

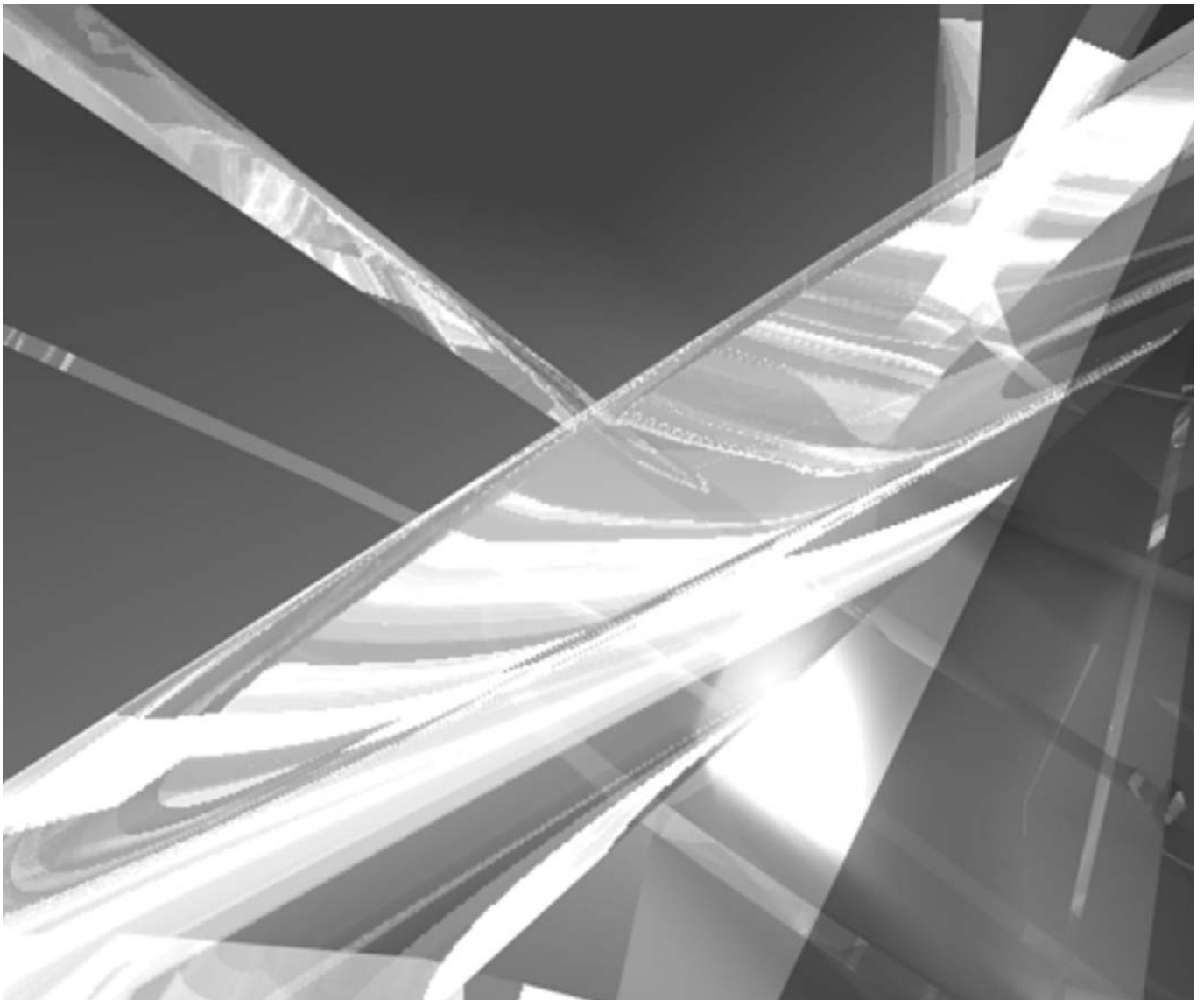


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Harp repertoire list

1 January 2011 – 31 December 2014



HARP

2011-2014

Contents

	Page
General Guidelines	3
LCM Publications	3
Grade 1	4
Grade 2	6
Grade 3	8
Grade 4	10
Grade 5	12
Grade 6	14
Grade 7	17
Grade 8	20
Technical Work – Examples	23
Viva Voce	27
Aural Tests	29

This repertoire list should be read in conjunction with the **Syllabus for Graded and Leisure Play Examinations in Music Performance**. Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives, or on uwl.ac.uk/lcmexams.

Leisure Play examinations are also available, for candidates who wish to play pieces only. Please see Section 5 of the syllabus for details.

