



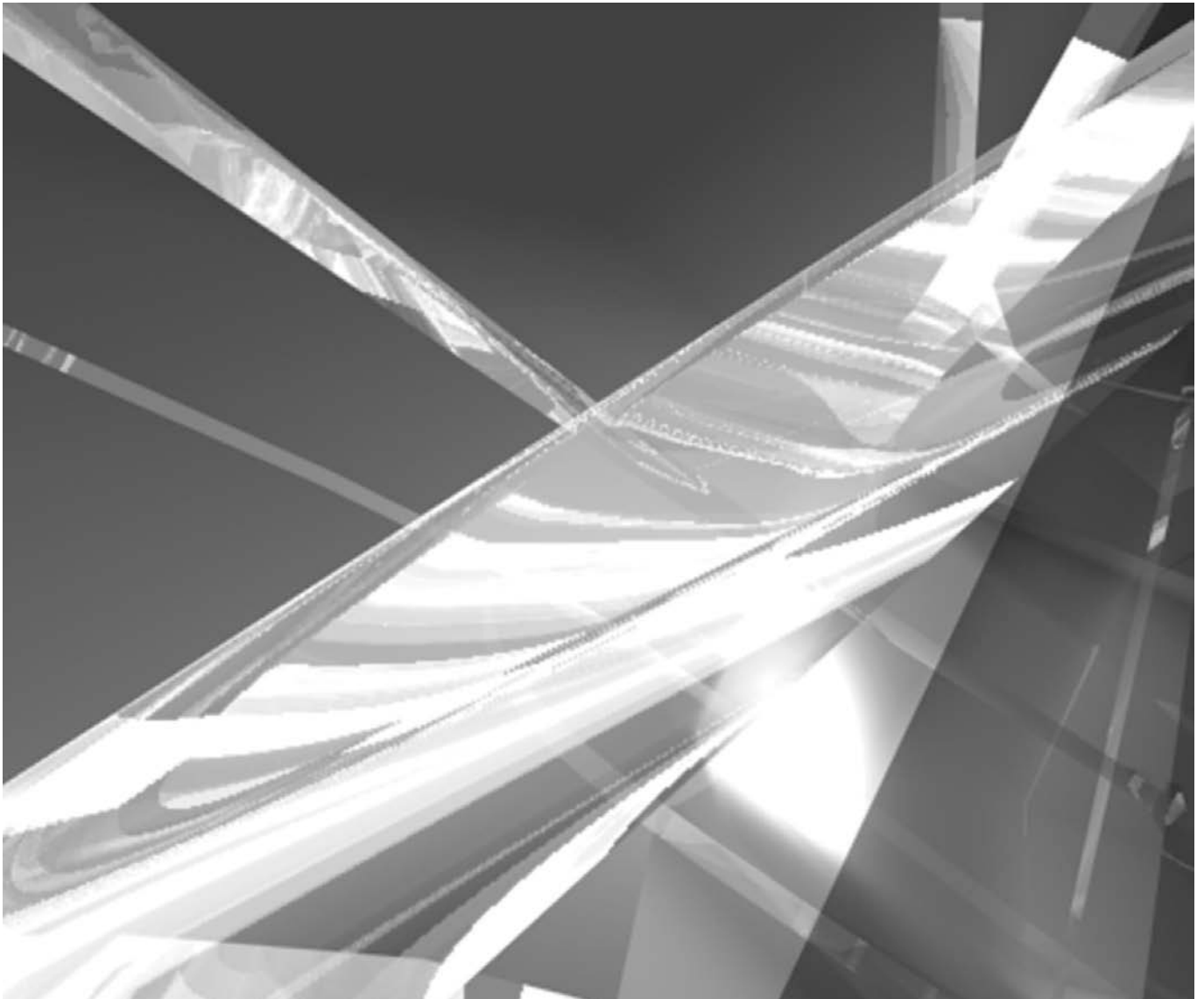
UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

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# Harp repertoire list

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1 January 2011 until further notice





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# HARP

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**2011 until further notice**

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams), or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until further notice.

# LCM Examinations

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# General Guidelines

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1. The range of the harp used for the examination must be sufficient to perform the pieces as written, and the technical requirements as specified, for each grade.
2. Non-pedal harps should be tuned in C, F or E $\flat$ , and the chosen tuning should be indicated on the attendance notice for the examiner.
3. Pedal and lever changes must not inhibit the continuity of performance, either in pieces or in technical work; but it is expected that candidates will require a reasonable time to adjust pedals or levers in preparation for each piece and for each technical requirement.
4. In the Technical Work component, for pedal harps and non-pedal harps tuned in E $\flat$ , requirements will be requested in groups of sharp keys, followed by groups of flat keys.
5. At Grades 6-8, non-pedal harp candidates may substitute an own choice work for any ONE syllabus piece. Own choice works must be pre-approved by the Chief Examiner in Music, before entry to examination.

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## LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Specimen Aural Tests (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

LCM Publications are distributed by Music Exchange:

- tel: 0161 946 9301;
- email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

Grateful thanks are due to **Stephanie Roberts**, the principal syllabus compiler.

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# Harp: Grade 1

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## Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in E $\flat$ , requirements will be requested in groups of sharp keys, followed by groups of flat keys.

**Scales:** to be played in groups of four quavers, minimum tempo: mm. crotchet=50, except scales played in thirds which should be played as crotchets, minimum tempo: mm. crotchet=50.

Range: **one octave.** To be played (i) each hand separately; and (ii) each hand separately, playing in thirds, with the tonic as the lower note (see Ex.1), in the following keys:

*Pedal harp:* C, G, D and F majors; A and D harmonic minors

*Non-pedal harp tuned in C:* C, G and D majors; A and E harmonic minors

*Non-pedal harp tuned in F:* F, C and G majors; D and A harmonic minors

*Non-pedal harp tuned in E $\flat$ :* C, F and B $\flat$  majors; D and A harmonic minors

**Arpeggios:** to be played in groups of three quavers, minimum tempo: mm. dotted crotchet=40. **One octave** in root position. To be played with each hand separately in the following keys:

*Pedal harp:* C and D majors; A minor

*Non-pedal harp tuned in C:* C and D majors; A minor

*Non-pedal harp tuned in F:* C and D majors; A minor

*Non-pedal harp tuned in E $\flat$ :* C and B $\flat$  majors; A minor

**Broken chords:** to be played in groups of triplet quavers, minimum tempo: mm. crotchet=40. **One octave** in root position (see Ex.2). To be played with each hand separately in the following keys:

*All harps:* G and F majors; D minor

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### LIST A

<b>POZZOLI</b>	No.10 (p.97) OR No.13a (p.100) <i>from</i> Piccoli Studi Facili in Grossi Metodo per Arpa (Ricordi / Britten's Music)
<b>RENIÉ</b>	Study in C (p.16) OR Petite Etude (p.20) <i>from</i> Methode Complete Book 1 (Leduc / UMP)
<b>WEIDENSAUL</b>	Midnight Stars <i>from</i> First Grade Pieces for Harp (Grandjany & Weidensaul) (Fischer / Britten's Music)

### LIST B

<b>GURLITT</b>	Andante <i>from</i> Panorama de la Harpe Celtique (ed. Bouchaud) (Editions Musicales Transatlantiques / Music Sales)
<b>HANDEL</b>	March (Allemande) <i>from</i> Classics for Troubadour (Chertok / Salvi)
<b>HAYDN</b>	Andante <i>from</i> the 'Surprise Symphony' <i>from</i> First Harp Book (ed. Paret) (G. Schirmer / Music Sales)
<b>INGLEFIELD</b>	Nocturne <i>from</i> Solos for Sonja, Book 2 (Salvi)
<b>O'CAROLAN (arr. Milligan)</b>	Air <i>from</i> Fun from the First Vol.2 (Lyon & Healy / Salvi)
<b>TRAD. SWEDISH</b>	The Judge's Dance <i>from</i> First Harp Book (ed. Paret) (G. Schirmer / Music Sales)

### LIST C

<b>GOODRICH</b>	Dancing Dinosaurs OR Sneezing Rabbits <i>from</i> Small Tunes for Young Harpists (Bel Artes Press / Woods Music & Books, Montrose, California)
<b>GOODRICH</b>	Goldfish <i>from</i> A Bouquet for Young Harpists (Bel Artes Press / Woods Music & Books, Montrose, California)
<b>GOUGH / PERRETT</b>	Kangaroos <i>from</i> Lift-Off for Harp (Beartramka)
<b>GRANDJANY</b>	Les Agneaux Dansent (Thomson Publications USA)
<b>GRIFFITHS</b>	Lullaby <i>from</i> The Young Harpist (Adlais)
<b>PITFIELD</b>	The Volga Boatmen (Adlais)
<b>WEIDENSAUL</b>	Barn Dance Memory <i>from</i> First Grade Pieces for Harp (Grandjany & Weidensaul) (Fischer / Britten's Music)

### **Component 3 - Viva Voce**

7 marks

See pages 27-28.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 29-33. Specimen tests and a handbook are available (details on page 3).

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# Harp: Grade 2

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## Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in E $\flat$ , requirements will be requested in groups of sharp keys, followed by groups of flat keys.

