

HARP (*Subject Code: 08*): **Syllabus requirements**

Syllabus validity

This syllabus is valid from 2005 until further notice.

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 (highest acceptable pitch for bottom string: 6th-octave C). At Grades 1 and 2, three non-pedal harp tuning groups (C tuning, E \flat tuning and F tuning) are provided for.

Tuning

Candidates must bring their own instrument to the exam and ensure that it is properly tuned beforehand. Tuning adjustment is permitted during the exam, if necessary. Candidates will also be given sufficient time to make the necessary pedal/lever changes for scale requirements and pieces. The examiner will not assist with tuning.

Music stands

All ABRSM Centres provide a music stand, but candidates are welcome to bring their own if they prefer.

Programme planning

Candidates should use their discretion in their choice of three pieces to present a contrasted and balanced programme. One piece must be chosen from each of the three lists in each grade (A, B and C).

Pieces marked * may be played by both pedal and non-pedal harpists, provided that the composer's original pitches and rhythms are not omitted or altered in any way. Pieces marked † must be played by pedal harpists *only*, while those marked ‡ must be played by non-pedal harpists *only*.

For those publications where no distributor is listed in the syllabus, candidates are referred to the following harp retailers – Morley, Pencerdd Cyf, Pilgrim, Salvi or Telynau Vining (see pp. 117–119 for contact details).

Scales and arpeggios

Examiners will usually ask for at least one of each type of scale/arpeggio required at each grade. At Grades 1 and 2 examiners will ask non-pedal harp candidates which of the three groups of scales they have chosen.

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

Any practical and systematic fingering that produces a good result will be accepted. The scale requirements are published in separate books for pedal and non-pedal harp by Alaw (see p. 117).

Sight-reading

Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the sight-reading test before they are required to perform it for assessment. A book of specimen sight-reading tests for harp (pedal and non-pedal) is published by ABRSM.

Performance and assessment

When marking, examiners will be assessing not only the accuracy of notes and rhythm, but also other elements inherent in a good performance, including tone quality, tuning, balance, clarity, articulation, suitable choice of tempo and details of expression, phrasing and posture. Any practical and systematic fingering that produces a good result will be accepted. Further details of assessment criteria are given in *These Music Exams*, available free of charge from music retailers and from www.abrsm.org/exams.

Marking scheme

Schedule of maximum marks for all grades:

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

Harp GRADE 1

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/UMP*)
- * 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/Salvi)*
- * 5 **Grandjany** Little Waltz. *No. 12 from* }
- * 6 **Jane Weidensaul** Midnight Stars or Barn Dance Memory. *No. 13 or No. 15 from* } *First-Grade Pieces for Harp by Grandjany and Weidensaul (Carl Fischer O4466/MDS)*
- * 7 **Soler** Allegretto. *Beginner's Harp Book 1, arr. Schlomovitz (Salvi)*

LIST B

- * 1 **Anon. Chinese** The Purple Bamboo. *Fun from the First!, Vol. 2, arr. Milligan (Lyon & Healy/Salvi)*
- * 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/MDS*)

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/UMP*)
- * 2 **Ank van Campen** Tutor for the Celtic Harp: Etude No. 2 or No. 5 (*Harmonia XHU2703/Spartan Press*)
- * 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/UMP)*
- * 5 **Tournier** Les Tierces. *No. 1 from Les Plaisirs de la Harpe, Vol. 1, ed. Géliot (Lemoine/FM Distribution)*

SIGHT-READING[§]: see p. 58

AURAL TESTS FOR THE GRADE[§]: see pp. 98 and 99

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

Harp GRADE 2

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; A, E, D minors (two octaves)

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

Group 2 E♭, B♭, 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 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
- 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' (*Hamellet HA009606/UMP*)
- * 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 Melnydd (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/FM Distribution)*
- * 7 **Grandjany** Gigue: No. 2 from 'Petite Suite Classique' (*Carl Fischer O4788/MDS*)
- * 8 **Grandjany** The See-Saw, from 'Little Harp Book' (*Carl Fischer O4636/MDS*)
- * 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/MDS*)
- * 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*
- * 5 **Yann Geslin** Complainte (Lament). No. 13 from } (*Lemoine/FM Distribution*)
- * 6 **Grandjany** Réverie: No. 1 from 'Trois petites Pièces très faciles', Op. 7 (*Leduc AL20039/UMP*)
- * 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/MDS*)