This repertoire list is valid from 1 January 2011 until 31 December 2014.

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General guidelines

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 Eb, 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 Eb, 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.

LCM Publications

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).

A complete list of titles may be found on their website – www.music-exchange.co.uk

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

HARP: GRADE ONE

Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in Eb, 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 Eb: C, F and Bb 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 Eb: C and Bb 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

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

LIST B

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

LIST C

GOODRICH	Dancing Dinosaurs OR Sneezing Rabbits <i>from</i> Small Tunes for Young Harpists (Bel Artes Press / Woods Music & Books, Montrose, California)
GOODRICH	Goldfish <i>from</i> A Bouquet for Young Harpists (Bel Artes Press / Woods Music & Books, Montrose, California)
GOUGH / PERRETT	Kangaroos <i>from</i> Lift-Off for Harp (Beartramka)
GRANDJANY	Les Agneaux Dansent (Thomson Publications USA)
GRIFFITHS	Lullaby <i>from</i> The Young Harpist (Adlais)
PITFIELD	The Volga Boatmen (Adlais)
WEIDENSAUL	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).

HARP: GRADE TWO

Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in Eb, 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 Bb 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 Eb: F and Bb 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 Eb: G and Eb 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 Eb: F and Eb 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 Bb 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 Eb: D and Bb majors; A and G minors

Component 2 - Performance

60 marks

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

LIST A

GREEN	Ivor's Tune <i>from</i> Blistering Along!	(Green)
INGLEFIELD	Berceuse <i>from</i> Solos for Sonja, Book 2	(Salvi)
POZZOLI	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)
SCHUMANN	Study, No.9 (p.54) <i>from</i> The Irish Harp Book, ed. Cuthbert	(Carysfort Press Ltd.)

LIST B

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

HARP: GRADE THREE

Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in Eb, 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 Eb majors; D, G, C and B harmonic minors

Non-pedal harp tuned in C: D, E and B majors; B, F# and C# harmonic minors

Non-pedal harp tuned in F: D, E and B majors; B, F# and D harmonic minors

Non-pedal harp tuned in Eb: D, A, and Eb 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 Bb 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 Eb: G and Bb 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 Bb majors; G and C minors

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

Non-pedal harp tuned in F: D and A majors; B and F# minors

Non-pedal harp tuned in Eb: D and Bb 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 Eb 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 Eb: Eb major; E and D minors

Component 2 - Performance

60 marks

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

LIST A

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

LIST B

GOUNOD	Les Pifferari from Medieval to Modern Vol.2	(Salvi / Lyon & Healy)
HANDEL	Passacaille from The Classical Harpist (ed. Powell)	(Adlais)
O'CAROLAN (arr. Griffiths)	Kean O'Hara AND Carolan's Concerto (available in G and Eb majors)	(Adlais)
O'CAROLAN (arr. Bell)	Séan O'Raighilligh AND Carolan's Receipt	(Lyra Music Company / Salvi/Morley / Pilgrim)
PARRY	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 <i>from</i> Berceuse and Rondo	(Salvi)
FRANÇOIS	Blues Trevelez	(Editions Camac Production)
GABUS	Dans le parc de bambus <i>from</i> Images de Chine	(Billaudot / UMP)
GABUS	Les Oiseaux de la Palmeraie OR Le Petit Ane du Caire <i>from</i> Sur le Bord du Nil	(Lemoine / UMP)
GARŚCIA	Rope-walking OR On a Pond <i>from</i> On the Harp's Strings, Op.85	(PWM)
GRANDJANY	Barcarolle <i>from</i> Trois Petites Pièces Très Faciles [Non-pedal harps play in C major, pedal harps play in Cb major]	(Leduc / UMP)
GRIFFITHS	Ffarwel i Langyfelach Ion	(Adlais)
HOLY (arr. Bouchaud)	Orientale <i>from</i> Panorama de la Harpe Celtique	(Editions Musicales Transatlantiques / Music Sales)
WERY	Variation pour Jacques <i>from</i> Imagerie Enfantine - Six Pièces Pour Grande ou 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).

HARP: GRADE FOUR

Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in Eb, 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 Bb).

