may also include requirements from preceding grades.

About the exams

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Transposition (for transposing instruments)	When you play this note, which note actually sounds?	D
	Warm up	How do you warm up for a piece like this?	Sustaining long breaths
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [<i>candidate indicates</i>], because of the awkward leaps
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate describes form of piece and identifies relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

* Tests may also include requirements from preceding grades.

Certificate exams

For Certificate repertoire lists please visit
www.trinitycollege.co.uk/certificates

Solo Certificate exams

- ▶ In Solo Certificate exams candidates can create their own programme to meet the required programme duration from the pieces listed our website. Up to one third of the programme can be own choice or own composition.
- ▶ Any own choice or own compositions must be of a similar technical and musical level of demand as the listed pieces for that certificate. More information can be found on our website.
- ▶ Trinity does not pre-approve any own-choice repertoire.

Group and Ensemble Certificate exams

- ▶ These are available for two or more candidates and offer opportunities for musical interaction and engagement with other musicians.
- ▶ No repertoire or song lists are provided for group and ensemble exams except in Rock & Pop exams.
- ▶ Each part of the repertoire may be played by one player, as in chamber music, or by multiple performers.
- ▶ Players may change instruments between pieces.
- ▶ The ensemble must be given a name (e.g. 'The Proctor Quintet'), which will be printed on the report form and certificates.
- ▶ One written report will be issued for each ensemble. Each member will receive a certificate if the exam is passed.
- ▶ A candidate's teacher may not take part in an ensemble exam except as a conductor.

Presentation Skills

This is an assessed item in all Certificate exams, which should be approached as if it were a public recital. Consideration will be given to the following areas:

- ▶ Stagecraft – the candidate's performance will be viewed as a whole from their entry into the exam room until their exit.
- ▶ Programme notes – candidates should present neatly produced programme notes. These could be in a folded A4 booklet and should include the following items:
 - Date, time and place of the recital.
 - Names of those involved.
 - Titles, composers and a brief description of each piece.
 - Brief biography of the candidate.
- ▶ Durations – each piece should have its running time listed in the programme notes.
- ▶ Sense of occasion – the examiner will expect the candidate and anyone else involved in the exam to be appropriately dressed and aware of a recital style of presentation.
- ▶ Programme notes may be in any language although an English translation should always be provided for the examiner.

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Initial* published by Trinity:

Trad. arr. Smith	Early One Morning
Trad. arr. Proudler	Twinkle Twinkle Little Star*
di Capua arr. Clarke	O sole mio
Trad. arr. Litten	The Quartermaster's Store
Trad. arr. Proudler	Sloop John B

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Mozart	Don Giovanni	The Electronic Keyboard Collection book 1	Trinity Faber
Trad.	Over the Sea to Skye	Keyed Up, Initial	Alfred
Trad.	Home on the Range no. 34 (basic version)	34 well-known Folk Songs	Schott ED 12663
Trad. arr. Frith	Lavender Blue	More Making the Grade, Preparatory Grade	Chester
Trad. arr. Frith	Ye Banks and Braes	More Making the Grade, Preparatory Grade	Chester

Group B

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Initial* published by Trinity:

Bleicher	Salsa rítmico
Proudler	A Jolly Little Rag
Bowie arr. Litten	Space Oddity
Mizell/Perren/Richards/ Gordy arr. Clarke	ABC**
Bhamra	Ghazal

The following alternative pieces may also be played:

Composer	Piece	Book	Publisher
Jennings & Homer	Titanic Theme	Keyed Up, Initial	Alfred
Mercury arr. Litten	Bohemian Rhapsody	Keyed Up, Initial	Alfred
Parton arr. Litten	Jolene	Keyed Up, Initial	Alfred
Vance & Pockriss	Catch a Falling Star	The Complete Keyboard Player, book 6	Music Sales AM69998

* own interpretation ** improvisation

Technical Work (14 marks) (see page 14)

Candidates to prepare in full <i>either</i> Section i) or Section ii)				
either i) Scales & Chord Knowledge (from memory) – the examiner will select from the following:				
C major A minor (candidate's choice of <i>either</i> harmonic or melodic or natural minor) Pentatonic scale starting on C (5 notes)	one octave	<i>legato</i> and <i>mf</i>	hands separately	piano voice with auto-accompaniment off
Triad of C major and A minor (root position)			L.H. only	
or ii) Exercises (music may be used):				
Candidates to prepare all three exercises; only two exercises will be heard in the exam (see page 14):				
<ol style="list-style-type: none"> 1. Pause for Thought 2. Early Riser 3. Major to Minor 				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Initial* published by Trinity.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 1* published by Trinity:

Purcell <i>arr.</i> Clarke	Rondo from <i>Abdelazer</i>
Trad. <i>arr.</i> Proudler	Greensleeves
Paganini <i>arr.</i> Fletcher	Caprice no. 24 from <i>24 Caprices*</i>
Ponchielli <i>arr.</i> Litten	Dance of the Hours from <i>La gioconda</i>
Trad. <i>arr.</i> Smith	Romance de amor

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Trad. <i>arr.</i> Litten	Mango Walk	Keyed Up, Grade 1	Alfred
Hook	Gavotte	Piano Time Pieces book 2	OUP

Group B

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 1* published by Trinity:

Trad. <i>arr.</i> Litten	La bamba
Smith	Karnak
Litten	Southern Country**
Garvey/Potter/Potter/ Turner/Jupp, <i>arr.</i> Proudler	One Day Like This
Bhamra	For the Love of Malkauns

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bullard	Feeling Fine	Piano Time Pieces book 2	OUP
Freedman <i>arr.</i> Fletcher	Rock Around the Clock	Making the Grade Keyboard – Grade 1	Chester
Howard <i>arr.</i> Baker	Fly me to the Moon	The Complete Keyboard Player book 6	Music Sales AM69998
Jacobs & Casey	Summer Nights	Keyed Up, Grade 1	Alfred
Leiber & Stoller	I want to be free	Keyed Up, Grade 1	Alfred
Sting	Fields of Gold	The Complete Keyboard Player book 2 (new revised edition)	Wise
The Velvet Underground	There She Goes	The Complete Keyboard Player book 2 (new revised edition)	Wise

* own interpretation ** improvisation

Technical Work *(14 marks)* (see page 14)

Candidates to prepare in full <i>either</i> Section i) or Section ii)				
either i) Scales & Chord Knowledge (from memory) – the examiner will select from the following:				
F and G major D and E minor (candidate's choice of either harmonic or melodic or natural minor) Chromatic scale in contrary motion starting on D (hands together) Pentatonic scales starting on G and F (5 notes)	one octave	<i>legato</i> and <i>mf</i>	hands separately	piano voice with auto-accompaniment off
Triad of F and G major, D and E minor (root position and first inversion) Chord of F ⁷ and G ⁷ (root position and first inversion)			L.H. only	
or ii) Exercises (music may be used):				
Candidates to prepare all three exercises; only two exercises will be heard in the exam (see page 14):				
<ol style="list-style-type: none"> 1. Chickens 2. Bruce and the Spider 3. Yee-Ha! 				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 1* published by Trinity.

Supporting Tests *(2 x 10 marks)*

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 2* published by Trinity:

Boccherini <i>arr.</i> Bleicher	Minuet from Quintet op. 13 no. 5
Mozart <i>arr.</i> Beniston	Mozartian Melody from Symphony no. 39*
Chopin <i>arr.</i> Litten	Chopin Odyssey
Trad. <i>arr.</i> Proudler	Danny Boy
Trad. <i>arr.</i> Clarke	The House of the Rising Sun

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Sherman & Sherman	Chim Chim Cher-ee from <i>Mary Poppins</i>	The Complete Keyboard Player, Film & TV Themes	Music Sales AM65962
Velaquez	Besame Mucho	Keyboard Klangwelt: Latin-Festival	Schott ED 9909

Group B

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 2* published by Trinity:

Rodríguez <i>arr.</i> Litten	La Cumparsita**
Proudler	Dance Etude
Cohen <i>arr.</i> Proudler	Hallelujah
Butterfield	Haunted House
Trad. <i>arr.</i> Dasgupta	Bhajan

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Andresson & Ulvaeus	The Winner Takes it All	The Complete Keyboard Player book 3 (new revised edition)	Wise
Blake	Walking in the air	The Electronic Keyboard Collection book 2	Trinity Faber
Lloyd Webber	Memory	The Electronic Keyboard Collection book 2	Trinity Faber
Norton	Get in Step***	The Microjazz Collection 2 level 4	Boosey M060106477
Rodgers <i>arr.</i> Williamson	Do-Re-Mi	What else can I play? Piano Grade 2	Faber
Strauss II	You And You	The Electronic Keyboard Collection book 2	Trinity Faber

