This syllabus is valid from 2005 until further notice.

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♭ 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♭ tuning and F tuning) are provided for.

Candidates must bring their own instrument to the examination and ensure that it is properly tuned beforehand. Tuning adjustment is permitted during the examination, if necessary. Candidates will also be given sufficient time to make the necessary pedal/lever changes for scales and pieces.

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: 150

When marking, the examiner will pay attention not only to accuracy of notes and rhythm, but also to other elements inherent in a good performance, including tone quality, tuning, balance, clarity, articulation, choice of tempo and details of expression, phrasing and posture.

Pieces marked with an asterisk (*) 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 with a dagger (†) must be played by pedal harpists only, while those marked with a double dagger (‡) must be played by non-pedal harpists only.

Candidates should use their discretion in the choice of pieces in order to present a contrasted and balanced programme.

Candidates are not compelled to adhere to the fingering indicated in any of the pieces: any good practical fingering will be accepted.

All the scale requirements should be played from memory, at a pace that is consistent with a good even tone, clear articulation and a vital and secure rhythmic structure, and that is appropriate to the technical demands of the grade. Any good practical fingering will be accepted. The scale requirements are published in separate books for pedal and non-pedal harp by Alaw (see p. 99).

At Grades 1 and 2 the examiner will ask non-pedal harp candidates which of the three groups of scales they have chosen.

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.

For those publications where no distributor is listed, candidates are referred to the following harp retailers – Morley, Pencerdd Cyf, Pilgrim, Salvi or Telynau Vining (see pages 99–102 for contact details).
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/UMP*)
- **2** Anon. Bohemian  The Jolly Peasant  *First Harp Book, arr. Paret* (*Lyra*)
- **3** Betty Paret  Rondo  *Fun from the First!, Vol. 2, arr. Milligan* (*Lyon & Healy/Salvi*)
- **4** Anon. Italian  O Sanctissima.  *Fun from the First!, Vol. 2, arr. Milligan* (*Lyon & Healy/Salvi*)
- **5** Grandjany  Little Waltz.  *First-Grade Pieces for Harp by Grandjany and Weidensaul* (*Carl Fischer 04466/MDS*)
- **6** Jane Weidensaul  Midnight Stars or Barn Dance Memory.  *First-Grade Pieces for Harp by Grandjany and Weidensaul* (*Carl Fischer 04466/MDS*)
- **7** Soler  Allegretto.  *Beginner’s Harp Book 1, arr. Schalomovitz* (*Salvi*)

**LIST B**
- **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 Clarsach 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/UMP*)
- **2** Ank van Campen  Tutor for the Celtic Harp: Etude No. 2 or No. 5 (*Harmonia 2703/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*)

SIGHT-READING§: see para j on p. 42

AURAL TESTS FOR THE GRADE§: see p. 83

* Pedal and non-pedal harp  § Published by ABRSM Publishing (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:

![Example Arpeggio](image)

**Three Pieces:** one chosen by the candidate from each of the three lists, A, B and C:

**List A**

1. Bernard Andrès No. 2 or No. 6 from ‘Aquatintes’ (Hamelle/UMP)
3. Anon. Welsh Dauv Mam yn Dwad (Here Comes Mother) or Can y Melinydd (The Miller’s Song) (Harp I part): No. 3 or No. 6 from ‘O’r Dechrau’ (From the Beginning), arr. Heulyn (*Alaw*)
4. J. S. Bach While Bagpipes Play
5. J.-J. Rousseau Evening Song
7. Grandjany Gigue: No. 2 from ‘Petite Suite Classique’ (*Carl Fischer 04788/MDS*)
8. Grandjany The See-Saw, from ‘Little Harp Book’ (*Carl Fischer 04636/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/MD*)
2. Geoffrey Burgon Dawn: No. 1 from ‘Beginnings’ (*Stainer & Bell*)
3. Fiona Clifton-Welker Goblin Rustle, from ‘Harping On’, Book 1 (*Clifton-Welker*)
5. Yann Geslin Complainte (Lament). No. 12 from ed. Géliot (*Lemoine/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/MD*)

**List C**

1. Dominig Bouchaud Parapluie (Umbrella) or Le Crabe (The Crab), from ‘Harpe d’or’ (*Billaudot/UMP*)
2. Ank van Campen Tutor for the Celtic Harp: Etude No. 8 or No. 11 (*Harmonia 2703/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 Schlamovitz Ballerina. *Beginner’s Harp Book 1, arr. Schlamovitz* (*Salvi*)