LIST C

- * 1 **Dominig Bouchaud** Parapluie (Umbrella) or Le Crabe (The Crab), from 'Harpe d'or' (*Billaudot GB5993/UMP*)
- * 2 **Ank van Campen** Tutor for the Celtic Harp: Etude No. 8 or No. 11 (*Harmonia XHU2703/Spartan Press*)
- * 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/UMP)*
- * 5 **Phyllis Schlomovitz** Ballerina. *Beginner's Harp Book 1, arr. Schlomovitz (Salvi)*

SIGHT-READING[§]: see p. 58

AURAL TESTS FOR THE GRADE[§]: see pp. 98 and 99

Harp GRADE 3

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' (*Hamellet HA009608/UMP*)
- * 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/Salvi*)
- † 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. 5 or No. 6 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/FM Distribution)*
- * 9 **Pässler** Rondo. *No. 3 from Short Pieces from the Masters, arr. Grandjany (Carl Fischer H64/MDS)*

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/MDS*)
- † 3 **Delibes** Solo for Harp. *Two Original Pieces by Franck and Delibes, ed. Costello (OUP archive/Allegro)*
- * 4 **Grandjany** Barcarolle: No. 3 from 'Trois petites Pièces très faciles', Op. 7 (*may be played in C on non-pedal harp*) (*Leduc AL20039/UMP*)
- * 5 **Stewart Green** Blistering Rock!, from 'Blistering Along!' (*Green*)
- † 6 **Hasselmanns** Rouet: No. 2 from 'Trois petites Pièces faciles' (*Durand/UMP*)
- * 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/Allegro*)

LIST C

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

SIGHT-READING[§]: see p. 58

AURAL TESTS FOR THE GRADE[§]: see pp. 98 and 100

* Pedal and non-pedal harp † Pedal harp only

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

Harp GRADE 4

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* melodic and harmonic 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 Andrès** Sarabande *or* Gaillarde, from 'Automates' (*Hamellet HA009608/UMP*)
- † 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/MDS*)
- ‡ 9 **Kuhlau** Theme and Variations.

No. 23 from	}	<i>Panorama de la Harpe Celtique, arr. Bouchaud (Editions Musicales Transatlantiques/Music Sales)</i>
No. 22 from		
No. 19 from		
- ‡ 10 **Mozart** Andante grazioso (from Piano Sonata, K. 331).

No. 22 from	}	<i>Bouchaud (Editions Musicales Transatlantiques/Music Sales)</i>
No. 19 from		
- † 11 **A. Scarlatti** Minuetto.

No. 22 from	}	<i>Bouchaud (Editions Musicales Transatlantiques/Music Sales)</i>
No. 19 from		

LIST B

- * 1 **Bartók** Merriment: No. 13 from 'Mikrokosmos', arr. Marzuki (*Boosey & Hawkes/MDS*)
- * 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 Ortiz** Waiting *or* The Harp Cha-cha-chá, from 'The International Rhythmic Collection', Vol. 1 (*Aroy Music*)
- * 8 **Alfredo Rolando Ortiz** Tango Triste *or* Carnaval Brasileiro, from 'The International Rhythmic Collection', Vol. 2 (*Aroy Music*)
- † 9 **Renié** Angelus, from 'Feuilletts d'Album' (*Lemoine/FM Distribution*)
- † 10 **Renié** Conte de Noël: No. 1 from 'Six Pièces Brèves', 1st Suite (*Leduc AL20157/UMP*)
- * 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 (*Hamellet HA009600/UMP*)
- † 2 **Bochsa** 40 Etudes Faciles, Op. 318, Book 1: No. 14 (*Leduc AL20029/UMP*)
- * 3 **Louis Concone** 30 Etudes Progressives, Op. 26, Book 1: No. 1 (Prélude) (*Billaudot R3589/UMP*)
- * 4 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: No. 3 (*Billaudot GB7090/UMP*)
- † 5 **Jean-Michel Damase** 12 Etudes pour Harpe: No. 1 (*Lemoine/FM Distribution*)
- † 6 **Pozzoli** Studi di Media Difficoltà: No. 11 or No. 14 (*Ricordi/UMP*)
- * 7 **Phyllis Schlomovitz** Butterflies. *Beginner's Harp Book 1, arr. Schlomovitz (Salvi)*