* own interpretation ** improvisation

***Candidates may choose to play along to the Microjazz backing track if desired but this is not essential. Those playing to the backing track will need to provide the CD player and CD for the exam

Technical Work (14 marks) (see page 14)

Candidates to prepare in full <i>either</i> Section i) or Section ii)				
either i) Scales & Chord Knowledge (from memory) – the examiner will select from the following:				
B \flat and D major G and B minor (candidate's choice of either harmonic or melodic or natural minor)	two octaves	<i>legato</i> and <i>mf</i>	hands together, unless otherwise stated	piano voice with auto-accompaniment off
Chromatic scale in similar motion starting on B \flat (hands together) Pentatonic scale starting on B \flat and D	one octave			
Triad of B \flat and D major, G and B minor (root position, first and second inversions) Chord of B \flat ⁷ and D ⁷ (root position, first and second inversions)			L.H. only	
or ii) Exercises (music may be used):				
Candidates to prepare all three exercises; only two exercises will be heard in the exam (see page 14):				
<ol style="list-style-type: none"> 1. Medieval Mood 2. Mountain Pass 3. Twistin' Tango 				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 2* published by Trinity.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 3* published by Trinity:

Beethoven <i>arr.</i> Litten	Minuet in G
Saint-Saëns <i>arr.</i> Proudler	The Swan from <i>Carnival of the Animals</i>
Gilbert and Sullivan <i>arr.</i> Fletcher	The Sun Whose Rays Are All Ablaze from <i>The Mikado</i>
Grieg <i>arr.</i> Clarke	In the Hall of the Mountain King from <i>Peer Gynt</i>
Trad. <i>arr.</i> Fletcher	Sea Shanty and Hornpipe*

Group B

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 3* published by Trinity:

Bleicher	La puesta del sol**
Proudler	Boogie on the Blues
Fletcher	Why did you leave me?
Gold <i>arr.</i> Fletcher	The Sarah Jane Adventures
Bhamra	Bhang-a-ragga

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Afansieff & Carey	Hero	The Complete Keyboard Player, Greatest Hits	Music Sales AM 952677
Lennon & McCartney	When I'm Sixty-Four	The Complete Keyboard Player book 3	Music Sales AM91385
Lennon & McCartney	Lady Madonna	The Complete Keyboard Player, Greatest Hits	Music Sales AM 952677
Menken <i>arr.</i> Baker	A Whole New World	The Complete Keyboard Player, Greatest Hits	Music Sales AM 952677
Norton	Fifth Dimension***	The Microjazz Collection 2 level 4	Boosey M060106477
Reid & Brooker <i>arr.</i> Baker	A Whiter Shade of Pale	The Complete Keyboard Player, Greatest Hits	Music Sales AM 952677
Rodgers <i>arr.</i> Williamson	Getting to know you	What else can I play? Piano Grade 2	IMP Ltd
Washington & Harline	When You Wish Upon A Star	The Complete Keyboard Player book 4	Music Sales AM68552

* own interpretation ** improvisation

***Candidates may choose to play along to the Microjazz backing track if desired but this is not essential. Those playing to the backing track will need to provide the CD player and CD for the exam

Technical Work (14 marks) (see page 14)

Candidates to prepare in full <i>either</i> Section i) or Section ii)				
either i) Scales & Chord Knowledge (from memory) – the examiner will select from the following:				
E♭ and A major C and F♯ minor (candidate's choice of either harmonic or melodic or natural minor) Chromatic scale in similar motion starting on E♭ (hands together) E♭ major contrary motion scale	two octaves	<i>legato</i> and <i>mf</i>	hands together, unless otherwise stated	piano voice with auto-accompaniment off
Minor pentatonic scale starting on C and G	one octave		R.H only	
Triad of E♭ and A major, C and F♯ minor (root position, first and second inversions) Chord of E♭ ⁷ and A ⁷ (root position, first, second and third inversions)			L.H. only	
or ii) Exercises (music may be used):				
Candidates to prepare all three exercises; only two exercises will be heard in the exam (see page 14):				
<ol style="list-style-type: none"> 1. Cool it! 2. Sunshine and Shadow 3. A Little Waltz 				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 3* published by Trinity.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 4* published by Trinity:

Trad. arr. Bleicher	Dashing White Sergeant*
Trad. arr. Robathan/Beniston	Mexican Hat Dance (<i>Jarabe tapatio</i>)
Offenbach arr. Bleicher	Barcarolle from <i>The Tales of Hoffman</i>
Rossini arr. Litten	Overture from <i>William Tell</i>
Vivaldi arr. Proudler	Themes from <i>The Four Seasons</i>

The following alternative piece is also available:

Composer	Piece	Book	Publisher
Stanley arr. Baker	The Bluebell Polka	The Complete Keyboard Player, Favourite Songs of Scotland	Music Sales AM965701

Group B

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 4* published by Trinity:

Villoldo arr. Litten	El choclo
Fletcher	Good Time Boogie**
Houston arr. Clarke	Breaking Free from <i>High School Musical</i>
Lennon & McCartney arr. Clarke	Yesterday
Bhamra	The Maharaja's Sorrow

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Andersson	I know him so well	The Complete Keyboard Player, Greatest Hits	Wise AM952677
Hawkins, Johnson, Dash & Feyne	Tuxedo Junction	The Complete Keyboard Player, Jazz & Blues	Music Sales AM65970
Jobim & Mendoca	Desafinado	Keyboard Klangwelt: Latin-Festival	Schott ED 9909
Mier	What a Glorious Day!	Jazz, Rags and Blues book 3	Alfred
Mier	Fickle Fourths	Jazz, Rags and Blues book 3	Alfred

* own interpretation ** improvisation

Technical Work (14 marks) (see page 14)

Candidates to prepare in full <i>either</i> Section i) or Section ii)				
either i) Scales & Chord Knowledge (from memory) – the examiner will select from the following:				
A \flat and E major F and C \sharp minor (candidate's choice of either harmonic or melodic or natural minor) Chromatic scales in similar motion starting on A \flat and E A \flat major contrary motion scale	two octaves	<i>legato</i> and <i>mf</i>	hands together, unless otherwise stated	piano voice with auto-accompaniment off
Blues scale starting on C and G (straight and swing rhythm)			R.H. only	
Triad of A \flat and E major, F and C \sharp minor (root position, first and second inversions) Chord of A \flat ⁷ , E ⁷ , Fm ⁷ and C \sharp m ⁷ (root position, first, second and third inversions) Chord of A \flat ⁺ , E ⁺ , F ^o , C \sharp ^o , F \sharp ^{o7} , C \sharp ^{o7} (root position)			L.H. only	
or ii) Exercises (music may be used):				
Candidates to prepare all three exercises; only two exercises will be heard in the exam (see page 14):				
1. Go Ahead 2. Cochabamba 3. Boogie On Down				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2011–2013 Grade 4* published by Trinity.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 5* published by Trinity:

Mozart <i>arr.</i> Clarke	1st movement from Sonata in C, K. 545
Mozart <i>arr.</i> Smith	Alla Turca from Sonata in A, K. 331
Strauss II <i>arr.</i> Proudler	Waltzes from <i>The Blue Danube</i>
Saint-Saëns <i>arr.</i> Clarke	Danse macabre
Gilbert and Sullivan <i>arr.</i> Litten	Three Little Maids from <i>School from The Mikado</i>

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Trad.	Scottish Jig Medley*	The Complete Keyboard Player, Favourite Songs of Scotland	Wise AM965701
Tchaikovsky <i>arr.</i> Bolton	Waltz from <i>Serenade for Strings</i>	Electronic Keyboard Cocktails – Classics	Cramer 90550

Group B

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work 2011-2013 Grade 5* published by Trinity:

Albéniz <i>arr.</i> Fletcher	Tango
Burnell	Montuno**
Litten	Birthday Bash
Grainer <i>arr.</i> Fletcher	Doctor Who*
Bhamra	Bollywood Love Song

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Albert & Gaste	Feelings	The Complete Keyboard Player, Greatest Hits	Wise AM952677
Gershwin	Ain't Misbehavin'	The Complete Keyboard Player book 4	Wise AM68552
Kern <i>arr.</i> Baker	Smoke Gets In Your Eyes	The Complete Keyboard Player book 8	Wise AM7898
Mier	Pine Cone Rag	Jazz, Rags and Blues book 3	Alfred
Norton	Mechanics Rag***	The Microjazz Collection 3 level 5	Boosey M060106484

* own interpretation ** improvisation

***Candidates may choose to play along to the Microjazz backing track if desired but this is not essential.
Those playing to the backing track will need to provide the CD player and CD for the exam

Technical Work (14 marks) (see page 14)

