

HARP REQUIREMENTS AND INFORMATION

Subject Code: 08

This syllabus is valid from 2005 until further notice.

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM Harp exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at www.abrsm.org/regulations) which should be read before an exam booking is made.

Entering for an exam

Eligibility: There are eight grades for Harp and candidates may be entered in any grade irrespective of age and without previously having taken any other grade in Harp. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details, including a list of accepted alternatives, see Regulation 1d at www.abrsm.org/regulations.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

Exam booking: Details of exam dates, venues, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Instruments

This syllabus is for pedal and non-pedal harp at all grades. The requirements for pedal harp from Grade 4 are generally for instruments with a minimum of 46 strings. The requirements for non-pedal harp from Grade 3 are for instruments with E \flat tuning and with a minimum of 34 strings (pitch of bottom string: C two octaves below middle C, or lower). At Grades 1 and 2, three non-pedal harp tuning groups (C tuning, E \flat tuning and F tuning) are provided for.

Elements of the exam

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

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading	21
Aural tests	18
Total	<hr/> 150

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 114–115 for the marking criteria used by examiners.

Pieces

Programme planning: Candidates must choose one piece suitable for their instrument from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 117 for this purpose. The pieces suitable for each type of harp are indicated in the syllabus as follows:

- * pedal and non-pedal harp (*provided that the composer's original pitches and rhythms are not omitted or altered in any way*)
- † pedal harp only
- ‡ non-pedal harp only

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation 'arr.' or 'trans.' appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 30.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners' marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

Repeats: All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Performing from memory: Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exists, including the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below). In cases where candidates believe there is no solution to a particularly awkward page-turn, they may apply to bring a page-turner to the exam. The request must be made to the Syllabus Department (syllabus@abrs.ac.uk) no later than the closing date for entry, and details of the piece, edition and nature of the difficulty should be given. If permission is granted, a confirmation letter will be issued which must be taken to the exam as verification. Examiners are unable to help with page-turning.

Photocopies: Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited

circumstances – for full details, see the MPA’s *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

Scales and arpeggios

Different requirements are set for pedal and non-pedal harp at each grade. At Grades 1 and 2 examiners will ask non-pedal harp candidates which of the three groups they have chosen.

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade. When asking for requirements, examiners will specify only:

- the key (including minor form – harmonic *or* melodic – when the syllabus stipulates both) or the starting note
- the hand(s) (e.g. left hand, right hand, hands together, divided between the hands, narrow position)
- the position (root or inversion) for arpeggios and dominant sevenths (Grades 4–8)
- the interval between the hands (hands-together scales, Grades 6–8)

All scales and arpeggios should:

- be played from memory
- ascend and descend according to the specified range (and pattern)
- be played at a pace that achieves a good even tone, clear articulation and a vital and secure rhythmic structure










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

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

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

Books of the scale requirements (for Grades 1–5 and 6–8) are published for pedal and non-pedal harp by Alaw (www.alawmusic.com).

The speeds on p. 29 are given as a general guide:

	pattern	Grade / Speed							
		1	2	3	4	5	6	7	8
Scales		♩ = 63	♩ = 69	♩ = 76	♩ = 42	♩ = 50	♩ = 60	♩ = 66	♩ = 72
Melodic minor scales (non-pedal harp)					♩ = 52	♩ = 60	♩ = 69	♩ = 76	♩ = 84
Contrary-motion scales								♩ = 60	♩ = 66
Arpeggios		♩ = 100	♩ = 112	♩ = 42	♩ = 56	♩ = 63	♩ = 72	♩ = 76	♩ = 80
Arpeggios (divided between hands)			♩ = 126	♩ = 50	♩ = 63	♩ = 70	♩ = 80	♩ = 84	♩ = 88
Arpeggios (narrow position)									♩ = 72
Dom. & Dim. 7ths*						♩ = 46	♩ = 54	♩ = 60	♩ = 66
Dom. & Dim. 7ths* (divided between hands)						♩ = 50	♩ = 60	♩ = 66	♩ = 72
Dom. 7ths (narrow position)								♩ = 66	♩ = 72

* Dim. 7ths at Grade 8 only

Sight-reading

Candidates will be asked to play a short piece of music which they have not previously seen. They will be given up to half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. For practice purposes, a book of specimen sight-reading tests is published for Harp (pedal and non-pedal) by ABRSM.

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 94–99.

(continued overleaf)

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece. They may also decide to stop the performance of a piece when they have heard enough to form a judgment. Examiners will not issue, or comment on, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Tuning: Candidates must bring their own instrument to the exam and ensure that it is tuned beforehand. They will be given sufficient time to make the necessary pedal/lever changes for scale requirements and pieces. Examiners are unable to help with tuning.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate's choice.

Assessment

The tables on pp. 114–115 show the marking criteria used by examiners. These criteria (newly revised and amended) have been in use in exams from January 2014. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 114–115 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

Exam music is available from music retailers, specialist harp retailers – such as Holywell Music, Clive Morley Harps, Pencerdd Cyf, Telynau Vining Harps – and online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

SCALES AND ARPEGGIOS: from memory, in the keys specified in one of the following groups chosen by the candidate:

Pedal Harp C, G, D, F, B♭ majors (one octave)

Non-pedal Harp *Group 1* C, G, D majors (one octave)
Group 2 E♭, B♭, C majors (one octave)
Group 3 F, C, G majors (one octave)

Scales: in the above keys, with each hand separately

Arpeggios: the common chords of the above keys in root position only, with each hand separately

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- * 1 **Bernard Andrès** No. 1 from 'Asters' (*Hamelle HA009607*)
- * 2 **Anon. Bohemian** The Jolly Peasant } *First Harp Book, arr. Paret (Lyra)*
- * 3 **Betty Paret** Rondo }
- * 4 **Anon. Italian** O Sanctissima. *Fun from the First!, Vol. 2, arr. Milligan (Lyon & Healy)*
- * 5 **Grandjany** Little Waltz. *No. 12 from* }
- * 6 **Jane Weidensaul** Midnight Stars or Barn Dance Memory. } *First-Grade Pieces for Harp by Grandjany and Weidensaul (Carl Fischer O4466)*
- * 7 **Soler** Allegretto. *Beginner's Harp Book 1, arr. Schlomovitz (Salvi)*