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, Bb, and Eb majors; B, F# and C# harmonic minors; C and F melodic minors

Non-pedal harp tuned in C: A, E, B and F# majors; F# and C# harmonic minors; A and E melodic minors

Non-pedal harp tuned in F: A, E, B and F# majors; F# and D harmonic minors; A and E melodic minors

Non-pedal harp tuned in Eb: A, E, Bb and Eb 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: Ab and Db 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 Eb: 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 Ab majors; B and F# minors

Non-pedal harp tuned in C: E and B majors; B and F# minors

Non-pedal harp tuned in F: E and B majors; B and F# minors

Non-pedal harp tuned in Eb: E and Eb 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 Db majors; C# minor

Non-pedal harp tuned in C: G and F# majors; C# minor

Non-pedal harp tuned in F: F and F# majors; D minor

Non-pedal harp tuned in Eb: 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

DAMASE	Pour les huit doigts <i>from</i> Les Plaisirs de la Harpe Vol.1 (ed. Geliot) [P]	(Lemoine / UMP)
GABUS	La Danseuse T'ang OR La Pagode de l'Harmonie Célèste <i>from</i> Images de Chine [PN]	(Billaudot / UMP)
HASELMANS	Confidence [P]	(Durand / UMP)
LABARRE	Étude No.1 <i>from</i> Vingt Études [P]	(Adlais)

NADERMANN	Étude No.7 from Douze Études et un Thème Varié pour la Harpe Celtique [PN]	(Billaudot / UMP)
NADERMANN	Study of scales ending in the octave, p.20 from Méthode de harpe, Vol.2 [PN]	(Billaudot / UMP)
NADERMAN / SCHÜCKER	No.5 from 30 Études Progressives from Études et Préludes, Vol.1 [P]	(Billaudot / UMP)
POZZOLI	2nd Grade: No.14 OR No.29 from Piccoli Studi in Grossi Metodo per Arpa [PN](Ricordi / Britten's Music)	
POZZOLI	No.14 OR No.21 from Studi di Media Difficolta [P]	(Ricordi / Boosey & Hawkes)

LIST B

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

LIST C

DARKINS / GREEN / O'CAROLAN

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

HARP: GRADE FIVE

Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in Eb, 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 Bb).

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, Gb and Cb majors; F, Bb and Eb harmonic minors; A, E, F# and C# melodic minors

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

Non-pedal harp tuned in F: D, B, F# and F majors; E and D harmonic minors; A, B and F# melodic minors

Non-pedal harp tuned in Eb: D, E, Bb and Eb 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 Bb);

(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, Gb and Cb majors; F, Bb, Eb, A, E, F# and C# minors

Non-pedal harp tuned in C: C, D, B, F# and C# majors; E, B, C#, A and F# minors

Non-pedal harp tuned in F: C, D, B, F# and F majors; E, B, D, A and F# minors

Non-pedal harp tuned in Eb: C, D, E, Bb and Eb 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

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

LIST B

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

LIST C

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

HARP: GRADE SIX

Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in Eb, 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 Bb).

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: Eb major / C minor; Ab major / F minor

Non-pedal harp tuned in C: B major / G# minor; F# major / D# minor; C# major / A# minor

Non-pedal harp tuned in F: E major / C# minor; B major / G# minor; F# major / D# minor

Non-pedal harp tuned in Eb: D major / B minor; A major / F# minor; E major / C# minor; Eb major / C 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, Bb, Eb, Ab and Db majors; A, E, B, F#, C#, D, G, C, F and Bb harmonic minors; B, D, G, Bb, Eb, Ab melodic minors;

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

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

Non-pedal harp tuned in Eb: C, G, D, A, E, F, Bb and Eb 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: Ab 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 Bb).

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, Bb, Eb, Ab and Db majors; A, E, B, F#, C#, D, G, C, F, Bb, Eb and Ab minors; dominant 7ths in the keys of C, G, D, F, Bb and Eb;

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

Non-pedal harp tuned in Eb: C, G, D, A, E, F, Bb and Eb 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

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

LIST B

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

LIST C

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

SALZEDO Song in the Night *from* Complete Method for Harp (ed. Lawrence & Salzedo) [P]
(G. Schirmer / Music Sales)

SALZEDO Tango *from* 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).

HARP: GRADE SEVEN

Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in Eb, 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 Bb).

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# minor; F# major / D# minor, C# major / A# minor

Non-pedal harp tuned in C: F# major / D# minor; C# major / A# minor

Non-pedal harp tuned in F: B major / G# minor; F# major / D# minor

Non-pedal harp tuned in Eb: A major / F# minor; E major / C# 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#, C#, Eb, Ab, Db, Gb and Cb majors;

F#, C#, C, F, Bb, Eb and Ab harmonic and melodic minors;

Non-pedal harp tuned in C: C, D, A, E, B, F# and C# majors;

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

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

C# natural minor;

Non-pedal harp tuned in Eb: C, D, A, E, F, Bb and Eb 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**); Ab 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# - E/G#).

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 Bb).