**Sight-Reading§:** see para j on p. 42

**Aural Tests for the Grade§:** see p. 83
SCALES AND ARPEGGIOS: from memory, in the following keys:

**Pedal Harp**  
C, G, D, A, E, F, B, E♭ maj; A, E, D, G, C min (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♭, B♭, F, C, G, D maj; C, G, D, A, E min (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**

<table>
<thead>
<tr>
<th>No.</th>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>*1</td>
<td>Bernard Andrès</td>
<td>Gavotte, from 'Automates'</td>
<td>(Hamelle/UMP)</td>
</tr>
<tr>
<td>*3</td>
<td>Bochsa</td>
<td>Rondo ‘Le Garçon Volage’, from 'Air and Rondo'</td>
<td>(pp. 4–6)</td>
</tr>
<tr>
<td>†4</td>
<td>J. S. Bach</td>
<td>Minuet (from Sixth French Suite).</td>
<td>Second Harp Book, arr. Paret (Lyra)</td>
</tr>
<tr>
<td>*5</td>
<td>Clarke</td>
<td>Chaconne.</td>
<td>No. 4 from Y Telynor Clasural (The Classical Harpist), arr. Powell (Adlais)</td>
</tr>
<tr>
<td>*6</td>
<td>Handel</td>
<td>Allegro or Sonatina.</td>
<td>No. 5 or No. 6 from Y Telynor Clasural (The Classical Harpist), arr. Powell (Adlais)</td>
</tr>
<tr>
<td>*7</td>
<td>Skaila Kanga</td>
<td>Country Dance: No. 2 from ‘Miniatures’</td>
<td>(harp 1 part) (Alow)</td>
</tr>
<tr>
<td>†8</td>
<td>Koechlin</td>
<td>Sicilienne.</td>
<td>No. 23 from Les Plaisirs de la Harpe, Vol. 1, ed. Géliot (Lemoine/UMP)</td>
</tr>
<tr>
<td>*9</td>
<td>Pässler</td>
<td>Rondo.</td>
<td>No. 3 from Short Pieces from the Masters, arr. Grandjany (Carl Fischer H64/MDS)</td>
</tr>
</tbody>
</table>

**LIST B**

<table>
<thead>
<tr>
<th>No.</th>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>*2</td>
<td>Bartók</td>
<td>Triplets or Five-tone Scale: No. 11 or No. 12 from ‘Mikrokosmos’, arr. Marzuki (Boosey &amp; Hawkes/MDS)</td>
<td></td>
</tr>
<tr>
<td>†3</td>
<td>Delibes</td>
<td>Solo for Harp. Two Original Pieces by Franck and Delibes, ed. Costello (OUP archive/Allegro)</td>
<td></td>
</tr>
<tr>
<td>*4</td>
<td>Grandjany</td>
<td>Barcarolle: No. 3 from ‘Trois petites Pièces très faciles’, Op. 7 (may be played in C on non-pedal harp)</td>
<td>(Leduc/UMP)</td>
</tr>
<tr>
<td>*5</td>
<td>Stewart Green</td>
<td>Blistering Rock!, from ‘Blistering Along!’</td>
<td>(Green)</td>
</tr>
<tr>
<td>†6</td>
<td>Hasselmans</td>
<td>Rouet: No. 2 from ‘Trois petites Pièces faciles’</td>
<td>(Durand/UMP)</td>
</tr>
<tr>
<td>*7</td>
<td>Susann McDonald</td>
<td>Alpine Waltz</td>
<td>Harp Solos, Vol. 3, by McDonald and Wood (Musicworks)</td>
</tr>
<tr>
<td>†8</td>
<td>Linda Wood</td>
<td>Russian Lullaby</td>
<td></td>
</tr>
<tr>
<td>*9</td>
<td>Buxton Orr</td>
<td>No. 2 from ‘Three Diatonic Preludes’</td>
<td>(OUP archive/Allegro)</td>
</tr>
</tbody>
</table>