LIST B

- * 1 **Anon. Chinese** The Purple Bamboo (♯s in glissandi may be played as ♮s). *Fun from the First!, Vol. 2, arr. Milligan (Lyon & Healy)*
- * 2 **Fiona Clifton-Welker** Charlotte in Spring, from 'Harping On', Book 1 (*Clifton-Welker*)
- * 3 **Bonnie Goodrich** Azaleas in Houston or Japanese Lanterns, from 'A Bouquet for Young Harpists' (*Bel Artes*)
- * 4 **David Gough and Danielle Perrett** Donkey Ride, from 'Lift Off!' (*Beartramka*)
- * 5 **arr. Meinir Heulyn** Three Blind Mice. *No. 4 from 12 Easy Nursery Tunes for Young Harpists (Alaw)*
- * 6 **Anne Macdearmid** Lullaby or The Merry-go-Round. *Comunn na Clarsaich Folio 18 (Clarsach Society)*
- * 7 **David Watkins** Berceuse: No. 2 from 'Six Pieces' (*Boosey & Hawkes*)

LIST C

- * 1 **Dominig Bouchaud** Coquillages (Shells) or A pas de fourmis (Ant's Steps) or La balle (The Ball), from 'Harpe d'or' (*Billaudot GB5993*)
- * 2 **Ank van Campen** Tutor for the Celtic Harp: Etude No. 2 or No. 5 (*Harmonia XHU2703*)
- * 3 **Skaila Kanga** Sound the Trumpets or The Glittering Ballroom: No. 8 or No. 10 from 'Minstrel's Gallery' (*Maruka Music*)
- * 4 **Pozzoli** 65 Piccoli Studi facili e progressivi, 1st Grade: No. 2 or No. 3 or No. 10. *Grossi Metodo per Arpa, p. 91 or p. 97 (Ricordi)*
- * 5 **Tournier** Les Tierces. *No. 1 from Les Plaisirs de la Harpe, Vol. 1, ed. Géliot (Lemoine)*

SIGHT-READING§: see p. 29

AURAL TESTS FOR THE GRADE§: see pp. 94 and 95

* Pedal and non-pedal harp § Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)

SCALES AND ARPEGGIOS: from memory, in the keys specified in one of the following groups chosen by the candidate:

Pedal Harp C, G, D, F, B \flat majors; A, E, D minors (two octaves)

Non-pedal Harp *Group 1* C, G, D, A majors; A, E minors (two octaves)

Group 2 E \flat , B \flat , C, G majors; C, G minors (two octaves)

Group 3 F, C, G, D majors; D, A minors (two octaves)

Scales: in the above keys (minors in natural *or* harmonic form at candidate's choice), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position only:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example below:



THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- * 1 **Bernard Andrès** No. 2 or No. 6 from 'Aquatintes' (*Hamelle HA009606*)
- * 2 **Anon. Scottish** College Hornpipe. *A Harper's Pleasure, arr. Mieras (Swanston Music)*
- * 3 **Anon. Welsh** Dacw Mam yn Dwad (Here Comes Mother) or Can y Melinydd (The Miller's Song) (*harp 1 part*): No. 3 or No. 6 from 'O'r Dechrau' (From the Beginning), arr. Heulyn (*Alaw*)
- * 4 **J. S. Bach** While Bagpipes Play } *Second Harp Book, arr. Paret (Lyra)*
- * 5 **J.-J. Rousseau** Evening Song }
- * 6 **Mel Bonis** Le Petit Mendiant (The Little Beggar). No. 7 from *Les Plaisirs de la Harpe, Vol. 1, ed. Géliot (Lemoine)*
- * 7 **Grandjany** Gigue: No. 2 from 'Petite Suite Classique' (*Carl Fischer O4788*)
- * 8 **Grandjany** The See-Saw, from 'Little Harp Book' (*Carl Fischer O4636*)
- * 9 **Lucien Thomson** Ebbing Tide or Song at Night (*publ. separately: Thomson*)

LIST B

- * 1 **Bartók** In Phrygian Mode or In Yugoslav Mode: No. 2 or No. 3 from 'Mikrokosmos', arr. Marzuki (*Boosey & Hawkes*)
- * 2 **Geoffrey Burgon** Dawn: No. 1 from 'Beginnings' (*Stainer & Bell H52*)
- * 3 **Fiona Clifton-Welker** Goblin Rustle, from 'Harping On', Book 1 (*Clifton-Welker*)
- * 4 **Monique Gabus** Crépuscule sur le Lagon } *Les Plaisirs de la Harpe, Vol. 1, ed. Géliot*
- (Twilight on the Lagoon). No. 13 from } (*Lemoine*)
- * 5 **Yann Geslin** Complainte (Lament). No. 12 from }
- * 6 **Grandjany** Réverie: No. 1 from 'Trois petites Pièces très faciles', Op. 7 (*Leduc AL20039*)
- * 7 **Stewart Green** Mister Blister's March, p. 2 from 'Blistering Along!' (*Green*)
- * 8 **Skaila Kanga** Hippopotamus Rag or Bedtime Blues or Swing Time: No. 27 or No. 28 or No. 29 from 'Minstrel's Gallery' (*Maruka Music*)
- * 9 **Geoffrey Winters** At Anchor or Celtic Rag: No. 6 or No. 8 from 'Journeys', Op. 80 (*Simrock EE4019*)

LIST C

- * 1 **Dominic Bouchaud** Parapluie (Umbrella) or Le Crabe (The Crab), from 'Harpe d'or' (*Billaudot GB5993*)
- * 2 **Ank van Campen** Tutor for the Celtic Harp: Etude No. 8 or No. 11 (*Harmonia XHU2703*)
- * 3 **Skaila Kanga** Mountain Stream or Garden of Dreams: No. 14 or No. 22 from 'Minstrel's Gallery' (*Maruka Music*)
- * 4 **Pozzoli** 65 Piccoli Studi facili e progressivi, 1st Grade: No. 13a or No. 13b; or 2nd Grade: No. 11 or No. 15. *Grossi Metodo per Arpa, pp. 100, 116 or 122 (Ricordi)*
- * 5 **Phyllis Schlomovitz** Ballerina. *Beginner's Harp Book 1, arr. Schlomovitz (Salvi)*