Candidates to prepare in full <i>either</i> Section i) or Section ii)				
either i) Scales & Chord Knowledge (from memory) – the examiner will select from the following:				
D \flat and B major B \flat and G \sharp minor (candidate's choice of either harmonic or melodic or natural minor) Chromatic scales in similar motion starting on D \flat and B G harmonic minor contrary motion scale	two octaves	<i>legato</i> and <i>mf</i>	hands together, unless otherwise stated	piano voice with auto-accompaniment off
Blues scale starting on F and A (straight and swing rhythm)			R.H only	
Chords of D \flat maj7, Bmaj7, B \flat m7, G \sharp m7, B \flat m ^{maj} 7, G \sharp m ^{maj} 7, D \flat ⁶ , B \flat m ⁶ , G \sharp m ⁶ Perfect cadence in C, G and F major			bass note in the left hand and three notes of the chord in the right hand	
or ii) Exercises (music may be used):				
Candidates to prepare all three exercises; only two exercises will be heard in the exam (see page 14):				
<ol style="list-style-type: none"> 1. Late Night Blues 2. Master Blues 3. Swingin' It 				

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work 2011–2013 Grade 5* published by Trinity.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 6* published by Trinity:

Pachelbel <i>arr.</i> Proudler	Pachelbel's Canon
Mozart <i>arr.</i> Smith	1st movement from Symphony no. 40 in G minor, K. 550*
Fauré <i>arr.</i> Clarke	Pavane
Trad. <i>arr.</i> Smith	Korobeiniki (<i>The Pedlars</i>)
Proudler	Samba Nights
Wonder <i>arr.</i> Clarke	Sir Duke**

* own interpretation ** improvisation

Technical Work (14 marks) (see page 14)

Candidates to prepare in full <i>either</i> Section i) or Section ii)				
either i) Scales & Chord Knowledge (from memory) – the examiner will select from the following:				
D, F, A \flat and B major D, F, G \sharp and B minor (harmonic <i>and</i> melodic) Chromatic scales in similar motion starting on <i>any</i> black note	two octaves	<i>legato</i> and <i>mf</i>	hands together	piano voice with auto- accompani- ment off
Major pentatonic scale starting on D and A \flat (straight and swing rhythm)			hands separately	
Blues scale starting on D and E (straight and swing rhythm)			R.H. only	
Triads of D, F, A \flat and B major, D, F, G \sharp and B minor in all inversions			L.H. only	
Chords of D 0 , F 0 , G \sharp^0 , B 0 , Dm 7 , Fm 7 , G \sharp m 7 , Bm 7 , D maj7 , F maj7 , A \flat maj7 , B maj7 in root position only			bass note in the left hand and the chord in the right hand	
Plagal cadence in D and F major			hands together	
or ii) Exercises (music may be used):				
Candidates to prepare all three exercises; only two exercises will be heard in the exam:				
1. Going Round In Circles	for fingered on bass chords and maintaining a relaxed right hand			
2. Move It!	for left hand dexterity between chords and melody line			
3. Rattletrap	for use of pitch bend			

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 6* published by Trinity.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 18)	ii) Aural (see page 22) or Improvisation (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 7* published by Trinity:

J S Bach <i>arr.</i> Proudler	Prelude in C minor BWV 847
Nazareth <i>arr.</i> Jolliffe	Cavaquinho
Tchaikovsky <i>arr.</i> Clarke	Nutcracker Mash
Van Heusen/Cahn <i>arr.</i> Proudler	Come Fly With Me*
Litten	Enchantment
Hamilton <i>arr.</i> Clarke	Cry Me A River**

* own interpretation ** improvisation

Technical Work (14 marks) (see page 14)

Candidates to prepare in full <i>either</i> Section i) or Section ii)				
either i) Scales & Chord knowledge (from memory) – the examiner will select from the following:				
C, Eb, F# and A major C, Eb, F# and A minor (harmonic and melodic) Chromatic scales in similar motion starting on any white note	two octaves	<i>legato</i> and <i>mf</i>	hands together	piano voice with auto-accompaniment off
C major scale in legato thirds			R.H. only	
Major pentatonic scale starting on Eb and A (straight and swing rhythm)			hands separately	
Blues scale starting on B and Bb (straight and swing rhythm)			R.H. only	
Triad of C, Eb, F# and A major, C, Eb, F# and A minor in all inversions			L.H. only	
Chords of C ⁰⁷ , Eb ⁰⁷ , F# ⁰⁷ , A ⁰⁷ , C ⁺ , Eb ⁺ , F# ⁺ , A ⁺ , C ⁹ , Eb ⁹ , F# ⁹ , A ⁹ in root position only			bass note in the left hand and the chord in the right hand	
Perfect and plagal cadence in A major and C minor			hands together	
or ii) Exercises (music may be used):				
Candidates to prepare all three exercises; only two exercises will be heard in the exam:				
1. Dance Sequence	for right hand legato thirds			
2. Reflections	for sustain pedalling and cantabile playing			
3. Keyboard Percussion	for maintaining a steady pulse with even attack			

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 7* published by Trinity.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 18)	ii) Aural (see page 22) or Improvisation (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

The following pieces are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 8* published by Trinity:

Monti <i>arr.</i> Proudler	Czardas
Rimsky-Korsakov <i>arr.</i> Clarke	Flight of the Bumblebee
Bricusse/Newley <i>arr.</i> Proudler	Feeling Good*
Jenkins <i>arr.</i> Clarke	Palladio
Michael <i>arr.</i> Litten	Kissing A Fool**
Thiselton	Spring Dance

* own interpretation ** improvisation

Technical Work (14 marks) (see page 14)

Candidates to prepare in full <i>either</i> Section i) or Section ii)				
either i) Scales & Chord knowledge (from memory) – the examiner will select from the following:				
Db, E, G and Bb major C#, E, G and Bb minor (harmonic and melodic) Chromatic scales in similar motion starting on any note Chromatic scales with hands a minor third apart starting on Bb and Db	two octaves	<i>legato</i> and <i>mf</i>	hands together	piano voice with auto-accompaniment off
Major pentatonic scale starting on E and Db (straight and swing rhythm)			hands separately	
Blues scale starting on C# and G# (straight and swing rhythm)			R.H. only	
Triad of Db, E, G and Bb major, C#, E, G and Bb minor in all inversions		L.H. only		
Chords of C# ⁰⁷ , E ⁰⁷ , G ⁰⁷ , Bb ⁰⁷ , Db ^{add9} , E ^{add9} , G ^{add9} , Bb ^{add9} , C#m ^{7(b5)} , Em ^{7(b5)} , Gm ^{7(b5)} , Bbm ^{7(b5)} in root position only			bass note in the left hand and the chord in the right hand	
Perfect, imperfect and plagal cadence in Bb major and G minor			hands together	
or ii) Exercises (music may be used):				
Candidates to prepare all three exercises; only two exercises will be heard in the exam:				
1. Smoothly Does It	for right hand legato octaves and left hand fingered on bass chords			
2. All Fired Up	for broken chord playing and stride bass			
3. Ornamental Cascade	for dexterity with ornaments and use of the thumb			

Both sections are contained in the book *Electronic Keyboard Pieces & Technical Work from 2013 Grade 8* published by Trinity.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 18)	ii) Aural (see page 22) or Improvisation (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Composer	Piece	Book	Publisher
Anon	Careless Love	The Joy of Organ Music	Yorktown YK 21095
Anon	Greensleeves	The Joy of Organ Music	Yorktown YK 21095
Blue	Take My Hand	Organ World book 1	Trinity
Beethoven	Für Elise	Die Welt Der Orgel Klassik II	Schott ED6615
Beethoven	Schlußchor 'An die Freude'	Die Welt Der Orgel Klassik II	Schott ED6615
Brahms	Guten Abend, gut' Nacht	Die Welt Der Orgel Klassik I	Schott 5601
Brahms	Lullaby	The Joy of Organ Music	Yorktown YK 21095
Cowles	Still Waters	Organ World book 1	Trinity
Cowles	Whilst Waiting	Organ World book 1	Trinity
Haydn	Andante, Symphonie mit dem Paukenschlag	Die Welt Der Orgel Klassik II	Schott ED6615
Ogden	Poodles In Puddles	Organ World book 1	Trinity
Schubert	Wiegenlied	Die Welt Der Orgel Klassik II	Schott ED6615

Technical Work (14 marks) (see page 15)

Candidates to prepare in full both sections i) and ii)		
i) Exercise (music may be used):		
Trad. Down in Yon Forest (from Organ World book 1)		Trinity
ii) Scales (from memory):		
Manual (hands separately) C and G major	one octave	<i>mf</i> and <i>legato</i>
Pedal C major	from C ₂ to G ₂	

