

MUSIC PERFORMANCE GRADES



HARP

Syllabus (Section 3)

This syllabus is specific to Harp and is part of the main *Qualification Specification: Music Performance Grades*. The remainder of that specification provides other relevant information for those preparing for Performance Grades exams and applies to all subjects (instruments). It can be found at www.abrsm.org/performancegrades and should be read when preparing for an exam.

Qualification Specification: Performance Grades

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3. Harp Performance Grades syllabus

Introducing the qualification

Performance Grades are new qualifications from ABRSM, introduced in 2020 to run alongside our long-standing and respected Practical Grades. They allow learners to focus on and showcase their performance skills if that is their preference. This additional suite of qualifications has been designed to allow learners to play to their strengths and interests and still have their level of achievement formally recognised with a regulated qualification that attracts UCAS points (in the UK) at Grades 6–8. Performance Grades are accessible exams given their sole focus on performance, without the assessment of any supporting tests. Instead they encourage the selection of appropriate repertoire to be delivered in a sustained performance, even at the earliest levels.

Musicians learn to play an instrument to explore and perform repertoire, which is why pieces, and the way they can be combined to create a convincing and sustained performance, are the focus of the exam. For Performance Grades, candidates are asked to present four pieces at each grade.

ABRSM Performance Grades draw on the same repertoire set for our Practical Grades. This syllabus repertoire is organised into lists, which explore different traditions and styles, dating from the Renaissance period to the present day. Choosing repertoire from different lists gives candidates the opportunity to perform a balanced selection and demonstrate a range of skills.

Since Performance Grades focus on performance alone, the choice of repertoire is important, and attention should be given to the way pieces are contrasted, the order in which they are presented, and the different moods and characters they inhabit. This will enable candidates to demonstrate their ability to deliver a coherent and convincing performance event, not just a series of individual pieces. Credit for this is given through the performance as a whole assessment criteria that are applied.

Grades 1–8: requirements and information

The syllabus repertoire is valid until further notice.

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

Instruments

Pedal harp: The pieces from Grade 4 are generally for instruments with a minimum of 46 strings.

Non-pedal harp: The pieces from Grade 3 are generally for instruments with E \flat tuning and with a minimum of 34 strings (pitch of bottom string: C two octaves below middle C, or lower).

Selecting repertoire

Number of pieces: Candidates present four pieces in one continuous performance. They choose at least one piece from each of the three lists (A, B and C). The fourth piece can be from the repertoire lists or a piece of the candidate's choice. The pieces can be performed in any order. See further programming requirements within this 'Selecting repertoire' section.

Own-choice piece: The following options and restrictions apply to the own-choice piece selection:

- the piece should be at the same standard, or above, as repertoire set for the grade being taken (prior approval from ABRSM is not needed, and can't be given)
- the piece may be chosen from any of the repertoire lists set for the grade (performing all four pieces from the lists gives no advantage)
- the piece should exist in a published edition (either in print or downloadable), which candidates should indicate on the programme form
- at Grades 6–8, the piece may be performed on a related instrument (see 'Related instrument option')
- the piece should not last less than the following timings for each grade (unless the overall programme time would be exceeded; see 'Programme times'):

| | Grade | | | | | | | |
|---------------------------------|-------|-------|-------|-------|-------|-------|-------|-------|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Minimum duration (mm:ss) | 00:25 | 00:30 | 00:35 | 00:45 | 01:00 | 01:30 | 02:00 | 03:00 |

The other programming requirements described in this 'Selecting repertoire' section should also be met.

Programme times: The overall performance, including breaks between pieces, should not exceed the maximum programme time set for the grade, as follows:

| | Grade | | | | | | | |
|---|-------|---|---|----|----|----|----|----|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Maximum programme time (minutes) | 6 | 7 | 8 | 10 | 12 | 15 | 20 | 25 |

Composers: Up to two pieces by the same composer may be performed. Where two or more pieces/movements by a composer are required by the syllabus (i.e. under one list number and indicated with an 'and'), these are considered as one 'piece'.

Repertoire lists: Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons or because of wider context (historical, cultural, subject matter, lyrics if an arrangement of a song, etc.). Pieces should be considered carefully for their appropriateness to each individual, which may need consultation between teachers and parents/guardians. Teachers and parents/guardians should also exercise caution when allowing younger candidates to research pieces online: www.nspcc.org.uk/onlinesafety.

The repertoire lists are the same as for ABRSM Practical Grades. Candidates may not present the same repertoire (in full or individual pieces) for the same grade of both qualifications, irrespective of when the exams are taken.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 5.

Repeats: In most cases, da capo and dal segno indications should be followed but other repeats may or may not be included at candidates' discretion (in order to achieve a musically satisfying performance). If the syllabus specifies that a repeat should be included, this instruction should be followed. If the syllabus indicates that a da capo/dal segno should be omitted, candidates have the option to include or not. The maximum programme time should also be taken into consideration when deciding whether to include repeats (see 'Programme times').

Related instrument option: At Grades 6–8, Harp (Pedal) candidates may choose to play their own-choice piece on a non-pedal harp while Harp (Non-pedal) candidates may choose to play theirs on a pedal harp. No extra marks are awarded for playing a related instrument.

Preparing for the exam

Programme form & announcement: Candidates should complete a programme form and show it to the camera at the start of the exam recording. The following information is required and should be given in the order the pieces will be performed:

- Full piece information, including title and, as applicable, larger work title, movement/section number and catalogue number (e.g. Opus, BWV etc.).
- The composers' names.
- The list and number for each of the three pieces chosen from the syllabus repertoire lists (and for the own-choice piece if also chosen from the lists).
- For own-choice repertoire, the following additional information is needed unless the piece is chosen from the syllabus repertoire lists:
 - the arranger's/transcriber's name, where applicable
 - details of the edition used (title and publisher)
- The validity period (e.g. from 2019) of the syllabus repertoire lists that the pieces have been chosen from.
- Where applicable, any related instrument to be used.

A form that can be printed and completed is provided on page 29. Alternatively, the required information can be written on a blank piece of paper.

As well as showing the form to the camera, candidates should show the opening of their own-choice piece and announce the following information before beginning their performance:

- Name, subject (instrument) and grade.
- Piece title, composer name and list information (where applicable) for each piece, in the order they will be performed.

If preferred, a Responsible Adult present may show the form and music to camera and make the introductory announcement, as this does not form part of the performance.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. For pieces in a jazz style, candidates may add slight embellishment, as stylistically appropriate, but not include extensive improvisation. Examiners' marking will be determined by how candidates' decisions contribute to the musical outcome of each individual piece and to the performance as a whole.

Performing from memory: There is no requirement to perform from memory although candidates are encouraged to do so, if they believe it will enhance their performance. No extra marks are directly awarded for performing from memory.

Ossias: Where an ossia (alternative musical line or note) occurs in the music, candidates may choose either option unless the repertoire list specifies differently.

Tuning: Tuning should be completed before the exam recording is started. Once the performance of the programme has begun, candidates are responsible for any tuning adjustments that may be needed (all grades).

Page-turns: Candidates need to manage any page-turns appropriately to avoid any adverse effect on the performance as a whole, which examiners will be assessing. Candidates may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below) to help with page-turns. They may also use a page-turner (prior permission is not required; the turner may be the teacher).

Photocopies & downloads: Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright editions is not allowed. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made.

Sourcing exam music: Exam music is available from music retailers, specialist harp retailers and online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