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#, C#, Eb, Ab, Db, Gb and Cb majors;
F#, C#, C, F, Bb, Eb and Ab minors;
dominant 7ths in the keys of A, E, B, F#, Ab and Db;
diminished 7ths starting on B, F and C#;

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

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

Non-pedal harp tuned in Eb: C, D, A, E, F, Bb and Eb majors;
A, D, G, B and C minors;
dominant 7ths in the keys of C, G, A, F, Bb and Eb;
diminished 7th starting on G#.

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

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

LIST B

BACH / BOUCHAUD	Chaconne OR Presto from Pièces Classiques Vol.6 [N]	(Billaudot / UMP)
DUSSEK	Andantino AND Rondo from Sonata in C min [P]	(Schott)
HANDEL	Aria con Variationi [N]	(Clive Morley)
HANDEL	Tema con Variazioni [P]	(Schott)
HOVHANESS	Sonata Op.127, movements 2 & 3 [P]	(Peters)
McNULTY	Fantasia (p.163) AND Rondo (p.168) from The Irish Harp Book (ed. Cuthbert) [N]	(Mercier)
MUDARRA	Fantasia que Contrahaze la Arpa en la manera de Ludovico [N]	(Adlais)
NADERMANN	Sonata No.5 OR No.7 (complete) from 7 Sonates Progressives [P]	(Lyon & Healy / UMP)
PARRY	No.1 in D from Four Lessons (Sonatas): any TWO movements [P]	(Adlais)
THOMAS	David of the White Rock [P]	(Adlais)

LIST C

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

HARP: GRADE EIGHT

Theory of Music Grade Five must have been passed (see Regulations in the syllabus).

Component 1 - Technical Work (from memory)

15 marks

For pedal harps and non-pedal harps tuned in Eb, 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 Bb).

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# minor, B major / G# minor; F# major / D# minor; G major / E minor; E major / C# 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#, F, Bb, Ab, Gb and Cb majors;

A, E, C#, D, G, F, E, Eb and Ab harmonic and melodic minors;

Non-pedal harp tuned in C: C, G, D, A, E, B, F# and C# majors;

A, E, B, F# and C# harmonic and melodic minors;

G#, D# and A# natural minors;

Non-pedal harp tuned in F: C, G, D, A, E, B, F# and F majors;

A, E, B, F# and D harmonic and melodic minors;

C#, G# and D# natural minors;

Non-pedal harp tuned in Eb: C, G, D, A, E, F, Bb and Eb majors;

A, E, D, G and C harmonic and melodic minors; B, F# and C# 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 Bb).

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#, F, Bb, Ab, Gb and Cb majors;

A, E, C#, D, G, F, E, Eb and Ab minors;

dominant 7ths in the keys of C, D, A, Bb, F# and Db;

diminished 7ths starting on G#, A#, Bb, A, E and G;

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

A*, E, B*, F#*, C#, G#*, D#* and A#* minors;

dominant 7ths in the keys of C, D, A, E, F# and C#;

diminished 7ths starting on G#, D# and A#;

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

A*, E, B*, F#*, D, C#*, G#* and D#* minors;

dominant 7ths in the keys of C, D, A, E, F# and F;

diminished 7ths starting on G#, D# and C#;

Non-pedal harp tuned in Eb: C, G*, D, A*, E, F, Bb* and Eb* majors;

A*, E, D, G*, C, B*, F#* and C#* minors;

dominant 7ths in the keys of C, D, A, E, Bb and Eb;

diminished 7ths starting on G#, D# and C#.

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

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

LIST B

GLINKA	Variations on a Theme of Mozart [P]	(Salvi)
GODEFROID	Le desir [N]	(Billaudot / UMP)
HANDEL	Concerto in Bb, Op.4 No.6: any TWO movements (unaccompanied) [PN]	(Bärenreiter / Salvi / Adlais)
HANDEL	Praise the Lord from Esther [N]	(Adlais)
HUMPERDINCK	Nachtstück [P]	(Schott)
MAYER	Theme and variations on a theme by Mozart [P]	(Clive Morley)
PARISH ALVARS	Grand Study in Imitation of the Mandoline [P]	(Salvi / Adlais)

SPOHR	Fantasia in C minor, Op.35 [P]	(Adlais)
THOMAS	Echoes of a Waterfall [P]	(Adlais)
THOMAS	Merch Megan [P]	(Adlais)