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Composer	Piece	Book	Publisher
Bailey	Scoobie Du Wup	Organ World book 1	Trinity
Dvořak	Thema aus der Symphonie no. 9 'Aus der neuen Welt' op. 95	Die Welt Der Orgel Klassik I	Schott 5601
Haydn	Chorale St. Antoni	Die Welt Der Orgel Klassik II	Schott ED6615
Lee	Invocation	Organ World book 1	Trinity
Lee	Stepping Stones	Organ World book 1	Trinity
Liszt	Liebesträum	Die Welt Der Orgel Klassik II	Schott ED6615
Rodgers	Edelweiss	Organ Friendly vol. 3	Roland AJF-003J
Runswick	Pronto	Organ World book 1	Trinity
Runswick	Velvet Dreams	Organ World book 1	Trinity
Soloviev-Sedoy	Moscow Nights	The Joy of Organ Music	Yorktown YK 21095
Trad.	Furusato	Organ Friendly vol. 6	Roland AJF-006J
Williams	Jambalaya	Organ Friendly vol. 6	Roland AJF-006J

Technical Work (14 marks) (see page 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory):		
Manual (hands separately) Scales: D and F major A and D harmonic minor Arpeggios: D and F major A and D minor Pedal C major scale	one octave	<i>mf</i> and <i>legato</i>

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Electronic Organ – Grade 2

Subject code: EO

Pieces (3 x 22 marks)

Three pieces are to be played, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Composer	Piece	Book	Publisher
Auric	Moulin Rouge Waltz	The Complete Organ Player book 2	Wise AM19449
Bailey	Moonlight Air	Organ World book 1	Trinity
Blue	I Remember	Organ World book 1	Trinity
Cowles	Follow Me!	Organ World book 1	Trinity
Edward	Pomp and Circumstance March	Organ Friendly vol. 6	Roland AJF-006J
Holdsworth	On The Move!	Organ World book 1	Trinity
King, Leiber & Stoller	Stand By Me	Organ Friendly vol. 1	Roland AJF-001J
Lehar	Vilia	The Joy of Organ Music	Yorktown YK21095
MacDowell	To A Wild Rose	The Joy of Organ Music	Yorktown YK 21095
Mozart	Türkischer Marsch	Die Welt Der Orgel Klassik II	Schott ED6615
Raposo	Sing	The Complete Organ Player book 2	Wise AM19449
Saint-Saëns	My Heart at thy Sweet Voice	The Joy of Organ Music	Yorktown YK 21095
Strauss	The Emperor Waltz	The Joy of Organ Music	Yorktown YK 21095
Tchaikovsky	Melodie	Die Welt Der Orgel Klassik II	Schott ED6615

Technical Work (14 marks) (see page 15)

Candidates to prepare the following:			
Scales & Arpeggios (from memory)			
Manual Scales: A, D and B major D harmonic minor G melodic minor	two octaves	hands separately <i>and</i> together	<i>mf</i> and <i>legato</i>
Chromatic scale starting on C		hands separately	
Arpeggios: A, D and B major, D and G minor		hands separately <i>and</i> together	
Pedal C major arpeggio	one octave		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces *(3 x 22 marks)*

Three pieces are to be played, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Composer	Piece	Book	Publisher
Aegide	Liebesfreud	Organ Friendly vol. 6	Roland AJF-006J
Blue	Autumn Leaves	Organ World book 1	Trinity
Brahms	Hungarian Dance no. 4	The Joy of Organ Music	Yorktown YK 21095
Cowles	Tango For Bertha	Organ World book 1	Trinity
Debussy	Clair de lune	The Joy of Organ Music	Yorktown YK 21095
Friedrich	Moldau	Organ Friendly vol. 4	Roland AJF-004J
Handel	Arioso	Die Welt Der Orgel Klassik I	Schott 5601
Haydn	St. Anthony Chorale	The Joy of Organ Music	Yorktown YK 21095
Jessel	Parade Of The Tin Soldiers	The Joy of Organ Music	Yorktown YK 21095
Ogden	Beyond The Stars	Organ World book 1	Trinity
Rubinstein	Quien Sera	Organ Friendly vol. 2	Roland AJF-002J
Schumann	Träumerei	The Joy of Organ Music	Yorktown YK 21095
Tomaso	Adagio	Organ Friendly vol. 5	Roland AJF-005J

Technical Work (14 marks) (see page 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual (hands together) Scales: B \flat and E \flat major B and F harmonic minor, C melodic minor Chromatic scale in contrary motion from unison C	two octaves	<i>mf</i> and <i>legato</i>
Arpeggios: B \flat and E \flat major B, C and F minor		
Pedal Dominant 7th in the key of F	one octave	

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Composer	Piece	Book	Publisher
Albeniz	Tango	The Joy of More Organ Music	Yorktown YK 21210
Blue	Tutti Frutti	Organ World book 2	Trinity
Booth	Morning Serenade	Organ World book 2	Trinity
Carmichael	Georgia On My Mind	Organ Friendly vol. 4	Roland AJF-004J
Carpenter & Bettis	Yesterday Once More	Organ Friendly vol. 6	Roland AJF-006J
Delibes	Waltz (from <i>Naila</i>)	The Joy of More Organ Music	Yorktown YK 21210
Forrest & Wright	Stranger In Paradise	Organ Friendly vol. 3	Roland AJF-003J
Lloyd Webber	Don't Cry For Me Argentina*		
Lloyd Webber	The Music Of The Night*		
McHugh	On The Sunny Side Of The Street	Organ Friendly vol. 4	Roland AJF-004J
Rio	Tequila	Organ Friendly vol. 6	Roland AJF-006J
Runswick	The Hipster	Organ World book 2	Trinity
Steiner	Theme From a Summer Place	Organ Friendly vol. 2	Roland AJF-002J
Thiele & Weiss	What a Wonderful World	Organ Friendly vol. 5	Roland AJF-005J

* available as digital downloads from www.sheetmusicdirect.com or www.musicroom.com

Technical Work (14 marks) (see page 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual (hands together) Scales: E, Ab, Db and F# major C# harmonic minor F melodic minor Chromatic scale starting on any note requested Arpeggios: E, Ab, Db and F# major C# and F minor	two octaves	<i>mf</i> and <i>legato</i>
Pedal Scales: C major C harmonic minor	one octave	

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Electronic Organ – Grade 5

Subject code: EO

Pieces (3 x 22 marks)

Three pieces are to be played, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Composer	Piece	Book	Publisher
Bailey	Blue Mood	Organ World book 2	Trinity
Bernstein	The Magnificent Seven	Organ Friendly vol. 6	Roland AJF-006J
Blue	Swing Boogie	Organ World book 2	Trinity
Brahms	Ungarischer Tanz no. 5	Die Welt Der Orgel Klassik I	Schott 5601
John & Rice	Can You Feel The Love Tonight*		
Mancini	Baby Elephant Walk*		
Menken	Beauty And The Beast	Organ Friendly vol. 7	Roland AJF-007J
Monti	Czardás	The Joy of More Organ Music	Yorktown YK 21210
Ogden	Eurotunnel Shuttle	Organ World book 2	Trinity
Rodgers	My Romance	Organ Friendly vol. 4	Roland AJF-004J
Runswick	Chromatique	Organ World book 2	Trinity
Schönberg	I Dreamed A Dream*		
Smetana	Thema aus der symphonischen Dichtung 'Die Moldau'	Die Welt Der Orgel Klassik I	Schott 5601
Trad.	The Floral Dance	The Joy of More Organ Music	Yorktown YK 21210
Williams	The Raiders March*		

* available as digital downloads from www.sheetmusicdirect.com or www.musicroom.com

Technical Work (14 marks) (see page 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual (hands together) Scales: All major keys B \flat and F \sharp harmonic minor G \sharp melodic minor Chromatic scale starting on any note requested	two octaves	<i>mf</i> and <i>legato</i>
Arpeggios: All major keys B \flat , F \sharp and G \sharp minor		
Pedal Scales: C major C melodic minor	one octave	
Arpeggios: C major C minor		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Electronic Organ – Grade 6

Subject code: EO

Pieces (3 x 22 marks)