GRADE 1

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|------------------------------------|--|--|
| A | 1 Bernard Andrès | No.1 (from <i>Asters</i>) | Bernard Andrès: <i>Asters</i> (Hamelte) |
| | 2 Anon. Bohemian | The Jolly Peasant, arr. Paret | First Harp Book (G. Schirmer) |
| | 3 Betty Paret | Rondo | First Harp Book (G. Schirmer) |
| | 4 Anon. Italian | O Sanctissima, arr. Milligan | Fun from the First! Vol. 2 (Lyon & Healy) |
| | 5 Grandjany | Little Waltz | Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer) |
| | 6 Weidensaul | Midnight Stars | Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer) |
| | 7 Weidensaul | Barn Dance Memory | Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer) |
| | 8 Soler | Allegretto, arr. Schlomovitz | <i>Beginner's Harp Book, 1</i> (Salvi) |
| B | 1 Anon. Chinese | The Purple Bamboo, arr. Milligan <i>‡s in glissandi may be played as ‡s</i> | Fun from the First! Vol. 2 (Lyon & Healy) |
| | 2 Fiona Clifton-Welker | Charlotte in Spring (from <i>Harping On</i> , Book 1) | Fiona Clifton-Welker: <i>Harping On</i> , Book 1 (Clifton-Welker) |
| | 3 Bonnie Goodrich | Azaleas in Houston (from <i>A Bouquet for Young Harpists</i>) | Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard) |
| | 4 Bonnie Goodrich | Japanese Lanterns (from <i>A Bouquet for Young Harpists</i>) | Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard) |
| | 5 arr. Meinir Heuly | Three Blind Mice | <i>12 Easy Nursery Tunes for Young Harpists</i> (Alaw) |
| | 6 Claire Jones & Chris Marshall | Stars (from <i>Six Pieces for Harp</i>) | Claire Jones & Chris Marshall: <i>Six Pieces for Harp</i> (Marshall Jones Music) |
| | 7 Anne Macdearmid | Lullaby | Comunn na Clarsaich: Folio 18 (Clarsach Society) |
| | 8 Anne Macdearmid | The Merry-go-Round | Comunn na Clarsaich: Folio 18 (Clarsach Society) |
| | 9 David Watkins | <i>Berceuse (No. 2 from Six Pieces)</i> | David Watkins: <i>Six Pieces</i> (Boosey & Hawkes) |
| C | 1 Doming Bouchaud | Coquillages (Shells) | Harpe d'or (Billaudot) |
| | 2 Doming Bouchaud | A pas de fourmis (Ant's Steps) | Harpe d'or (Billaudot) |
| | 3 Doming Bouchaud | La balle (The Ball) | Harpe d'or (Billaudot) |
| | 4 van Campen | Etude No.2 (from <i>Tutor for the Celtic Harp</i> , Vol. 1) | van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia) |
| | 5 van Campen | Etude No.5 (from <i>Tutor for the Celtic Harp</i> , Vol. 1) | van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia) |
| | 6 Skaila Kanga | Sound the Trumpets (No. 8 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 7 Skaila Kanga | The Glittering Ballroom (No.10 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 8 Pozzoli | 1st Grade: No.2 (from <i>65 piccoli studi facili e progressivi</i>) | P.91 from M. Grossi: <i>Metodo per arpa</i> (Ricordi) |
| | 9 Pozzoli | 1st Grade: No.3 (from <i>65 piccoli studi facili e progressivi</i>) | P.91 from M. Grossi: <i>Metodo per arpa</i> (Ricordi) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|-------------|---|--|
| 10 Pozzoli | 1st Grade: No.10 (from <i>65 piccoli studi facili e progressivi</i>) | P.97 from M. Grossi: Metodo per arpa (Ricordi) |
| 11 Tournier | Les tierces | Les plaisirs de la harpe, Vol. 1 (Lemoine) |

GRADE 2

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|------------------------------------|---|---|
| A | 1 Bernard Andrès | No.2 (from <i>Aquatintes</i>) | Bernard Andrès: <i>Aquatintes</i> (Hamelle) |
| | 2 Bernard Andrès | No.6 (from <i>Aquatintes</i>) | Bernard Andrès: <i>Aquatintes</i> (Hamelle) |
| | 3 Anon. Scottish | College Hornpipe, arr. Mieras | A Harper's Pleasure (Swanston Music) |
| | 4 Anon. Welsh | Dacw Mam yn Dwad (Here Comes Mother), arr. Heulyn <i>harp 1 part</i> | O'r Dechrau (From the Beginning) (Alaw) |
| | 5 Anon. Welsh | Can y Melinydd (The Miller's Song), arr. Heulyn <i>harp 1 part</i> | O'r Dechrau (From the Beginning) (Alaw) |
| | 6 J. S. Bach | While Bagpipes Play, arr. Paret | Second Harp Book (Lyra) |
| | 7 J.-J. Rousseau | Evening Song, arr. Paret | Second Harp Book (Lyra) |
| | 8 Mel Bonis | Le petit mendiant (The Little Beggar) | Les plaisirs de la harpe, Vol. 1 (Lemoine) |
| | 9 Grandjany | Gigue (No.2 from <i>Petite suite classique</i>) | Grandjany: <i>Petite suite classique</i> (Carl Fischer) |
| | 10 Grandjany | The See-Saw (from <i>Little Harp Book</i>) | Grandjany: <i>Little Harp Book</i> (Carl Fischer) |
| | 11 L. Thomson | Ebbing Tide | L. Thomson: <i>Ebbing Tide</i> (Thomson) |
| | 12 L. Thomson | Song at Night | L. Thomson: <i>Song at Night</i> (Thomson) |
| B | 1 Bartók | In Phrygian Mode (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes) |
| | 2 Bartók | In Yugoslav Mode (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes) |
| | 3 Burgon | Dawn (No.1 from <i>Beginnings</i>) | Burgon: <i>Beginnings</i> (Stainer & Bell) |
| | 4 Fiona Clifton-Welker | Goblin Rustle (from <i>Harping On</i> , Book 1) | Fiona Clifton-Welker: <i>Harping On</i> , Book 1 (Clifton-Welker) |
| | 5 Gabus | Crépuscule sur le lagon (Twilight on the Lagoon) | Les plaisirs de la harpe, Vol. 1 (Lemoine) |
| | 6 Yann Geslin | Complainte (Lament) | Les plaisirs de la harpe, Vol. 1 (Lemoine) |
| | 7 Grandjany | Réverie (No.1 from <i>Trois petites pièces très faciles</i> , Op.7) | Grandjany: <i>Trois petites pièces très faciles</i> , Op.7 (Leduc) |
| | 8 Stewart Green | Mister Blister's March (from <i>Blistering Along!</i>) | P.2 from Stewart Green: <i>Blistering Along!</i> (Spartan Press) |
| | 9 Claire Jones & Chris Marshall | MJ the Cat (from <i>Six Pieces for Harp</i>) | Claire Jones & Chris Marshall: <i>Six Pieces for Harp</i> (Marshall Jones Music) |
| | 10 Skaila Kanga | Hippopotamus Rag (No.27 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 11 Skaila Kanga | Bedtime Blues (No.28 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 12 Skaila Kanga | Swing Time (No.29 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| C | 1 Dominig Bouchaud | Parapluie (Umbrella) | Harpe d'or (Billaudot) |
| | 2 Dominig Bouchaud | Le crabe (The Crab) | Harpe d'or (Billaudot) |
| | 3 van Campen | Etude No.8 (from <i>Tutor for the Celtic Harp</i> , Vol. 1) | van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia) |
| | 4 van Campen | Etude No.11 (from <i>Tutor for the Celtic Harp</i> , Vol. 1) | van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia) |
| | 5 Skaila Kanga | Mountain Stream (No.14 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 6 Skaila Kanga | Garden of Dreams (No.22 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------------|--|---|
| 7 Pozzoli | 1st Grade: No.13a (from <i>65 piccoli studi facili e progressivi</i>) | P.100 from M. Grossi: Metodo per arpa (Ricordi) |
| 8 Pozzoli | 1st Grade: No.13b (from <i>65 piccoli studi facili e progressivi</i>) | P.100 from M. Grossi: Metodo per arpa (Ricordi) |
| 9 Pozzoli | 2nd Grade: No.11 (from <i>65 piccoli studi facili e progressivi</i>) | P.116 from M. Grossi: Metodo per arpa (Ricordi) |
| 10 Pozzoli | 2nd Grade: No.15 (from <i>65 piccoli studi facili e progressivi</i>) | P.122 from M. Grossi: Metodo per arpa (Ricordi) |
| 11 Schlomovitz | Ballerina | Beginner's Harp Book, 1 (Salvi) |