**Scales:** to be played in groups of four quavers, minimum tempo: mm. crotchet=52, except scales played in sixths which should be played as crotchets, minimum tempo: mm. crotchet=60

Range: **two octaves**. To be played (i) each hand separately; and (ii) hands together an octave apart, in the following keys:

*Pedal harp:* D, F and B $\flat$  majors; A, E, and B harmonic minors

*Non-pedal harp tuned in C:* C and D majors; A and B harmonic minors

*Non-pedal harp tuned in F:* D and F majors; A and E harmonic minors

*Non-pedal harp tuned in E $\flat$ :* F and B $\flat$  majors; A and G harmonic minors

Range: **one octave**. To be played hands separately in sixths, with the tonic as the upper note (see Ex.3), in the following keys:

*Pedal harp:* G and A majors; D harmonic minor

*Non-pedal harp tuned in C:* G and A majors; D harmonic minor

*Non-pedal harp tuned in F:* G and A majors; D harmonic minor

*Non-pedal harp tuned in E $\flat$ :* G and E $\flat$  majors; D harmonic minor

**Arpeggios:** to be played in groups of three quavers, minimum tempo: mm. dotted crotchet=42.

**Two octaves** in root position. To be played with each hand separately in the following keys:

*Pedal harp:* A and F majors; E and D minors

*Non-pedal harp tuned in C:* G and A majors; E minor

*Non-pedal harp tuned in F:* A and F majors; E minor

*Non-pedal harp tuned in E $\flat$ :* F and E $\flat$  majors; D minor

**Broken chords:** to be played in groups of triplet quavers, minimum tempo: mm. crotchet=42.

To be played with each hand separately, across a range of **a twelfth** (see Ex.4), in the following keys:

*Pedal harp:* D and B $\flat$  majors; A and B minors

*Non-pedal harp tuned in C:* D and C majors; A and B minors

*Non-pedal harp tuned in F:* G and D majors; A and D minors

*Non-pedal harp tuned in E $\flat$ :* D and B $\flat$  majors; A and G minors

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### LIST A

<b>GREEN</b>	Ivor's Tune <i>from</i> Blistering Along!	(Green)
<b>INGLEFIELD</b>	Berceuse <i>from</i> Solos for Sonja, Book 2	(Salvi)
<b>POZZOLI</b>	2nd Grade: No.12 (p.116) OR No.13 (p.118) <i>from</i> Piccoli Studi Facili in Grossi Metodo per Arpa	(Ricordi / Britten's Music)
<b>SCHUMANN</b>	Study, No.9 (p.54) <i>from</i> The Irish Harp Book, ed. Cuthbert	(Carysfort Press Ltd.)

### LIST B

<b>BOUCHAUD</b>	Pavane: Belle qui tiens ma vie <i>from</i> Panorama de la Harpe Celtique (Editions Musicales Transatlantiques / Music Sales)	
<b>CLARKE (arr. Powell)</b>	Chaconne, No.4 <i>from</i> The Classical Harpist	(Adlais)
<b>COUPERIN</b>	Les Vieieux et les Gueux (The Hurdy-Gurdy Player and the Beggar) <i>from</i> Classics for Troubadour	(Chertok / Salvi)
<b>arr. GRANDJANY</b>	Dance <i>from</i> Short Pieces from the Masters	(Carl Fischer / MDS)
<b>HAYDN (arr. Bird/Peters)</b>	Sonatina in G <i>from</i> Classics for Pedal Free Harp	(Mel Bay)
<b>VAN CAMPEN</b>	Theme and Variation 1 <i>from</i> Variations on Mozart's 'Joseph Haussler' Theme (Harmonia-Uitgave-Hilversum HU3268)	



## LIST C

ap LLWYD	Olé! <i>from</i> The Young Harpist (ed. Griffiths)	(Adlais)
GOODRICH	Bee-keeping <i>from</i> A Bouquet for Young Harpists	(1993 Bel Artes Press)
GRANDJANY	Reverie <i>from</i> Trois Petites Pièces Très Faciles	(Leduc / UMP)
GREEN	Mr Blister's March <i>from</i> Blistering Along!	(Green)
HASSELMANS	Petite Berceuse	(Leduc / UMP)
TRAD. (arr. Griffiths)	Where Are You? <i>from</i> The Young Harpist	(Adlais)
WEIDENSAUL	El Numero Uno <i>from</i> First Grade Pieces for Harp (Grandjany & Weidensaul)	(Fischer / Britten's Music)
WERY	La Chanson de Papi Hibou (En Forêt)	(Lemoine / UMP)

### **Component 3 - Viva Voce**

7 marks

See pages 27-28.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 29-33. Specimen tests and a handbook are available (details on page 3).

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# Harp: Grade 3

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## Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in E $\flat$ , requirements will be requested in groups of sharp keys, followed by groups of flat keys.

**Scales:** to be played in groups of four quavers, minimum tempo: mm. crotchet=60.

Range: **two octaves**. To be played (i) each hand separately; and (ii) hands together an octave apart, in the following keys:

*Pedal harp:* D, A, E, F and E $\flat$  majors; D, G, C and B harmonic minors

*Non-pedal harp tuned in C:* D, E and B majors; B, F $\sharp$  and C $\sharp$  harmonic minors

*Non-pedal harp tuned in F:* D, E and B majors; B, F $\sharp$  and D harmonic minors

*Non-pedal harp tuned in E $\flat$ :* D, A, and E $\flat$  majors; D, G and C harmonic minors

Contrary motion scales, to be played with the hands beginning one octave apart, over a range of **one octave**, in the following keys:

*Pedal harp:* G and B $\flat$  majors; E harmonic minor

*Non-pedal harp tuned in C:* G and A majors; E harmonic minor

*Non-pedal harp tuned in F:* G and A majors; E harmonic minor

*Non-pedal harp tuned in E $\flat$ :* G and B $\flat$  majors; E harmonic minor

**Arpeggios:** Hands separately and hands together requirements to be played in groups of three quavers, minimum tempo: mm. dotted crotchet=48; requirements divided between the hands to be played as triplet quavers, minimum tempo: mm. crotchet=50.

To be played in root position (i) with each hand separately (range **two octaves**); (ii) hands together, an octave apart (range **two octaves**); (iii) divided between the hands (range **three octaves**) (see Ex.5), in the following keys:

*Pedal harp:* D and B $\flat$  majors; G and C minors

*Non-pedal harp tuned in C:* D and A majors; B and F $\sharp$  minors

*Non-pedal harp tuned in F:* D and A majors; B and F $\sharp$  minors

*Non-pedal harp tuned in E $\flat$ :* D and B $\flat$  majors; G and C minors

**Broken chords:** to be played in groups of four quavers, minimum tempo: mm. minim=42.

To be played divided between the hands, across a range of **three octaves** (see Ex.6), in the following keys:

*Pedal harp:* A and E $\flat$  majors; E and D minors

*Non-pedal harp tuned in C:* E major; A and E minors

*Non-pedal harp tuned in F:* E major; E and D minors

*Non-pedal harp tuned in E $\flat$ :* E $\flat$  major; E and D minors

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

### LIST A

<b>BARTÓK (arr. Marzuki)</b>	Five-tone Scale, No.12 <i>from</i> Mikrokosmos	(Britten's Music)
<b>GREEN</b>	Swallowtail <i>from</i> Flights of Fancy	(Green)
<b>HASSELMANS</b>	Le Rouet <i>from</i> Plaisirs de la Harpe Book 2 (ed. Geliot) [Pedal harp only]	(Lemoine / UMP)
<b>NADERMANN</b>	No.1 <i>from</i> Method for Harp, Vol.2 [Pedal harp only]	(Billaudot / UMP)
<b>POZZOLI</b>	2nd Grade: No.24 OR No.30 OR No.40 <i>from</i> Piccoli Studi in Grossi Metodo per Arpa	(Ricordi / Britten's Music)

### LIST B

<b>GOUNOD</b>	Les Pifferari <i>from</i> Medieval to Modern Vol.2	(Salvi / Lyon & Healy)
<b>HANDEL</b>	Passacaille <i>from</i> The Classical Harpist (ed. Powell)	(Adlais)
<b>O'CAROLAN (arr. Griffiths)</b>	Kean O'Hara AND Carolan's Concerto ( <i>available in G and E<math>\flat</math> majors</i> )	(Adlais)
<b>O'CAROLAN (arr. Bell)</b>	Séan O'Raighilligh AND Carolan's Receipt	(Lyra Music Company / Salvi/Morley / Pilgrim)
<b>PARRY</b>	Ty Uchaf	(Adlais)

**PÄSSLER (arr. Grandjany)**Rondo, No.3 *from* Short Pieces from the Masters*(Fischer / Britten's Music)***SCARLATTI (arr. Bouchaud)**Minuetto *from* Panorama de la Harpe Celtique *(Editions Musicales Transatlantiques / Music**Sales)***LIST C****AMOROSI**Berceuse *from* Berceuse and Rondo*(Salvi)***FRANÇOIS**

Blues Trevelez

*(Editions Camac Production)***GABUS**Dans le parc de bambus *from* Images de Chine*(Billaudot / UMP)***GABUS**Les Oiseaux de la Palmeraie OR Le Petit Ane du Caire *from* Sur le Bord du Nil*(Lemoine / UMP)***GARŚCIA**Rope-walking OR On a Pond *from* On the Harp's Strings, Op.85*(PWM)***GRANDJANY**Barcarolle *from* Trois Petites Pièces Très Faciles*(Leduc / UMP)*[Non-pedal harps play in C major, pedal harps play in C $\flat$  major]**GRIFFITHS**

Ffarwel i Langyfelach Ion

*(Adlais)***HOLY (arr. Bouchaud)**Orientale *from* Panorama de la Harpe Celtique*(Editions Musicales Transatlantiques / Music Sales)***WERY**Variation pour Jacques *from* Imagerie Enfantine - Six Pièces Pour Grande où Petite Harpe*(Lemoine / UMP)***Component 3 - Viva Voce**

7 marks

See pages 27-28.

**Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

**Component 5 - Aural Tests**

8 marks

See pages 29-33. Specimen tests and a handbook are available (details on page 3).

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# Harp: Grade 4

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## Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in E $\flat$ , requirements will be requested in groups of sharp keys, followed by groups of flat keys.

**Scales:** to be played in groups of three quavers, with the exception of the two octave proviso detailed below, where grouping in four quavers will be necessary. Minimum tempo: mm. dotted crotchet=63.

Range: **three octaves.** (For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits a range of three octaves, two octaves will be permitted only for scales played hands together which commence on the tonic of B or B $\flat$ ).

To be played: (i) each hand separately, and (ii) hands together an octave apart. (Melodic minor scales RH only for non-pedal harp candidates), in the following keys:

*Pedal harp:* E, F, B $\flat$ , and E $\flat$  majors; B, F $\sharp$  and C $\sharp$  harmonic minors; C and F melodic minors

*Non-pedal harp tuned in C:* A, E, B and F $\sharp$  majors; F $\sharp$  and C $\sharp$  harmonic minors; A and E melodic minors

*Non-pedal harp tuned in F:* A, E, B and F $\sharp$  majors; F $\sharp$  and D harmonic minors; A and E melodic minors

*Non-pedal harp tuned in E $\flat$ :* A, E, B $\flat$  and E $\flat$  majors; G and C harmonic minors; A and E melodic minors

**Scales in octaves:** to be played divided between the hands over a range of **two octaves**, in crotchets, minimum tempo mm. crotchet=104 (see Ex.7), in the following keys:

*Pedal harp:* A $\flat$  and D $\flat$  majors; G and C harmonic minors

*Non-pedal harp tuned in C:* C and G majors; E and B harmonic minors

*Non-pedal harp tuned in F:* C and G majors; E and B harmonic minors

*Non-pedal harp tuned in E $\flat$ :* G and C majors; E and D harmonic minors

**Arpeggios:** Hands separately and hands together requirements to be played in groups of three quavers, minimum tempo: mm. dotted crotchet=54; requirements divided between the hands to be played as triplet quavers, minimum tempo: mm. crotchet=58.

Range: **three octaves.** (For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits a range of three octaves, two octaves will be permitted only for arpeggios played hands together which commence on the tonic of B).

To be played in root position (i) with each hand separately; (ii) hands together, an octave apart; (iii) divided between the hands (see Ex.5), in the following keys:

*Pedal harp:* E and A $\flat$  majors; B and F $\sharp$  minors

*Non-pedal harp tuned in C:* E and B majors; B and F $\sharp$  minors

*Non-pedal harp tuned in F:* E and B majors; B and F $\sharp$  minors

*Non-pedal harp tuned in E $\flat$ :* E and E $\flat$  majors; D and C minors

**Broken chords:** to be played in groups of four quavers, minimum tempo: mm. minim=44.

To be played with each hand separately, across a range of **three octaves** (see Ex.8), in the following keys:

*Pedal harp:* F and D $\flat$  majors; C $\sharp$  minor

*Non-pedal harp tuned in C:* G and F $\sharp$  majors; C $\sharp$  minor

*Non-pedal harp tuned in F:* F and F $\sharp$  majors; D minor

*Non-pedal harp tuned in E $\flat$ :* F and A majors; E minor

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

[P denotes pedal harp only; N denotes non-pedal harp only; PN denotes pedal or non-pedal harp]

## LIST A

<b>DAMASE</b>	Pour les huit doigts <i>from</i> Les Plaisirs de la Harpe Vol.1 (ed. Geliot) [P]	(Lemoine / UMP)
<b>GABUS</b>	La Danseuse T'ang OR La Pagode de l'Harmonie Céléste <i>from</i> Images de Chine [PN]	(Billaudot / UMP)
<b>HASSELMANS</b>	Confidence [P]	(Durand / UMP)
<b>LABARRE</b>	Étude No.1 <i>from</i> Vingt Études [P]	(Adlais)
<b>NADERMANN</b>	Étude No.7 <i>from</i> Douze Études et un Thème Varié pour la Harpe Celtique [PN]	(Billaudot / UMP)
<b>NADERMANN</b>	Study of scales ending in the octave, p.20 <i>from</i> Méthode de harpe, Vol.2 [PN]	(Billaudot / UMP)
<b>NADERMAN / SCHÜCKER</b>	No.5 <i>from</i> 30 Études Progressives <i>from</i> Études et Préludes, Vol.1 [P]	(Billaudot / UMP)
<b>POZZOLI</b>	2nd Grade: No.14 OR No.29 <i>from</i> Piccoli Studi in Grossi Metodo per Arpa [PN]	(Ricordi / Britten's Music)
<b>POZZOLI</b>	No.14 OR No.21 <i>from</i> Studi di Media Difficolta [P]	(Ricordi / Boosey & Hawkes)

## LIST B

<b>ANON.</b>	Jesu Criste's Milde Moder <i>from</i> Medieval to Modern, Vol.1 [PN]	(Lyon & Healy)
<b>DUSSEK</b>	Sonatina No.1 in C: First movement [P]	(Bärenreiter / Supraphon / Faber)
<b>DUSSEK</b>	Sonatina No.4 in Bb: First movement [N]	(Bärenreiter / Supraphon / Faber)
<b>DUSSEK</b>	Sonatina No.6 in Eb: Second movement (Minuetto) [P]	(Bärenreiter / Adlais)
<b>GRANDJANY</b>	Gavotte <i>from</i> Petite Suite Classique [P]	(Fischer / Britten's Music)
<b>HANDEL</b>	Air Varié <i>from</i> Medieval to Modern, Vol.1 [PN]	(Lyon & Healy)
<b>KUHLAU</b>	Thème et Variations <i>from</i> Panorama de la Harpe Celtique (ed. Bouchaud) [N]	(Editions Musicales Transatlantiques / Music Sales)
<b>MACDEARMID</b>	Mr Sharpe of Hoddam <i>from</i> Ceol na Clarsaich, Book 2 [N]	(Macdearmid)
<b>PURCELL</b>	Ground in F with Variations [PN]	(Salvi)

## LIST C

### DARKINS / GREEN / O'CAROLAN

	Fairy Queen [PN]	(Clive Morley)
<b>DUSSEK</b>	Men of Harlech OR The Rising of the Lark [P]	(Adlais)
<b>GABUS</b>	Les Cavaliers de Sinkiang <i>from</i> Images de Chine [PN]	(Billaudot / UMP)
<b>GARŚCIA</b>	A Babbling Stream <i>from</i> On the Harp's Strings, Op.85 [N]	(PWM)
<b>GODEFROID / MCDONALD</b>	Romance Without Words [P]	(Music Works-Harp Editions)
<b>GRIFFITHS</b>	Telori'r Llwyni [P]	(Adlais)
<b>GUSTAVSON</b>	Leaves in the Stream <i>from</i> Twilight Waltzes [P]	(Gustavson)
<b>HEULYN</b>	Y Ferch o Blwy Penderyn (The Girl from Penderyn) <i>from</i> Telynor Llys a Chastell [PN - non-pedal harp in F or Eb only]	(Adlais)
<b>STEVENSON (arr.)</b>	Hal-an-Tow OR Eriskay Love-lilt <i>from</i> Sounding Strings [PN]	(UMP)
<b>STEWART / MACLENNAN</b>	Dances with Friends OR The Little Cascade <i>from</i> About Time Too: Music for the Scottish Harp [N]	(Taigh Na Teud)
<b>TEMPLETON</b>	Sicilienne [P]	(Lyra Music Company)
<b>WERY</b>	Avec des Castagnettes <i>from</i> Kaléidoscope: Six Pièces pour Petite ou Grande Harpe [PN]	(Lemoine / UMP)

## Component 3 - Viva Voce

7 marks

See pages 27-28.

## Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5 - Aural Tests

8 marks

See pages 29-33. Specimen tests and a handbook are available (details on page 3).

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# Harp: Grade 5

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## Component 1 - Technical Work (from memory)

15 marks

*For pedal harps and non-pedal harps tuned in E $\flat$ , requirements will be requested in groups of sharp keys, followed by groups of flat keys.*

**Scales:** requirements over a range of two or four octaves to be played in groups of four quavers, minimum tempo: mm. minim=58. Requirements over a range of three octaves to be played in groups of three quavers, minimum tempo: mm. dotted crotchet=69.

*Pedal harp: range **four octaves**.*

*Non-pedal harp: range **three octaves**. (For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits a range of three octaves, two octaves will be permitted only for scales played hands together which commence on the tonic of B or B $\flat$ ).*

To be played: (i) each hand separately, and (ii) hands together an octave apart. (Melodic minor scales RH only for non-pedal harp candidates), in the following keys:

*Pedal harp:* D, B, G $\flat$  and C $\flat$  majors; F, B $\flat$  and E $\flat$  harmonic minors; A, E, F $\sharp$  and C $\sharp$  melodic minors

*Non-pedal harp tuned in C:* D, B, F $\sharp$  and C $\sharp$  majors; B and C $\sharp$  harmonic minors; A, E and F $\sharp$  melodic minors

*Non-pedal harp tuned in F:* D, B, F $\sharp$  and F majors; E and D harmonic minors; A, B and F $\sharp$  melodic minors

*Non-pedal harp tuned in E $\flat$ :* D, E, B $\flat$  and E $\flat$  majors; E and G harmonic minors; A, D and C melodic minors

**Scales in harmonics:** to be played in crotchets, minimum tempo mm. crotchet=54.

To be played with each hand separately across a range of **two octaves** (pedal harps), **or a twelfth** (non-pedal harps), in C major (all harps).

