

HARP (Subject Code: 08)

- a This syllabus is for pedal and non-pedal harp at all grades. The requirements for non-pedal harp from Grade 3 are for instruments with E \flat tuning and with a minimum of 34 strings (highest acceptable pitch for bottom string: 6th-octave C). At Grades 1 and 2, three non-pedal harp tuning groups (C tuning, E \flat tuning and F tuning) are provided for.
- b Candidates must bring their own instrument to the examination and ensure that it is properly tuned beforehand. Tuning adjustment is permitted during the examination, if necessary. Candidates will also be given sufficient time to make the necessary pedal/lever changes for scales and pieces.
- c Schedule of maximum marks for all grades:
- | | |
|----------------------|-----|
| Scales and Arpeggios | 21 |
| Pieces: 1 | 30 |
| 2 | 30 |
| 3 | 30 |
| Playing at Sight | 21 |
| Aural Tests | 18 |
| Total | 150 |
- d When marking, the examiner will pay attention not only to accuracy of notes and time, but also to other elements inherent in a good performance, for example tone quality, tuning, balance, clarity, articulation, choice of tempo, observance of marks of expression, rhythm, phrasing and posture.
- e Pieces marked with an asterisk (*) may be played by both pedal and non-pedal harpists, provided that the composer's original pitches and rhythms are not omitted or altered in any way. Pieces marked with a dagger (†) must be played by pedal harpists *only*, while those marked with a double dagger (‡) must be played by non-pedal harpists *only*.
- f Candidates should use their discretion in the choice of pieces in order to present a contrasted and balanced programme.
- g Candidates are not compelled to adhere to the fingering indicated in any of the pieces: any good practical fingering will be accepted
- h Scales and arpeggios should be played from memory, at a pace that is consistent with a good even tone, clear articulation and a vital and secure rhythmic structure, and that is appropriate to the technical demands of the grade. Any good practical fingering will be accepted. The scale requirements are published in separate books for pedal and non-pedal harp by Alaw (see page 118).
At Grades 1 and 2 the examiner will ask non-pedal harp candidates which of the three groups of scales they have chosen.
- i Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test for Playing at Sight before they are required to perform it for assessment.
- j For those publications where no distributor is listed, candidates are referred to the following harp retailers – Morley, Pilgrim, Salvi or Telynau Vining (see pages 118–120 for contact details).

Harp GRADE 1

SCALES AND ARPEGGIOS: from memory, in the keys specified in one of the following groups chosen by the candidate:

Pedal Harp C, G, D, F, B♭ majors (one octave)

Non-pedal Harp Group 1 C, G, D majors (one octave)

Group 2 E♭, B♭, C majors (one octave)

Group 3 F, C, G majors (one octave)

Scales: in the above keys, with each hand separately

Arpeggios: the common chords of the above keys in root position only, with each hand separately

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

LIST A

- * 1 **Bernard Andrès** No.1 from 'Asters' (*Hamellet/U.M.P.*)
- * 2 **Anon. Bohemian** The Jolly Peasant } *First Harp Book, arr. Paret (Lyra/Munson & Harbour)*
- * 3 **Betty Paret** Rondo }
- * 4 **Anon. Italian** O Sanctissima. *Fun from the First!, Vol. 2, arr. Milligan (Lyon & Healy/Salvi)*
- * 5 **Grandjany** Little Waltz. *No.12 from* }
- * 6 **Jane Weidensaul** Midnight Stars or Barn Dance Memory. *No.13 or no.15 from* } *First-Grade Pieces for Harp by Grandjany and Weidensaul (Carl Fischer 04466/M.D.S.)*
- * 7 **Soler** Allegretto. *Beginner's Harp Book 1, arr. Schlomovitz (Salvi)*

LIST B

- * 1 **Anon. Chinese** The Purple Bamboo. *Fun from the First!, Vol. 2, arr. Milligan (Lyon & Healy/Salvi)*
- * 2 **Fiona Clifton-Welker** Charlotte in Spring, from 'Harping On', Book 1 (*Clifton-Welker*)
- * 3 **Bonnie Goodrich** Azaleas in Houston or Japanese Lanterns, from 'A Bouquet for Young Harpists' (*Bel Artes*)
- * 4 **David Gough and Danielle Perrett** Donkey Ride, from 'Lift Off!' (*Beartramka*)
- * 5 **arr. Meinir Heulyn** Three Blind Mice. *No.4 from 12 Easy Nursery Tunes for Young Harpists (Alaw)*
- * 6 **Anne Macdearmid** Lullaby or The Merry-go-Round. *Comunn na Clarsaich Folio 18 (Clarsach Society)*
- * 7 **David Watkins** Berceuse: no.2 from 'Six Pieces' (*Boosey & Hawkes/M.D.S.*)