SIGHT-READING§: see p. 29

AURAL TESTS FOR THE GRADE§: see pp. 94 and 95

* Pedal and non-pedal harp † Pedal harp only

§ Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)

SCALES AND ARPEGGIOS: from memory, in the following keys:

Pedal Harp C, G, D, A, E, F, B \flat , E \flat majors; A, E, D, G, C minors (two octaves)

Scales: in the above keys (minors in harmonic form *only*), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position only:

- i) with each hand separately, and hands together one octave apart (two octaves)
- ii) divided between the hands, as example below (three octaves):



Non-pedal Harp E \flat , B \flat , F, C, G, D majors; C, G, D, A, E minors (two octaves)

Scales: in the above keys (minors in harmonic form *only*), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position only:

- i) with each hand separately, and hands together one octave apart (two octaves)
- ii) divided between the hands, as example above (three octaves)

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- * 1 **Bernard Andrès** Gavotte, from 'Automates' (*Hamelle HA009608*)
- * 2 **Anon. Welsh** Llwyn Onn (The Ash Grove) (pp. 20–22) } *Medieval to Modern, Vol. 2, ed. Milligan*
- * 3 **Bochsa** Rondo 'Le Garçon Volage', from 'Air and Rondo' (pp. 4–6) } (*Lyon & Healy*)
- † 4 **J. S. Bach** Minuet (from Sixth French Suite). } *Second Harp Book, arr. Paret (Lyra)*
- * 5 **Clarke** Chaconne. } *No. 4 from Y Telynor Clasurol (The Classical Harpist), arr. Powell (Adlais)*
- * 6 **Handel** Allegro or Sonatina. } *No. 7 or No. 5 from*
- * 7 **Skaila Kanga** Country Dance: No. 2 from 'Miniatures' (*harp 1 part*) (*Alaw*)
- † 8 **Koechlin** Sicilienne. } *No. 23 from Les Plaisirs de la Harpe, Vol. 1, ed. Géliot (Lemoine)*
- * 9 **Pässler** Rondo. } *No. 3 from Short Pieces from the Masters, arr. Grandjany (Carl Fischer H64)*

LIST B

- * 1 **Anon. Scottish** A' Bheairt-Fhioda (A Weaving Lilt). } *A Harper's Pleasure, arr. Mieras (Swanston Music)*
- * 2 **Bartók** Triplets or Five-tone Scale: No. 11 or No. 12 from 'Mikrokosmos', arr. Marzuki (*Boosey & Hawkes*)
- † 3 **Delibes** Solo for Harp. } *Two Original Pieces by Franck and Delibes, ed. Costello (OUP archive)*
- * 4 **Grandjany** Barcarolle: No. 3 from 'Trois petites Pièces très faciles', Op. 7 (*may be played in C on non-pedal harp*) (*Leduc AL20039*)
- * 5 **Stewart Green** Blistering Rock!, from 'Blistering Along!' (*Green*)
- † 6 **Hasselmanns** Rouet: No. 2 from 'Trois petites Pièces faciles' (*Durand*)
- * 7 **Susann McDonald** Alpine Waltz } *Harp Solos, Vol. 3, by McDonald and Wood (Musicworks)*
- † 8 **Linda Wood** Russian Lullaby }
- * 9 **Buxton Orr** No. 2 from 'Three Diatonic Preludes' (*OUP archive*)

LIST C

- † 1 **Bochsa** 40 Etudes Faciles, Op. 318, Book 1: No. 4 or No. 5 (*Leduc AL20029*)
- * 2 **Ank van Campen** Tutor for the Celtic Harp: Scale-Study No. 4, p. 47 (*Harmonia XHU2703*)
- * 3 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: No. 1 or No. 2 (*Billaudot GB7090*)
- * 4 **Carlo Grossi** Etude. } *No. 22 from Les Plaisirs de la Harpe, Vol. 1, ed. Géliot (Lemoine)*
- * 5 **Pozzoli** Studi di Media Difficoltà: No. 1 (*Ricordi*)

SIGHT-READING[§]: see p. 29

AURAL TESTS FOR THE GRADE[§]: see pp. 94 and 96

SCALES AND ARPEGGIOS: from memory, in the following keys:

Pedal Harp C, G, D, A, E, F, B \flat , E \flat , A \flat majors; A, E, D, G, C, F minors (three octaves)

Scales: in the above keys (A, E, D and G minors in harmonic form *only*, C and F minors in *both* harmonic and melodic forms), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position *and* first inversion:

- i) with each hand separately, and hands together one octave apart (three octaves)
- ii) divided between the hands, as example below (four octaves):



Non-pedal Harp E \flat , B \flat , F, C, G, D, A, E majors; C, G, D, A, E minors (two octaves)

Scales: in the above keys (minors in harmonic form *only*):

- i) with each hand separately, and hands together one octave apart
- ii) C and A minors in melodic form with RH only

Arpeggios: the common chords of the above keys in root position *and* first inversion:

- i) with each hand separately, and hands together one octave apart (two octaves)
- ii) divided between the hands, as example in Grade 3 (three octaves)

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- * 1 **Bernard Andr s** Sarabande or Gaillarde, from 'Automates' (*Hamelle HA009608*)
 - † 2 **J. S. Bach** Prelude in C, BWV 846: No. 1 from 'The Well-Tempered Clavier', Book 1. *Second Harp Book, arr. Paret (Lyra)*
 - ‡ 3 **J. S. Bach** Prelude in C, BWV 846: No. 1 from 'The Well-Tempered Clavier', Book 1, arr. O'Farrell (*O'Farrell*)
 - † 4 **Clementi** Sonatina in C, Op. 36 No. 1: 1st movt, *Allegro*. *Second Harp Book, arr. Paret (Lyra)*
 - ‡ 5 **Clementi** Sonatina in C, Op. 36 No. 1: 1st movt, *Allegro*. *Composers in Georgian London, trans. Shaljean (Blue Crescent Music)*
 - † 6 **arr. Olivia Dussek** Merch Megan (Megan's Daughter) (*Adlais*)
 - † 7 **Handel** Sarabande. *Second Harp Book, arr. Paret (Lyra)*
 - † 8 **Grandjany** Gavotte: No. 3 from 'Petite Suite Classique' (*Carl Fischer O4788*)
 - ‡ 9 **Kuhlau** Theme and Variations. No. 23 from
 - ‡ 10 **Mozart** Andante grazioso (from Piano Sonata, K. 331). No. 22 from
 - ‡ 11 **A. Scarlatti** Minuetto. No. 19 from
- } *Panorama de la Harpe Celtique, arr. Bouchaud (Editions Musicales Transatlantiques)*