**Staccato scale:** to be played in groups of four quavers, minimum tempo: mm. crotchet=54. To be played with the RH index finger only, across a range of **two octaves**, in G major (all harps).

**Étouffé scale:** to be played in groups of four quavers, minimum tempo: mm. crotchet=54. To be played with the LH thumb only, across a range of **two octaves**, in G major (all harps).

**Près de la table (p.d.l.t.) scale:** to be played in groups of three quavers, minimum tempo: mm. dotted crotchet=63. To be played hands together, one octave apart, across a range of **three octaves**, in A harmonic minor (all harps).

**Arpeggios:** (i) and (ii) below to be played in groups of three quavers, minimum tempo: mm. dotted crotchet=60; (iii) below to be played as triplet quavers, minimum tempo: mm. crotchet=66.

To be played in root position AND first inversion:

(i) with each hand separately (range **three octaves**);

(ii) hands together, an octave apart (range **three octaves**).

*(For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits a range of three octaves, two octaves will be permitted only for arpeggios played hands together which commence on the tonic of B or B $\flat$ );*

(iii) divided between the hands [Pedal harp over a range of **four octaves** (see Ex.9);

non-pedal harps over a range of **three octaves** (see Ex.5)]

in the following keys:

*Pedal harp:* C, D, B, G $\flat$  and C $\flat$  majors; F, B $\flat$ , E $\flat$ , A, E, F $\sharp$  and C $\sharp$  minors

*Non-pedal harp tuned in C:* C, D, B, F $\sharp$  and C $\sharp$  majors; E, B, C $\sharp$ , A and F $\sharp$  minors

*Non-pedal harp tuned in F:* C, D, B, F $\sharp$  and F majors; E, B, D, A and F $\sharp$  minors

*Non-pedal harp tuned in E $\flat$ :* C, D, E, B $\flat$  and E $\flat$  majors; E, D, G, A and C minors

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

[P denotes pedal harp only; N denotes non-pedal harp only; PN denotes pedal or non-pedal harp]

### LIST A

<b>BACH</b>	Little Prelude in F <i>from</i> Medieval to Modern, Vol.1 (ed. Milligan) [N]	(Lyon & Healy)
<b>HANDEL</b>	Petite Sonate <i>from</i> Panorama de la Harpe Celtique (ed. Bouchaud) [N] (Editions Musicales Transatlantiques / Music Sales)	
<b>LABARRE</b>	Avec diverses combinaisons d'arpeges, Variant 5 <i>from</i> Étude No.2 <i>from</i> Vingt Études [P]	(Adlais)
<b>NADERMANN</b>	No.2 [P] OR No.4 [NP] <i>from</i> Méthode de Harpe, Vol.2	(Billaudot / UMP)
<b>POZZOLI</b>	No.19 OR No.20 <i>from</i> Studi di Media Difficoltà [P]	(Ricordi / Britten's Music)
<b>SOR</b>	Étude No.5 <i>from</i> Panorama de la Harpe Celtique (ed. Bouchaud) [N] (Editions Musicales Transatlantiques / Music Sales)	

### LIST B

<b>ANON. (arr. le Dentu)</b>	Variations sur un Theme de Mozart (Theme and vars. 1, 5 and 2) [PN]	(Billaudot / UMP)
<b>BACH</b>	Suite, BWV 997: First movement (Andante) (ed. Evans) [P]	(Adlais)
<b>BOCHSA</b>	Air & Rondo <i>from</i> Medieval to Modern, Vol.2 [PN]	(Lyon & Healy)
<b>GUT</b>	Jour de Vendanges <i>from</i> Suite Champêtre [PN]	(Billaudot / UMP)
<b>INGLEFIELD</b>	Danz Proficiat (inc. Nachdanz) [N]	(Salvi)
<b>NADERMANN</b>	Sonata No.2: First movement <i>from</i> 7 Sonates Progressives [P]	(Lyon & Healy / UMP)
<b>PURCELL (arr. Chertok)</b>	Any THREE movements <i>from</i> Suite [P]	(Salvi)
<b>TAILLEFERRE</b>	Sonata alla Scarlatti (complete) [PN]	(Peer Music New York)
<b>TRAD. (arr. Jones)</b>	The Inspired Bard (excluding Vars. 3 & 4) <i>from</i> The Dragon's Strings [N]	(Gwasg Teires)

### LIST C

<b>ANDRÈS</b>	Muscade <i>from</i> Epices Book 1 [PN - non-pedal harps tuned in F or E♭ only]	(Hamelle / UMP)
<b>BENJAMIN / TROTTER</b>	Jamaican Rumba [N]	(Vanderbilt)
<b>DARKINS / GREEN (arr. Chatterton)</b>	The Last Rose of Summer [PN]	(Clive Morley)
<b>GRANDJANY</b>	No.1 <i>from</i> Trois Préludes [P]	(Salabert / UMP)
<b>GRIFFITHS</b>	Carillon - Variant on 'Immortal Invisible' <i>from</i> Suite: A Welsh Knot [PN]	(Adlais)
<b>THOMAS</b>	The Minstrel's Adieu (Theme and any two variations to include Var.1 or 4) [P]	(Billaudot / Adlais)
<b>THOMAS (arr. for lever harp GRIFFITHS)</b>	The Minstrel's Adieu (Theme and any two variations to include Var.1 or 4) [N]	(Adlais)
<b>TOURNIER</b>	Berceuse [P]	(Eschig / UMP)
<b>TOURNIER</b>	Offrande <i>from</i> Deux Petites Pièces Breves et Faciles [P]	(Eschig / UMP)
<b>TRAD. (arr. Milligan)</b>	La Paloma Azúl <i>from</i> Medieval to Modern, Vol.2 (including repeats) [N]	(Lyon & Healy)
<b>YRADIÈRE (arr. Milligan)</b>	La Paloma <i>from</i> Medieval to Modern, Vol.1 (observing repeats & mm. q =108) [N]	(Lyon & Healy)

## Component 3 - Viva Voce

7 marks

See pages 27-28.

## Component 4 - Sight Reading

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## Component 5 - Aural Tests

8 marks

See pages 29-33. Specimen tests and a handbook are available (details on page 3).

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# Harp: Grade 6

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## Component 1 - Technical Work (from memory)

15 marks

*For pedal harps and non-pedal harps tuned in E $\flat$ , requirements will be requested in groups of sharp keys, followed by groups of flat keys.*

**Scales:** requirements over one, two or four octaves to be played in groups of four semiquavers, minimum tempo: mm. crotchet=60; requirements over three octaves to be played in groups of three semiquavers, minimum tempo: mm. dotted quaver=72.

*Pedal harp:* (i) and (ii) below to be played over a range of **four octaves**; (iii) below to be played over a range of **three octaves**; (iv) below to be played over a range of **two octaves** (each hand).

Scales will be requested in groups of sharp keys, followed by groups of flat keys.

*Non-pedal harp:* (i), (ii) and (iii) below to be played over a range of **three octaves**; (iv) below to be played over a range of **one octave** (each hand).

*(For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits a range of three octaves, two octaves will be permitted only for scales played hands together in octaves which commence on the tonic of B or B $\flat$ ).*

NB. Candidates may be asked to play a particular major or minor scale, and then to follow it with the relative minor or major scale, which shares the same pedal or lever arrangement, *excluding the following combinations:*

*Pedal harp:* G $\flat$  major / E $\flat$  minor; C $\flat$  major / A $\flat$  minor

*Non-pedal harp tuned in C:* B major / G $\sharp$  minor; F $\sharp$  major / D $\sharp$  minor; C $\sharp$  major / A $\sharp$  minor

*Non-pedal harp tuned in F:* E major / C $\sharp$  minor; B major / G $\sharp$  minor; F $\sharp$  major / D $\sharp$  minor

*Non-pedal harp tuned in E $\flat$ :* D major / B minor; A major / F $\sharp$  minor; E major / C $\sharp$  minor

To be played:

- (i) each hand separately;
- (ii) hands together an octave apart (melodic minor scales RH only for non-pedal harp candidates);
- (iii) hands together a tenth apart with LH starting on the keynote (pedal harp) OR a sixth apart with the RH starting on the keynote (non-pedal harps), excluding melodic minors;
- (iv) in contrary motion, the hands starting an octave apart (except melodic minors);

in the following keys:

*Pedal harp:* C, G, D, A, E, F, B $\flat$ , E $\flat$ , A $\flat$  and D $\flat$  majors; A, E, B, F $\sharp$ , C $\sharp$ , D, G, C, F and B $\flat$  harmonic minors; B, D, G, B $\flat$ , E $\flat$ , A $\flat$  melodic minors;

*Non-pedal harp tuned in C:* C, G, D, A, E, B, F $\sharp$  and C $\sharp$  majors; A, E, B, F $\sharp$  and C $\sharp$  harmonic minors; A, E, B, F $\sharp$  and C $\sharp$  melodic minors;

*Non-pedal harp tuned in F:* C, G, D, A, E, B, F $\sharp$  and F majors; A, E, B, F $\sharp$  and D harmonic minors; A, E, B, F $\sharp$  and D melodic minors;

*Non-pedal harp tuned in E $\flat$ :* C, G, D, A, E, F, B $\flat$  and E $\flat$  majors; A, E, D, G and C harmonic minors; A, E, D, G and C melodic minors.

**Scales in harmonics:** to be played in quavers, minimum tempo mm. crotchet=52.

To be played with each hand separately across a range of **two octaves** in the following keys:

*Pedal harp:* A $\flat$  and A majors.

*All non-pedal harps:* A major.