Three pieces are to be played, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Composer	Piece	Publisher
Bizet	Toreador's Song from <i>Carmen</i> (from Opera Gala book 1)	Stainer H331
Bizet	In The Depths Of The Holy Temple from <i>The Pearl Fishers</i> (from Opera Gala book 2)	Stainer H332
Booth	Blue Lullaby (from Organ World book 2)	Trinity
Brahms	Ungarischer Tanz no. 5 [Repeats must be played] (from Die Welt der Orgel-Klassik I)	Schott ED 5601
Cowles	Interval (Ice Cream Music) (from Organ World book 2)	Trinity
Creamer & Layton	Way Down Yonder In New Orleans*	
Delibes	Flower Duet from <i>Lakmé</i> (from Classical Concert)	Stainer H362
Gibb, Gibb & Gibb	Night Fever (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Gossec	Gavotte [Repeats must be played] (from Die Welt der Orgel-Klassik I)	Schott ED 5601
Haydn	Rondo from <i>Trumpet Concerto</i> (from Classical Concert)	Stainer H362
Hudson, De Lange & Mills	Moonglow*	
MacDonald, Salter & Withers	Just The Two Of Us (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Marquina	Spanish Gypsy Dance (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Oliver	Opus 1*	
Roberts, Jacobson & Koffman	Swingin' Shepherd Blues*	
Robin & Shavers	Undecided*	
Runswick	Blue Six (from Organ World book 2)	Trinity
Russell & Ellington	Don't Get Around Much Anymore*	
Verdi	Chorus of the Hebrew Slaves from <i>Nabucco</i> (from Opera Gala book 1)	Stainer H331
Verdi	Drinking Song from <i>La Traviata</i> (from Opera Gala book 1)	Stainer H331
Verdi	Quartet from <i>Rigoletto</i> (from Opera Gala book 1)	Stainer H331
Verdi	The Anvil Chorus from <i>Il Traviatore</i> (from Opera Gala book 2)	Stainer H332
Weber	Aufforderung zum Tanz [Repeats must be played] (from Die Welt der Orgel-Klassik I)	Schott ED 5601

* available as digital downloads from www.sheetmusicdirect.com or www.musicroom.com

Technical Work (14 marks) (see page 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
<p>Manual</p> <p>Key Groups</p> <p>The candidate should prepare one of the key groups below.</p> <p>When the examiner requests a key, the candidate will perform in succession:</p> <ul style="list-style-type: none"> The major scale The harmonic minor scale The melodic minor scale The major scale in 3rds (hands together a third apart, left hand starting on the tonic) The major arpeggio The minor arpeggio 		
<p>Group 1: A, C, E\flat, F\sharp</p> <p><i>or</i> Group 2: E, G, B\flat, D\flat/C\sharp</p> <p><i>or</i> Group 3: B, D, F, A\flat/G\sharp</p>	<p>hands together, two octaves</p>	<p><i>mf</i> and <i>legato</i></p>
<p>Also:</p> <p>Chromatic scale in minor thirds, starting on C an octave below middle C in the left hand and on E\flat in the right hand</p>	<p>three octaves</p>	
<p>Diminished 7th starting on C</p>		
<p>Pedal/Manual</p> <p>To be performed on the pedals, with the left hand <i>or</i> right hand (as requested by the examiner) playing on the manuals one octave higher:</p>		
<p>Scales</p> <p>C major</p> <p>C harmonic <i>and</i> melodic minor</p>	<p>one octave</p>	<p><i>mf</i> and <i>legato</i></p>

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
<p>i) Sight Reading (see page 18)</p>	<p>ii) Aural (see page 22) or Improvisation (see page 25)</p>

Pieces (3 x 22 marks)

Three pieces are to be played, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Composer	Piece	Publisher
Arndt	Nola (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM 939213
Bailey	Cookin' With Gas (from Organ World book 3)	Trinity
Beethoven	Adagio un poco mosso from <i>Piano Concerto no. 5</i> (from Classical Concert)	Stainer H362
Binge	Elizabethan Serenade (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Boccherini	Minuet from the Quintet (from Classical Concert)	Stainer H362
Cowles	An Intermezzo Sandwich (from Organ World book 3)	Trinity
Cowles	Wedding Bossanova (from Organ World book 3)	Trinity
Gimbel & Thielmans	Bluesette*	
Gounod	Juliet's Waltz Song from <i>Romeo and Juliet</i> (from Opera Gala book 3)	Stainer H333
Parker	Harlequin (from Organ World book 3)	Trinity
Puccini	Your Tiny Hand Is Frozen from <i>La Bohème</i> (from Opera Gala book 3)	Stainer H333
Raye, De Paul & Johnson	I'll Remember April*	
Runswick	Stay Awhile (from Organ World book 3)	Trinity
Shearing & Weiss	Lullaby Of Birdland*	
Vivaldi	Spring from The Four Seasons (from Classical Concert)	Stainer H362
Washington & Kaper	On Green Dolphin Street*	
Williams	Devil's Galop (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Williams & Monk	'Round Midnight*	

* available as digital downloads from www.sheetmusicdirect.com or www.musicroom.com

Technical Work (14 marks) (see page 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual Key Groups The candidate should prepare one of the key groups below. When the examiner requests a key, the candidate will perform in succession: <ul style="list-style-type: none"> The major scale The harmonic minor scale The melodic minor scale The major scale in 6ths (hands together a 6th apart, right hand starting on the tonic) The major arpeggio in root position and first inversion The minor arpeggio in root position and first inversion The dominant 7th in root position 		
Group 1: A, C, Eb, F# <i>or Group 2:</i> E, G, Bb, Db/C# <i>or Group 3:</i> B, D, F, Ab/G#	hands together, two octaves	<i>mf</i> and <i>legato</i>
Also: C harmonic minor scale in contrary motion		
Pedal/Manual To be performed on the pedals, with the left hand <i>or</i> right hand (as requested by the examiner) playing on the manuals one octave higher:		
Scales C major in contrary motion C harmonic minor in contrary motion	one octave	<i>mf</i> and <i>legato</i>

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 18)	ii) Aural (see page 22) or Improvisation (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Composer	Piece	Publisher
J S Bach	Prelude in C major BWV 553 (Prelude only) (from Bach Organ Works book 1: Eight Short Preludes and Fugues)	Novello 10018
Bizet	The Flower Song from <i>Carmen</i> (from Opera Gala book 3)	Stainer H333
Ellis	Coronation Scot (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Handel	Zadok the Priest from Coronation Anthem no. 1 (from Classical Concert)	Stainer H362
Hendricks & Timmons	Moanin’*	
Jobim	One Note Samba (<i>Samba De Uma Nota So</i>) (from The Complete Organ Player: Favourite Organ Pieces)	Wise AM939213
Mercer & Raksin	Laura*	
Mozart	Porgi, Amor from the <i>Marriage of Figaro</i> (from Classical Concert)	Stainer H362
Paparelli, Gillespie & Leveen	A Night In Tunisia*	
Parish, Mills & Hudson	Organ Grinder’s Swing*	
Parker	Prelude In Ragtime (from Organ World book 3)	Trinity
Smetana	Dance of the Comedians from <i>The Bartered Bride</i> (from Opera Gala book 3)	Stainer H333
Runswick	Well You Might (from Organ World book 3)	Trinity
Verdi	Sempre Libera from <i>La Traviata</i> (from Opera Gala book 3)	Stainer H333

* available as digital downloads from www.sheetmusicdirect.com or www.musicroom.com

Technical Work (14 marks) (see page 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual Key Groups The candidate should prepare one of the key groups below. When the examiner requests a key, the candidate will perform in succession: <ul style="list-style-type: none"> The major scale The harmonic minor scale The melodic minor scale The major scale in 3rds (hands separately) The major arpeggio in root position, first and second inversions The minor arpeggio in root position, first and second inversions The dominant 7th in root position The diminished 7th starting on any note from the chosen key group 		
Group 1: A, C, Eb, F# <i>or Group 2:</i> E, G, Bb, Db/C# <i>or Group 3:</i> B, D, F, Ab/G#	hands together, two octaves	<i>mf</i> and <i>legato</i>
Also: Scales C major in contrary motion C harmonic minor in contrary motion		
Pedal/Manual To be performed on the pedals, with the left hand <i>or</i> right hand (as requested by the examiner) playing on the manuals one octave higher:		
Scales C major in contrary motion C harmonic minor in contrary motion	one octave	<i>mf</i> and <i>legato</i>

