

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

**SCALES AND ARPEGGIOS:** from memory, in the following keys:

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

**Scales:** in the above keys (minors in *both* melodic *and* harmonic forms):

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

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

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



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

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 5
- iii) in the narrow position, divided between the hands (in root position *only*), as example in Grade 7

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

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



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

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

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

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

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 4 (four/three octaves, as range permits)
- iii) in the narrow position, divided between the hands (in root position *only*), as example above (three octaves)

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

- i) with each hand separately, and hands together one octave apart (three octaves)
- ii) divided between the hands, as second pedal harp example in Grade 5 (four octaves)
- iii) in the narrow position, divided between the hands (in root position *only*), as example in Grade 7 (four octaves)

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

- i) with each hand separately, and hands together one octave apart (three octaves)
- ii) divided between the hands, as example above (four octaves)

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

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

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

**LIST A**

- ‡ 1 **Gabriel Currington** Millennium Hope. *Lever Harp 2000, ed. Perrett and Gough (Beartramka)*
- † 2 **J. L. Dussek** Sonata in E $\flat$ , Op. 34 No. 1: 1st movt, *Allegro brillante*. *Dussek 2 Grandes Sonates (Salvi)*
- \* 3 **S. Dussek** The Garland of Love, ed. Shaljean (*Blue Crescent Music*)
- † 4 **Barbara Giuranna** Sonatina: 1st movt, *Allegretto con fantasia (Ricordi/UMP)*
- † 5 **Glinka** Variations on a Theme of Mozart (*version No. 1 for harp*) (Salvi)
- \* 6 **Handel** Air and Variations ('The Harmonious Blacksmith'). *No. 6 from Pièces Classiques, Book 6, arr. Bouchaud (Billaudot GB5635/UMP)*
- † 7 **Handel** Concerto in B $\flat$ , Op. 4 No. 6, HWV 294 (*unaccompanied*): 1st and 2nd movts, *Andante allegro* and *Larghetto* (*pedal harp solo part: Bärenreiter BA 8347*)
- ‡ 8 **Handel** Concerto in B $\flat$ , Op. 4 No. 6, HWV 294 (*unaccompanied*): 1st and 2nd movts, *Andante allegro* and *Larghetto* (*non-pedal harp edition by Le Dentu: Billaudot GB3320/UMP*)
- † 9 **Handel, arr. Grandjany** Prelude and Toccata. *Grandjany Music for the Harp (Associated Music Publishers/Music Sales)*
- ‡ 10 **Anne-Marie O'Farrell** The Knappogue Medley (*O'Farrell*)
- † 11 **Pièrre** Impromptu-Caprice, Op. 9 (*Leduc AL10381/UMP*)
- † 12 **Respighi** Siciliana, trans. Grandjany (*Ricordi/UMP*)
- † 13 **Rodrigo** Concerto de Aranjuez: 2nd movt, *Adagio con passione*, trans. Hurst (*Safari Publications*)
- † 14 **Carlos Salzedo** Gavotte and Tango, from 'Suite of Eight Dances' (*Lyon & Healy/Salvi*)
- † 15 **Scarlatti** Sonata in D, Kp. 430, L. 463. *Scarlatti Three Sonatas, ed. Owens (Lyon & Healy/Salvi)*
- ‡ 16 **Bonnie Shaljean** Fantasia on a Sonata by Cardon (*Blue Crescent Music*)
- † 17 **David Watkins** Prelude, from 'Petite Suite' (*UMP*)
- † 18 **Aristid von Wurtzler** Variations on a Theme of Corelli (omitting Vars 4 & 5) (*General Music Publishing Company*)

**LIST B**

- † 1 **York Bowen** Arabesque (*Goodwin & Tabb/Music Sales*)
- † 2 **Henri Büsser** Pièce de Concert, Op. 32 (*observing both cuts*) (*Leduc AL13879/UMP*)
- † 3 **Marius Flothuis** Pour le tombeau d'Orphée, Op. 37 (*Donemus*)
- † 4 **Eugene Goossens** Ballade No. 2, from '2 Ballades' (*Leduc AL22974/UMP*) (*limited availability*)
- ‡ 5 **David Gough** Rag-Bag
- ‡ 6 **Danielle Perrett** After Debussy
- † 7 **Jesús Guridi** Viejo Zortzico (*UME 19549/Music Sales*)
- † 8 **Hasselmanns** Valse de Concert (*Combre/UMP*)
- ‡ 9 **Anne Macdearmid** Sea Rapture (*Macdearmid*)
- ‡ 10 **Daniel McNulty** Fantasia and Rondo. *The Irish Harp Book, ed. Larchet Cuthbert, pp. 163–5 and pp. 168–71 (Mercier Press)*
- \* 11 **Alfredo Rolando Ortiz** Milonga para amar (*advanced version, p. 52*), from 'The International Rhythmic Collection', Vol. 2 (*Aroy Music*)
- † 12 **Richard Rodgers** My Favourite Things. *No. 3 from All-Time Jazz Favourites, arr. Kanga (Alaw)*
- † 13 **Roussel** Impromptu, Op. 21 (*Durand/UMP*)
- \* 14 **Bonnie Shaljean** Slow Train (*Blue Crescent Music*)
- † 15 **Tailleferre** Sonata: 3rd movt, *Perpetuum mobile (Peermusic/Music Sales)*

**LIST C**

- † 1 **J. S. Bach, arr. Grandjany** Etudes for Harp: No. 1 or No. 12 (*Carl Fischer O4819/MDS*)
- \* 2 **Beethoven** Mandolin Sonatina in C. *Beethoven for Harp, trans. Shaljean (Blue Crescent Music)*
- † 3 **Desserre** 3 Etudes: No. 2 in E $\flat$  (*Les Nouvelles Editions Méridian*)
- † 4 **Dizi** 48 Etudes, Book 1: No. 21 or No. 23 or No. 24 (*Lemoine/FM Distribution*)
- † 5 **Prokofiev** Prelude in C, Op. 12 No. 7 (*Forberg/Peters*)
- ‡ 6 **Kim Robertson** Boundless. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay)*
- † 7 **Nino Rota** Toccata, from 'Sarabanda e Toccata' (*Ricordi/UMP*)
- † 8 **Eric Schmidt** 6 Etudes: No. 6 (*Leduc AL21326/UMP*)
- \* 9 **Bonnie Shaljean** Prelude in D minor or Prelude in F, from '12 Preludes for Concert or Celtic Harp' (*Blue Crescent Music*)
- ‡ 10 **David Snell** Toccata
- ‡ 11 **Nigel Springthorpe** Rondo
- † 12 **John Thomas** Selected Studies: No. 2 in B $\flat$  minor or No. 4 in G $\flat$  (*Adlais*)
- † 13 **Zabel** 3 Grand Concert Etudes: No. 1 in E $\flat$  (*Zimmermann/MusT* or *Zimmermann/MDS*)

**SIGHT-READING**<sup>§</sup>: see p. 58

**AURAL TESTS FOR THE GRADE**<sup>§</sup>: see pp. 98 and 103