SIGHT-READING[§]: see p. 58

AURAL TESTS FOR THE GRADE[§]: see pp. 98 and 100

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

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

Harp GRADE 5

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 melodic and harmonic 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)

Harp: GRADE 5

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 (Schirmer GS33075/Music Sales)*
† 2 **Corelli** Sarabande, trans. Owens }
* 3 **Anon.** Variations sur un thème de Mozart, arr. Le Dentu: Theme & Vars 2, 5 & 6 only (*Billaudot GB3163/UMP*)
† 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/Bärenreiter)*
† 7 **arr. Meinir 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/UMP)*
‡ 9 **O'Carolan** Concerto. No. 39 from *Panorama de la Harpe Celtique, arr. Bouchaud (Editions Musicales Transatlantiques/Music Sales)*
‡ 10 **O'Carolan** Madam Cole or Lady Dillon. No. 2 or No. 12 from *Sounding Harps, Book 3 (Cáirde na Cruite)*
* 11 **Scarlatti** Sonata in C. No. 1 from *Pièces Classiques, Book 5, arr. Bouchaud (Billaudot GB4369/UMP)*
‡ 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/FM Distribution*)
* 3 **Jeffrey Mayhew** Fiskars }
† 4 **Jeffrey Mayhew** El Colibri } from 'People and Places' (*Jeffrey Mayhew*)
† 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)*
* 7 **Anne-Marie O'Farrell** Prelude for Irish Harp (*O'Farrell*)
* 8 **Buxton Orr** No. 3 from 'Three Diatonic Preludes' (*OUP archive/Allegro*)
* 9 **Alfredo Rolando Ortiz** Noche de Fiesta, from 'The International Rhythmic Collection', Vol. 1 (*Aroy Music*)
† 10 **Renié** Au bord du ruisseau (*Leduc/UMP*)
† 11 **Renié** Esquisse, from 'Feuillets d'Album' (*Lemoine/FM Distribution*)
† 12 **Carlos Salzedo** Short Fantasy on a Catalan Carol, from 'Christmas Harp Collection' (*Boosey & Hawkes/MDS*)
‡ 13 **arr. Ronald Stevenson** Harp of Gold and The Cockle-Gatherer, from 'Sounding Strings' (*UMP*)
† 14 **Tournier** Prélude No. 1 in G \flat , from '4 Préludes', Op. 16 (*Leduc/UMP*)

LIST C

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

SIGHT-READING[§]: see p. 58

AURAL TESTS FOR THE GRADE[§]: see pp. 98 and 101

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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* melodic *and* harmonic 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 Aron. *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/UMP)*
- † 4 **Bow** 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/MDS)*
- † 6 **J. L. Dussek** Sonatina No. 6 in E \flat : complete. *Dussek 6 Sonatines (Bärenreiter Praha H 1748/Bärenreiter)*
- † 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 (Schirmer GS33075/Music Sales)*
- † 11 **Scarlatti** Sonata in A, Kp. 208, L. 238. *Scarlatti 2 Sonatas, trans. Wooldridge (Lyon & Healy/Salvi)*

* 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/MDS*)
- † 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*)
- ‡ 5 **O'Carolan** Planxty Johnston. No. 13 from *Sounding Harps, Book 3 (Cáirde na Cruite)*
- ‡ 6 **arr. Anne-Marie O'Farrell** Don Oíche 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/Salvi*)
- † 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/FM Distribution*)
- † 12 **Tournier** Prélude No. 3 in E♭ or Prélude No. 4 in G♭, from '4 Préludes', Op. 16 (*Leduc AL20062/UMP*)