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 18)	ii) Aural (see page 22) or Improvisation (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Alcock	Trumpet Piece	Organ Music for Manuals book 4	OUP
J S Bach	Ich hab' mein' Sach' Gott heimgestellt BWV 708	Organ Works book 18	Novello NOV010013
Beethoven	no. 1 of <i>Two Equali</i>	Music for Memorial and Thanksgiving Services	Novello NOV262778
Böhm	Minuet in G major	A Graded Anthology vol. 2 (ed. Anne Marsden Thomas)	Cramer 90583
Boyvin	Duo du troisième ton	Organ Music for Manuals book 3	OUP
Dandrieu	Chantons je vous prie (p.7)	Noëls	Alfred 00-K03366
Frescobaldi	Magnificat Primi Toni	Organ Music for Manuals book 1	OUP
Gebhardi	Moderato (no. 2 of <i>Four Short Preludes</i>)	Organ Music for Manuals book 1	OUP
Heron	Cornet Voluntary, slow movt	Organ Music for Manuals book 4	OUP
Litzau	Praeludium in C moll	Easy Organ pieces from 19th Century vol. 3	Bärenreiter BA 8420
Mozart	Minuet in F <i>arr. Marsden Thomas</i>	A Graded Anthology vol. 2	Cramer 90583
Pachelbel	Fuga	Organ Music for Manuals book 3	OUP
Telemann	O Lamm Gottes unschuldig	Organ Music for Manuals book 3	OUP
Group B			
Alain	De Jules Lemaître	4 Pieces for Organ	Universal UE 17163
Franck	Prière	Music for Memorial and Thanksgiving Services	Novello NOV262778
Hepburn	O when the Saints	Getting started on the Organ	Animus
Hesford	Partita for Anna Magdalena, 3rd movt	Miniatures vol. 1	De Haske F 607
Howells	Eighteen	Miniatures for Organ	Mayhew 3611053
Körner	Moderato in B Minor	Easy Organ Pieces book 1	Bärenreiter BA 8416
Liszt	Offertorium (Missa pro Organo)	Music for Manuals book 3	De Haske F 463
Litzau	Andante (no. 3 of <i>3 Short Preludes</i>)	Organ Music for Manuals book 5	OUP
Rathgeber	Christmas Pastorella no. 5	10 Christmas Pastorals	Peters EP 8087
Peeters	Miniature op. 55	A Graded Anthology vol. 2 (ed. Marsden Thomas)	Cramer 90583
Tournemire	Immaculata Conceptio B. Mariae Virginis no. 3	Petites fleurs musicales op. 66	Universal UE 17465

Technical Work *(14 marks)* (see pages 15)

Candidates to prepare the following:			
Scales (played on manuals from memory)			
G, D, A and E major E, D, G and C harmonic minor	one octave	hands together	<i>mf</i> and <i>legato</i>
Chromatic scale starting on G		hands separately	

Supporting Tests *(2 x 10 marks)*

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces *(3 x 22 marks)*

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
J S Bach	Herr Jesu Christ meines Lebens Licht	23 Chorale Preludes	Bayley & Ferguson
J S Bach	Gottes Sohn ist kommen (Fughetta) BWV 703	Complete Organ Works vol. 3	Bärenreiter BA 5173
J S Bach	Prelude in G minor	Bach Organ Works book 1	Novello NOV010018
Boëly	Messe du jour de Noël (4ème Kyrie)	Incognita Organo Volume 16	Harmonia HU 3315
Boyvin	Basse de trompette	Organ Music for Manuals book 3	OUP
Dandrieu	Noel: Puer nobis nascitur	Noels	Alfred 00-K03366
Greene	Andante (only) from Voluntary XIII	Early organ music for manuals book 2	Novello NOV010184
Haydn	Minuet no. 5 in C	Pieces for a Musical Clock Hob. XIX: 1-32	Bärenreiter EN802
Mozart	Adagio in C for glass harmonica KV 356		Bärenreiter BA 8403
Pachelbel	Fugue in C	A Graded Anthology vol. 2 (ed. Marsden Thomas)	Cramer 90583
Rathgeber	Christmas Pastorella no. 1		Peters EP 8087
Travers	Trumpet Voluntary	Organ Music for Manuals book 3	OUP
Group B			
Alain	Monodie	L'oeuvre d'orgue vol. 3	Leduc AL20184
Boëllmann	Basso Ostinato	Easy Graded Organ Music book 1	OUP
Boëllmann	Verset	Music for Manuals book 2	De Haske F 367
Coleman	Prelude	An Easy Organ Album	OUP
Eben	Kleine Choralpartita über O Jesu, all mein Leben bist Du, 2nd movt		Universal UE 17162
Franck	À la venue de Noël	Music for Manuals book 2	De Haske F 367
Hesford	Gradual	Missa Ungarica pro Organo	Cramer 90124
Langlais	Printemps [theme only]	Mosaïques vol. 3	Combre CO 4639
Peeters	Choral and 1st Variation: Herr Jesus hat ein Gartchen	10 Organ Chorales	Schott ED 2553
Reger	Es ist gewißlich an der Zeit op. 135a no. 8	10 Christmas Pastorals Music for Manuals book 2	De Haske F 367
Walcha	Chorale Prelude: Zu Bethlehem Geboren	A Graded Anthology for Organ book 2	Cramer 90583

Technical Work (14 marks) (see pages 15)

Candidates to prepare the following:			
Scales & Arpeggios (played on manuals from memory)			
Scales: B and F major, F harmonic minor C and E major in contrary motion Chromatic scale starting on D Chromatic scale starting on D in contrary motion	two octaves	hands together	<i>mf</i> and <i>legato</i>
	one octave		
Arpeggios: C, F and G major, A, D and E minor	two octaves	hands separately	

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces *(3 x 22 marks)*

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Anon.	No. 1 of Two Early Sixteenth Century Pieces	Early Organ Series 1: England 1510-1590	Faber O 571 50771 9
J S Bach	Da Jesus an dem Kreuze stund BWV 621	Complete Organ Works vol. 1	Bärenreiter BA 5171
Byrd	Veni creator spiritus 1	8 Organ Pieces	Hinrichsen H1543A
Haydn	Allegro in C no. 23	Pieces for a Musical Clock Hob. XIX: 1-32	Bärenreiter EN802
Marpurg	Pastorella: Der Herr ist mein getreuer Hirt	The Progressive Organist book 1 (ed. Trevor)	Novello NOV262483
Stanley	Voluntary VIII in D minor, 1st movt	10 Voluntaries op. 5	Peters EP7722
Van Noordt	Psalm 38	Organ Music for Manuals book 3	OUP
Walther	Herr Jesu Christ, dich zu uns Wend [with repeats]	Organ Music for Manuals book 1	OUP
Group B			
Alain	Ballade en mode phrygien	L'oeuvre d'orgue vol. 3	Leduc AL20184
Boëllmann	Plainte (no. 1 of Four Pieces)	Organ Music for Manuals book 1	OUP
Boëllmann	Postlude	Organ Music for Manuals book 3	OUP
Frank	Vieux Noël	A Graded Anthology vol. 3 (ed. Marsden Thomas)	Cramer 90584
Guilmant	Communion	Organ Music for Manuals book 5	OUP
Langlais	Pastoral Song	A Graded Anthology vol. 3 (ed. Marsden Thomas)	Cramer 90584
Moore	Prelude	A Graded Anthology vol. 3 (ed. Marsden Thomas)	Cramer 90584
Pinkham	Canon at the octave	Music for a Quiet Sunday	UMP
Ridout	Father	Canticle of the Rose	Mayhew 1405553
Tournemire	Offertoire	Miniatures vol. 2	De Haske F 642
Walcha	Herzliebster Jesu	A Graded Anthology vol. 3 (ed. Marsden Thomas)	Cramer 90584

Technical Work (14 marks) (see pages 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual Scales: B \flat , E \flat , A \flat and D \flat major C \sharp and G \sharp harmonic minor Chromatic scale starting on A \flat	two octaves	<i>mf</i> hands together and <i>legato</i>
E \flat major in contrary motion Chromatic scale starting on A \flat in contrary motion	one octave	
Arpeggios: D, A and E major G, C and F minor	two octaves	
Pedal Scales: F and G major in broken 3rds A and G melodic minor in broken 3rds	one octave	<i>mf</i>

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces *(3 x 22 marks)*

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Albrechtsberger	Prelude	A Graded Anthology vol. 4 (ed. Marsden Thomas)	Cramer 90585
J S Bach	Der Tag, der ist so freudenreich BWV 605	Complete Organ Works vol. 1	Bärenreiter BA 5171
J S Bach	Christe, du Lamm Gottes BWV 619	Complete Organ Works vol. 1	Bärenreiter BA 5171
J S Bach	Prelude and Fugue in G	Bach Organ Works book 1	Novello NOV010018
Böhm	Prelude in A minor	A Graded Anthology vol. 4 (ed. Marsden Thomas)	Cramer 90585
Buxtehude	Nun Komm der Heiden Heiland	The Progressive Organist book 2	Novello NOV262533
Froberger	Toccata in D minor no. 2	Various Organ Works	Kalmus K03455
Kotter	Präeludium in Fa	Early Organ Series 13: Germany 1512-1577	Faber 0 571 50783 2
Pachelbel	Da Jesus an dem Kreuze stund BWV 621	Pâques	Schola Cantorum OL 1
Group B			
Alain	no. 1 of Deux danses a Agni Yavishta	L'oeuvre d'orgue vol. 2	Leduc AL20102
Boëllmann	Entrée	Miniatures vol. 2	De Haske F 642
Demessieux	Chorale-paraphrase on Tu es petrus	Twelve Choral Preludes on Gregorian Chant Themes	Summy-Birchard
Dupré	Audi, benigne Conditor	Le tombeau de Titelouze op. 38	Leduc AL27836
Elgar	Andantino op. 14 no. 3	Miniatures vol. 2	De Haske F 642
Elgar	Vesper voluntary no. 5	Vesper Voluntaries op. 14	Faber 0571508626
Ireland	The holy boy		Boosey BH 83212
Karg-Elert	Freu dich sehr, o meine Seele no.5	Chorale-Improvisations op. 65 book 1	Breitkopf EB 8261
Macmillan	White note paraphrase		Boosey BH 11392
Ridout	Jesus meets his Blessed Mother	14 Stations of the Cross	Mayhew 1400014
Ridout	Jesus Speaks to the Women of Jerusalem	14 Stations of the Cross	Mayhew 1400014
Vierne	Arabesque	24 Pieces en Style Libre vol. 2	Durand DF 00897300