**Arpeggios and dominant 7ths:** Arpeggios over two or four octaves to be played in groups of four semiquavers, minimum tempo: mm crotchet=56; arpeggios over three octaves to be played in groups of three semiquavers, minimum tempo mm. dotted quaver=68; dominant 7ths to be played in groups of four semiquavers (see Ex.10 & 11), minimum tempo mm. crotchet=60.

*Pedal harp:* All arpeggios to be played over a range of **four octaves**.

Dominant 7ths to be played over a range of **three octaves**.

*Non-pedal harp:* All requirements to be played over a range of **three octaves**.

*(For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits a range of three octaves, two octaves will be permitted only for those requirements which start on the pitches B or B $\flat$ ).*

Arpeggios to be played in root position AND second inversion; dominant 7ths to be played in root position only:

- (i) with each hand separately;
- (ii) hands together, an octave apart;
- (iii) divided between the hands (see Ex.9 & 11 (pedal harp) or Ex.5 & 11 (non-pedal harps), but NB grouping



requirements above); in the following keys:

*Pedal harp*: C, G, D, A, E, F, B $\flat$ , E $\flat$ , A $\flat$  and D $\flat$  majors; A, E, B, F $\sharp$ , C $\sharp$ , D, G, C, F, B $\flat$ , E $\flat$  and A $\flat$  minors; dominant 7ths in the keys of C, G, D, F, B $\flat$  and E $\flat$ ;

*Non-pedal harp tuned in C*: C, G, D, A, E, B, F $\sharp$  and C $\sharp$  majors; A, E, B, F $\sharp$  and C $\sharp$  minors; dominant 7ths in the keys of C, G, D, A and E;

*Non-pedal harp tuned in F*: C, G, D, A, E, B, F $\sharp$  and F majors; A, E, B, F $\sharp$  and D minors; dominant 7ths in the keys of C, G, D, A and E;

*Non-pedal harp tuned in E $\flat$* : C, G, D, A, E, F, B $\flat$  and E $\flat$  majors; A, E, D, G and C minors; dominant 7ths in the keys of C, G, D, A and E.

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

*Non-pedal harp candidates may substitute an own choice work for any ONE syllabus piece. Own choice works must be pre-approved by the Chief Examiner in Music, before entry to examination.*

[P denotes pedal harp only; N denotes non-pedal harp only; PN denotes pedal or non-pedal harp]

### LIST A

<b>ANON. (arr. Shaljean)</b>	Romance from Etudes for Concert or Celtic Harp [N]	(Blue Crescent Music)
<b>BACH</b>	Largo (Étude No.3) from Twelve Études (ed. Grandjany) [P]	(Fischer / Britten's Music)
<b>DEVOS</b>	Pour les Pedales from Pièces breves contemporaines, Vol.3 [P]	(Durand / UMP)
<b>GODEFROID</b>	Étude from Pièces Classiques, Cahier 5 (ed. Bouchaud) [N]	(Billaudot / UMP)
<b>LABARRE</b>	Étude No.9 from Vingt Études [P]	(Adlais)
<b>MOZART / HÄUSSLER</b>	Tema & Variation 2 (excluding return of theme) from Theme with Variations [N]	(Supraphon)
<b>NADERMAN</b>	Étude No.10 OR No.11 from Douze études et un thème varié pour la harpe celtique [N]	(Billaudot / UMP)
<b>TCHAIKOVSKY</b>	Swan Lake: Solo harp cadenza from Test Pieces for Orchestral Auditions – Harp (ed. Konhauser & Storck) [P]	(Schott)

### LIST B

<b>BACH / LORO</b>	Allemande dalla VI Suite Francese BWV817 [P]	(Salvi)
<b>BACH / WILLIAMS</b>	Gavotte en Rondeau from Suite BWV1006a [P]	(OUP)
<b>BOCHSA / MICHEL</b>	Allegro Brillante from Sonate 3 from Recueil de sonates et de variations pour la harpe [P]	(Billaudot / UMP)
<b>DAVIES</b>	Glan Meddwod Mwyn [P]	(Adlais)
<b>DUSSEK</b>	Sonatina No.1 in C (complete) [N]	(Bärenreiter / Supraphon / Faber)
<b>HANDEL (arr. Thomas)</b>	Gigue [P]	(Adlais)
<b>HANDEL</b>	Passacaille (arr. for non-pedal harp in C minor) [N]	(Adlais)
<b>KELLY</b>	Interlude (p.116) from The Irish Harp Book (ed. Cuthbert) [N]	(Carysfort Press Ltd.)
<b>NADERMANN</b>	Prelude AND Allegro Moderato from Sonata No.3 in B $\flat$ from 7 Sonates Progressives [P]	(Lyon & Healy / UMP)
<b>NADERMANN</b>	Prelude AND Allegro Moderato from Sonata No.4 in G min from 7 Sonates Progressives [P]	(Lyon & Healy / UMP)
<b>POLLET</b>	Deuxième Sonate (First movement) [N]	(Billaudot / UMP)
<b>SCARLATTI</b>	Sonata in C from Pièces Classiques, Cahier 5 (ed. Bouchaud) [N]	(Billaudot / UMP)

### LIST C

<b>ANDRÈS</b>	Pistache from Epices Book 1 [N]	(Leduc / UMP)
<b>BERKELEY</b>	Nocturne [P]	(Stainer & Bell H144)
<b>BRITTEN</b>	Interlude from A Ceremony of Carols, Op.28 [P]	(Britten's Music)
<b>DAMASE</b>	Harpe Junior [P]	(Lemoine / UMP)
<b>DREYSCHOCK</b>	Nocturne [P]	(Adlais)
<b>GERSHWIN / POOL</b>	Someone to Watch over Me from American Classic Pop Vol.2 [N]	(Lyon & Healy)
<b>GRANDJANY</b>	Automne [P]	(Durand / UMP)
<b>MANCINI / KANGA</b>	Moon River from All-Time Jazz Favourites [P]	(Alaw)
<b>MARSON</b>	El Picaflor [P]	(Broadbent)
<b>McNULTY</b>	Berceuse (p.166) from The Irish Harp Book (ed. Cuthbert) [N]	(Carysfort Press Ltd.)
<b>ORTIZ</b>	Danza de Luzma (advanced version, p.54) from The International Rhythmic Collection, Vol.1 [N]	(Aroy Music)
<b>RUBBRA</b>	Pezzo Ostinato, Op.102 [PN]	(Lengnick)

<b>SALZEDO</b>	Song in the Night <i>from</i> Complete Method for Harp (ed. Lawrence & Salzedo) [P] (G. Schirmer / Music Sales)
<b>SALZEDO</b>	Tango <i>from</i> Suite of Eight Dances [PN] (Lyon & Healy)

### **Component 3 - Viva Voce**

7 marks

See pages 27-28.

### **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

### **Component 5 - Aural Tests**

8 marks

See pages 29-33. Specimen tests and a handbook are available (details on page 3).

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# Harp: Grade 7

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## Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in E $\flat$ , requirements will be requested in groups of sharp keys, followed by groups of flat keys.

**Scales:** requirements over one, two or four octaves to be played in groups of four semiquavers, minimum tempo: mm. crotchet=72; requirements over three octaves to be played in groups of three semiquavers, minimum tempo: mm. dotted quaver=90.

*Pedal harp:* (i) below to be played over a range of **four octaves**; (ii) and (iii) below to be played over a range of **three octaves**; (iv) below to be played over a range of **two octaves** (each hand). Scales will be requested in groups of sharp keys, followed by groups of flat keys.

*Non-pedal harp:* (i), (ii) and (iii) below to be played over a range of **three octaves**; (iv) below to be played over a range of **one octave** (each hand).

*(For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits a range of three octaves, two octaves will be permitted only for scales played hands together in octaves which commence on the tonic of B or B $\flat$ ).*

NB. Candidates may be asked to play a particular major or minor scale, and then to follow it with the relative minor or major scale, which shares the same pedal or lever arrangement, *excluding the following combinations:*

*Pedal harp:* B major / G $\sharp$  minor; F $\sharp$  major / D $\sharp$  minor, C $\sharp$  major / A $\sharp$  minor

*Non-pedal harp tuned in C:* F $\sharp$  major / D $\sharp$  minor; C $\sharp$  major / A $\sharp$  minor

*Non-pedal harp tuned in F:* B major / G $\sharp$  minor; F $\sharp$  major / D $\sharp$  minor

*Non-pedal harp tuned in E $\flat$ :* A major / F $\sharp$  minor; E major / C $\sharp$  minor

To be played:

- (i) each hand separately (RH only for non-pedal harp);
- (ii) hands together an octave apart (except melodic minor scales for non-pedal harp);
- (iii) hands together a sixth apart with RH starting on the keynote (pedal harp) OR a third apart with the LH starting on the keynote, excluding melodic minors (non-pedal harps);
- (iv) in contrary motion, the hands starting an octave apart (except melodic minors);

in the following keys:

*Pedal harp:* A, E, B, F $\sharp$ , C $\sharp$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$  and C $\flat$  majors;

F $\sharp$ , C $\sharp$ , C, F, B $\flat$ , E $\flat$  and A $\flat$  harmonic and melodic minors;

*Non-pedal harp tuned in C:* C, D, A, E, B, F $\sharp$  and C $\sharp$  majors;

A, B, F $\sharp$  and C $\sharp$  harmonic and melodic minors; G $\sharp$  natural minor;

*Non-pedal harp tuned in F:* C, D, A, E, B, F $\sharp$  and F majors; A, B, F $\sharp$  and D harmonic and melodic minors; C $\sharp$  natural minor;

*Non-pedal harp tuned in E $\flat$ :* C, D, A, E, F, B $\flat$  and E $\flat$  majors;

A, D, G and C harmonic and melodic minors; B natural minor

**Scales in harmonics:** to be played in crotchets, minimum tempo: mm.crotchet=54.

To be played with the left hand only in doubled thirds, in the following keys:

*Pedal harp:* C and D majors (range **one octave**); A $\flat$  major (range two octaves)

*All non-pedal harps:* C and D majors (range **one octave**); A major (range of a twelfth – i.e. A/C $\sharp$  - E/G $\sharp$ ).