LIST B

- * 1 **Bart k** Merriment: No. 13 from 'Mikrokosmos', arr. Marzuki (*Boosey & Hawkes*)
- * 2 **arr. Deborah Friou** Scarborough Fair (*Friou Music*)
- * 3 **Stewart Green** Ragged Robin, from 'Flights of Fancy' (*Green*)
- * 4 **arr. Meinir Heulyn** O'er the Sea to Skye: No. 6 from 'Famous Music for the Harp', Vol. 1 (*Alaw*)
- † 5 **arr. Meinir Heulyn** Y Ferch o Blwy' Penderyn (The Girl from Penderyn) or Ar Hyd y Nos (All Through the Night), from 'Telynor Llys a Chastell' (Harpist of Court and Castle) (*Adlais*)
- * 6 **Skaila Kanga** Skating on Ice: No. 4 from 'Miniatures' (*harp 1 part*) (*Alaw*)
- * 7 **Alfredo Rolando Ort z** Waiting or The Harp Cha-cha-ch , from 'The International Rhythmic Collection', Vol. 1 (*Aroy Music*)
- * 8 **Alfredo Rolando Ort z** Tango Triste or Carnaval Brasileiro, from 'The International Rhythmic Collection', Vol. 2 (*Aroy Music*)
- † 9 **Ren c** Angelus, from 'Feuillets d'Album' (*Lemoine*)
- † 10 **Ren c** Conte de No l: No. 1 from 'Six Pi ces Br ves', 1st Suite (*Leduc AL20157*)
- * 11 **arr. Ronald Stevenson** Eriskay Love-Lilt, from 'Sounding Strings' (*UMP*)
- † 12 **Linda Wood** Two Guitars. *Harp Solos, Vol. 4, by McDonald and Wood (Musicworks)*

LIST C

- * 1 **Freddy Alberti** 10 Etudes Progressives et Techniques: No. 3 or No. 8 (*Hamelle HA009600*)
- † 2 **Bochsa** 40 Etudes Faciles, Op. 318, Book 1: No. 14 (*Leduc AL20029*)
- * 3 **Louis Concone** 30 Etudes Progressives, Op. 26, Book 1: No. 1 (Prélude) (*Billaudot R3589*)
- * 4 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: No. 3 (*Billaudot GB7090*)
- † 5 **Jean-Michel Damase** 12 Etudes pour Harpe: No. 1 (*Lemoine*)
- † 6 **Pozzoli** Studi di Media Difficoltà: No. 11 or No. 14 (*Ricordi*)
- * 7 **Phyllis Schlomovitz** Butterflies. *Beginner's Harp Book 1*, arr. Schlomovitz (*Salvi*)

SIGHT-READING§: see p. 29

AURAL TESTS FOR THE GRADE§: see pp. 94 and 96

* Pedal and non-pedal harp † Pedal harp only ‡ Non-pedal harp only

§ Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)

SCALES AND ARPEGGIOS: from memory, in the following keys:

Pedal Harp all major and minor keys not involving double sharps or double flats (three octaves)

Scales: in the above keys (minors in *both* harmonic *and* melodic forms), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position *and* first inversion (as well as in second inversion in C and F majors and minors):

- i) with each hand separately, and hands together one octave apart (three octaves)
- ii) divided between the hands, as example in Grade 4 (four octaves)

Dominant Sevenths: in the keys of C, F, G and B \flat in root position only:

- i) with each hand separately, and hands together one octave apart, as example below (three octaves):



- ii) divided between the hands, as example below (four octaves):



Non-pedal Harp E \flat , B \flat , F, C, G, D, A, E majors; C, G, D, A, E minors (two octaves)

Scales: in the above keys (minors in harmonic form *only*):

- i) with each hand separately, and hands together one octave apart
- ii) C, D and A minors in melodic form with RH only

Arpeggios: the common chords of the above keys in root position *and* first inversion (as well as in second inversion in C and G majors and minors):

- i) with each hand separately, and hands together one octave apart (two octaves)
- ii) divided between the hands, as example in Grade 3 (three octaves)

Dominant Sevenths: in the keys of C, F, G and B \flat in root position only:

- i) with each hand separately, and hands together one octave apart, as first example above (two octaves)
- ii) divided between the hands, as example below (three octaves):



* Pedal and non-pedal harp † Pedal harp only ‡ Non-pedal harp only

§ Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- † 1 **Anon.** Pavane, trans. Salzedo } *Solos for the Harp Player, ed. Lawrence (G. Schirmer GS33075)*
 † 2 **Corelli** Sarabande, trans. Owens }
 * 3 **Anon.** Variations sur un thème de Mozart, arr. Le Dentu: Theme & Vars 2, 5 & 6 only (*Billaudot GB3163*)
 † 4 **Arne** Sonata No. 6 in G minor: 2nd movt, *Presto (Gigue)*. *Anthology of English Music for the Harp, Vol. 3, ed. Watkins (Stainer & Bell H141)*
 * 5 **Clementi** Sonatina in C, Op. 36 No. 1: 2nd and 3rd movts, *Andante* and *Vivace*. *Composers in Georgian London, trans. Shaljean (Blue Crescent Music)*
 † 6 **J. L. Dussek** Sonatina No. 2 in F: 2nd movt, *Allegro*. *Dussek 6 Sonatines (Bärenreiter Praha H 1748)*
 † 7 **arr. Meirir Heulyn** Ymadawiad y Brenin (The King's Departure), from 'Telynor Llys a Chastell' (Harpist of Court and Castle) (*Adlais*)
 † 8 **Naderman** Sonatina No. 2 in C minor: 1st movt, *Allegro maestoso*. *Naderman 7 Sonates Progressives (Leduc AL20037)*
 ‡ 9 **O'Carolan** Concerto. *No. 39 from Panorama de la Harpe Celtique, arr. Bouchaud (Editions Musicales Transatlantiques)*
 ‡ 10 **O'Carolan** Madam Cole or Lady Dillon. *No. 2 or No. 12 from Sounding Harps, Book 3 (Cárde na Cruite)*
 * 11 **Scarlatti** Sonata in C. *No. 1 from Pièces Classiques, Book 5, arr. Bouchaud (Billaudot GB4369)*
 ‡ 12 **arr. Florence Wilson** Eilean a' Chéo (The Misty Island). *Comunn na Clarsaich Folio 8 (Clarsach Society)*