LIST C

- * 1 **Dominig Bouchaud** Coquillages (Shells) or A pas de fourmis (Ant's Steps) or La balle (The Ball), from 'Harpe d'or' (*Billaudot/U.M.P.*)
- * 2 **Ank van Campen** Tutor for the Celtic Harp: Etude no.2 or no.5 (*Harmonia 2703/Spartan Press*)
- * 3 **Skaila Kanga** Sound the Trumpets or The Glittering Ballroom: no.8 or no.10 from 'Minstrel's Gallery' (*Maruka Music*)
- * 4 **Pozzoli** 65 Piccoli Studi facili e progressivi, 1st Grade: no.2 or no.3 or no.10. *Grossi Metodo per Arpa, p.91 or p.97 (Ricordi/U.M.P.)*
- * 5 **Tournier** Les Tierces. *No.1 from Les Plaisirs de la Harpe, Vol. 1, ed. Géliot (Lemoine/U.M.P.)*

PLAYING AT SIGHT: see paragraph *i* on page 48.

AURAL TESTS FOR THE GRADE

* Pedal and non-pedal harp

Harp GRADE 2

SCALES AND ARPEGGIOS: from memory, in the keys specified in one of the following groups chosen by the candidate:

Pedal Harp C, G, D, F, B♭ majors; A, E, D minors (two octaves)

Non-pedal Harp Group 1 C, G, D, A majors; A, E minors (two octaves)

Group 2 E♭, B♭, C, G majors; C, G minors (two octaves)

Group 3 F, C, G, D majors; D, A minors (two octaves)

Scales: in the above keys (minors in harmonic form *only*), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position only:

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



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

LIST A

- * 1 **Bernard Andrès** No.2 or no.6 from 'Aquatintes' (*Hamellet/U.M.P.*)
- * 2 **Anon. Scottish** College Hornpipe. *A Harper's Pleasure, arr. Mieras (Swanston Music)*
- * 3 **Anon. Welsh** Dacw Mam yn Dwad (Here Comes Mother) or Can y Melinydd (The Miller's Song) (*harp 1 part*): no.3 or no.6 from 'O'r Dechrau' (From the Beginning), arr. Heulyn (*Alaw*)
- * 4 **J. S. Bach** While Bagpipes Play } *Second Harp Book, arr. Paret (Lyra/Munson & Harbour)*
- * 5 **J.-J. Rousseau** Evening Song }
- * 6 **Mel Bonis** Le Petit Mendiant (The Little Beggar). *No.7 from Les Plaisirs de la Harpe, Vol. 1, éd. Géliot (Lemoine/U.M.P.)*
- * 7 **Grandjany** Gigue: no.2 from 'Petite Suite Classique' (*Carl Fischer 04788/M.D.S.*)
- * 8 **Grandjany** The See-Saw, from 'Little Harp Book' (*Carl Fischer 04636/M.D.S.*)
- * 9 **Lucien Thomson** Ebbing Tide or Song at Night (*publ. separately: Thomson*)

LIST B

- * 1 **Bartók** In Phrygian Mode or In Yugoslav Mode: no.2 or no.3 from 'Mikrokosmos', arr. Marzuki (*Boosey & Hawkes/M.D.S.*)
- * 2 **Geoffrey Burgon** Dawn: no.1 from 'Beginnings' (*Stainer & Bell*)
- * 3 **Fiona Clifton-Welker** Goblin Rustle, from 'Harping On', Book 1 (*Clifton-Welker*)
- * 4 **Monique Gabus** Crépuscule sur le Lagon (Twilight on the Lagoon). *No.13 from } Les Plaisirs de la Harpe, Vol. 1,*
- * 5 **Yann Geslin** Complainte (Lament). *No.12 from } ed. Géliot (Lemoine/U.M.P.)*
- * 6 **Grandjany** Rêverie: no.1 from 'Trois petites Pièces très faciles', Op.7 (*Leduc/U.M.P.*)
- * 7 **Stewart Green** Mister Blister's March, p.2 from 'Blistering Along!' (*Green*)
- * 8 **Skaila Kanga** Hippopotamus Rag or Bedtime Blues or Swing Time: no.27 or no.28 or no.29 from 'Minstrel's Gallery' (*Maruka Music*)
- * 9 **Geoffrey Winters** At Anchor or Celtic Rag: no.6 or no.8 from 'Journeys', Op.80 (*Simrock/M.D.S.*)