LIST C

- * 1 **Freddy Alberti** 10 Etudes Progressives et Techniques: No. 5 or No. 6 (*Hamellet HA009600/UMP*)
- † 2 **Bochsa** 50 Etudes, Op. 34, Book 1: No. 1 or No. 2 (*Leduc AL20022/UMP*)
- * 3 **Louis Concone** 30 Etudes Progressives, Op. 26, Book 1: No. 5 (Prélude in B♭) (*Billaudot R3589/UMP*)
- * 4 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: No. 7 or No. 10 (*Billaudot GB7090/UMP*)
- † 5 **Jean-Michel Damase** 12 Etudes pour Harpe: No. 5 or No. 6 (*Lemoine/FM Distribution*)
- † 6 **Dizi** 48 Etudes, Book 1: No. 7 (*Lemoine/FM Distribution*)
- * 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/UMP*)
- * 9 **Bonnie Shaljean** Prelude in A minor, from '12 Preludes for Concert or Celtic Harp' (*Blue Crescent Music*)

SIGHT-READING[§]: see p. 58

AURAL TESTS FOR THE GRADE[§]: see pp. 98 and 101

Harp GRADE 7

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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* melodic *and* harmonic forms):

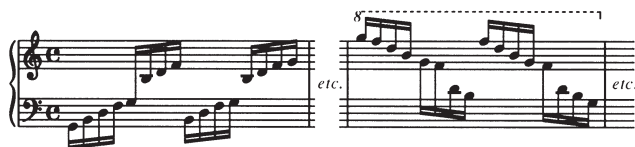
- i) with each hand separately, and hands together one octave apart, a sixth apart *and* a tenth apart
- ii) in contrary motion (minors in harmonic form *only*), starting one octave apart (two octaves)

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/MDS*)
- † 4 **Handel** Passacaglia, arr. Béon (*Leduc AL20028/UMP*)
- † 5 **Handel** Theme and Variations (*Schott ED 4913/MDS*)
- ‡ 6 **Edward Jones** Pant Corlan yr Wyn (The Hollow of the Lambsfold): No. 3 from 'Clasuron Edward Jones' (Edward Jones Classics), ed. Heuelyn (*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/MDS*)
- † 8 **Naderman** Sonatina No. 7 in C: *Prélude* and *Allegro brillante poco moderato*. *Naderman 7 Sonates Progressives (Leduc AL20037/UMP)*
- ‡ 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/Salvi*)
- * 12 **Scarlatti** Sonata in A minor, Kp. 61, L. 136.

No. 3 from	} Pièces Classiques, Book 6, arr. Bouchaud
No. 5 from	
- ‡ 13 **Sweelinck** Bergamasca (omitting Vars 3, 4 & 5).

No. 5 from	} (Billaudot GB5635/UMP)
- * 14 **Bonnie Shaljean** The Seven Joys (*Blue Crescent Music*)

LIST B

- † 1 **Alwyn** Crépuscule (*Lengnick/FM Distribution*)
- † 2 **Falla** Danse du Corregidor. No. 1 from *Falla Three Pieces*, arr. Watkins (Chester CH55056/Music Sales)
- † 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/UMP*)
- * 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/UMP*)
- † 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*)
- † 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/MDS*)
- † 2 **Jean-Michel Damase** 12 Préludes pour Harpe: *Allegretto* (pp. 4–6) or *Allegro vivace* (pp. 8–11) (*Lemoine/FM Distribution*)
- † 3 **Desserre** 3 Etudes: No. 1 in C♭ or No. 3 in G♭ (*Les Nouvelles Éditions Méridian*)
- † 4 **Dizi** 48 Etudes, Book 1: No. 2 or No. 5 or No. 10 (*Lemoine/FM Distribution*)
- * 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 }
- ‡ 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/UMP*)
- † 10 **Zabel** Marguerite au Rouet, Op. 19 (*Adlais*)

SIGHT-READING[§]: see p. 58

AURAL TESTS FOR THE GRADE[§]: see pp. 98 and 102

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

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

Harp GRADE 8

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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* melodic *and* harmonic forms):

- with each hand separately, and hands together one octave apart, a sixth apart *and* a tenth apart
- 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:

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

The image shows two musical staves illustrating arpeggios in narrow position. The left staff shows a sequence of arpeggios in root position, first and second inversions, with the hands together. The right staff shows the same sequence, but with the hands divided between the staves, labeled 'etc.' on both sides.