LIST B

- * 1 **Anon.** Water is Wide. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay)*
 † 2 **Lex van Delden** Notturmo (*Lengnick*)
 * 3 **Jeffrey Mayhew** Fiskars } from 'People and Places' (*Creighton's Collection*)
 † 4 **Jeffrey Mayhew** El Colibri }
 † 5 **Susann McDonald** Nocturne. *Harp Solos, Vol. 5, by McDonald and Wood (Musicworks)*
 * 6 **O'Carolan** Carolan's Farewell to Music. *The Irish Harp Book, ed. Larchet Cuthbert, p. 103 (Mercier Press) (limited availability)*
 * 7 **Anne-Marie O'Farrell** Prelude for Irish Harp (*O'Farrell*)
 * 8 **Buxton Orr** No. 3 from 'Three Diatonic Preludes' (*OUP archive*)
 * 9 **Alfredo Rolando Ortiz** Noche de Fiesta, from 'The International Rhythmic Collection', Vol. 1 (*Aroy Music*)
 † 10 **Renié** Au bord du ruisseau (*Leduc*)
 † 11 **Renié** Esquisse, from 'Feuillets d'Album' (*Lemoine*)
 † 12 **Carlos Salzedo** Short Fantasy on a Catalan Carol, from 'Christmas Harp Collection' (*Boosey & Hawkes*)
 ‡ 13 **arr. Ronald Stevenson** Harp of Gold and The Cockle-Gatherer, from 'Sounding Strings' (*UMP*)
 † 14 **Tournier** Prélude No. 1 in G♭, from '4 Préludes', Op. 16 (*Leduc*)

LIST C

- * 1 **Freddy Alberti** 10 Etudes Progressives et Techniques: No. 4 (*Hamellet HA009600*)
 † 2 **Bernard Andrés** Préludes, Book 1: No. 1 or No. 3 (*Hamellet HA009624*)
 † 3 **Bochsa** 40 Etudes Faciles, Op. 318, Book 1: No. 8 or No. 15 or No. 16 (*Leduc AL20029*)
 * 4 **Louis Concone** 30 Etudes Progressives, Op. 26, Book 1: No. 2 (Prélude in B♭) (*Billaudot R3589*)
 * 5 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: No. 4 or No. 5 (*Billaudot GB7090*)
 † 6 **Jean-Michel Damase** 12 Etudes pour Harpe: No. 2 or No. 3 (*Lemoine*)
 † 7 **Pozzoli** Studi di Media Difficoltà: No. 10 or No. 15 or No. 20 (*Ricordi*)
 * 8 **Sor** Etude No. 5. *No. 27 from Panorama de la Harpe Celtique, arr. Bouchaud (Editions Musicales Transatlantiques)*

SIGHT-READING[§]: see p. 29

AURAL TESTS FOR THE GRADE[§]: see pp. 94 and 97

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

SCALES AND ARPEGGIOS: from memory, in the following keys:

Pedal Harp all major and minor keys not involving double sharps or double flats (four octaves)

Scales: in the above keys (minors in *both* harmonic *and* melodic forms), with each hand separately, and hands together one octave apart *and* a sixth apart

Arpeggios: the common chords of the above keys in root position, first *and* second inversions:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 4

Dominant Sevenths: in all keys in root position *and* first inversion:

- i) with each hand separately, and hands together one octave apart (three octaves)
- ii) divided between the hands, as example in Grade 5 (four octaves)

Non-pedal Harp E \flat , B \flat , F, C, G, D, A, E majors; C, G, D, A, E minors (three/two octaves, as range permits)

Scales: in the above keys (minors in harmonic form *only*):

- i) with each hand separately, and hands together one octave apart *and* a sixth apart
- ii) minors in melodic form with RH only (three octaves)

Arpeggios: the common chords of the above keys in root position, first *and* second inversions:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 3 (three octaves)

Dominant Sevenths: in the keys of C, F, G and B \flat in root position *and* first inversion (three octaves):

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as non-pedal harp example in Grade 5

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- ‡ 1 **Anon. Irish** Bean Dubh an Ghleanna (The Dark Woman of the Glen). *No. 8 from Sounding Harps, Book 3 (Cáirde na Cruite)*
- ‡ 2 **Anon. Irish** Shule Aroon. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay)*
- ‡ 3 **J. C. Bach** Presto. *No. 3 from Pièces Classiques, Book 5, arr. Bouchaud (Billaudot GB4369)*
- † 4 **Blow** Mortlack's Ground. *Anthology of English Music for the Harp, Vol. 2, ed. Watkins (Stainer & Bell H140)*
- † 5 **Cabezón** Pavane and Variations. *Spanish Masters of the 16th and 17th Century, ed. Zabaleta (Schott BSS 38512)*
- † 6 **J. L. Dussek** Sonata No. 6 in E \flat : complete. *Dussek 6 Sonatines (Bärenreiter Praha H 1748)*
- † 7 **Handel** Gigue, arr. Thomas (*Adlais*)
- ‡ 8 **T. C. Kelly** Interlude. *The Irish Harp Book, ed. Larchet Cuthbert, pp. 116–8 (Mercier Press)*
- † 9 **John Parry** Sonata No. 1 in D: 1st movt, *Allegro*. *Anthology of English Music for the Harp, Vol. 3, ed. Watkins (Stainer & Bell H141)*
- † 10 **Rameau** Tambourin, trans. Salzedo. *Solos for the Harp Player, ed. Lawrence (G. Schirmer GS33075)*
- † 11 **Scarlatti** Sonata in A, Kp. 208, L. 238. *Scarlatti 2 Sonatas, trans. Wooldridge (Lyon & Healy)*

* Pedal and non-pedal harp † Pedal harp only ‡ Non-pedal harp only

§ Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)