LIST C

- * 1 **Dominig Bouchaud** Parapluie (Umbrella) or Le Crabe (The Crab), from 'Harpe d'or' (*Billaudot/U.M.P.*)
- * 2 **Ank van Campen** Tutor for the Celtic Harp: Etude no.8 or no.11 (*Harmonia 2703/Spartan Press*)
- * 3 **Skaila Kanga** Mountain Stream or Garden of Dreams: no.14 or no.22 from 'Minstrel's Gallery' (*Maruka Music*)
- * 4 **Pozzoli** 65 Piccoli Studi facili e progressivi, 1st Grade: no.13a or no.13b; or 2nd Grade: no.11 or no.15. *Grossi Metodo per Arpa, pp.100, 116 or 122 (Ricordi/U.M.P.)*
- * 5 **Phyllis Schlomovitz** Ballerina. *Beginner's Harp Book 1, arr. Schlomovitz (Salvi)*

PLAYING AT SIGHT: see paragraph *i* on page 48.

AURAL TESTS FOR THE GRADE

* Pedal and non-pedal harp † Pedal harp only

Harp GRADE 3

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

Pedal Harp C, G, D, A, E, F, B \flat , E \flat majors; A, E, D, G, C minors (two octaves)

Scales: in the above keys (minors in harmonic form *only*), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position only:

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



Non-pedal Harp E \flat , B \flat , F, C, G, D majors; C, G, D, A, E minors (two octaves)

Scales: in the above keys (minors in harmonic form *only*), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position only:

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

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

LIST A

- * 1 **Bernard Andr s** Gavotte, from 'Automates' (*Hamel/U.M.P.*)
- * 2 **Anon. Welsh** Llwyn Onn (The Ash Grove) (*pp.20–22*)
- * 3 **Bochsa** Rondo 'Le Garçon Volage', from 'Air and Rondo' (*pp.4–6*) (*Lyra & Healy/Salvi*)
- † 4 **J. S. Bach** Minuet (from Sixth French Suite). *Second Harp Book, arr. Paret (Lyra/Munson & Harbour)*
- * 5 **Clarke** Chaconne. *No.4 from* } *Y Telynor Clasurol (The Classical Harpist), arr. Powell (Adlais)*
- * 6 **Handel** Allegro or Sonatina. *No.5 or no.6 from*
- * 7 **Skaila Kanga** Country Dance: no.2 from 'Miniatures' (*harp 1 part*) (*Alaw*)
- † 8 **Koechlin** Sicilienne. *No.23 from Les Plaisirs de la Harpe, Vol. 1, ed. G liot (Lemoine/U.M.P.)*
- * 9 **P ssler** Rondo. *No.3 from Short Pieces from the Masters, arr. Grandjany (Carl Fischer H64/M.D.S.)*

LIST B

- * 1 **Anon. Scottish** A' Bheairt-Fhioda (A Weaving Lilt). *A Harper's Pleasure, arr. Mieras (Swanston Music)*
- * 2 **Bart k** Triplets or Five-tone Scale: no.11 or no.12 from 'Mikrokosmos', arr. Marzuki (*Boosey & Hawkes/M.D.S.*)
- † 3 **Delibes** Solo for Harp. *Two Original Pieces by Franck and Delibes, ed. Costello (O.U.P. archive/Allegro)*
- * 4 **Grandjany** Barcarolle: no.3 from 'Trois petites Pi ces tr s faciles', Op.7 (*may be played in C on non-pedal harp*) (*Leduc/U.M.P.*)
- * 5 **Stewart Green** Blistering Rock!, from 'Blistering Along!' (*Green*)
- † 6 **Hasselmanns** Rouet: no.2 from 'Trois petites Pi ces faciles' (*Durand/U.M.P.*)
- * 7 **Susann McDonald** Alpine Waltz } *Harp Solos, Vol. 3, by McDonald and Wood (Musicworks)*
- † 8 **Linda Wood** Russian Lullaby
- * 9 **Buxton Orr** No.2 from 'Three Diatonic Preludes' (*O.U.P. archive/Allegro*)