**LIST C**

<table>
<thead>
<tr>
<th>No.</th>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>†1</td>
<td>Bochsa</td>
<td>40 Etudes Faciles, Op. 318, Book 1: No. 4 or No. 5</td>
<td>(Leduc/UMP)</td>
</tr>
<tr>
<td>*2</td>
<td>Ank van Campen</td>
<td>Tutor for the Celtic Harp: Scale-Study No. 4, p. 47</td>
<td>(Harmonia 2703/Spartan Press)</td>
</tr>
<tr>
<td>*3</td>
<td>Jean-Michel Damase</td>
<td>Etudes Faciles et Progressives: No. 1 or No. 2</td>
<td>(Billaudot/UMP)</td>
</tr>
<tr>
<td>*4</td>
<td>Carlo Grossi</td>
<td>Etude.</td>
<td>No. 22 from Les Plaisirs de la Harpe, Vol. 1, ed. Géliot (Lemoine/UMP)</td>
</tr>
<tr>
<td>*5</td>
<td>Pozzoli</td>
<td>Studi di Media Difficultà: No. 1</td>
<td>(Ricordi/UMP)</td>
</tr>
</tbody>
</table>

**SIGHT-READING**: see para j on p. 42

**AURAL TESTS FOR THE GRADE**: see pp. 83 and 84

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* Pedal and non-pedal harp  † Pedal harp only

§ Published by ABRSM Publishing (Specimen Sight-Reading Tests; Specimen Aural Tests)
SCALES AND ARPEGGIOS: from memory, in the following keys:

**Pedal Harp**  C, G, D, A, E, F, B♭, E♭, A♭ 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♭, B♭, 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 André - Sarabande or Gaillarde, from ‘Automates’ (Hamelle/UMP)


‡ 3  J. S. Bach - Prelude in C, BWV 846: No. 1 from ‘The Well-Tempered Clavier’, Book 1, arr. O’Farrell (O’Farrell)


† 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 04788/MDS)

‡ 9  Kuhlau - Theme and Variations.  No. 23 from Panorama de la Harpe Celtique, arr.

‡ 10  Mozart - Andante grazioso (from Piano Sonata, K. 331).  No. 22 from Bouchaud (Editions Musicales

‡ 11  A. Scarlatti - Minuetto.  No. 19 from Transatlantiques

**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 Blyw’ 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 ‘Feuilllets d’Album’ (Lemoine/UMP)

† 10  Renié - Conte de Noël: No. 1 from ‘Six Pièces Brèves’, 1st Suite (Leduc/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)
## Harp: GRADE 4

**LIST C**

<table>
<thead>
<tr>
<th></th>
<th>Composer</th>
<th>Piece Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>*1</td>
<td>Freddy Alberti</td>
<td>10 Etudes Progressives et Techniques: No. 3 or No. 8 (Hamelle/UMP)</td>
</tr>
<tr>
<td>†2</td>
<td>Bochsa</td>
<td>40 Etudes Faciles, Op. 318, Book 1: No. 14 (Leduc/UMP)</td>
</tr>
<tr>
<td>*3</td>
<td>Louis Concone</td>
<td>30 Etudes Progressives, Op. 26, Book 1: No. 1 (Prélude) (Billaudot/UMP)</td>
</tr>
<tr>
<td>*4</td>
<td>Jean-Michel Damase</td>
<td>10 Etudes Faciles et Progressives: No. 3 (Billaudot/UMP)</td>
</tr>
<tr>
<td>†5</td>
<td>Jean-Michel Damase</td>
<td>12 Etudes pour Harpe: No. 1 (Lemoine/UMP)</td>
</tr>
<tr>
<td>†6</td>
<td>Pozzoli</td>
<td>Studi di Media Difficoltà: No. 11 or No. 14 (Ricordi/UMP)</td>
</tr>
<tr>
<td>*7</td>
<td>Phyllis Schlomovitz</td>
<td>Butterflies. Beginner’s Harp Book 1, arr. Schlomovitz (Salvi)</td>
</tr>
</tbody>
</table>

**SIGHT-READING§**: see para j on p. 42

**AURAL TESTS FOR THE GRADE§**: see pp. 83 and 84

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

§ Published by ABRSM Publishing (Specimen Sight-Reading Tests; Specimen Aural Tests)
SCALES AND ARPEGGIOS: from memory, in the following keys:

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

**Scales:** in the above keys (minors in both 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♭ in root position only:

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

![Example](image1)

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

![Example](image2)