LIST B

- † 1 **Britten** Interlude: No. 7 from 'A Ceremony of Carols', Op. 28 (*harp part: Boosey & Hawkes*)
- † 2 **Paul Lewis** Blue Fiver: No. 3 from 'Saturday Night Jazz Suite' (*Goodmusic*)
- † 3 **Henry Mancini** Moon River. No. 2 from *All-Time Jazz Favourites*, arr. Kanga (*Alaw*)
- ‡ 4 **Daniel McNulty** Berceuse. *The Irish Harp Book*, ed. Larchet Cuthbert, pp. 166–7 (*Mercier Press*) (*limited availability*)
- ‡ 5 **O'Carolan** Planxty Johnston. No. 13 from *Sounding Harps, Book 3 (Cáirde na Cruite)*
- ‡ 6 **arr. Anne-Marie O'Farrell** Don Óiche Úd i mBeithil (The Night in Bethlehem) (*O'Farrell*)
- ‡ 7 **Alfredo Rolando Ortiz** Danza de Luzma (*advanced version*, p. 54), from 'The International Rhythmic Collection', Vol. 1 (*Aroy Music*)
- ‡ 8 **Alfredo Rolando Ortiz** Tu Ventana (*advanced version*, p. 38) or The Butterfly Trees, from 'The International Rhythmic Collection', Vol. 2 (*Aroy Music*)
- † 9 **Carlos Salzedo** Polka, from 'Suite of Eight Dances' (*Lyon & Healy*)
- † 10 **arr. John Thomas** Bugeilio'r Gwenith Gwyn (Watching the Wheat) (*Adlais*)
- † 11 **Tournier** Les Enfants à la Crèche de Noël, from '3 Images', 2nd Suite, Op. 31 (*Lemoine*)
- † 12 **Tournier** Prélude No. 3 in E♭ or Prélude No. 4 in G♭, from '4 Préludes', Op. 16 (*Leduc AL20062*)

LIST C

- * 1 **Freddy Alberti** 10 Etudes Progressives et Techniques: No. 5 or No. 6 (*Hamelle HA009600*)
- † 2 **Bochsa** 50 Etudes, Op. 34, Book 1: No. 1 or No. 2 (*Leduc AL20022*)
- * 3 **Louis Concone** 30 Etudes Progressives, Op. 26, Book 1: No. 5 (Prélude in B♭) (*Billaudot R3589*)
- * 4 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: No. 7 or No. 10 (*Billaudot GB7090*)
- † 5 **Jean-Michel Damase** 12 Etudes pour Harpe: No. 5 or No. 6 (*Lemoine*)
- † 6 **Dizi** 48 Etudes, Book 1: No. 7 (*Lemoine*)
- * 7 **Heller** Etude in C, Op. 45 No. 1. *Etudes for Concert or Celtic Harp*, ed. Shaljean (*Blue Crescent Music*)
- † 8 **Pozzoli** Studi di Media Difficoltà: No. 12 or No. 21 (*Ricordi*)
- * 9 **Bonnie Shaljean** Prelude in A minor, from '12 Preludes for Concert or Celtic Harp' (*Blue Crescent Music*)

SIGHT-READING[§]: see p. 29

AURAL TESTS FOR THE GRADE[§]: see pp. 94 and 97

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

SCALES AND ARPEGGIOS: from memory, in the following keys:

Pedal Harp all major and minor keys not involving double sharps or double flats (four octaves)

Scales: in the above keys (minors in *both* harmonic *and* melodic forms):

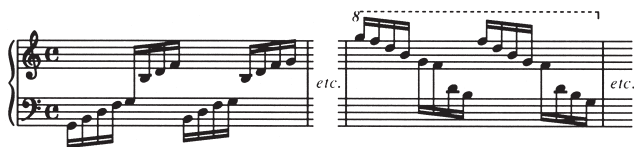
- i) with each hand separately, and hands together one octave apart, a sixth apart *and* a tenth apart
- ii) in contrary motion (minors in harmonic form *only*), starting one octave apart (two octaves)

Arpeggios: the common chords of the above keys in root position, first *and* second inversions:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 4

Dominant Sevenths: in all keys in root position, first *and* second inversions:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 5
- iii) in the narrow position, divided between the hands (in root position *only*), as example below:



Non-pedal Harp E \flat , B \flat , F, C, G, D, A, E majors; C, G, D, A, E minors (three/two octaves, as range permits)

Scales: in the above keys (minors in harmonic form *only*):

- i) with each hand separately, and hands together one octave apart *and* a sixth apart
- ii) minors in melodic form with RH only (three octaves)
- iii) in contrary motion (minors in harmonic form *only*), starting one octave apart (one octave)

Arpeggios: the common chords of the above keys in root position, first *and* second inversions:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 3 (three octaves)

Dominant Sevenths: in the keys of C, F, G and B \flat in root position, first *and* second inversions (three octaves):

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as non-pedal harp example in Grade 5
- iii) in the narrow position, divided between the hands (in root position *only*), as example above (three octaves)

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- ‡ 1 **Anon.** Irish Miss Brown's Fancy. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay)*
- † 2 **Arne** Sonata No. 7 in A: 1st *and* 2nd movts, *Allegro* and *Andante*. *Anthology of English Music for the Harp, Vol. 3, ed. Watkins (Stainer & Bell H141)*
- † 3 **J. L. Dussek** Sonata in C minor, Op. 2 No. 3: any *two* movements (*Schott BSS 38511*)
- † 4 **Handel** Passacaglia, arr. Béon (*Leduc AL20028*)
- † 5 **Handel** Theme and Variations (*Schott ED 4913*)
- ‡ 6 **Edward Jones** Pant Corlan yr Wyn (The Hollow of the Lambsfold): No. 3 from 'Clasuron Edward Jones' (Edward Jones Classics), ed. Heulyn (*Alaw*)
- † 7 **P. J. Mayer** Sonata in G minor, Op. 3 No. 6: 1st *and* 2nd movts, *Andante* and *Un poco Allegro* (*Schott ED 5394*)
- † 8 **Naderman** Sonatina No. 7 in C: *Prélude* and *Allegro brillante poco moderato*. *Naderman 7 Sonates Progressives (Leduc AL20037)*
- ‡ 9 **Anne-Marie O'Farrell** Chorale Variations on Deus Meus Adiuva Me (*O'Farrell*)
- † 10 **John Parry** Sonata No. 2 in G: any *two* movements. *Parry 4 Sonatas, ed. Williams (Salvi)*
- † 11 **Carlos Salzedo** Menuet or Siciliana, from 'Suite of Eight Dances' (*Lyon & Healy*)
- * 12 **Scarlattini** Sonata in A minor, Kp. 61, L. 136. No. 3 from } *Pièces Classiques, Book 6, arr. Bouchaud*
- ‡ 13 **Sweelinck** Bergamasca (omitting Vars 3, 4 & 5). No. 5 from } (*Billaudot GB5635*)
- * 14 **Bonnie Shaljean** The Seven Joys (*Blue Crescent Music*)