**Arpeggios, dominant and diminished 7ths:** Requirements over two or four octaves to be played in groups of four semiquavers, minimum tempo: mm. crotchet=60. Requirements over three octaves to be played in groups of three semiquavers, minimum tempo: mm. dotted quaver=80. Requirements divided between the hands to be played in groups of four semiquavers, minimum tempo: mm. crotchet=72.

*Pedal harp:* All arpeggios to be played over a range of **four octaves**.

Dominant 7ths to be played over a range of **four octaves**.

*Non-pedal harp:* (i) and (ii) below to be played over a range of **three octaves**; (iii) below to be played over a range of **four octaves**.

*(For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits the full three or four octave range as required, a range of two or three octaves, as appropriate, will be permitted only for those requirements which start on the pitches B or B $\flat$ ).*

Arpeggios to be played in first inversion AND second inversion; dominant 7ths to be played in root position AND first inversion; diminished 7ths starting on the pitches named only:

- (i) with each hand separately;
- (ii) hands together, an octave apart (see Ex.10 or Ex.12 for dominant and diminished 7ths);
- (iii) divided between the hands (see Ex.9 & 13, but NB grouping requirements above);

in the following keys:

*Pedal harp:* A, E, B, F $\sharp$ , C $\sharp$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$  and C $\flat$  majors;  
 F $\sharp$ , C $\sharp$ , C, F, B $\flat$ , E $\flat$  and A $\flat$  minors;  
 dominant 7ths in the keys of A, E, B, F $\sharp$ , A $\flat$  and D $\flat$ ;  
 diminished 7ths starting on B, F and C $\sharp$ ;

*Non-pedal harp tuned in C:* C, D, A, E, B, F $\sharp$ , C $\sharp$  majors;  
 A, B, F $\sharp$ , G $\sharp$  and C $\sharp$  minors;  
 dominant 7ths in the keys of C, G, A, B, F $\sharp$  and C $\sharp$ ;  
 diminished 7th starting on G $\sharp$ ;

*Non-pedal harp tuned in F:* C, D, A, E, B, F $\sharp$  and F majors;  
 A, B, F $\sharp$ , C $\sharp$  and D minors;  
 dominant 7ths in the keys of C, G, A, B, F $\sharp$  and F;  
 diminished 7th starting on G $\sharp$ ;

*Non-pedal harp tuned in E $\flat$ :* C, D, A, E, F, B $\flat$  and E $\flat$  majors;  
 A, D, G, B and C minors;  
 dominant 7ths in the keys of C, G, A, F, B $\flat$  and E $\flat$ ;  
 diminished 7th starting on G $\sharp$ .

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

*Non-pedal harp candidates may substitute an own choice work for any ONE syllabus piece. Own choice works must be pre-approved by the Chief Examiner in Music, before entry to examination.*

[P denotes pedal harp only; N denotes non-pedal harp only; PN denotes pedal or non-pedal harp]

### LIST A

<b>BOCHSA (arr. Shaljean)</b>	Etude XXXVI from Etudes for Concert or Celtic Harp [N]	(Blue Crescent Music)
<b>DIZI</b>	No.1 OR No.2 OR No.3 OR No.4 OR No.5 OR No.6 from 48 Études Vol.1 [P]	(Lemoine / UMP)
<b>DUSSEK</b>	Allegro non tanto from Sonatina No.3 in G [N]	(Bärenreiter / Supraphon / Faber)
<b>GLYN</b>	Chwynas [P]	(Curiad)
<b>GRANDJANY / BACH</b>	No.1 OR No.7 OR No.9 from 12 Études After Bach, Op.45 [P]	(Fischer)
<b>LABARRE</b>	Étude No.20 from Vingt Études [P]	(Adlais)
<b>MOSZKOWSKI (arr. Shaljean)</b>	Etude in C Major Op. 91 No.11 from Etudes for Concert or Celtic Harp [N]	(Blue Crescent Music)
<b>MOZART / HÄUSSLER</b>	Variation 1 from Theme with Variations [N]	(Supraphon)
<b>NADERMAN / SCHÜCKER</b>	No.2 from 18 Études de haut niveau from Études et Préludes, Vol.3 [P]	(Billaudot / UMP)
<b>POZZOLI</b>	No.29 from Studi di Media Difficolta [P]	(Ricordi)
<b>SHALJEAN</b>	Prelude in B $\flat$ or A minor from Twelve Preludes for Concert or Celtic Harp [N]	(Blue Crescent Music)
<b>TCHAIKOVSKY</b>	The Nutcracker: Solo Harp Cadenza from Test Pieces for Orchestral Auditions – Harp (ed. Konhauser & Storck) [Alternative ending accepted] [P]	(Schott)
<b>THOMAS</b>	The Spinning Wheel [P]	(Adlais)

### LIST B

<b>BACH / BOUCHAUD</b>	Chaconne OR Presto from Pièces Classiques Vol.6 [N]	(Billaudot / UMP)
<b>DUSSEK</b>	Andantino AND Rondo from Sonata in C min [P]	(Schott)
<b>HANDEL</b>	Aria con Variationi [N]	(Clive Morley)
<b>HANDEL</b>	Tema con Variazioni [P]	(Schott)
<b>HOVHANESS</b>	Sonata Op.127, movements 2 & 3 [P]	(Peters)

<b>McNULTY</b>	Fantasia (p.163) AND Rondo (p.168) <i>from</i> The Irish Harp Book (ed. Cuthbert) [N]	(Mercier)
<b>MUDARRA</b>	Fantasia que Contrahaze la Arpa en la manera de Ludovico [N]	(Adlais)
<b>NADERMANN</b>	Sonata No.5 OR No.7 (complete) <i>from</i> 7 Sonatas Progressives [P]	(Lyon & Healy / UMP)
<b>PARRY</b>	No.1 in D <i>from</i> Four Lessons (Sonatas): any TWO movements [P]	(Adlais)
<b>THOMAS</b>	David of the White Rock [P]	(Adlais)

### LIST C

<b>BEFFA</b>	Éloge de l'Ombre [P]	(Billaudot / UMP)
<b>BOCHSA</b>	Morceau d'expression [P]	(Adlais)
<b>DEBUSSY</b>	Arabesque No.1 (trans. Renié) OR La Fille aux Cheveux de lin (trans. Grandjany) [P]	(Durand / UMP)
<b>DEBUSSY (arr. Brundage)</b>	Clair de lune [N]	(Seaside Press)
<b>FRANÇOIS</b>	Hot Cucumber [P]	(Editions Camac Production)
<b>GRIFFITHS</b>	Beth yw'r haf i mi? [P]	(Adlais)
<b>HENSHALL</b>	Tair Dawns Gymreig No.2 <i>from</i> Living Harp Vol.1 (ed. Bennett) [P]	(Curiad)
<b>HENSON-CONANT</b>	New Blues OR Nataliana [N]	(FC Publishing)
<b>KERN / ESCOSA</b>	Can't Help Lovin' Dat Man [P]	(Salvi Pop Series)
<b>METCALF</b>	Le Tombeau de Boulez <i>from</i> Harp Scrapbook [P]	(Curiad)
<b>TEML</b>	Choral 1 <i>from</i> Calligraphy [N]	(Supraphon)
<b>WATKINS</b>	Nocturne OR Fire Dance <i>from</i> Petite Suite [P]	(UMP)
<b>WATKINS</b>	Passacaglia (in memoriam Tsunami) [P]	(Adlais)
<b>ZABEL</b>	Marguerite au Rouet, Op.19 [P]	(Salvi / Adlais)

## **Component 3 - Viva Voce**

7 marks

See pages 27-28.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## **Component 5 - Aural Tests**

8 marks

See pages 29-33. Specimen tests and a handbook are available (details on page 3).

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# Harp: Grade 8

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## Component 1 - Technical Work (from memory)

15 marks

*For pedal harps and non-pedal harps tuned in E $\flat$ , requirements will be requested in groups of sharp keys, followed by groups of flat keys.*

**Scales:** requirements over one, two or four octaves to be played in groups of four semiquavers, minimum tempo: mm. crotchet=80; requirements over three octaves to be played in groups of three semiquavers, minimum tempo: mm. dotted quaver=104.

*Pedal harp:* (i), (ii) and (iii) below to be played over a range of **four octaves**; (iv) and (v) below to be played over a range of **two octaves** (each hand). Scales will be requested in groups of sharp keys, followed by groups of flat keys.

*Non-pedal harp:* (i), (ii) and (iii) below to be played over a range of **three octaves**; (iv) and (v) below to be played over a range of **one octave** (each hand).

*(For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits a range of three octaves, two octaves will be permitted only for scales played hands together in octaves which commence on the tonic of B or B $\flat$ ).*

NB. *Pedal harp* candidates may be asked to play a particular major or minor scale, and then to follow it with the relative minor or major scale, which shares the same pedal or lever arrangement.