GRADE 3

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|----------------------|--|--|
| A | 1 Bernard Andrès | Gavotte (from <i>Automates</i>) | Bernard Andrès: <i>Automates</i> (Hamelle) |
| | 2 Anon. Welsh | Llwyn Onn (The Ash Grove), arr. Milligan | Pp. 20–22 from <i>Medieval to Modern, Vol. 2</i> (Lyon & Healy) |
| | 3 Bochsa | Rondo 'Le garçon volage' (from <i>Air and Rondo</i>), arr. Milligan | Pp. 4–6 from <i>Medieval to Modern, Vol. 2</i> (Lyon & Healy) |
| | 4 J. S. Bach | Minuet (from <i>Sixth French Suite</i>), arr. Paret | Second Harp Book (Lyra) |
| | 5 J. Clarke | Chaconne, arr. Powell | Y Telynor Clasurol (The Classical Harpist) (Adlais) |
| | 6 Handel | Allegro, arr. Powell | Y Telynor Clasurol (The Classical Harpist) (Adlais) |
| | 7 Handel | Sonatina, arr. Powell | Y Telynor Clasurol (The Classical Harpist) (Adlais) |
| | 8 Skaila Kanga | Country Dance (No. 2 from <i>Miniatures</i>) <i>harp 1 part</i> | Skaila Kanga: <i>Miniatures</i> (Alaw) |
| | 9 Koechlin | Sicilienne | Les plaisirs de la harpe, Vol. 1 (Lemoine) |
| | 10 Pässler | Rondo, arr. Grandjany | Short Pieces from the Masters (Carl Fischer) |
| B | 1 Anon. Scottish | A' Bheairt-Fhioda (A Weaving Lilt), arr. Mieras | A Harper's Pleasure (Swanston Music) |
| | 2 Bartók | Triplets (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes) |
| | 3 Bartók | Five-tone Scale (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes) |
| | 4 Delibes | Solo for Harp | Franck & Delibes: <i>Two Original Pieces</i> (OUP archive) |
| | 5 Grandjany | Barcarolle (No. 3 from <i>Trois petites pièces très faciles</i> , Op. 7) | Grandjany: <i>Trois petites pièces très faciles</i> , Op. 7 (Leduc) |
| | 6 Stewart Green | Blistering Rock! (from <i>Blistering Along!</i>) | Stewart Green: <i>Blistering Along!</i> (Spartan Press) |
| | 7 Hasselmans | Rouet (No. 2 from <i>Trois petites pièces faciles</i>) | Hasselmans: <i>Trois petites pièces faciles</i> (Durand) |
| | 8 Susann McDonald | Alpine Waltz | Linda Wood & Susann McDonald: <i>Harp Solos, Vol. 3</i> (Musicworks) |
| | 9 Linda Wood | Russian Lullaby | Linda Wood & Susann McDonald: <i>Harp Solos, Vol. 3</i> (Musicworks) |
| | 10 B. Orr | No. 2 (from <i>Three Diatonic Preludes</i>) | B. Orr: <i>Three Diatonic Preludes</i> (OUP archive) |
| C | 1 Bochsa | No. 4 (from <i>40 études faciles</i> , Op. 318) | Bochsa: <i>40 études faciles</i> , Op. 318, Book 1 (Leduc) |
| | 2 Bochsa | No. 5 (from <i>40 études faciles</i> , Op. 318) | Bochsa: <i>40 études faciles</i> , Op. 318, Book 1 (Leduc) |
| | 3 van Campen | Scale-Study No. 4 (from <i>Tutor for the Celtic Harp</i> , Vol. 1) | P. 47 from van Campen: <i>Tutor for the Celtic Harp, Vol. 1</i> (Harmonia) |
| | 4 Damase | No. 1 (from <i>Dix études faciles et progressives</i>) | Damase: <i>Dix études faciles et progressives</i> (Billaudot) |
| | 5 Damase | No. 2 (from <i>Dix études faciles et progressives</i>) | Damase: <i>Dix études faciles et progressives</i> (Billaudot) |
| | 6 C. Grossi | Etude | Les plaisirs de la harpe, Vol. 1 (Lemoine) |
| | 7 Pozzoli | No. 1 (from <i>Studi di media difficoltà</i>) | Pozzoli: <i>Studi di media difficoltà</i> (Ricordi) |

GRADE 4

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|-----------------------------|---|---|
| A | 1 Bernard Andrès | Sarabande (from <i>Automates</i>) | Bernard Andrès: Automates (Hamelle) |
| | 2 Bernard Andrès | Gaillarde (from <i>Automates</i>) | Bernard Andrès: Automates (Hamelle) |
| | 3 J. S. Bach | Prelude in C, BWV 846, arr. Paret | Second Harp Book (Lyra) |
| | 4 Clementi | Allegro (1st movt from <i>Sonatina in C</i> , Op. 36 No.1), arr. Paret | Second Harp Book (Lyra) |
| | 5 arr. Olivia Dussek | Merch Megan (Megan's Daughter) | Merch Megan (Megan's Daughter) (Adlais) |
| | 6 Handel | Sarabande, arr. Paret | Second Harp Book (Lyra) |
| | 7 Grandjany | Gavotte (No. 3 from <i>Petite suite classique</i>) | Grandjany: Petite suite classique (Carl Fischer) |
| B | 1 Bartók | Merriment (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: Mikrokosmos for Harp (Boosey & Hawkes) |
| | 2 arr. Deborah Friou | Scarborough Fair | Scarborough Fair (Friou Music) |
| | 3 Stewart Green | Ragged Robin (from <i>Flights of Fancy</i>) | Stewart Green: Flights of Fancy (Spartan Press) |
| | 4 arr. Meinir Heulyn | O'er the Sea to Skye | Famous Music for the Harp, Vol. 1 (Alaw) |
| | 5 arr. Meinir Heulyn | Y Ferch o Blwy' Penderyn (The Girl from Penderyn) | Telynor Llys a Chastell (Harpist of Court and Castle) (Adlais) |
| | 6 arr. Meinir Heulyn | Ar Hyd y Nos (All Through the Night) | Telynor Llys a Chastell (Harpist of Court and Castle) (Adlais) |
| | 7 Skaila Kanga | Skating on Ice (No. 4 from <i>Miniatures</i>) <i>harp 1 part</i> | Skaila Kanga: Miniatures (Alaw) |
| | 8 Alfredo Rolando Ortiz | Waiting | The International Rhythmic Collection, Vol. 1 (AROY Music) |
| | 9 Alfredo Rolando Ortiz | The Harp Cha-cha-chá | The International Rhythmic Collection, Vol. 1 (AROY Music) |
| | 10 Alfredo Rolando Ortiz | Tango triste | The International Rhythmic Collection, Vol. 2 (AROY Music) |
| | 11 Alfredo Rolando Ortiz | Carnaval Brasileiro | The International Rhythmic Collection, Vol. 2 (AROY Music) |
| | 12 Renié | Angélus (from <i>Feuillets d'album</i>) | Renié: Feuillets d'album (Lemoine) |
| | 13 Renié | Conte de Noël (No.1 from <i>Six pièces brèves</i>) | Renié: Six pièces brèves, 1st Suite (Leduc) |
| | 14 arr. Ronald Stevenson | Eriskay Love-Lilt | Sounding Strings (UMP) |
| | 15 Linda Wood | Two Guitars | Linda Wood & Susann McDonald: Harp Solos, Vol. 4 (Musicworks) |
| C | 1 F. Alberti | No.3 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 2 F. Alberti | No.8 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 3 Bochsá | No.14 (from <i>40 études faciles</i> , Op.318) | Bochsá: 40 études faciles, Op.318, Book 1 (Leduc) |
| | 4 L. Concone | Prélude (No.1 from <i>30 études progressives</i> , Op.26) | L. Concone: 30 études progressives, Op.26, Book 1 (Billaudot) |
| | 5 Damase | No.3 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |
| | 6 Damase | No.1 (from <i>12 études</i>) | Damase: 12 études pour harpe (Lemoine) |
| | 7 Pozzoli | No.11 (from <i>Studi di media difficoltà</i>) | Pozzoli: Studi di media difficoltà (Ricordi) |
| | 8 Pozzoli | No.14 (from <i>Studi di media difficoltà</i>) | Pozzoli: Studi di media difficoltà (Ricordi) |
| | 9 Schlomovitz | Butterflies | Beginner's Harp Book, 1 (Salvi) |