LIST B

- † 1 **Alwyn** Crépuscule (*Lengnick*)
- † 2 **Falla** Danse du Corregidor. No. 1 from *Falla Three Pieces*, arr. Watkins (*Chester CH55056*)
- † 3 **Field** Nocturne in D minor. *Anthology of English Music for the Harp*, Vol. 4, ed. Watkins (*Stainer & Bell H142*)
- † 4 **Glinka** Nocturne (*Salvi*)
- † 5 **Hasselmans** Prière (*Salabert*)
- * 6 **Deborah Henson-Conant** Nataliana (*Golden Cage Music*)
- * 7 **arr. Meinir Heulyn** Pedair 'Waltz' o Gymru (Four Welsh Waltzes): No. 1 from 'Gwledd Geltaidd' (A Celtic Feast), Vol. 1 (*Alaw*)
- † 8 **Ibert** Scherzetto: No. 2 from 'Six Pièces' (*Leduc AL18087*)
- † 9 **Skaila Kanga** Les Saisons de la Harpe: any two movements (*Alaw*)
- † 10 **William Mathias** Improvisations for Harp, Op. 10: any two movements (*OUP*)
- † 11 **Sergiu Natra** Sonatina for Harp: any two movements (*Israel Music Institute*)
- ‡ 12 **Alfredo Rolando Ortiz** Cocorná (*advanced version*, p. 29) } from 'The International Rhythmic Collection',
- † 13 **Alfredo Rolando Ortiz** Danza Cubana } Vol. 2 (*Aroy Music*)
- † 14 **John Rutter** Interlude from 'Dancing Day' (*harp part: OUP*)
- ‡ 15 **Gerard Victory** No. 3, *Allegro assai*, from 'Three Pieces for the Irish Harp'. *The Irish Harp Book*, ed. Larchet Cuthbert, pp. 141–4 (*Mercier Press*) (*limited availability*)
- † 16 **David Watkins** Nocturne or Fire Dance, from 'Petite Suite' (*UMP*)

LIST C

- † 1 **J. S. Bach**, arr. **Grandjany** Etudes for Harp: No. 9 (*Carl Fischer O4819*)
- † 2 **Jean-Michel Damase** 12 Préludes pour Harpe: *Allegretto* (pp. 4–6) or *Allegro vivace* (pp. 8–11) (*Lemoine*)
- † 3 **Desserre** 3 Etudes: No. 1 in C♭ or No. 3 in G♭ (*Les Nouvelles Éditions Méridian*) (*limited availability*)
- † 4 **Dizi** 48 Etudes, Book 1: No. 2 or No. 5 or No. 10 (*Lemoine*)
- * 5 **Moszkowski** Etude in C, Op. 91 No. 11 } *Etudes for Concert or Celtic Harp*, ed. Shaljean (*Blue Crescent Music*)
- ‡ 6 **Viner** Etude and Shaljean Etude after Viner } *Etudes for Concert or Celtic Harp*, ed. Shaljean (*Blue Crescent Music*)
- ‡ 7 **arr. Kim Robertson** Glenlivet or Moving Cloud. *Treasures of the Celtic Harp*, arr. Robertson (*Mel Bay*)
- * 8 **Bonnie Shaljean** Prelude in C or Prelude in B♭, from '12 Preludes for Concert or Celtic Harp' (*Blue Crescent Music*)
- † 9 **Tournier** Etude de Concert 'Au Matin' (*Leduc AL20007*)
- † 10 **Zabel** Marguerite au Rouet, Op. 19 (*Adlais*)

SIGHT-READING§: see p. 29

AURAL TESTS FOR THE GRADE§: see pp. 94 and 98

* Pedal and non-pedal harp † Pedal harp only ‡ Non-pedal harp only

§ Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)

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

SCALES AND ARPEGGIOS: from memory, in the following keys:

Pedal Harp all major and minor keys not involving double sharps or double flats (four octaves)

Scales: in the above keys (minors in *both* harmonic *and* melodic forms):

- i) with each hand separately, and hands together one octave apart, a sixth apart *and* a tenth apart
- ii) in contrary motion (minors in harmonic form *only*), starting one octave apart, a sixth apart *and* a tenth apart (two octaves)

Arpeggios: the common chords of the above keys in root position, first *and* second inversions:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 4
- iii) in the narrow position, divided between the hands (in root position *only*), as example below:

Dominant Sevenths: in all keys in root position, first, second *and* third inversions:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 5
- iii) in the narrow position, divided between the hands (in root position *only*), as example in Grade 7

Diminished Sevenths: starting on C#, F# and G#:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example below:

Non-pedal Harp E \flat , B \flat , F, C, G, D, A, E majors; C, G, D, A, E minors (three/two octaves, as range permits)

Scales: in the above keys (minors in harmonic form *only*):

- i) with each hand separately, and hands together one octave apart *and* a sixth apart
- ii) minors in melodic form with RH only (three octaves)
- iii) in contrary motion (minors in harmonic form *only*), starting one octave apart, a third apart *and* a sixth apart (one octave)

Arpeggios: the common chords of the above keys in root position, first *and* second inversions:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 4 (four/three octaves, as range permits)
- iii) in the narrow position, divided between the hands (in root position *only*), as example above (three octaves)

Dominant Sevenths: in the keys of C, F, G and B \flat in root position, first, second *and* third inversions:

- i) with each hand separately, and hands together one octave apart (three octaves)
- ii) divided between the hands, as second pedal harp example in Grade 5 (four octaves)
- iii) in the narrow position, divided between the hands (in root position *only*), as example in Grade 7 (four octaves)