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

- with each hand separately, and hands together one octave apart
- divided between the hands, as example in Grade 5
- 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#:

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

The image shows a musical staff with two systems of notation. The first system shows a diminished seventh chord in root position, first and second inversions, with the hands together. The second system shows the same sequence, but with the hands divided between the staves.

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*):

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

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

- with each hand separately, and hands together one octave apart (three octaves)
- divided between the hands, as second pedal harp example in Grade 5 (four octaves)
- 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#:

- with each hand separately, and hands together one octave apart (three octaves)
- 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 Currington** 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/UMP)*
- † 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/UMP)*
- † 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/UMP*)
- † 9 **Handel, arr. Grandjany** Prelude and Toccata. *Grandjany Music for the Harp (Associated Music Publishers/Music Sales)*
- ‡ 10 **Anne-Marie O'Farrell** The Knappogue Medley (*O'Farrell*)
- † 11 **Pierné** Impromptu-Caprice, Op. 9 (*Leduc AL10381/UMP*)
- † 12 **Respighi** Siciliana, trans. Grandjany (*Ricordi/UMP*)
- † 13 **Rodrigo** Concerto de Aranjuez: 2nd movt, *Adagio con passione*, trans. Hurst (*Safari Publications*)
- † 14 **Carlos Salzedo** Gavotte and Tango, from 'Suite of Eight Dances' (*Lyon & Healy/Salvi*)
- † 15 **Scarlatti** Sonata in D, Kp. 430, L. 463. *Scarlatti Three Sonatas, ed. Owens (Lyon & Healy/Salvi)*
- ‡ 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) (*General Music Publishing Company*)

LIST B

- † 1 **York Bowen** Arabesque (*Goodwin & Tabb/Music Sales*)
- † 2 **Henri Büsser** Pièce de Concert, Op. 32 (*observing both cuts*) (*Leduc AL13879/UMP*)
- † 3 **Marius Flothuis** Pour le tombeau d'Orphée, Op. 37 (*Donemus*)
- † 4 **Eugene Goossens** Ballade No. 2, from '2 Ballades' (*Leduc AL22974/UMP*) (*limited availability*)
- ‡ 5 **David Gough** Rag-Bag
- ‡ 6 **Danielle Perrett** After Debussy } *Lever Harp 2000, ed. Perrett and Gough (Beartramka)*
- † 7 **Jesús Guridi** Viejo Zortzico (*UME 19549/Music Sales*)
- † 8 **Hasselmanns** Valse de Concert (*Combre/UMP*)
- ‡ 9 **Anne Macdearmid** Sea Rapture (*Macdearmid*)
- ‡ 10 **Daniel McNulty** Fantasia and Rondo. *The Irish Harp Book, ed. Larchet Cuthbert, pp. 163–5 and pp. 168–71 (Mercier Press)*
- * 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/UMP*)
- * 14 **Bonnie Shaljean** Slow Train (*Blue Crescent Music*)
- † 15 **Tailleferre** Sonata: 3rd movt, *Perpetuum mobile (Peermusic/Music Sales)*

LIST C

- † 1 **J. S. Bach, arr. Grandjany** Etudes for Harp: No. 1 or No. 12 (*Carl Fischer O4819/MDS*)
- * 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*)
- † 4 **Dizi** 48 Etudes, Book 1: No. 21 or No. 23 or No. 24 (*Lemoine/FM Distribution*)
- † 5 **Prokofiev** Prelude in C, Op. 12 No. 7 (*Forberg/Peters*)
- ‡ 6 **Kim Robertson** Boundless. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay)*
- † 7 **Nino Rota** Toccata, from 'Sarabanda e Toccata' (*Ricordi/UMP*)
- † 8 **Eric Schmidt** 6 Etudes: No. 6 (*Leduc AL21326/UMP*)
- * 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 } *Lever Harp 2000, ed. Perrett and Gough (Beartramka)*
- † 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/MusT or Zimmermann/MDS*)

SIGHT-READING[§]: see p. 58

AURAL TESTS FOR THE GRADE[§]: see pp. 98 and 103