GRADE 5

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------------|----------------------------|--|--|
| A | 1 Anon. | Pavane, trans. Salzedó | Solos for the Harp Player (G. Schirmer) |
| | 2 Corelli | Sarabande, trans. Owens | Solos for the Harp Player (G. Schirmer) |
| | 3 Anon. | Theme <i>and</i> Variations 2, 5 <i>and</i> 6 (from <i>Variations sur un thème de Mozart</i>), arr. Le Dentu | Variations sur un thème de Mozart (Billaudot) |
| | 4 T. A. Arne | Presto: Gigue (2nd movt from <i>Sonata No. 6 in G minor</i>) | Anthology of English Music for the Harp, Vol. 3 (Stainer & Bell) |
| | 5 Clementi | Andante <i>and</i> Vivace (2nd <i>and</i> 3rd movts from <i>Sonatina in C, Op. 36 No. 1</i>), trans. Shaljean | Composers in Georgian London (Blue Crescent Music) |
| | 6 J. L. Dussek | Allegro (2nd movt from <i>Sonatina No. 2 in F</i>) | J. L. Dussek: Six sonatines pour la harpe (Bärenreiter Praha) |
| | 7 arr. Meilir Heulyn | Ymadawiad y Brenin (The King's Departure) | Telynor Llys a Chastell (Harpist of Court and Castle) (Adlais) |
| | 8 Naderman | Allegro maestoso (1st movt from <i>Sonatina No. 2 in C minor</i>) | Naderman: Sept sonates progressives (Leduc) |
| 9 D. Scarlatti | Sonata in C, arr. Bouchaud | Pièces Classiques, Book 5 (Billaudot) | |
| B | 1 Anon. | Water is Wide, arr. Robertson | Treasures of the Celtic Harp (Mel Bay) |
| | 2 van Delden | Notturmo | van Delden: Notturmo (Lengnick) |
| | 3 Jeffrey Mayhew | Fiskars (from <i>People and Places</i>) | Jeffrey Mayhew: People and Places (Creighton's Collection) |
| | 4 Jeffrey Mayhew | El Colibri (from <i>People and Places</i>) | Jeffrey Mayhew: People and Places (Creighton's Collection) |
| | 5 Susann McDonald | Nocturne | Susann McDonald & Linda Wood: Harp Solos, Vol. 5 (Musicworks) |
| | 6 O'Carolan | Carolan's Farewell to Music, arr. Larchet Cuthbert | P.103 from The Irish Harp Book (Carysfort Press) |
| | 7 Anne-Marie O'Farrell | Prelude for Irish Harp | The O'Farrell Collection, Vol. 3: Ancient to Modern (O'Farrell) |
| | 8 B. Orr | No. 3 (from <i>Three Diatonic Preludes</i>) | B. Orr: Three Diatonic Preludes (OUP archive) |
| | 9 Alfredo Rolando Ortiz | Noche de Fiesta | The International Rhythmic Collection, Vol. 1 (AROY Music) |
| | 10 Renié | Au bord du ruisseau | Renié: Au bord du ruisseau (Leduc) |
| | 11 Renié | Esquisse (from <i>Feuillets d'album</i>) | Renié: Feuillets d'album (Lemoine) |
| | 12 C. Salzedó | Short Fantasy on a Catalan Carol | Christmas Harp Collection (Boosey & Hawkes) |
| | 13 Tournier | Prélude No. 1 in G♭ (from <i>Quatre préludes, Op. 16</i>) | Tournier: Quatre préludes, Op. 16 (Leduc) |
| C | 1 F. Alberti | No. 4 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 2 Bernard Andrès | No. 1 (from <i>Préludes, Book 1</i>) | Bernard Andrès: Préludes, Book 1 (Hamelle) |
| | 3 Bernard Andrès | No. 3 (from <i>Préludes, Book 1</i>) | Bernard Andrès: Préludes, Book 1 (Hamelle) |
| | 4 Bochsá | No. 8 (from <i>40 études faciles, Op. 318</i>) | Bochsá: 40 études faciles, Op. 318, Book 1 (Leduc) |
| | 5 Bochsá | No. 15 (from <i>40 études faciles, Op. 318</i>) | Bochsá: 40 études faciles, Op. 318, Book 1 (Leduc) |
| | 6 Bochsá | No. 16 (from <i>40 études faciles, Op. 318</i>) | Bochsá: 40 études faciles, Op. 318, Book 1 (Leduc) |
| | 7 L. Concone | Prélude in B♭ (No. 2 from <i>30 études progressives, Op. 26</i>) | L. Concone: 30 études progressives, Op. 26, Book 1 (Billaudot) |
| | 8 Damase | No. 4 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |
| | 9 Damase | No. 5 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|------------|---|--|
| 10 Damase | No. 2 (from <i>12 études</i>) | Damase: 12 études pour harpe (Lemoine) |
| 11 Damase | No. 3 (from <i>12 études</i>) | Damase: 12 études pour harpe (Lemoine) |
| 12 Pozzoli | No. 10 (from <i>Studi di media difficoltà</i>) | Pozzoli: Studi di media difficoltà (Ricordi) |
| 13 Pozzoli | No. 15 (from <i>Studi di media difficoltà</i>) | Pozzoli: Studi di media difficoltà (Ricordi) |
| 14 Pozzoli | No. 20 (from <i>Studi di media difficoltà</i>) | Pozzoli: Studi di media difficoltà (Ricordi) |
| 15 Sor | Etude No. 5, arr. Bouchaud | Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques) |

GRADE 6

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|--------------------|--|---|
| A | 1 Blow | Mortlack's Ground | Anthology of English Music for the Harp, Vol. 2 (Stainer & Bell) |
| | 2 Cabezón | Pavane and Variations | Spanish Masters of the 16th and 17th Century (Schott) |
| | 3 J. L. Dussek | Sonatina No. 6 in E \flat <i>complete</i> | J. L. Dussek: Six sonatines pour la harpe (Bärenreiter Praha) |
| | 4 Handel | Gigue, arr. Thomas | Handel: Gigue for Harp (Adlais) |
| | 5 John Parry | Allegro (1st movt from <i>Sonata No. 1 in D</i>) | Anthology of English Music for the Harp, Vol. 3 (Stainer & Bell) |
| | 6 Rameau | Tambourin, trans. Salzedó | Solos for the Harp Player (G. Schirmer) |
| | 7 D. Scarlatti | Sonata in A, Kp. 208, L. 238, trans. Wooldridge | D. Scarlatti: Two Sonatas for Harp (Lyon & Healy) |
| B | 1 Britten | Interlude (No. 7 from <i>A Ceremony of Carols</i> , Op. 28) | Britten: A Ceremony of Carols, Op. 28: harp part (Boosey & Hawkes) |
| | 2 Paul Lewis | Blue Fiver (No. 3 from <i>Saturday Night Jazz Suite</i>) | Paul Lewis: Saturday Night Jazz Suite (Goodmusic) |
| | 3 H. Mancini | Moon River, arr. Kanga | All-Time Jazz Favourites (Alaw) |
| | 4 C. Salzedó | Polka (from <i>Suite of Eight Dances</i>) | C. Salzedó: Suite of Eight Dances (Lyon & Healy) |
| | 5 arr. John Thomas | Bugeilio'r Gwenith Gwyn (Watching the Wheat) | Bugeilio'r Gwenith Gwyn (Watching the Wheat) (Adlais) |
| | 6 Tournier | Les enfants à la crèche de Noël (from <i>Images</i> , Op. 31) | Tournier: Images, Op. 31, Suite No. 2 (Lemoine) |
| | 7 Tournier | Prélude No. 3 in E \flat (from <i>Quatre préludes</i> , Op. 16) | Tournier: Quatre préludes, Op. 16 (Leduc) |
| | 8 Tournier | Prélude No. 4 in G \flat (from <i>Quatre préludes</i> , Op. 16) | Tournier: Quatre préludes, Op. 16 (Leduc) |
| C | 1 F. Alberti | No. 5 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 2 F. Alberti | No. 6 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 3 Bochsá | No. 1 (from <i>50 études</i> , Op. 34) | Bochsá: 50 études, Op. 34, Book 1 (Leduc) |
| | 4 Bochsá | No. 2 (from <i>50 études</i> , Op. 34) | Bochsá: 50 études, Op. 34, Book 1 (Leduc) |
| | 5 L. Concone | Prélude in B \flat (No. 5 from <i>30 études progressives</i> , Op. 26) | L. Concone: 30 études progressives, Op. 26, Book 1 (Billaudot) |
| | 6 Damase | No. 7 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |
| | 7 Damase | No. 10 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |
| | 8 Damase | No. 5 (from <i>12 études</i>) | Damase: 12 études pour harpe (Lemoine) |
| | 9 Damase | No. 6 (from <i>12 études</i>) | Damase: 12 études pour harpe (Lemoine) |
| | 10 Dizi | No. 7 (from <i>48 études</i>) | Dizi: 48 études, Book 1 (Lemoine) |
| | 11 S. Heller | Etude in C, Op. 45 No. 1, trans. Shaljean | Etudes for Concert or Celtic Harp (Blue Crescent Music) |
| | 12 Pozzoli | No. 12 (from <i>Studi di media difficoltà</i>) | Pozzoli: Studi di media difficoltà (Ricordi) |
| | 13 Pozzoli | No. 21 (from <i>Studi di media difficoltà</i>) | Pozzoli: Studi di media difficoltà (Ricordi) |
| | 14 Bonnie Shaljean | Prelude in A minor (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |

GRADE 7

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|------------------------------|---|--|
| A | 1 T. A. Arne | Allegro <i>and</i> Andante (1st <i>and</i> 2nd movts from <i>Sonata No. 7 in A</i>) | Anthology of English Music for the Harp, Vol. 3 (Stainer & Bell) |
| | 2 S. Dussek | Any <i>two</i> movements (from <i>Sonata in C minor</i> , Op. 2 No. 3) | S. Dussek: Sonata in C minor, Op. 2 No. 3 (Schott) |
| | 3 Handel | Passacaglia, arr. Béon | Handel: Passacaglia for Harp (Leduc) |
| | 4 Handel | Theme and Variations | Handel: Theme and Variations for Harp (Schott) |
| | 5 P. J. Mayer | Andante <i>and</i> Un poco allegro (1st <i>and</i> 2nd movts from <i>Sonata in G minor</i> , Op. 3 No. 6) | P. J. Mayer: Sonata in G minor, Op. 3 No. 6 (Schott) |
| | 6 Naderman | Prélude <i>and</i> Allegro brillante poco moderato (from <i>Sonatina No. 7 in C</i>) | Naderman: Sept sonates progressives (Leduc) |
| | 7 John Parry | Any <i>two</i> movements (from <i>Sonata No. 2 in G</i>) | John Parry: Four Sonatas (Salvi) |
| | 8 C. Salzedó | Menuet (from <i>Suite of Eight Dances</i>) | C. Salzedó: Suite of Eight Dances (Lyon & Healy) |
| | 9 C. Salzedó | Siciliana (from <i>Suite of Eight Dances</i>) | C. Salzedó: Suite of Eight Dances (Lyon & Healy) |
| | 10 D. Scarlatti | Sonata in A minor, Kp. 61, L. 136, arr. Bouchaud | Pièces Classiques, Book 6 (Billaudot) |
| | 11 Bonnie Shaljean | The Seven Joys | Bonnie Shaljean: The Seven Joys (Blue Crescent Music) |
| B | 1 Alwyn | Crépuscule | Alwyn: Crépuscule (Lengnick) |
| | 2 Falla | Danse du corregidor, arr. Watkins | Falla: Three Pieces for Harp (Chester) |
| | 3 Field | Nocturne in D minor | Anthology of English Music for the Harp, Vol. 4 (Stainer & Bell) |
| | 4 Glinka | Nocturne | Glinka: Variations on a Theme of Mozart and Nocturne (Salvi) |
| | 5 Hasselmans | Prière | Hasselmans: Prière (Salabert) |
| | 6 Deborah Henson-Conant | Nataliana | Deborah Henson-Conant: Nataliana (Golden Cage Music) |
| | 7 arr. Meinir Heulyn | Pedair 'Waltz' o Gymru (Four Welsh Waltzes) | Gwledd Geltaidd (A Celtic Feast), Vol. 1 (Alaw) |
| | 8 Ibert | Scherzetto (No. 2 from <i>Six pièces</i>) | Ibert: Six pièces: Scherzetto (Leduc) |
| | 9 Skaila Kanga | Any <i>two</i> movements (from <i>Les saisons de la harpe</i>) | Skaila Kanga: Les saisons de la harpe (Alaw) |
| | 10 W. Mathias | Any <i>two</i> movements (from <i>Improvisations</i> , Op. 10) | W. Mathias: Improvisations, Op. 10 (OUP) |
| | 11 Sergiu Natra | Any <i>two</i> movements (from <i>Sonatina for Harp</i>) | Sergiu Natra: Sonatina for Harp (Israel Music Institute) |
| | 12 Alfredo Rolando Ortiz | Danza Cubana | The International Rhythmic Collection, Vol. 2 (AROY Music) |
| | 13 John Rutter | Interlude (from <i>Dancing Day</i>) | John Rutter: Dancing Day: harp part (OUP) |
| | 14 David Watkins | Nocturne (from <i>Petite Suite</i>) | David Watkins: Petite Suite (UMP) |
| | 15 David Watkins | Fire Dance (from <i>Petite Suite</i>) | David Watkins: Petite Suite (UMP) |
| C | 1 J. S. Bach, arr. Grandjany | No. 9 (from <i>Etudes for Harp</i>) | J. S. Bach: Etudes for Harp (Carl Fischer) |
| | 2 Damase | Allegretto (from <i>12 préludes</i>) | Pp. 4–6 from Damase: 12 préludes pour harpe (Lemoine) |
| | 3 Damase | Allegro vivace (from <i>12 préludes</i>) | Pp. 8–11 from Damase: 12 préludes pour harpe (Lemoine) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|--------------------|--|---|
| 4 Desserre | No.1 in C♭ (from <i>Trois études</i>) | Desserre: Trois études (Les Nouvelles Éditions Méridian) ❶ |
| 5 Desserre | No.3 in G♭ (from <i>Trois études</i>) | Desserre: Trois études (Les Nouvelles Éditions Méridian) ❶ |
| 6 Dizi | No.2 (from <i>48 études</i>) | Dizi: 48 études, Book 1 (Lemoine) |
| 7 Dizi | No.5 (from <i>48 études</i>) | Dizi: 48 études, Book 1 (Lemoine) |
| 8 Dizi | No.10 (from <i>48 études</i>) | Dizi: 48 études, Book 1 (Lemoine) |
| 9 Moszkowski | Étude in C, Op.91 No.11, trans. Shaljean | Études for Concert or Celtic Harp (Blue Crescent Music) |
| 10 Bonnie Shaljean | Prelude in C (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |
| 11 Bonnie Shaljean | Prelude in B♭ (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |
| 12 Tournier | Étude de concert 'Au matin' | Tournier: Étude de concert 'Au matin' (Leduc) |
| 13 Zabel | Marguerite au rouet, Op.19 | Zabel: Marguerite au rouet, Op.19 (Adlais) |

GRADE 8

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|------------------------------|--|---|
| A | 1 J. L. Dussek | Allegro brillante (1st movt from <i>Sonata in E♭</i> , Op.34 No.1) | J. L. Dussek: Deux grandes sonates, Op.34 (Salvi) |
| | 2 S. Dussek | The Garland of Love, trans. Shaljean | S. Dussek: The Garland of Love (Blue Crescent Music) |
| | 3 Giuranna | Allegretto con fantasia (1st movt from <i>Sonatina for Harp</i>) | Giuranna: Sonatina for Harp (Ricordi) |
| | 4 Glinka | Variations on a Theme of Mozart <i>version No. 1 for harp</i> | Glinka: Variations on a Theme of Mozart and Nocturne (Salvi) |
| | 5 Handel | Air and Variations 'The Harmonious Blacksmith', arr. Bouchaud | Pièces Classiques, Book 6 (Billaudot) |
| | 6 Handel | Andante allegro <i>and</i> Larghetto (1st <i>and</i> 2nd movts from <i>Concerto in B♭</i> , Op.4 No.6, HWV 294) <i>unaccompanied</i> | Handel: Concerto for Harp in B♭, Op.4 No.6, HWV 294 (pedal harp solo part: Bärenreiter) |
| | 7 Handel, arr. Grandjany | Prelude and Toccata | Grandjany: Music for the Harp (AMP) |
| | 8 Pierné | Impromptu-Caprice, Op.9 | Pierné: Impromptu-Caprice, Op.9 (Leduc) |
| | 9 Respighi | Siciliana, trans. Grandjany | Respighi: Siciliana for Harp (Ricordi) |
| | 10 J. Rodrigo | Adagio con passione (2nd movt from <i>Concierto de Aranjuez</i>), trans. Hurst | J. Rodrigo: Concierto de Aranjuez, for Harp (Safari) ② |
| | 11 C. Salzedo | Gavotte <i>and</i> Tango (from <i>Suite of Eight Dances</i>) | C. Salzedo: Suite of Eight Dances (Lyon & Healy) |
| | 12 D. Scarlatti | Sonata in D, Kp.430, L.463, arr. Owens | D. Scarlatti: Three Sonatas (Lyon & Healy) |
| | 13 David Watkins | Prelude (from <i>Petite Suite</i>) | David Watkins: Petite Suite (UMP) |
| | 14 von Würtzler | Variations on a Theme of Corelli <i>omitting Variations 4 & 5</i> | von Würtzler: Variations on a Theme of Corelli (GMPC) ① |
| B | 1 Y. Bowen | Arabesque | Y. Bowen: Arabesque for Harp (Novello) |
| | 2 Büsser | Pièce de concert, Op.32 <i>observing both cuts</i> | Büsser: Pièce de concert, Op.32 (Leduc) |
| | 3 Flothuis | Pour le tombeau d'Orphée, Op.37 | Flothuis: Pour le tombeau d'Orphée, Op.37 (Donemus) |
| | 4 Eugene Goossens | Ballade No.2 | Eugene Goossens: Deux ballades (Leduc) |
| | 5 Guridi | Viejo zortzico | Guridi: Viejo zortzico (UME) |
| | 6 Hasselmans | Valse de concert | Hasselmans: Valse de concert (Combre) |
| | 7 Alfredo Rolando Ortiz | Milonga para amar <i>advanced version</i> | P.52 from The International Rhythmic Collection, Vol.2 (AROY Music) |
| | 8 Rodgers | My Favourite Things, arr. Kanga | All-Time Jazz Favourites (Alaw) |
| | 9 A. Roussel | Impromptu, Op.21 | A. Roussel: Impromptu, Op.21 (Durand) |
| | 10 Bonnie Shaljean | Slow Train | Bonnie Shaljean: Slow Train (Blue Crescent Music) |
| | 11 Tailleferre | Perpetuum mobile (3rd movt from <i>Sonata for Harp</i>) | Tailleferre: Sonata for Harp (Peermusic Classical) |
| C | 1 J. S. Bach, arr. Grandjany | No.1 (from <i>Etudes for Harp</i>) | J. S. Bach: Etudes for Harp (Carl Fischer) |
| | 2 J. S. Bach, arr. Grandjany | No.12 (from <i>Etudes for Harp</i>) | J. S. Bach: Etudes for Harp (Carl Fischer) |
| | 3 Beethoven | Mandolin Sonatina in C, trans. Shaljean | Beethoven for Harp (Blue Crescent Music) |
| | 4 Desserre | No.2 in E♭ (from <i>Trois études</i>) | Desserre: Trois études (Les Nouvelles Éditions Méridian) ① |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|--------------------|--|---|
| 5 Dizi | No. 21 (from <i>48 études</i>) | Dizi: 48 études, Book 1 (Lemoine) |
| 6 Dizi | No. 23 (from <i>48 études</i>) | Dizi: 48 études, Book 1 (Lemoine) |
| 7 Dizi | No. 24 (from <i>48 études</i>) | Dizi: 48 études, Book 1 (Lemoine) |
| 8 Prokofiev | Prelude in C, Op. 12 No. 7 | Prokofiev: Prelude in C, Op. 12 No. 7 (Forberg) |
| 9 N. Rota | Toccata (from <i>Sarabanda e toccata</i>) | N. Rota: Sarabanda e toccata (Ricordi) |
| 10 Eric Schmidt | No. 6 (from <i>Six études</i>) | Eric Schmidt: Six études (Leduc) |
| 11 Bonnie Shaljean | Prelude in D minor (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |
| 12 Bonnie Shaljean | Prelude in F (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |
| 13 J. Thomas | Study No. 2 in B \flat minor | J. Thomas: Selected Studies (Adlais) |
| 14 J. Thomas | Study No. 4 in G \flat | J. Thomas: Selected Studies (Adlais) |
| 15 Zabel | No. 1 in E \flat (from <i>Three Concert Études</i>) | Zabel: Three Concert Études (Zimmermann) |