LIST C

- † 1 **Bochsa** 40 Etudes Faciles, Op.318, Book 1: no.4 or no.5 (*Leduc/U.M.P.*)
- * 2 **Ank van Campen** Tutor for the Celtic Harp: Scale-Study no.4, p.47 (*Harmonia 2703/Spartan Press*)
- * 3 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: no.1 or no.2 (*Billaudot/U.M.P.*)
- * 4 **Carlo Grossi** Etude. *No.22 from Les Plaisirs de la Harpe, Vol. 1, ed. G liot (Lemoine/U.M.P.)*
- * 5 **Pozzoli** Studi di Media Difficolt : no.1 (*Ricordi/U.M.P.*)

PLAYING AT SIGHT: see paragraph *i* on page 48.

AURAL TESTS FOR THE GRADE

Harp GRADE 4

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

Pedal Harp C, G, D, A, E, F, B \flat , E \flat , A \flat majors; A, E, D, G, C, F minors (three octaves)

Scales: in the above keys (A, E, D and G minors in harmonic form *only*, C and F minors in *both* melodic and harmonic forms), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position *and* first inversion:

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



Non-pedal Harp E \flat , B \flat , F, C, G, D, A, E majors; C, G, D, A, E minors (two octaves)

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

- i) with each hand separately, and hands together one octave apart
- ii) C and A minors in melodic form with R.H. only

Arpeggios: the common chords of the above keys in root position *and* first inversion:

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 3 (three octaves)

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

LIST A

- * 1 **Bernard Andrès** Sarabande *or* Gaillarde, from 'Automates' (*Hamel/U.M.P.*)
- † 2 **J. S. Bach** Prelude in C, BWV 846: no.1 from 'The Well-Tempered Clavier', Book 1. *Second Harp Book, arr. Paret (Lyra/Munson & Harbour)*
- ‡ 3 **J. S. Bach** Prelude in C, BWV 846: no.1 from 'The Well-Tempered Clavier', Book 1, arr. O'Farrell (*O'Farrell*)
- † 4 **Clementi** Sonatina in C, Op.36 no.1: 1st movt, *Allegro*. *Second Harp Book, arr. Paret (Lyra/Munson & Harbour)*
- ‡ 5 **Clementi** Sonatina in C, Op.36 no.1: 1st movt, *Allegro*. *Composers in Georgian London, trans. Shaljean (Blue Crescent Music)*
- † 6 **arr. Olivia Dussek** Merch Megan (Megan's Daughter) (*Adlais*)
- † 7 **Handel** Sarabande. *Second Harp Book, arr. Paret (Lyra/Munson & Harbour)*
- † 8 **Grandjany** Gavotte: no.3 from 'Petite Suite Classique' (*Carl Fischer 04788/M.D.S.*)
- ‡ 9 **Kuhlau** Theme and Variations.

No.23 from	}	<i>Panorama de la Harpe Celtique, arr. Bouchaud (Editions Musicales Transatlantiques)</i>
No.22 from		
No.19 from		
- ‡ 10 **Mozart** Andante grazioso (from Piano Sonata, K.331).

No.22 from	}	<i>Bouchaud (Editions Musicales Transatlantiques)</i>
No.22 from		
No.19 from		
- † 11 **A. Scarlatti** Minuetto.