**Non-pedal Harp** E♭, B♭, 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♭ 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):

![Example](image3)
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/Music Sales)
2. Corelli Sarabande, trans. Owens (Corelli 6 Sonatas (Faber))
3. Anon. Variations sur un thème de Mozart, arr. Le Dentu: Theme & Vars 2, 5 & 6 only (Billaudot/UMP)
7. J. L. Dussek Sonatina No. 2 in F: 2nd movt, Allegro. Dussek 6 Sonatines (Bärenreiter Praha H 1748/Bärenreiter)
8. arr. Meinir Heulyn Ymadawiad y Brenin (The King’s Departure), from ‘Telynor Llys a Chastell’ (Harpist of Court and Castle) (Adlais)
10. O’Carolan Madam Cole or Lady Dillon. No. 2 or No. 12 from Sounding Harps, Book 3 (Cáirde na Cruite)

**LIST B**
1. Anon. Water is Wide. Treasures of the Celtic Harp, arr. Robertson (Mel Bay)
2. Lex van Delden Notturno (Lengnick/Faber)
3. Jeffrey Mayhew Fiskars from ‘People and Places’ (Jeffrey Mayhew)
4. Jeffrey Mayhew El Colibri
5. Susann McDonald Nighturne. Harp Solos, Vol. 5, by McDonald and Wood (Musicworks)
7. Anne-Marie O’Farrell Prelude for Irish Harp (O’Farrell)
8. Buxton Orr No. 3 from ‘Three Diatonic Preludes’ (OUP archive/Allegro)
10. Renié Au bord du ruisseau (Leduc/UMP)
11. Renié Esquisse, from ‘Feuilllets d’Album’ (Lemoine/UMP)
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 Gb, from ‘4 Préludes’, Op. 16 (Leduc/UMP)

**LIST C**
1. Freddy Alberti 10 Etudes Progressives et Techniques: No. 4 (Hamelle/UMP)
2. Bernard Andrés Préludes, Book 1: No. 1 or No. 3 (Hamelle/UMP)
3. Bochsa 40 Etudes Faciles, Op. 318, Book 1: No. 8 or No. 15 or No. 16 (Leduc/UMP)
5. Jean-Michel Damase 10 Etudes Faciles et Progressives: No. 4 or No. 5 (Billaudot/UMP)
6. Jean-Michel Damase 12 Etudes pour Harpe: No. 2 or No. 3 (Lemoine/UMP)
7. Pozzoli Studi di Medio 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)

SIGHT-READING§: see para j on p. 42

AURAL TESTS FOR THE GRADE§: see pp. 83 and 85
Harp GRADE 6

THEORY OF MUSIC, PRACTICAL MUSICIANSHP OR SOLO JAZZ SUBJECT: Grade 5 must have been passed.

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♭, B♭, 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♭ in root position *and first* inversion (three octaves):
  - i) with each hand separately, and hands together one octave apart
  - ii) divided between the hands, as non-pedal harp example in Grade 5

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

**LIST A**

† 1  **Anon. Irish** Bean Dubh an Ghleanna (The Dark Woman of the Glen).  *No. 8 from Sounding Harps, Book 3 (Cáirde na Cruite)*

† 2  **Anon. Irish** Shule Aroon.  *Treasures of the Celtic Harp, arr. Robertson (Mel Bay)*

† 3  **J. C. Bach** Presto.  *No. 3 from Pièces Classiques, Book 5, arr. Bouchaud (Billaudot/UMP)*


† 5  **Cabezón** Pavane and Variations.  *Spanish Masters of the 16th and 17th Century, ed. Zabaleta (Schott BSS 38512/MD)*

† 6  **J. L. Dussek** Sonatina No. 6 in E♭: complete.  *Dussek 6 Sonatines (Bärenreiter Praha H 1748/Bärenreiter)*

† 7  **Handel** Gigue, arr. Thomas (Adlais)


† 9  **John Parry** Sonata No. 1 in D: 1st movt, Allegro.  *Anthology of English Music for the Harp, Vol. 3, ed. Watkins (Stainer & Bell)*

† 10  **Rameau** Tambourin, trans. Salzedo.  *Solos for the Harp Player, ed. Lawrence (Schirmer/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 Publishing (Specimen Sight-Reading Tests; Specimen Aural Tests)