GRADE 1

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|------------------------------------|--|--|
| A | 1 Bernard Andrès | No.1 (from <i>Asters</i>) | Bernard Andrès: <i>Asters</i> (Hamelte) |
| | 2 Anon. Bohemian | The Jolly Peasant, arr. Paret | First Harp Book (G. Schirmer) |
| | 3 Betty Paret | Rondo | First Harp Book (G. Schirmer) |
| | 4 Anon. Italian | O Sanctissima, arr. Milligan | Fun from the First! Vol. 2 (Lyon & Healy) |
| | 5 Grandjany | Little Waltz | Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer) |
| | 6 Weidensaul | Midnight Stars | Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer) |
| | 7 Weidensaul | Barn Dance Memory | Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer) |
| | 8 Soler | Allegretto, arr. Schlomovitz | Beginner's Harp Book, 1 (Salvi) |
| B | 1 Anon. Chinese | The Purple Bamboo, arr. Milligan <i>‡s in glissandi may be played as †s</i> | Fun from the First! Vol. 2 (Lyon & Healy) |
| | 2 Fiona Clifton-Welker | Charlotte in Spring (from <i>Harping On</i> , Book 1) | Fiona Clifton-Welker: <i>Harping On</i> , Book 1 (Clifton-Welker) |
| | 3 Bonnie Goodrich | Azaleas in Houston (from <i>A Bouquet for Young Harpists</i>) | Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard) |
| | 4 Bonnie Goodrich | Japanese Lanterns (from <i>A Bouquet for Young Harpists</i>) | Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard) |
| | 5 arr. Meinir Heuly | Three Blind Mice | 12 Easy Nursery Tunes for Young Harpists (Alaw) |
| | 6 Claire Jones & Chris Marshall | Stars (from <i>Six Pieces for Harp</i>) | Claire Jones & Chris Marshall: <i>Six Pieces for Harp</i> (Marshall Jones Music) |
| | 7 Anne Macdearmid | Lullaby | Comunn na Clarsaich: Folio 18 (Clarsach Society) |
| | 8 Anne Macdearmid | The Merry-go-Round | Comunn na Clarsaich: Folio 18 (Clarsach Society) |
| | 9 David Watkins | Berceuse (No. 2 from <i>Six Pieces</i>) | David Watkins: <i>Six Pieces</i> (Boosey & Hawkes) |
| C | 1 Doming Bouchaud | Coquillages (Shells) | Harpe d'or (Billaudot) |
| | 2 Doming Bouchaud | A pas de fourmis (Ant's Steps) | Harpe d'or (Billaudot) |
| | 3 Doming Bouchaud | La balle (The Ball) | Harpe d'or (Billaudot) |
| | 4 van Campen | Etude No.2 (from <i>Tutor for the Celtic Harp</i> , Vol. 1) | van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia) |
| | 5 van Campen | Etude No.5 (from <i>Tutor for the Celtic Harp</i> , Vol. 1) | van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia) |
| | 6 Skaila Kanga | Sound the Trumpets (No. 8 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 7 Skaila Kanga | The Glittering Ballroom (No.10 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 8 Pozzoli | 1st Grade: No.2 (from <i>65 piccoli studi facili e progressivi</i>) | P.91 from M. Grossi: <i>Metodo per arpa</i> (Ricordi) |
| | 9 Pozzoli | 1st Grade: No.3 (from <i>65 piccoli studi facili e progressivi</i>) | P.91 from M. Grossi: <i>Metodo per arpa</i> (Ricordi) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|-------------|---|--|
| 10 Pozzoli | 1st Grade: No.10 (from <i>65 piccoli studi facili e progressivi</i>) | P.97 from M. Grossi: Metodo per arpa (Ricordi) |
| 11 Tournier | Les tierces | Les plaisirs de la harpe, Vol. 1 (Lemoine) |

GRADE 2

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|------------------------------------|---|---|
| A | 1 Bernard Andrès | No.2 (from <i>Aquatintes</i>) | Bernard Andrès: <i>Aquatintes</i> (Hamelle) |
| | 2 Bernard Andrès | No.6 (from <i>Aquatintes</i>) | Bernard Andrès: <i>Aquatintes</i> (Hamelle) |
| | 3 Anon. Scottish | College Hornpipe, arr. Mieras | A Harper's Pleasure (Swanston Music) |
| | 4 Anon. Welsh | Dacw Mam yn Dwad (Here Comes Mother), arr. Heulyn <i>harp 1 part</i> | O'r Dechrau (From the Beginning) (Alaw) |
| | 5 Anon. Welsh | Can y Melinydd (The Miller's Song), arr. Heulyn <i>harp 1 part</i> | O'r Dechrau (From the Beginning) (Alaw) |
| | 6 J. S. Bach | While Bagpipes Play, arr. Paret | Second Harp Book (Lyra) |
| | 7 J.-J. Rousseau | Evening Song, arr. Paret | Second Harp Book (Lyra) |
| | 8 Mel Bonis | Le petit mendiant (The Little Beggar) | Les plaisirs de la harpe, Vol. 1 (Lemoine) |
| | 9 Grandjany | Gigue (No.2 from <i>Petite suite classique</i>) | Grandjany: <i>Petite suite classique</i> (Carl Fischer) |
| | 10 Grandjany | The See-Saw (from <i>Little Harp Book</i>) | Grandjany: <i>Little Harp Book</i> (Carl Fischer) |
| | 11 L. Thomson | Ebbing Tide | L. Thomson: <i>Ebbing Tide</i> (Thomson) |
| | 12 L. Thomson | Song at Night | L. Thomson: <i>Song at Night</i> (Thomson) |
| B | 1 Bartók | In Phrygian Mode (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes) |
| | 2 Bartók | In Yugoslav Mode (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes) |
| | 3 Burgon | Dawn (No.1 from <i>Beginnings</i>) | Burgon: <i>Beginnings</i> (Stainer & Bell) |
| | 4 Fiona Clifton-Welker | Goblin Rustle (from <i>Harping On</i> , Book 1) | Fiona Clifton-Welker: <i>Harping On</i> , Book 1 (Clifton-Welker) |
| | 5 Gabus | Crépuscule sur le lagon (Twilight on the Lagoon) | Les plaisirs de la harpe, Vol. 1 (Lemoine) |
| | 6 Yann Geslin | Complainte (Lament) | Les plaisirs de la harpe, Vol. 1 (Lemoine) |
| | 7 Grandjany | Réverie (No.1 from <i>Trois petites pièces très faciles</i> , Op.7) | Grandjany: <i>Trois petites pièces très faciles</i> , Op.7 (Leduc) |
| | 8 Stewart Green | Mister Blister's March (from <i>Blistering Along!</i>) | P.2 from Stewart Green: <i>Blistering Along!</i> (Spartan Press) |
| | 9 Claire Jones & Chris Marshall | MJ the Cat (from <i>Six Pieces for Harp</i>) | Claire Jones & Chris Marshall: <i>Six Pieces for Harp</i> (Marshall Jones Music) |
| | 10 Skaila Kanga | Hippopotamus Rag (No.27 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 11 Skaila Kanga | Bedtime Blues (No.28 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 12 Skaila Kanga | Swing Time (No.29 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| C | 1 Dominig Bouchaud | Parapluie (Umbrella) | Harpe d'or (Billaudot) |
| | 2 Dominig Bouchaud | Le crabe (The Crab) | Harpe d'or (Billaudot) |
| | 3 van Campen | Etude No.8 (from <i>Tutor for the Celtic Harp</i> , Vol. 1) | van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia) |
| | 4 van Campen | Etude No.11 (from <i>Tutor for the Celtic Harp</i> , Vol. 1) | van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia) |
| | 5 Skaila Kanga | Mountain Stream (No.14 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |
| | 6 Skaila Kanga | Garden of Dreams (No.22 from <i>Minstrel's Gallery</i>) | Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music) |

| COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------------|--|---|
| 7 Pozzoli | 1st Grade: No.13a (from <i>65 piccoli studi facili e progressivi</i>) | P.100 from M. Grossi: Metodo per arpa (Ricordi) |
| 8 Pozzoli | 1st Grade: No.13b (from <i>65 piccoli studi facili e progressivi</i>) | P.100 from M. Grossi: Metodo per arpa (Ricordi) |
| 9 Pozzoli | 2nd Grade: No.11 (from <i>65 piccoli studi facili e progressivi</i>) | P.116 from M. Grossi: Metodo per arpa (Ricordi) |
| 10 Pozzoli | 2nd Grade: No.15 (from <i>65 piccoli studi facili e progressivi</i>) | P.122 from M. Grossi: Metodo per arpa (Ricordi) |
| 11 Schlomovitz | Ballerina | Beginner's Harp Book, 1 (Salvi) |