LIST B

- * 1 **Bartók** Merriment: no.13 from 'Mikrokosmos', arr. Marzuki (*Boosey & Hawkes/M.D.S.*)
- * 2 **arr. Deborah Friou** Scarborough Fair (*Friou Music*)
- * 3 **Stewart Green** Ragged Robin, from 'Flights of Fancy' (*Green*)
- * 4 **arr. Meinir Heulyn** O'er the Sea to Skye: no.6 from 'Famous Music for the Harp', Vol. 1 (*Alaw*)
- † 5 **arr. Meinir Heulyn** Y Ferch o Blwy' Penderyn (The Girl from Penderyn) *or* Ar Hyd y Nos (All Through the Night), from 'Telynor Llys a Chastell' (Harpist of Court and Castle) (*Adlais*)
- * 6 **Skaila Kanga** Skating on Ice: no.4 from 'Miniatures' (*harp 1 part*) (*Alaw*)
- * 7 **Alfredo Rolando Ortíz** Waiting *or* The Harp Cha-cha-chá, from 'The International Rhythmic Collection', Vol. 1 (*Aroy Music*)
- * 8 **Alfredo Rolando Ortíz** Tango Triste *or* Carnaval Brasileiro, from 'The International Rhythmic Collection', Vol. 2 (*Aroy Music*)
- † 9 **Renié** Angelus, from 'Feuilletts d'Album' (*Lemoine/U.M.P.*)
- † 10 **Renié** Conte de Noël: no.1 from 'Six Pièces Brèves', 1st Suite (*Leduc/U.M.P.*)
- * 11 **arr. Ronald Stevenson** Eriskay Love-Lilt, from 'Sounding Strings' (*U.M.P.*)
- † 12 **Linda Wood** Two Guitars. *Harp Solos, Vol. 4, by McDonald and Wood (Musicworks)*

Harp: GRADE 4

LIST C

- * 1 **Freddy Alberti** 10 Etudes Progressives et Techniques: no.3 or no.8 (*Hanelle/U.M.P.*)
- † 2 **Bochsa** 40 Etudes Faciles, Op.318, Book 1: no.14 (*Leduc/U.M.P.*)
- * 3 **Louis Concone** 30 Etudes Progressives, Op.26, Book 1: no.1 (Prélude) (*Billaudot/U.M.P.*)
- * 4 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: no.3 (*Billaudot/U.M.P.*)
- † 5 **Jean-Michel Damase** 12 Etudes pour Harpe: no.1 (*Lemoine/U.M.P.*)
- † 6 **Pozzoli** Studi di Media Difficoltà: no.11 or no.14 (*Ricordi/U.M.P.*)
- * 7 **Phyllis Schlomovitz** Butterflies. *Beginner's Harp Book 1, arr. Schlomovitz (Salvi)*

PLAYING AT SIGHT: see paragraph *i* on page 48.

AURAL TESTS FOR THE GRADE

Harp GRADE 5

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

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

Scales: in the above keys (minors in *both* melodic *and* harmonic forms), with each hand separately, and hands together one octave apart

Arpeggios: the common chords of the above keys in root position *and* first inversion (as well as in second inversion in C and F majors and minors):

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 4 (four octaves)

Dominant Sevenths: in the keys of C, F, G and B \flat in root position only:

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



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



Non-pedal Harp E \flat , B \flat , F, C, G, D, A, E majors; C, G, D, A, E minors (two octaves)

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

- i) with each hand separately, and hands together one octave apart
- ii) C, D and A minors in melodic form with R.H. only

Arpeggios: the common chords of the above keys in root position *and* first inversion (as well as in second inversion in C and G majors and minors):

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 3 (three octaves)

Dominant Sevenths: in the keys of C, F, G and B \flat in root position only:

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



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

Harp: GRADE 5

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

LIST A

- † 1 **Anon.** Pavane, trans. Salzedo } *Solos for the Harp Player, ed. Lawrence (Schirmer/Music Sales)*
† 2 **Corelli** Sarabande, trans. Owens }
* 3 **Anon.** Variations sur un thème de Mozart, arr. Le Dentu: Theme & Vars 2, 5 & 6 only (*Billaudot/U.M.P.*)
† 4 **Arne** Sonata no.6 in G minor: 2nd movt, *Presto (Gigue)*. *Anthology of English Music for the Harp, Vol. 3, ed. Watkins (Stainer & Bell)*
* 5 **Clementi** Sonatina in C, Op.36 no.1: 2nd and 3rd movts, *Andante and Vivace*. *Composers in Georgian London, trans. Shaljean (Blue Crescent Music)*
† 6 **J. L. Dussek** Sonatina no.2 in F: 2nd movt, *Allegro*. *Dussek 6 Sonatines (Bärenreiter Praha H 1748/Bärenreiter)*
† 7 **arr. Meinir Heulyn** Ymadawiad y Brenin (The King's Departure), from 'Telynor Llys a Chastell' (Harpist of Court and Castle) (*Adlais*)
† 8 **Naderman** Sonatina no.2 in C minor: 1st movt, *Allegro maestoso*. *Naderman 7 Sonates Progressives (Leduc/U.M.P.)*
‡ 9 **O'Carolan** Concerto. No.39 from *Panorama de la Harpe Celtique, arr. Bouchaud (Editions Musicales Transatlantiques)*
‡ 10 **O'Carolan** Madam Cole or Lady Dillon. No.2 or no.12 from *Sounding Harps, Book 3 (Cáirde na Cruite)*
* 11 **Scarlatti** Sonata in C. No.1 from *Pièces Classiques, Book 5, arr. Bouchaud (Billaudot/U.M.P.)*
† 12 **arr. Florence Wilson** Eilean a' Chéo (The Misty Island). *Comunn na Clarsaich Folio 8 (Clarsach Society)*