LIST C

ANDRÉS	Absidiales [P]	(Rideau Rouge / UMP)
BOUCHAUD	Discorde: any TWO movements [N]	(Harposphere 467)
CHAVARI	El Viejo Castillo Moro (ed. Grandjany) [P]	(Salvi)
DAMASE	Carpe AND Poisson Volant <i>from</i> Poissons [PN]	(Lemoine / UMP)
GALLIARD	Ensueño Español [P]	(Adlais)
GLYN	Chwarae Plant (Child's Play): Movts.1, 2 and 3 OR Erddigan <i>from</i> Living Harp Vol.1 (ed. Bennett) [P]	(Curiad)
GOMBAU	Apunte Bético [P]	(Ediciones ARLU Spain)
GRANDJANY	Children's Hour Suite [P]	(Fischer / Britten's Music)
GRIFFITHS	Gwenni aeth I ffair Pwllheli [P]	(Adlais)
GURIDI	Viejo Zortzico [P]	(Union Musicales Ediciones / Music Sales)
HOUDY	Telenn – Sonate pour harpe sans pedales [N]	(Salvi)
METCALF	Miami Gondola <i>from</i> Harp Scrapbook [P]	(Curiad)
PIERNÉ	Impromptu-Caprice, Op.9 [P]	(Leduc / UMP)
ROTA	Toccata [P]	(Ricordi / Britten's Music)
SALZEDO	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. The piece consists of a sequence of chords. The first chord has a fingering of 1/2 written below it. The sequence ends with a final chord.

EX. 2:

Musical notation for Example 2: A single staff in 2/4 time. The piece consists of a sequence of eighth notes grouped into triplets. A fingering of 1 is written above the first note of the first triplet.

EX. 3:

Musical notation for Example 3: A single staff in 4/4 time. The piece consists of a sequence of chords. The first chord has a fingering of 1/3 written below it. The sequence ends with a final chord.

EX. 4:

Musical notation for Example 4: A single staff in 4/4 time. The piece consists of a sequence of eighth notes, with several groups of three notes marked as triplets. A fingering of 3 is written above the first note of each triplet.

EX. 5:

Musical notation for Example 5: A grand staff in 3/4 time. The piece consists of a sequence of eighth notes and quarter notes. Several groups of three notes are marked as triplets. Fingerings 1, 2, and 3 are written above or below the notes.

EX. 6:

Musical notation for Example 6: A grand staff in 4/4 time. The piece consists of a sequence of eighth notes. A fingering of 1 is written above the first note of the first eighth note group.

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) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-4. A bracket groups the first four notes of each hand. A second bracket groups the last four notes of each hand.

EX. 12:

EX. 12: Musical score in 2/4 time. The piece consists of two staves. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-4. A bracket groups the first four notes of each hand. A second bracket groups the last four notes of each hand. The word *8va* is written above the staff with a dashed line indicating an octave shift.

EX. 13:

EX. 13: Musical score in 2/4 time. The piece consists of two staves. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-4. A bracket groups the first four notes of each hand. A second bracket groups the last four notes of each hand.

EX. 14:

EX. 14: Musical score in 2/4 time. The piece consists of two staves. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-4. A bracket groups the first four notes of each hand. A second bracket groups the last four notes of each hand.

EX. 15

EX. 15: Musical score in 4/4 time. The piece consists of two staves. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-4. A bracket groups the first four notes of each hand. A second bracket groups the last four notes of each hand. The word *sim.* is written above the staff.

A musical exercise in 4/4 time. The right hand plays a continuous eighth-note pattern starting on G4, moving up stepwise to D5. The left hand plays a continuous eighth-note pattern starting on G3, moving up stepwise to D4. The exercise concludes with a double bar line.

EX. 16:

Exercise 16 is in 4/4 time. It consists of three systems of two staves each. The first system has a slur over the right hand and a slur under the left hand. The right hand has a fingering '1' and a dynamic marking 'sim.'. The left hand has a slur and a fingering '4'. The second system has a slur over the right hand and a slur under the left hand. The right hand has a fingering '1' and a dynamic marking 'sim.'. The left hand has a slur and a fingering '4'. The third system has a slur over the right hand and a slur under the left hand. The right hand has a fingering '1'. The left hand has a slur and a fingering '4'. The exercise concludes with a double bar line.

EX. 17:

Exercise 17 is in 4/4 time. It consists of two systems of two staves each. Both hands play a continuous eighth-note pattern. The right hand starts on G4 and moves up stepwise to D5. The left hand starts on G3 and moves up stepwise to D4. The exercise concludes with an 'etc.' marking.

EX. 18:

Exercise 18 is in 4/4 time. It consists of two systems of two staves each. Both hands play a continuous eighth-note pattern. The right hand starts on G4 and moves up stepwise to D5. The left hand starts on G3 and moves up stepwise to D4. The exercise concludes with an 'etc.' marking.

Viva Voce

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.

Aural Tests

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 Bb 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).