Technical Work (14 marks) (see pages 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual Scales: F# major B \flat and E \flat harmonic minor Chromatic scales starting on A, C, D, F and G	two octaves	<i>mf</i> hands together and <i>legato</i>
Chromatic scale starting on A in contrary motion E harmonic minor in contrary motion	one octave	
Arpeggios: B and B \flat major B and B \flat minor	two octaves	
Pedal Scales: A, E and B \flat major in broken 3rds B, E and F melodic minor in broken 3rds	one octave	<i>mf</i>

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
J S Bach	Herr Christ, der ein'ge Gottessohn BWV 601	Complete Organ Works vol. 1	Bärenreiter BA 5171
J S Bach	Prelude and Fugue in E minor BWV 555	Bach Organ Works book 1	Novello NOV010018
Buxtehude	Mensch, willst du leben seliglich BuxWV 206	Early Organ Series 12: Germany 1650-1710	Faber 0 571 50775 7
Černuhorský	Toccata C dur	Vox Humana Czech Republic	Bärenreiter BA 8236
J C Kittel	Präludium in A flat major	Organ Music around J S Bach vol. 2	Breitkopf EB 8685
Karg-Elert	Chorale prelude: Schmücke dich, O liebe Seele	66 Chorale Improvisations op. 65 no. 5	Breitkopf EB 8265
Merkel	Pastorale no. 4	6 Preludes op. 23	De Haske F 365
Merkel	Evening hymn	Self Taught 1	Animus
Purcell	Rondeau and Aire		Cramer 90109 archive
Purcell	Voluntary in G	Organ Works	Novello NOV590294
Schumann	Canonic study for pedal piano op. 56 no.1 in C	Organ Works	Schott ED9906
Tomkins	Verse	Early Organ Series 2: England 1590-1650	Faber 0 571 50770 6
Ziploj	All'offertorio	A Graded Anthology vol. 4 (ed. Marsden Thomas)	Cramer 90585
Group B			
Demessieux	Chorale-paraphrase on Hosanna filio David	Twelve Choral Preludes on Gregorian Chant Themes	Summy-Birchard
Hakim	Pastorale	Mariales	UMP M2244 0215 5
Lindberg	Gammal Fabødsalm från Dalårna		Norsk NM2352
Mathias	Chorale	A Mathias Organ Album	OUP
Mendelssohn	Sonata in A, op. 65 no. 3, Andante tranquillo	Complete Organ Works II	Bärenreiter BA 8197
Mendelssohn	Sonata in D minor op. 65 no. 6, Finale (Andante)	Complete Organ Works II	Bärenreiter BA 8197
Nielsen	Prelude in F sharp minor	Miniatures vol. 2	De Haske F 642
Peeters	Koraal	Suite modale op. 43	Lemoine 23673
Rheinberger	Con moto no. 1	Twelve Monologues for Organ op. 162	Novello NOV010044
Ridout	Jesus Receives the Cross	14 Stations of the Cross	Mayhew 1400014
Ridout	Jesus is Laid in the Sepulchre	14 Stations of the Cross	Mayhew 1400014
Saint-Saëns <i>arr. Webb</i>	L'Elephant, from <i>Carnival of the Animals</i>	The Heavy-footed Organist	Animus
Stanford	No. 5 of 6 short Preludes and Postludes	Preludes and Postludes	Mayhew 1400361

Thalben-Ball	Elegy		Paxton NOV357436
Vierne	Berceuse op. 31 no. 19	24 Pieces en Style Libre vol. 2	Durand 0897300
Whitlock	Lantana	Plymouth Suite	OUP

Technical Work *(14 marks)* (see pages 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual Scales: B, C, F, E \flat and F \sharp major F \sharp harmonic minor, A, C, D, E and G melodic minor Chromatic scales in similar and contrary motion starting on any note requested by the examiner	two octaves	<i>mf</i> hands together and <i>legato</i> or <i>staccato</i> as requested by the examiner
Arpeggios: E \flat , A \flat and D \flat major C \sharp , F \sharp and G \sharp minor		
Pedal Scales: A and G major in running triplets A and B melodic minor in running triplets	one octave	<i>mf</i> and <i>legato</i>
Broken Chords: F and G major A and E minor	to 12th	

Supporting Tests *(2 x 10 marks)*

Candidates to prepare two from:			
Sight Reading (see page 18)	Aural (see page 22)	Improvisation (see page 25)	Musical Knowledge (see page 27)

Pieces *(3 x 22 marks)*

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Publisher
J S Bach	Concerto in G BWV 592 (from Bach Organ works vol. 8) last movt (Presto)	Bärenreiter BA5178
J S Bach	Gelobet seist du, Jesu Christ BWV 722	Bärenreiter BA 5173
J S Bach	Heut triumphieret Gottes Sohn BWV 630 (from Complete Organ Works vol. 1)	Bärenreiter BA 5171
J S Bach	Trio Sonata in D minor, BWV 527, 2nd movt (from Complete Organ Works vol. 7)	Bärenreiter BA 5177
Bruckner	Fugue from Prelude and Fugue in C minor (from Bruckner Album of Various Pieces for Organ)	Kalmus KO 2036
Franck	Prelude (from Prelude, Fugue and Variation op. 18)	UMP M2244 0313 1
Homilius	Mache dich mein Geist bereit Incognita organo, no. 27	Harmonia
Mendelssohn	Fugue from Sonata no. 6 (from Complete Organ Works vol. 2)	Bärenreiter BA 8197
Tunder	Chorale fantasia Komm, heiliger Geist... (from Complete Organ Works)	Breitkopf EB6718

Group B

Alain	Lamento (from L'oeuvre d'orgue vol. 3)	Leduc AL20814
Alain	Le Jardin Suspendu (from 3 Pieces)	Leduc AL19744
Archer	Toccatina (from A little Suite for Organ)	IAO/Allegro
Bourgeois	Serenade op. 22	Smith R 70055
Brahms	Herzlich thut mich verlangen op. 122 no. 10	Novello NOV590116
Burrell	Fragments I and II (from Unbeaten Tracks)	Faber O 571 51977 6
Dubois	In Paradisum (from Twelve pieces)	Alfred
Gardner	Pavin (from Five Dances for Organ)	Gardner
Guilmant	Paraphrase on Handel's Judas Maccabeus A Graded Anthology vol. 5 (ed. Marsden Thomas)	Cramer 90586
Hakim	Incantation (from Mariales)	UMP M2244 0215 5
Hindemith	Second movement (from Sonata no. 2)	Schott ED 2558
Ireland	Sursum Corda (from Organ Music of John Ireland)	Novello NOV010183
Langlais	Pasticcio (from Organ book)	Elkan-Vogel 46300006
Lefébure-Wély	Andante Choseur de voix humaines Favourite organ music book 2 (ed. Sanger)	OUP
Mushel	Toccatina	OUP 196 archive
Parry	Choral Prelude: Martyrdom (from Seven Choral Preludes set 2)	Novello NOV590045
Ridout	Veronica Wipes the Face of Jesus (from 14 Stations of the Cross)	Mayhew 1400014
Ridout	Jesus Falls the Third Time (from 14 Stations of the Cross)	Mayhew 1400014
Vierne	Carillon op. 31 no. 21 (from 24 Pieces en Style Libre vol. 2)	Durand 0897300
Whitlock	Folk Tune (from 5 Short Pieces)	OUP
Widor	Fourth movement (from Symphonie V in F, op. 42)	Hamellet AL26865
Yon	Humoresque (from L'organo primitivo)	Dover DP19613