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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)
‡ 5 O’Carolan Planxty Johnston. No. 13 from Sounding Harps, Book 3 (Cáirde na Cruite)
‡ 6 arr. Anne-Marie O’Farrell Don Óiche Úd i mBeithil (The Night in Bethlehem) (O’Farrell)
‡ 7 Alfredo Rolando Ortiz Danza de Luzma (advanced version, p. 54), from ‘The International Rhythmic Collection’, Vol. 1 (Aroy Music)
‡ 8 Alfredo Rolando Ortiz Tu Ventana (advanced version, p. 38) or The Butterfly Trees, from ‘The International Rhythmic Collection’, Vol. 2 (Aroy Music)
† 9 Carlos Salzedo Polka, from ‘Suite of Eight Dances’ (Lyon & Healy/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/UMP)
† 12 Tournier Prélude No. 3 in Eb or Prélude No. 4 in Gb, from ‘4 Préludes’, Op. 16 (Leduc/UMP)

LIST C

* 1 Freddy Alberti 10 Etudes Progressives et Techniques: No. 5 or No. 6 (Hamelle/UMP)
† 2 Bochsa 50 Etudes, Op. 34, Book 1: No. 1 or No. 2 (Leduc/UMP)
* 3 Louis Concone 30 Etudes Progressives, Op. 26, Book 1: No. 5 (Prélude in Bb) (Billaudot/UMP)
* 4 Jean-Michel Damase 10 Etudes Faciles et Progressives: No. 7 or No. 10 (Billaudot/UMP)
† 5 Jean-Michel Damase 12 Etudes pour Harpe: No. 5 or No. 6 (Lemoine/UMP)
† 6 Dizi 48 Etudes, Book 1: No. 7 (Lemoine/UMP)
* 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 para j on p. 42

AURAL TESTS FOR THE GRADE§: see pp. 83 and 85
THEORY OF MUSIC, PRACTICAL MUSICIANSHP OR SOLO JAZZ SUBJECT: Grade 5 must have been passed.

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  Eb, Bb, 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 Bb 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)
  †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/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. Heulyn (Alaw)
  †7  P. J. Mayer Sonata in G minor, Op. 3 No. 6: 1st and 2nd movts, Andante and Un poco Allegro (Schott ED 5394/MDS)
  †8  Naderman Sonatina No. 7 in C: Prélude and Allegro brillante poco moderato.  Naderman 7 Sonates Progressives (Leduc/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
  †13  Sweelinck  Bergamasca (omitting Vars 3, 4 & 5).  No. 5 from (Billaudot/UMP)
  *14  Bonnie Shaljean  The Seven Joys (Blue Crescent Music)
Harp: GRADE 7

LIST B
† 1 Alwyn Crépuscule (Lengnick/Faber)
† 2 Falla Danse du Corregidor. No. 1 from Falla Three Pieces, arr. Watkins (Chester/Music Sales)
† 3 Field Nocturne in D minor. Anthology of English Music for the Harp, Vol. 4, ed. Watkins (Stainer & Bell)
† 4 Glinka Nocturne (Salvi)
† 5 Hasselmans Prière (Salabert/UMP)
* 6 Deborah Henson-Conant Nataliana (Golden Cage Music)
† 8 Ibert Scherzetto: No. 2 from ‘Six Pièces’ (Leduc/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’, Vol. 2 (Aroy Music)
‡ 13 Alfredo Rolando Ortiz Danza Cubana from ‘The International Rhythmic Collection’, Vol. 2 (Aroy Music)
† 14 John Rutter Interlude from ‘Dancing Day’ (harp part: OUP)
† 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 04819/MDS)
† 2 Jean-Michel Damase 12 Préludes pour Harpe: Allegretto (pp. 4–6) or Allegro vivace (pp. 8–11) (Lemoine/UMP)
† 3 Dessebre 3 Etudes: No. 1 in Cb or No. 3 in Gb (Les Nouvelles Éditions Méridian)
† 4 Dizi 48 Etudes, Book 1: No. 2 or No. 5 or No. 10 (Lemoine/UMP)
* 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 Treasures of the Celtic Harp, arr. Robertson (Mel Bay)
‡ 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/UMP)
† 10 Zabel Marguerite au Rouet, Op. 19 (Adlais)

SIGHT-READING§: see para j on p. 42

AURAL TESTS FOR THE GRADE§: see pp. 83 and 86

* Pedal and non-pedal harp † Pedal harp only ‡ Non-pedal harp only
§ Published by ABRSM Publishing (Specimen Sight-Reading Tests; Specimen Aural Tests)
THEORY OF MUSIC, PRACTICAL MUSICIANSHP OR SOLO JAZZ SUBJECT: Grade 5 must have been passed.