*The following combinations are excluded:*

D major / B minor; A major / F $\sharp$  minor, B major / G $\sharp$  minor; F $\sharp$  major / D $\sharp$  minor; G major / E minor; E major / C $\sharp$  minor

For *non-pedal harp* candidates, ALL requirements will be requested in this way.

Scales to be played:

- (i) each hand separately (melodic minors RH only for non-pedal harp);
- (ii) hands together an octave apart (except melodic minors for non-pedal harp);
- (iii) hands together a third apart with LH starting on the keynote (except melodic minors for non-pedal harp);
- (iv) in contrary motion, the hands starting an octave apart (except melodic minors);
- (v) in contrary motion, the hands starting a third apart (LH on tonic, RH on third) (except melodic minors);

in the following keys:

*Pedal harp:* C, D, A, B, F $\sharp$ , F, B $\flat$ , A $\flat$ , G $\flat$  and C $\flat$  majors;

A, E, C $\sharp$ , D, G, F, E, E $\flat$  and A $\flat$  harmonic and melodic minors;

*Non-pedal harp tuned in C:* C, G, D, A, E, B, F $\sharp$  and C $\sharp$  majors;

A, E, B, F $\sharp$  and C $\sharp$  harmonic and melodic minors;

G $\sharp$ , D $\sharp$  and A $\sharp$  natural minors;

*Non-pedal harp tuned in F:* C, G, D, A, E, B, F $\sharp$  and F majors;

A, E, B, F $\sharp$  and D harmonic and melodic minors;

C $\sharp$ , G $\sharp$  and D $\sharp$  natural minors;

*Non-pedal harp tuned in E $\flat$ :* C, G, D, A, E, F, B $\flat$  and E $\flat$  majors;

A, E, D, G and C harmonic and melodic minors; B, F $\sharp$  and C $\sharp$  natural minors.

**Scales in thirds:** to be played in groups of four semiquavers, minimum tempo: mm. quaver=80.

To be played legato with each hand separately, descending only, in thirds, over a range of **two octaves** (see Ex.14), in the following keys:

*Pedal harp:* C and F majors; A and E harmonic minors;

*All non-pedal harps:* C and G majors; A and E harmonic minors.

**Arpeggios, dominant and diminished 7ths:** Requirements over two or four octaves to be played in groups of four semiquavers, minimum tempo: mm crotchet=72. Requirements over three octaves to be played in groups of three semiquavers, minimum tempo: mm. dotted quaver=90. Requirements divided between the hands to be played in groups of four semiquavers, minimum tempo: mm. crotchet=80.

*Pedal harp:* All arpeggios to be played over a range of **four octaves**.

*Non-pedal harp:* (i) and (ii) and (iv) below to be played over a range of **three octaves**; (iii) below to be played over a range of **four octaves**.

(For candidates playing 34-string non-pedal harps, where the range of the instrument inhibits the full three or four octave range as required, a range of two or three octaves, as appropriate, will be permitted only for those requirements which start on the pitches B or B $\flat$ ).

Arpeggios to be played in root position, first inversion AND second inversion; dominant 7ths to be played in root position AND third inversion; broken chords to be played in root position only; diminished 7ths starting on the pitches named only:

- (i) with each hand separately;
- (ii) hands together, an octave apart (see Ex.10 or Ex.12 for dominant and diminished 7ths);
- (iii) as broken chords divided between the hands (see Ex.15 & 16);
- (iv) as broken chords with hands together, arpeggios to be played a tenth apart starting with LH on the keynote, dominant and diminished 7ths to be played an octave apart (see Ex.17 & 18):

in the following keys:

*Pedal harp:* C, D, A, B, F $\sharp$ , F, B $\flat$ , A $\flat$ , G $\flat$  and C $\flat$  majors;

A, E, C $\sharp$ , D, G, F, E, E $\flat$  and A $\flat$  minors;

dominant 7ths in the keys of C, D, A, B $\flat$ , F $\sharp$  and D $\flat$ ;

diminished 7ths starting on G $\sharp$ , A $\sharp$ , B $\flat$ , A, E and G;

*Non-pedal harp tuned in C:* C, G $\ast$ , D, A $\ast$ , E, B $\ast$ , F $\sharp$  and C $\sharp\ast$  majors;

A $\ast$ , E, B $\ast$ , F $\sharp\ast$ , C $\sharp$ , G $\sharp\ast$ , D $\sharp\ast$  and A $\sharp\ast$  minors;

dominant 7ths in the keys of C, D, A, E, F $\sharp$  and C $\sharp$ ;

diminished 7ths starting on G $\sharp$ , D $\sharp$  and A $\sharp$ ;

*Non-pedal harp tuned in F:* C, G $\ast$ , D, A $\ast$ , E, B $\ast$ , F $\sharp$  and F majors;

A $\ast$ , E, B $\ast$ , F $\sharp\ast$ , D, C $\sharp\ast$ , G $\sharp\ast$  and D $\sharp\ast$  minors;

dominant 7ths in the keys of C, D, A, E, F $\sharp$  and F;

diminished 7ths starting on G $\sharp$ , D $\sharp$  and C $\sharp$ ;

*Non-pedal harp tuned in E $\flat$ :* C, G $\ast$ , D, A $\ast$ , E, F, B $\flat\ast$  and E $\flat\ast$  majors;

A $\ast$ , E, D, G $\ast$ , C, B $\ast$ , F $\sharp\ast$  and C $\sharp\ast$  minors;

dominant 7ths in the keys of C, D, A, E, B $\flat$  and E $\flat$ ;

diminished 7ths starting on G $\sharp$ , D $\sharp$  and C $\sharp$ .

*NB. For non-pedal harp candidates, those requirements marked with an asterisk (\*) above are NOT required to be played in the pattern specified in (iv) above.*

## Component 2 - Performance

60 marks

Performance of *three* pieces, *one* from each list: A, B and C.

*Non-pedal harp candidates may substitute an own choice work for any ONE syllabus piece. Own choice works must be pre-approved by the Chief Examiner in Music, before entry to examination.*

[P denotes pedal harp only; N denotes non-pedal harp only; PN denotes pedal or non-pedal harp]

### LIST A

<b>BOCHSA</b>	No.1 from 50 Études, Op.34 Book 1 [P]	(Leduc / UMP)
<b>DAMASE</b>	No.30 from 30 Études, Book 2 [P]	(Lemoine / UMP)
<b>DIZI</b>	No.21 from 48 Études for the Harp Vol.1 [P]	(Lemoine/UMP)
<b>LABARRE</b>	No.14 from Vingt Études [P]	(Adlais)
<b>LEONCAVALLO</b>	Der Bajazzo from Test Pieces for Orchestral Auditions – Harp (ed. Konhauser & Storck) [P]	(Schott)
<b>METCALF</b>	Rhythm Study from Harp Scrapbook [P]	(Curiad)
<b>MOZART / HÄUSSLER</b>	Variation 3 from Theme with Variations [N]	(Supraphon)
<b>NADERMAN / SCHÜCKER</b>	No.5 from Études de haut niveau from Études et Préludes, Vol.3 [P]	(Billaudot / UMP)
<b>SALZEDO</b>	No.1 OR No.2 from Modern Study of the Harp [P]	(Schirmer / Music Sales)
<b>SCARLATTI / BOUCHARD</b>	Sonate en Sib, K66 from Pieces Classiques Vol.6 [N]	(Billaudot / UMP)
<b>SHALJEAN</b>	Prelude in D or E $\flat$ from Twelve Preludes for Concert or Celtic Harp [N]	(Blue Crescent)
<b>TEML</b>	Choral 2 from Calligraphy [N]	(Supraphon)
<b>THOMAS</b>	No.2 from Selected Studies [P]	(Adlais)

## LIST B

<b>GLINKA</b>	Variations on a Theme of Mozart [P]	(Salvi)
<b>GODEFROID</b>	Le desir [N]	(Billaudot / UMP)
<b>HANDEL</b>	Concerto in B $\flat$ , Op.4 No.6: any TWO movements (unaccompanied) [PN]	(Bärenreiter / Salvi / Adlais)
<b>HANDEL</b>	Praise the Lord <i>from</i> Esther [N]	(Adlais)
<b>HUMPERDINCK</b>	Nachtstück [P]	(Schott)
<b>MAYER</b>	Theme and variations on a theme by Mozart [P]	(Clive Morley)
<b>PARISH ALVARS</b>	Grand Study in Imitation of the Mandoline [P]	(Salvi / Adlais)
<b>SPOHR</b>	Fantasia in C minor, Op.35 [P]	(Adlais)
<b>THOMAS</b>	Echoes of a Waterfall [P]	(Adlais)
<b>THOMAS</b>	Merch Megan [P]	(Adlais)

## LIST C

<b>ANDRÈS</b>	Absidioles [P]	(Rideau Rouge / UMP)
<b>BOUCHAUD</b>	Discorde: any TWO movements [N]	(Harposphere 467)
<b>CHAVARI</b>	El Viejo Castillo Moro (ed. Grandjany) [P]	(Salvi)
<b>DAMASE</b>	Carpe AND Poisson Volant <i>from</i> Poissons [PN]	(Lemoine / UMP)
<b>GALLIARD</b>	Ensueño Español [P]	(Adlais)
<b>GLYN</b>	Chwarae Plant (Child's Play): Movts.1, 2 and 3 OR Erddigan <i>from</i> Living Harp Vol.1 (ed. Bennett) [P]	(Curiad)
<b>GOMBAU</b>	Apunte Bético [P]	(Ediciones ARLU Spain)
<b>GRANDJANY</b>	Children's Hour Suite [P]	(Fischer / Britten's Music)
<b>GRIFFITHS</b>	Gweni aeth I ffair Pwllheli [P]	(Adlais)
<b>GURIDI</b>	Viejo Zortzico [P]	(Union Musicales Ediciones / Music Sales)
<b>HOUDY</b>	Telenn – Sonate pour harpe sans pedales [N]	(Salvi)
<b>METCALF</b>	Miami Gondola <i>from</i> Harp Scrapbook [P]	(Curiad)
<b>PIERNÉ</b>	Impromptu-Caprice, Op.9 [P]	(Leduc / UMP)
<b>ROTA</b>	Toccata [P]	(Ricordi / Britten's Music)
<b>SALZEDO</b>	Bolero AND Seguidilla <i>from</i> Suite of Eight Dances [P]	(Lyon & Healy)

## **Component 3 - Viva Voce**

7 marks

See pages 27-28.