GRADE 3

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|----------------------|---|--|
| A | 1 Bernard Andrès | Gavotte (from <i>Automates</i>) | Bernard Andrès: <i>Automates</i> (Hamelle) |
| | 2 Anon. Welsh | Llwyn Onn (The Ash Grove), arr. Milligan | Pp. 20–22 from <i>Medieval to Modern, Vol. 2</i> (Lyon & Healy) |
| | 3 Bochsá | Rondo 'Le garçon volage' (from <i>Air and Rondo</i>), arr. Milligan | Pp. 4–6 from <i>Medieval to Modern, Vol. 2</i> (Lyon & Healy) |
| | 4 J. Clarke | Chaconne, arr. Powell | Y Telynor Clasurol (The Classical Harpist) (Adlais) |
| | 5 Handel | Allegro, arr. Powell | Y Telynor Clasurol (The Classical Harpist) (Adlais) |
| | 6 Handel | Sonatina, arr. Powell | Y Telynor Clasurol (The Classical Harpist) (Adlais) |
| | 7 Skaila Kanga | Country Dance (No. 2 from <i>Miniatures</i>) <i>harp 1 part</i> | Skaila Kanga: <i>Miniatures</i> (Alaw) |
| | 8 Pässler | Rondo, arr. Grandjany | <i>Short Pieces from the Masters</i> (Carl Fischer) |
| B | 1 Anon. Scottish | A' Bheairt-Fhioda (A Weaving Lilt), arr. Mieras | A Harper's Pleasure (Swanston Music) |
| | 2 Bartók | Triplets (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes) |
| | 3 Bartók | Five-tone Scale (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes) |
| | 4 Grandjany | Barcarolle (No. 3 from <i>Trois petites pièces très faciles, Op. 7</i>) <i>may be played in C</i> | Grandjany: <i>Trois petites pièces très faciles, Op. 7</i> (Leduc) |
| | 5 Stewart Green | Blistering Rock! (from <i>Blistering Along!</i>) | Stewart Green: <i>Blistering Along!</i> (Spartan Press) |
| | 6 Susann McDonald | Alpine Waltz | Linda Wood & Susann McDonald: <i>Harp Solos, Vol. 3</i> (Musicworks) |
| | 7 B. Orr | No. 2 (from <i>Three Diatonic Preludes</i>) | B. Orr: <i>Three Diatonic Preludes</i> (OUP archive) |
| C | 1 van Campen | Scale-Study No. 4 (from <i>Tutor for the Celtic Harp, Vol. 1</i>) | P. 47 from van Campen: <i>Tutor for the Celtic Harp, Vol. 1</i> (Harmonia) |
| | 2 Damase | No. 1 (from <i>Dix études faciles et progressives</i>) | Damase: <i>Dix études faciles et progressives</i> (Billaudot) |
| | 3 Damase | No. 2 (from <i>Dix études faciles et progressives</i>) | Damase: <i>Dix études faciles et progressives</i> (Billaudot) |
| | 4 C. Grossi | Etude | <i>Les plaisirs de la harpe, Vol. 1</i> (Lemoine) |
| | 5 Pozzoli | No. 1 (from <i>Studi di media difficoltà</i>) | Pozzoli: <i>Studi di media difficoltà</i> (Ricordi) |

GRADE 4

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|-----------------------------|---|---|
| A | 1 Bernard Andrès | Sarabande (from <i>Automates</i>) | Bernard Andrès: Automates (Hamelle) |
| | 2 Bernard Andrès | Gaillarde (from <i>Automates</i>) | Bernard Andrès: Automates (Hamelle) |
| | 3 J. S. Bach | Prelude in C, BWV 846, arr. O'Farrell | The O'Farrell Collection, Vol. 2: A Baroque Bouquet (O'Farrell) |
| | 4 Clementi | Allegro (1st movt from <i>Sonatina in C</i> , Op. 36 No.1), trans. Shaljean | Composers in Georgian London (Blue Crescent Music) |
| | 5 Kuhlau | Theme and Variations, arr. Bouchaud | Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques) |
| | 6 Mozart | Andante grazioso (from <i>Piano Sonata</i> , K. 331), arr. Bouchaud | No. 22 from Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques) |
| | 7 A. Scarlatti | Minuetto, arr. Bouchaud | Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques) |
| B | 1 Bartók | Merriment (from <i>Mikrokosmos</i>), arr. Marzuki | Bartók: Mikrokosmos for Harp (Boosey & Hawkes) |
| | 2 arr. Deborah Friou | Scarborough Fair | Scarborough Fair (Friou Music) |
| | 3 Stewart Green | Ragged Robin (from <i>Flights of Fancy</i>) | Stewart Green: Flights of Fancy (Spartan Press) |
| | 4 arr. Meinir Heulyn | O'er the Sea to Skye | Famous Music for the Harp, Vol. 1 (Alaw) |
| | 5 Skaila Kanga | Skating on Ice (No. 4 from <i>Miniatures</i>) <i>harp 1 part</i> | Skaila Kanga: Miniatures (Alaw) |
| | 6 Alfredo Rolando Ortiz | Waiting | The International Rhythmic Collection, Vol. 1 (AROY Music) |
| | 7 Alfredo Rolando Ortiz | The Harp Cha-cha-chá | The International Rhythmic Collection, Vol. 1 (AROY Music) |
| | 8 Alfredo Rolando Ortiz | Tango triste | The International Rhythmic Collection, Vol. 2 (AROY Music) |
| | 9 Alfredo Rolando Ortiz | Carnaval Brasileiro | The International Rhythmic Collection, Vol. 2 (AROY Music) |
| | 10 arr. Ronald Stevenson | Eriskay Love-Lilt | Sounding Strings (UMP) |
| C | 1 F. Alberti | No. 3 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 2 F. Alberti | No. 8 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 3 L. Concone | Prélude (No. 1 from <i>30 études progressives</i> , Op. 26) | L. Concone: 30 études progressives, Op. 26, Book 1 (Billaudot) |
| | 4 Damase | No. 3 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |
| | 5 Schlomovitz | Butterflies | Beginner's Harp Book, 1 (Salvi) |

GRADE 5

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|-------------------------|---|---|
| A | 1 Anon. | Theme <i>and</i> Variations 2, 5 <i>and</i> 6 (from <i>Variations sur un thème de Mozart</i>), arr. Le Dentu | Variations sur un thème de Mozart (Billaudot) |
| | 2 Clementi | Andante <i>and</i> Vivace (2nd <i>and</i> 3rd movts from <i>Sonatina in C</i> , Op.36 No.1), trans. Shaljean | Composers in Georgian London (Blue Crescent Music) |
| | 3 O'Carolan | Concerto, arr. Bouchaud | Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques) |
| | 4 O'Carolan | Madam Cole, arr. Yeats | Sounding Harps, Book 3 (Cáirde na Cruite) |
| | 5 O'Carolan | Lady Dillon, arr. Grocock | Sounding Harps, Book 3 (Cáirde na Cruite) |
| | 6 D. Scarlatti | Sonata in C, arr. Bouchaud | Pièces Classiques, Book 5 (Billaudot) |
| | 7 arr. Florence Wilson | Eilean a' Chéo (The Misty Island) | Comunn na Clarsaich: Folio 8 (Clarsach Society) |
| B | 1 Anon. | Water is Wide, arr. Robertson | Treasures of the Celtic Harp (Mel Bay) |
| | 2 Jeffrey Mayhew | Fiskars (from <i>People and Places</i>) | Jeffrey Mayhew: People and Places (Creighton's Collection) |
| | 3 O'Carolan | Carolan's Farewell to Music, arr. Larchet Cuthbert | P.103 from The Irish Harp Book (Carysfort Press) |
| | 4 Anne-Marie O'Farrell | Prelude for Irish Harp | The O'Farrell Collection, Vol. 3: Ancient to Modern (O'Farrell) |
| | 5 B. Orr | No.3 (from <i>Three Diatonic Preludes</i>) | B. Orr: Three Diatonic Preludes (OUP archive) |
| | 6 Alfredo Rolando Ortiz | Noche de Fiesta | The International Rhythmic Collection, Vol. 1 (AROY Music) |
| | 7 arr. Ronald Stevenson | Harp of Gold <i>and</i> The Cockle-Gatherer | Sounding Strings (UMP) |
| C | 1 F. Alberti | No.4 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 2 L. Concone | Prélude in B \flat (No.2 from <i>30 études progressives</i> , Op.26) | L. Concone: 30 études progressives, Op.26, Book 1 (Billaudot) |
| | 3 Damase | No.4 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |
| | 4 Damase | No.5 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |
| | 5 Sor | Etude No.5, arr. Bouchaud | Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques) |