LIST B

- * 1 **Anon.** Water is Wide. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay Publications/Kevin Mayhew)*
† 2 **Lex van Delden** Notturmo (*Lengnick/Faber*)
* 3 **Jeffrey Mayhew** Fiskars } from 'People and Places' (*Jeffrey Mayhew*)
† 4 **Jeffrey Mayhew** El Colibri }
† 5 **Susann McDonald** Nocturne. *Harp Solos, Vol. 5, by McDonald and Wood (Musicworks)*
* 6 **O'Carolan** Carolan's Farewell to Music. *The Irish Harp Book, ed. Larchet Cuthbert, p.103 (Mercier Press)*
* 7 **Anne-Marie O'Farrell** Prelude for Irish Harp (*O'Farrell*)
* 8 **Buxton Orr** No.3 from 'Three Diatonic Preludes' (*O.U.P. archive/Allegro*)
* 9 **Alfredo Rolando Ortiz** Noche de Fiesta, from 'The International Rhythmic Collection', Vol. 1 (*Aroy Music*)
† 10 **Renié** Au bord du ruisseau (*Leduc/U.M.P.*)
† 11 **Renié** Esquisse, from 'Feuillets d'Album' (*Lemoine/U.M.P.*)
† 12 **Carlos Salzedo** Short Fantasy on a Catalan Carol, from 'Christmas Harp Collection' (*Boosey & Hawkes/M.D.S.*)
‡ 13 **arr. Ronald Stevenson** Harp of Gold and The Cockle-Gatherer, from 'Sounding Strings' (*U.M.P.*)
† 14 **Tournier** Prélude no.1 in Gb, from '4 Préludes', Op.16 (*Leduc/U.M.P.*)

LIST C

- * 1 **Freddy Alberti** 10 Etudes Progressives et Techniques: no.4 (*Hamellet/U.M.P.*)
† 2 **Bernard André**s Préludes, Book 1: no.1 or no.3 (*Hamellet/U.M.P.*)
† 3 **Bochsa** 40 Etudes Faciles, Op.318, Book 1: no.8 or no.15 or no.16 (*Leduc/U.M.P.*)
* 4 **Louis Concone** 30 Etudes Progressives, Op.26, Book 1: no.2 (Prélude in Bb) (*Billaudot/U.M.P.*)
* 5 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: no.4 or no.5 (*Billaudot/U.M.P.*)
† 6 **Jean-Michel Damase** 12 Etudes pour Harpe: no.2 or no.3 (*Lemoine/U.M.P.*)
† 7 **Pozzoli** Studi di Media Difficoltà: no.10 or no.15 or no.20 (*Ricordi/U.M.P.*)
* 8 **Sor** Etude no.5. No.27 from *Panorama de la Harpe Celtique, arr. Bouchaud (Editions Musicales Transatlantiques)*

PLAYING AT SIGHT: see paragraph *i* on page 48.

AURAL TESTS FOR THE GRADE

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

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

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

Scales: in the above keys (minors in *both* melodic *and* harmonic forms), with each hand separately, and hands together one octave apart *and* a sixth apart

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

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 4

Dominant Sevenths: in all keys in root position *and* first inversion:

- i) with each hand separately, and hands together one octave apart (three octaves)
- ii) divided between the hands, as example in Grade 5 (four octaves)

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

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

- i) with each hand separately, and hands together one octave apart *and* a sixth apart
- ii) minors in melodic form with R.H. only (three octaves)

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

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 3 (three octaves)

Dominant Sevenths: in the keys of C, F, G and B♭ in root position *and* first inversion (three octaves):