## **Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish.

## **Component 5 - Aural Tests**

8 marks

See pages 29-33. Specimen tests and a handbook are available (details on page 3).



# Technical Work - Examples

EX. 1:

Musical notation for Example 1: A single staff in 4/4 time with a treble clef. The key signature has one sharp (F#). The melody consists of eighth notes in a sequence: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A fingering '1 2' is written below the first two notes.

EX. 2:

Musical notation for Example 2: A single staff in 2/4 time with a treble clef. The key signature has two sharps (F# and C#). The melody consists of eighth notes in a sequence: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are four triplets of eighth notes: (C4, D4, E4), (F#4, G4, A4), (B4, C5, B4), and (A4, G4, F#4). Fingering '1 2 3' is written above the first triplet.

EX. 3:

Musical notation for Example 3: A single staff in 4/4 time with a treble clef. The key signature has two sharps (F# and C#). The melody consists of eighth notes in a sequence: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A fingering '1 3' is written below the first two notes.

EX. 4:

Musical notation for Example 4: A single staff in 4/4 time with a treble clef. The key signature has two sharps (F# and C#). The melody consists of eighth notes in a sequence: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are four triplets of eighth notes: (C4, D4, E4), (F#4, G4, A4), (B4, C5, B4), and (A4, G4, F#4). Fingering '3 2 1' is written below the first triplet.

EX. 5:

Musical notation for Example 5: A grand staff in 3/4 time with a treble and bass clef. The key signature has two sharps (F# and C#). The melody consists of eighth notes in a sequence: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are several triplets of eighth notes in both staves. Fingering '1 3 2' is written above the first triplet in the treble staff.

EX. 6:

Musical notation for Example 6: A grand staff in 4/4 time with a treble and bass clef. The key signature has two sharps (F# and C#). The melody consists of eighth notes in a sequence: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are several triplets of eighth notes in both staves. Fingering '1' is written above the first triplet in the treble staff.

EX. 7:

EX. 8:

EX. 9:

EX. 10:

EX. 11:

EX. 11: Musical score in 3/4 time. The piece consists of two staves. The right hand (treble clef) starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a sixteenth-note triplet: G4, A4, B4. The left hand (bass clef) starts with a quarter rest, followed by a series of eighth notes: F3, E3, D3, C3, B2, A2, G2. This is followed by a sixteenth-note triplet: G2, F2, E2. The piece concludes with a quarter rest in both hands.

EX. 12:

EX. 12: Musical score in 2/4 time. The piece consists of two staves. The right hand (treble clef) starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a sixteenth-note triplet: G4, A4, B4. The left hand (bass clef) starts with a quarter rest, followed by a series of eighth notes: F3, E3, D3, C3, B2, A2, G2. This is followed by a sixteenth-note triplet: G2, F2, E2. The piece concludes with a quarter rest in both hands.

EX. 13:

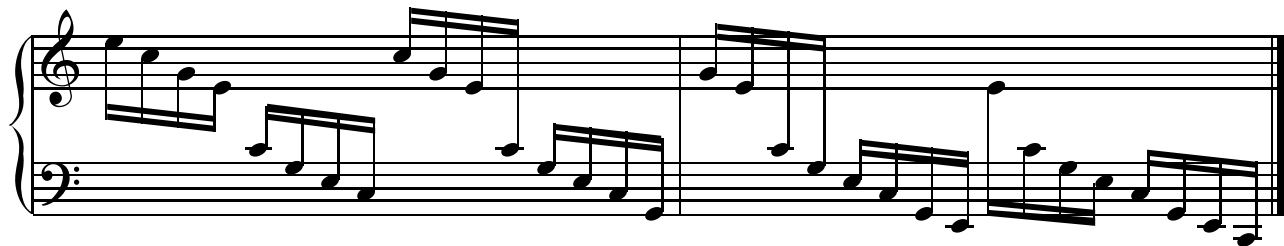
EX. 13: Musical score in 2/4 time. The piece consists of two staves. The right hand (treble clef) starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a sixteenth-note triplet: G4, A4, B4. The left hand (bass clef) starts with a quarter rest, followed by a series of eighth notes: F3, E3, D3, C3, B2, A2, G2. This is followed by a sixteenth-note triplet: G2, F2, E2. The piece concludes with a quarter rest in both hands.

EX. 14:

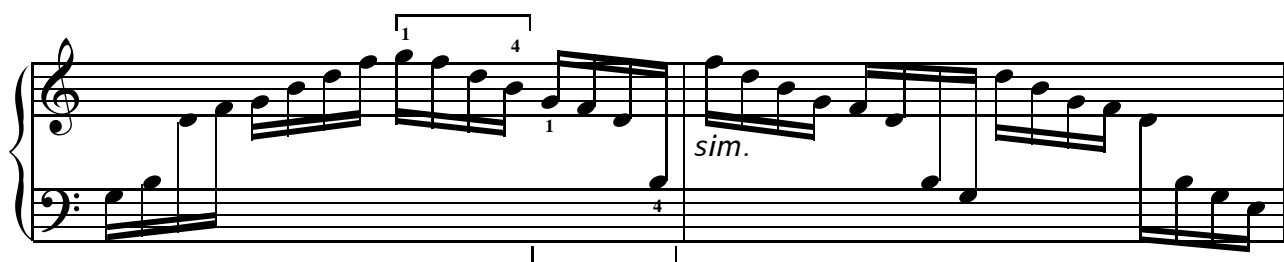
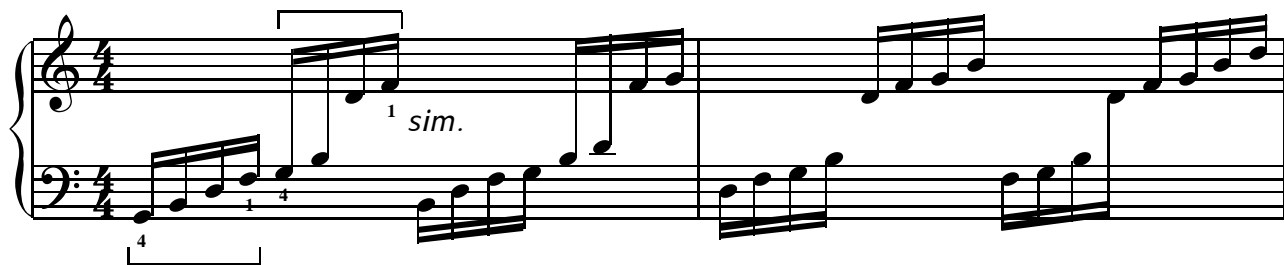
EX. 14: Musical score in 2/4 time. The piece consists of two staves. The right hand (treble clef) starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a sixteenth-note triplet: G4, A4, B4. The left hand (bass clef) starts with a quarter rest, followed by a series of eighth notes: F3, E3, D3, C3, B2, A2, G2. This is followed by a sixteenth-note triplet: G2, F2, E2. The piece concludes with a quarter rest in both hands.

EX. 15

EX. 15: Musical score in 4/4 time. The piece consists of two staves. The right hand (treble clef) starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a sixteenth-note triplet: G4, A4, B4. The left hand (bass clef) starts with a quarter rest, followed by a series of eighth notes: F3, E3, D3, C3, B2, A2, G2. This is followed by a sixteenth-note triplet: G2, F2, E2. The piece concludes with a quarter rest in both hands.



EX. 16:



EX. 17:



EX. 18:



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# Viva Voce

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## Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

## Requirements:

### GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

### GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

### GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.

## **GRADE 5**

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

## **GRADE 6**

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

## **GRADE 7**

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

## **GRADE 8**

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

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# Aural Tests

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## Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

## Requirements:

### GRADE 1

#### Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

*Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).*

#### Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

## GRADE 2

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

### Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 3

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and B $\flat$  majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

*Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).*



## GRADE 4

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

## GRADE 5

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

### Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 6

### Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
  - 1(b) identify whether the passage is in a major or minor key (1 mark).
  - 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).
- A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:
- 1(d) clap or tap back the rhythm of the phrase (1 mark).
  - 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

### Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).
- The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:
- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

## GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature
  - to identify whether the passage is in a major or minor key
  - to describe the overall dynamics
  - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
  - to suggest an appropriate tempo marking
  - to describe changes in tempo
  - to name the key
  - to describe phrasing patterns
  - to describe dynamics
  - to describe articulation
  - to identify modulations
  - to identify ornaments
  - to confirm their description of the form (4 marks).
2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:  
identify the cadence by its conventional name. (1 mark).  
The test will be repeated, using a different example (1 mark).

## GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature;
  - to identify whether the passage is in a major or minor key;
  - to suggest an appropriate tempo marking;
  - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
  - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
  - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
  - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
  - to identify a cadence, taken from the passage, played again by the examiner (4 marks).
  
2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
  - to name the key
  - to identify modulations
  - to identify ornaments
  - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
  - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
  - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).