Technical Work (14 marks) (see pages 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual Scales: All major keys B and F melodic minor Chromatic scale in major 6ths, starting on E \flat left hand and C right hand	two octaves	<i>mf</i> hands together and <i>legato</i> or <i>staccato</i> as requested by the examiner
Arpeggios: F \sharp major E \flat minor Dominant 7th in the key of C Diminished 7th starting on B		
Pedal Scales: C and B \flat major in running triplets C and G melodic minor in running triplets	one octave	<i>mf</i> and <i>legato</i>
Broken Chords: C and B \flat major F and G minor	to 12th	

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 18)	ii) Aural (see page 22) or Improvisation (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Publisher
J S Bach	Prelude (from Prelude and Fugue in A major BWV 536) (from Complete Organ Works vol. 6)	Bärenreiter BA 5176
J S Bach	Fugue in G minor BWV 578 (from Complete Organ Works vol. 6)	Bärenreiter BA 5176
J S Bach	In dir ist Freude, BWV 615 (from Complete Organ Works vol. 1)	Bärenreiter BA 5171
J S Bach	Wir glauben all an einem Gott, BWV 680 (from Complete Organ Works vol. 4)	Bärenreiter BA 5174
Buxtehude	Praeludium [and Fugue] BuxWV 138 (from Complete Organ Works vol. 1)	Bärenreiter BA 8221
Buxtehude	Prelude, Fugue and Ciacona (from Organ works vol. 2, Preludes, Fugues and Toccatas)	Hansen WH26990
Couperin	8e couplet of Gloria, Dialogue en trio du Cornet et de la Tierce (from <i>Messe pour les Paroisses</i>)	UMP SP5843
Hindemith	Sonata no. 1, 2nd movt	Schott ED 2557
Howells	Master Tallis's Testament	Novello NOV590222 archive
Langlais	Melody (from Triptyque)	Novello NOV620001 archive
Lübeck	Praeludium and Fugue in E no. 2 (from Orgelwerke)	Peters EP 4437
Smart	Postlude in C	Novello NOV954514
Stanford	Fantasia (from Fantasia and Toccata in D minor op. 57)	Cathedral 227
Group B		
Bridge	Adagio in E (from Three Pieces for Organ)	Novello NOV010986
Durufié	Fugue op. 12 sur le Carillon de Soissons	UMP M560220185
Eben	Lied des Leiermannes (from <i>Faust</i>)	UMP M2244-02063
Farnham	Toccata on O filii et filiae	Presser
Franck	Fugue and Variation (from Prelude, Fugue and Variation op. 18)	UMP M2244 0213 1
Hindemith	Sonata no. 2, 1st movt	Schott ED2558
Ireland	Menuetto-Impromptu (from Organ Music of John Ireland)	Novello NOV010183
Karg-Elert	Now thank we all our God op. 65 no. 59	Breitkopf EB 6238
Mathias	Processional (from A Mathias Organ Album)	OUP
Maxwell Davies	No. 1 (Psalm 124) , and either no. 2 or no. 3 (from 3 Organ Voluntaries)	Chester CH 55170
Messiaen	Les Enfants de Dieu (from La Nativité du Seigneur vol. 2)	Leduc AL19269
Parry	Chorale Prelude on <i>Dundee</i> (from 7 Chorale Preludes for Organ Set 1)	Novello NOV 010214
Parry	Choral Prelude on Eventide (from Seven Chorale Preludes set 2)	Novello NOV590045
Peeters	Scherzo (from Suite modale op. 43)	Lemoine 23673
Ratcliffe	Caprice (from Colours of the Organ)	Novello NOV010092 archive
Roget	Deploración por la Semana Santa (from Pâques)	Schola Cantorum OL 1
Vierne	Pastorale no. 20 (from 24 Pieces en Style Libre vol. 2)	Durand 0897300
Wills	Elevation (from Colours of the Organ)	Novello NOV010092 archive

Technical Work (14 marks) (see pages 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual Scales: All harmonic minor keys C#, F# and G# melodic minor C and F major in 6ths, right hand starting on the tonic A and D harmonic minor in 6ths, right hand starting on the tonic Chromatic scale in major 6ths, starting on E \flat left hand and C right hand Chromatic scale in minor 3rds, starting on G left hand and B \flat right hand Arpeggios: Dominant 7ths in the keys of G, B and E Diminished 7ths starting on A, C, D and F	two octaves	<i>mf</i> hands together and <i>legato</i> or <i>staccato</i> as requested by the examiner
Pedal Study (music may be used): J S Bach Bars 1-9 from Prelude and Fugue in C minor, BWV 549 (from Complete Organ Works vol. 5)		
		Bärenreiter BA 5175

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 18)	ii) Aural (see page 22) or Improvisation (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Publisher
Alain	Variations sur un thème de Clément Jannequin (from L'oeuvre d'orgue vol. 2)	Leduc AL20102
J S Bach	Prelude (from Prelude and Fugue in B minor BWV 544) (from Complete Preludes and Fugues for Organ)	Dover DP10018
J S Bach	1st movt (from Trio Sonata no. 6 in G BWV 530) (from Complete Organ Works vol. 7)	Bärenreiter BA 5177
J S Bach	Ach bleib bei uns, Herr Jesu Christ, BWV 649 (from Complete Organ Works vol. 1)	Bärenreiter BA 5171
J S Bach	Herr Gott, nun schließ den Himmel auf, BWV 617 (from Complete Organ Works vol. 1)	Bärenreiter BA 5171
J S Bach	Nun danket alle Gott, BWV 657 (from Complete Organ Works vol. 2)	Bärenreiter BA 5172
Beethoven	Adagio in F for mechanical organ (ed. Altman)	Hinrichsen
Buxtehude	Toccatà in F Bux157 [complete] (from Complete Organ Works vol. 2)	Bärenreiter BA 8222
Hurford	Dialogue no. 2 (from Two Dialogues)	Novello NOV 570032 archive
J C Kellner	Jesu meine Freude (from Organ Music around J S Bach vol. 2)	Breitkopf EB 8685
Mendelssohn	Sonata no. 3 in A, op. 65 no.3 1st movt (from Complete Organ Works vol. 2)	Bärenreiter BA 8197
Peeters	Herr Jesu hat ein Gartchen no. 10 (from 10 Organ Chorales)	Schott ED 2553
Group B		
Anderson <i>arr.</i> Trotter	Sleigh Ride	Banks 14038
Boëllmann	Toccatà (from Suite gothique)	UMP M2244 0097 7
Dubois	Fiat lux (from 12 pieces for Organ)	UMP M2244-02025
Dupré	Placare Christe servulis op. 38 no. 16 (from 79 Chorales)	Bornemann
Gardonyi	Mozart changes	Moseler MOS 19498
Guilmant	Marche sur un thème de Handel op. 15 no. 2	Schott ED 11311
Howells	Psalm Prelude no. 3 (from Three Psalm Preludes Set 1)	Novello NOV590353
Ireland	Meditation on John Keble's Rogationtide hymn (from Organ Music of John Ireland)	Novello NOV010183
Jongen	Scherzetto op. 108 no. 1 (from A Jongen Organ Album)	OUP
Karg-Elert	Valse mignonne (from 3 Pieces op. 142)	Breitkopf EB 8584
Karg-Elert	Legend op. 141 no. 1 (from Triptyque)	Novello NOV 950170 archive
Krzanowski	Relief III	PWM 9929
Mathias	Toccatà giocosa op. 36 no. 2 (from A Mathias Organ Album)	OUP
Messiaen	Le Banquet Celeste	Leduc AL19269
Messiaen	Majesté du Christ demandant sa gloire à son Père (from L'Ascension)	Leduc AL18826
Mulet	Tu es Petra (from Esquisses Byzantines)	Leduc AL16202
Popplewell	Triumphal March	Banks 13983
Whitlock	Divertimento (from The Complete Shorter Organ Music)	OUP

Technical Work (14 marks) (see pages 15)

Candidates to prepare the following:		
Scales & Arpeggios (from memory)		
Manual Scales: B \flat and E \flat melodic minor D, G and B \flat major in 3rds, left hand starting on the tonic B, E and G melodic minor in 3rds, left hand starting on the tonic Chromatic scale in minor 3rds, starting on any notes requested by the examiner Chromatic scale in major 6ths, starting on any notes requested by the examiner Arpeggios: Dominant 7ths in the keys of F, A \flat , E \flat and F \sharp Diminished 7ths starting on A \flat , B \flat and C \sharp	two octaves	<i>mf</i> hands together and <i>legato</i> or <i>staccato</i> as requested by the examiner
Pedal Study (music may be used): J S Bach Bars 13-32 from Toccata, Adagio and Fugue in C, BWV 564 (from Complete Organ Works vol. 6)		
		Bärenreiter BA 5176

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 18)	ii) Aural (see page 22) or Improvisation (see page 25)

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