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, a sixth apart *and* a tenth apart

(two octaves)

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

i) with each hand separately, and hands together one octave apart

ii) divided between the hands, as example in Grade 4

iii) in the narrow position, divided between the hands (in root position *only*), as example below:

![Dominant Sevenths: in all keys in root position, first, second *and* third inversions:](image)

i) with each hand separately, and hands together one octave apart

ii) divided between the hands, as example in Grade 5

iii) in the narrow position, divided between the hands (in root position *only*), as example in Grade 7

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

i) with each hand separately, and hands together one octave apart

ii) divided between the hands, as example below:

![Diminished Sevenths:](image)

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

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

i) with each hand separately, and hands together one octave apart *and* a sixth apart

ii) minors in melodic form with RH only (three octaves)

iii) in contrary motion (minors in harmonic form *only*), starting one octave apart, a third apart *and* a sixth apart

(one octave)

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

i) with each hand separately, and hands together one octave apart

ii) divided between the hands, as example in Grade 4 (four/three octaves, as range permits)

iii) in the narrow position, divided between the hands (in root position *only*), as example above (three octaves)

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

i) with each hand separately, and hands together one octave apart (three octaves)

ii) divided between the hands, as second pedal harp example in Grade 5 (four octaves)

iii) in the narrow position, divided between the hands (in root position *only*), as example in Grade 7 (four octaves)

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

i) with each hand separately, and hands together one octave apart (three octaves)

ii) divided between the hands, as example above (four octaves)

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

§ Published by ABRSM Publishing (Specimen Sight-Reading Tests; Specimen Aural Tests)
Harp: GRADE 8

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 Eb, 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/UMP)
7 Handel Concerto in Bb, Op. 4 No. 6, HWV 294 (unaccompanied): 1st and 2nd movts, Andante allegro and Larghetto (pedal harp solo part: Bärenreiter BA 8347)
10 Anne-Marie O’Farrell The Knappogue Medley (O’Farrell)
11 Pierné Impromptu-Caprice, Op. 9 (Leduc/UMP)
12 Respighi Siciliana, trans. Grandjany (Ricordi/UMP)
13 Rodrigo Concierto 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)
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: special order)
2 Henri Büsser Pièce de Concert, Op. 32 (observing both cuts) (Leduc/UMP)
3 Marius Flothuis Pour le tombeau d’Orphée, Op. 37 (Donemus)
4 Eugene Goossens Ballade No. 2, from ‘2 Ballades’ (Leduc/UMP)
5 David Gough Rag-Bag Lever Harp 2000, ed. Perrett and Gough (Beartramka)
6 Danielle Perrett After Debussy Lever Harp 2000, ed. Perrett and Gough (Beartramka)
7 Jesús Guridi Viaje Zortzico (UME/Music Sales)
8 Hasselmans Valse de Concert (Combre/UMP)
9 Anne Macdairmid Sea Rapture (Macdairmid)
11 Alfredo Rolando Ortiz Milonga para amar (advanced version, p. 52), from ‘The International Rhythmic Collection’, Vol. 2 (Arov 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 04819/MDS)
2 Beethoven Mandolin Sonatina in C. Beethoven for Harp, trans. Shaljean (Blue Crescent Music)
3 Dizi 3 Etudes: No. 2 in Eb (Les Nouvelles Editions Méridian)
4 Dizzi 48 Etudes, Book 1: No. 21 or No. 23 or No. 24 (Lemoine/UMP)
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/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 Lever Harp 2000, ed. Perrett and Gough (Beartramka)
11 Nigel Springthorpe Rondo Lever Harp 2000, ed. Perrett and Gough (Beartramka)
12 John Thomas Selected Studies: No. 2 in Bb minor or No. 4 in Gb (Adlais)
13 Zabel 3 Grand Concert Etudes: No. 1 in Eb (Zimmermann/MusT)

SIGHT-READING: see para j on p. 42

AURAL TESTS FOR THE GRADE: see pp. 83 and 86