Diminished Sevenths: starting on C#, F# and G#:

- i) with each hand separately, and hands together one octave apart (three octaves)
- ii) divided between the hands, as example above (four octaves)

* Pedal and non-pedal harp † Pedal harp only ‡ Non-pedal harp only

§ Published by ABRSM (Specimen Sight-Reading Tests, Specimen Aural Tests)

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- ‡ 1 **Gabriel Curren** Millennium Hope. *Lever Harp 2000, ed. Perrett and Gough (Beartramka)*
- † 2 **J. L. Dussek** Sonata in E \flat , Op. 34 No. 1: 1st movt, *Allegro brillante*. *Dussek 2 Grandes Sonates (Salvi)*
- * 3 **S. Dussek** The Garland of Love, ed. Shaljean (*Blue Crescent Music*)
- † 4 **Barbara Giuranna** Sonatina: 1st movt, *Allegretto con fantasia (Ricordi)*
- † 5 **Glinka** Variations on a Theme of Mozart (*version No. 1 for harp*) (Salvi)
- * 6 **Handel** Air and Variations ('The Harmonious Blacksmith'). *No. 6 from Pièces Classiques, Book 6, arr. Bouchaud (Billaudot GB5635)*
- † 7 **Handel** Concerto in B \flat , Op. 4 No. 6, HWV 294 (*unaccompanied*): 1st and 2nd movts, *Andante allegro* and *Larghetto* (*pedal harp solo part: Bärenreiter BA 8347*)
- ‡ 8 **Handel** Concerto in B \flat , Op. 4 No. 6, HWV 294 (*unaccompanied*): 1st and 2nd movts, *Andante allegro* and *Larghetto* (*non-pedal harp edition by Le Dentu: Billaudot GB3320*)
- † 9 **Handel, arr. Grandjany** Prelude and Toccata. *Grandjany Music for the Harp (Associated Music Publishers)*
- ‡ 10 **Anne-Marie O'Farrell** The Knappogue Medley (*O'Farrell*)
- † 11 **Pierné** Impromptu-Caprice, Op. 9 (*Leduc AL10381*)
- † 12 **Respighi** Siciliana, trans. Grandjany (*Ricordi*)
- † 13 **Rodrigo** Concerto de Aranjuez: 2nd movt, *Adagio con passione*, trans. Hurst (*Safari*) (*now out of print*)
- † 14 **Carlos Salzedo** Gavotte and Tango, from 'Suite of Eight Dances' (*Lyon & Healy*)
- † 15 **Scarlatti** Sonata in D, Kp. 430, L. 463. *Scarlatti Three Sonatas, ed. Owens (Lyon & Healy)*
- ‡ 16 **Bonnie Shaljean** Fantasia on a Sonata by Cardon (*Blue Crescent Music*)
- † 17 **David Watkins** Prelude, from 'Petite Suite' (*UMP*)
- † 18 **Aristid von Wurtzler** Variations on a Theme of Corelli (omitting Vars 4 & 5) (*GMPC*) (*limited availability*)

LIST B

- † 1 **York Bowen** Arabesque (*Goodwin & Tabb*)
- † 2 **Henri Büsser** Pièce de Concert, Op. 32 (*observing both cuts*) (*Leduc AL13879*)
- † 3 **Marius Flothuis** Pour le tombeau d'Orphée, Op. 37 (*Music Centre the Netherlands*)
- † 4 **Eugene Goossens** Ballade No. 2, from '2 Ballades' (*Leduc AL22974*) (*limited availability*)
- ‡ 5 **David Gough** Rag-Bag
- ‡ 6 **Danielle Perrett** After Debussy
- † 7 **Jesús Guridi** Viejo Zortzico (*UME 19549*)
- † 8 **Hasselmanns** Valse de Concert (*Combre*)
- ‡ 9 **Anne Macdearmid** Sea Rapture (*Macdearmid*)
- ‡ 10 **Daniel McNulty** Fantasia and Rondo. *The Irish Harp Book, pp. 163–5 and pp. 168–71 (Mercier Press)* (*limited availability*)
- * 11 **Alfredo Rolando Ortiz** Milonga para amar (*advanced version, p. 52*), from 'The International Rhythmic Collection', Vol. 2 (*Aroy Music*)
- † 12 **Richard Rodgers** My Favourite Things. *No. 3 from All-Time Jazz Favourites, arr. Kanga (Alaw)*
- † 13 **Roussel** Impromptu, Op. 21 (*Durand*)
- * 14 **Bonnie Shaljean** Slow Train (*Blue Crescent Music*)
- † 15 **Tailleferre** Sonata: 3rd movt, *Perpetuum mobile (Peermusic Classical)*

LIST C

- † 1 **J. S. Bach, arr. Grandjany** Etudes for Harp: No. 1 or No. 12 (*Carl Fischer O4819*)
- * 2 **Beethoven** Mandolin Sonatina in C. *Beethoven for Harp, trans. Shaljean (Blue Crescent Music)*
- † 3 **Desserre** 3 Etudes: No. 2 in E \flat (*Les Nouvelles Editions Méridian*) (*limited availability*)
- † 4 **Dizi** 48 Etudes, Book 1: No. 21 or No. 23 or No. 24 (*Lemoine*)
- † 5 **Prokofiev** Prelude in C, Op. 12 No. 7 (*Forberg*)
- ‡ 6 **Kim Robertson** Boundless. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay)*
- † 7 **Nino Rota** Toccata, from 'Sarabanda e Toccata' (*Ricordi*)
- † 8 **Eric Schmidt** 6 Etudes: No. 6 (*Leduc AL21326*)
- * 9 **Bonnie Shaljean** Prelude in D minor or Prelude in F, from '12 Preludes for Concert or Celtic Harp' (*Blue Crescent Music*)
- ‡ 10 **David Snell** Toccata
- ‡ 11 **Nigel Springthorpe** Rondo
- † 12 **John Thomas** Selected Studies: No. 2 in B \flat minor or No. 4 in G \flat (*Adlais*)
- † 13 **Zabel** 3 Grand Concert Etudes: No. 1 in E \flat (*Zimmermann*)

SIGHT-READING[§]: see p. 29

AURAL TESTS FOR THE GRADE[§]: see pp. 94 and 99