GRADE 6

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|-----------------------------|--|---|
| A | 1 Anon. Irish | Bean Dubh an Ghleanna (The Dark Woman of the Glen), arr. McCrann | Sounding Harps, Book 3 (Cáirde na Cruite) |
| | 2 Anon. Irish | Shule Aroon, arr. Robertson | Treasures of the Celtic Harp (Mel Bay) |
| | 3 J. C. Bach | Presto, arr. Bouchaud | Pièces Classiques, Book 5 (Billaudot) |
| | 4 T. C. Kelly | Interlude | Pp.116–8 from The Irish Harp Book (Carysfort Press) |
| B | 1 D. McNulty | Berceuse | Pp.166–7 from The Irish Harp Book (Carysfort Press) |
| | 2 O'Carolan | Planxty Johnston, arr. Yeats | Sounding Harps, Book 3 (Cáirde na Cruite) |
| | 3 arr. Anne-Marie O'Farrell | Don Oíche Úd i mBeithil (The Night in Bethlehem) | Don Oíche Úd i mBeithil (The Night in Bethlehem) (O'Farrell) |
| | 4 Alfredo Rolando Ortiz | Danza de Luzma <i>advanced version</i> | P.54 from The International Rhythmic Collection, Vol. 1 (AROY Music) |
| | 5 Alfredo Rolando Ortiz | Tu Ventana <i>advanced version</i> | P.38 from The International Rhythmic Collection, Vol. 2 (AROY Music) |
| | 6 Alfredo Rolando Ortiz | The Butterfly Trees | The International Rhythmic Collection, Vol. 2 (AROY Music) |
| C | 1 F. Alberti | No.5 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 2 F. Alberti | No.6 (from <i>Dix études progressives et techniques</i>) | F. Alberti: Dix études progressives et techniques (Hamelle) |
| | 3 L. Concone | Prélude in Bb (No.5 from <i>30 études progressives</i> , Op.26) | L. Concone: 30 études progressives, Op.26, Book 1 (Billaudot) |
| | 4 Damase | No.7 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |
| | 5 Damase | No.10 (from <i>Dix études faciles et progressives</i>) | Damase: Dix études faciles et progressives (Billaudot) |
| | 6 S. Heller | Etude in C, Op.45 No.1, trans. Shaljean | Etudes for Concert or Celtic Harp (Blue Crescent Music) |
| | 7 Bonnie Shaljean | Prelude in A minor (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |

GRADE 7

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, **A**, **B** and **C**, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|----------|-------------------------------|--|---|
| A | 1 Anon. Irish | Miss Brown's Fancy, arr. Robertson | Treasures of the Celtic Harp (Mel Bay) |
| | 2 Edward Jones | Pant Corlan yr Wyn (The Hollow of the Lambsfold) | Clasuron Edward Jones (Edward Jones Classics) (Alaw) |
| | 3 Anne-Marie O'Farrell | Chorale Variations on 'Deus Meus Adiuva Me' | The O'Farrell Collection, Vol. 3: Ancient to Modern (O'Farrell) |
| | 4 D. Scarlatti | Sonata in A minor, Kp. 61, L. 136, arr. Bouchaud | Pièces Classiques, Book 6 (Billaudot) |
| | 5 J. P. Sweelinck | Bergamasca, arr. Bouchaud <i>omitting Variations 3, 4 & 5</i> | Pièces Classiques, Book 6 (Billaudot) |
| | 6 Bonnie Shaljean | The Seven Joys | Bonnie Shaljean: The Seven Joys (Blue Crescent Music) |
| B | 1 Deborah Henson-Conant | Nataliana | Deborah Henson-Conant: Nataliana (Golden Cage Music) |
| | 2 arr. Meinir Heulyn | Pedair 'Waltz' o Gymru (Four Welsh Waltzes) | Gwledd Geltaidd (A Celtic Feast), Vol. 1 (Alaw) |
| | 3 Alfredo Rolando Ortiz | Cocorná <i>advanced version</i> | P. 29 from The International Rhythmic Collection, Vol. 2 (AROY Music) |
| | 4 Victory | Allegro assai (No. 3 from <i>Three Pieces for the Irish Harp</i>) | Pp. 141–4 from The Irish Harp Book (Carysfort Press) |
| C | 1 Moszkowski | Etude in C, Op. 91 No. 11, trans. Shaljean | Etudes for Concert or Celtic Harp (Blue Crescent Music) |
| | 2 Viner and B. Shaljean | Etude in A minor <i>and</i> Etude after Viner | Etudes for Concert or Celtic Harp (Blue Crescent Music) |
| | 3 arr. Kim Robertson | Glenlivet | Treasures of the Celtic Harp (Mel Bay) |
| | 4 arr. Kim Robertson | Moving Cloud | Treasures of the Celtic Harp (Mel Bay) |
| | 5 Bonnie Shaljean | Prelude in C (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |
| | 6 Bonnie Shaljean | Prelude in B \flat (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |

GRADE 8

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

FOUR PIECES: at least one chosen by the candidate from each of the three Lists, A, B and C, and a fourth of the candidate's own choice; for further programming requirements, see pages 3–4

| | COMPOSER | PIECE / WORK / ARRANGER | PUBLICATION (PUBLISHER) |
|---|-------------------------|---|---|
| A | 1 S. Dussek | The Garland of Love, trans. Shaljean | S. Dussek: The Garland of Love (Blue Crescent Music) |
| | 2 Handel | Air and Variations 'The Harmonious Blacksmith', arr. Bouchaud | Pièces Classiques, Book 6 (Billaudot) |
| | 3 Handel | Andante allegro <i>and</i> Larghetto (1st <i>and</i> 2nd movts from <i>Concerto in B♭</i> , Op. 4 No. 6, HWV 294), arr. Le Dentu <i>unaccompanied</i> | Handel: Concerto in B♭ for Celtic Harp (Billaudot) |
| | 4 Anne-Marie O'Farrell | The Knappogue Medley | Anne-Marie O'Farrell: The Knappogue Medley (O'Farrell) |
| | 5 arr. Hannah Phillips | The Spanish Ladie <i>and</i> The Butterfly <i>observing repeat as needed</i> | The Scottish Harp Anthology, Vol. 3: Advanced (Pentland Publishing) |
| | 6 Bonnie Shaljean | Fantasia on a Sonata by Cardon | Bonnie Shaljean: Fantasia on a Sonata by Cardon (Blue Crescent Music) |
| B | 1 Debussy | Première arabesque, trans. Brundage | Debussy: Première arabesque (Seaside Press) |
| | 2 Anne Macdearmid | Sea Rapture | Anne Macdearmid: Sea Rapture (Macdearmid) ❶ |
| | 3 D. McNulty | Fantasia <i>and</i> Rondo | Pp. 163–5 <i>and</i> 168–71 from The Irish Harp Book (Carysfort Press) |
| | 4 Alfredo Rolando Ortiz | Milonga para amar <i>advanced version</i> | P. 52 from The International Rhythmic Collection, Vol. 2 (AROY Music) |
| | 5 Bonnie Shaljean | Slow Train | Bonnie Shaljean: Slow Train (Blue Crescent Music) |
| | 6 Victory | Grazioso <i>and</i> Lento assai (Nos. 1 <i>and</i> 2 from <i>Three Pieces for the Irish Harp</i>) | Pp. 135–137 <i>and</i> 138–140 from The Irish Harp Book (Carysfort Press) |
| C | 1 J. S. Bach | Prelude (from <i>Lute Suite</i> , BWV 1006a), trans. O'Farrell | J. S. Bach: Prelude from Lute Suite, BWV 1006a (O'Farrell) |
| | 2 Beethoven | Mandolin Sonatina in C, arr. Shaljean | Beethoven for Harp (Blue Crescent Music) |
| | 3 Alfredo Rolando Ortiz | Theme (from <i>Suite to Luzma</i>) | Latin American Harps History, Music and Techniques (AROY Music) |
| | 4 Kim Robertson | Boundless | Treasures of the Celtic Harp (Mel Bay) |
| | 5 Bonnie Shaljean | Prelude in D minor (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |
| | 6 Bonnie Shaljean | Prelude in F (from <i>12 Preludes</i>) | Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music) |

Programme form – Performance Grades

Please show this completed form and your own-choice piece/song to the camera, and announce yourself (name, subject, grade) and your pieces/songs (titles, composers, list information) in the order you will be performing them, before beginning your performance.



Candidate name _____ Subject (instrument) _____ Grade _____

| Piece/Song | Title | Composer | List* | Number* |
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Year of syllabus repertoire lists _____ Break (if taking) between pieces ___ and ___

Related instrument(s) (if used) _____

** Write 'OC' for your own-choice piece/song (unless from the repertoire lists); leave 'List' blank if a Snare Drum, Timpani or Tuned Percussion candidate*

Additional information for own-choice piece/song (unless chosen from the repertoire lists)

| Piece/ Song no. | Arranger (if applicable) | Book title | Publisher |
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Programme form – Performance Grades



Please show this completed form and your own-choice piece/song to the camera, and announce yourself (name, subject, grade) and your pieces/songs (titles, composers, list information) in the order you will be performing them, before beginning your performance.

Candidate name _____

Subject (instrument) _____ Grade _____

| Piece/Song | Title | Composer | List* | Number* |
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Year of syllabus repertoire lists _____ Break (if taking) between pieces ____ and ____

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