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as non-pedal harp example in Grade 5

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

LIST A

- ‡ 1 **Anon. Irish** Bean Dubh an Ghleanna (The Dark Woman of the Glen). *No.8 from Sounding Harps, Book 3 (Cáirde na Cruite)*
- ‡ 2 **Anon. Irish** Shule Aroon. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay Publications/Kevin Mayhew)*
- ‡ 3 **J. C. Bach** Presto. *No.3 from Pièces Classiques, Book 5, arr. Bouchaud (Billaudot/U.M.P.)*
- † 4 **Blow** Mortlack's Ground. *Anthology of English Music for the Harp, Vol. 2, ed. Watkins (Stainer & Bell)*
- † 5 **Cabezón** Pavane and Variations. *Spanish Masters of the 16th and 17th Century, ed. Zabaleta (Schott BSS 38512/M.D.S.)*
- † 6 **J. L. Dussek** Sonata no.6 in E♭: complete. *Dussek 6 Sonatines (Bärenreiter Praha H 1748/Bärenreiter)*
- † 7 **Handel** Gigue, arr. Thomas (*Adlais*)
- ‡ 8 **T. C. Kelly** Interlude. *The Irish Harp Book, ed. Larchet Cuthbert, pp.116–8 (Mercier Press)*
- † 9 **John Parry** Sonata no.1 in D: 1st movt, *Allegro*. *Anthology of English Music for the Harp, Vol. 3, ed. Watkins (Stainer & Bell)*
- † 10 **Rameau** Tambourin, trans. Salzedo. *Solos for the Harp Player, ed. Lawrence (Schirmer/Music Sales)*
- † 11 **Scarlatti** Sonata in A, Kp.208, L.238. *Scarlatti 2 Sonatas, trans. Wooldridge (Lyon & Healy/Salvi)*

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

LIST B

- † 1 **Britten** Interlude: no.7 from 'A Ceremony of Carols', Op.28 (*harp part: Boosey & Hawkes/M.D.S.*)
- † 2 **Paul Lewis** Blue Fiver: no.3 from 'Saturday Night Jazz Suite' (*Goodmusic*)
- † 3 **Henry Mancini** Moon River. No.2 from *All-Time Jazz Favourites*, arr. Kanga (*Alaw*)
- ‡ 4 **Daniel McNulty** Berceuse. *The Irish Harp Book*, ed. Larchet Cuthbert, pp.166–7 (*Mercier Press*)
- ‡ 5 **O'Carolan** Planxty Johnston. No.13 from *Sounding Harps, Book 3 (Cáirde na Cruite)*
- ‡ 6 **arr. Anne-Marie O'Farrell** Don Oíche Úd i mBeithil (The Night in Bethlehem) (*O'Farrell*)
- ‡ 7 **Alfredo Rolando Ortiz** Danza de Luzma (*advanced version, p.54*), from 'The International Rhythmic Collection', Vol. 1 (*Aroy Music*)
- ‡ 8 **Alfredo Rolando Ortiz** Tu Ventana (*advanced version, p.38*) or The Butterfly Trees, from 'The International Rhythmic Collection', Vol. 2 (*Aroy Music*)
- † 9 **Carlos Salzedo** Polka, from 'Suite of Eight Dances' (*Lyon & Healy/Salvi*)
- † 10 **arr. John Thomas** Bugeilio'r Gwenith Gwyn (Watching the Wheat) (*Adlais*)
- † 11 **Tournier** Les Enfants à la Crèche de Noël, from '3 Images', 2nd Suite, Op.31 (*Lemoine/U.M.P.*)
- † 12 **Tournier** Prélude no.3 in E♭ or Prélude no.4 in G♭, from '4 Préludes', Op.16 (*Leduc/U.M.P.*)

LIST C

- * 1 **Freddy Alberti** 10 Etudes Progressives et Techniques: no.5 or no.6 (*Hamellet/U.M.P.*)
- † 2 **Bochsa** 50 Etudes, Op.34, Book 1: no.1 or no.2 (*Leduc/U.M.P.*)
- * 3 **Louis Concone** 30 Etudes Progressives, Op.26, Book 1: no.5 (Prélude in B♭) (*Billaudot/U.M.P.*)
- * 4 **Jean-Michel Damase** 10 Etudes Faciles et Progressives: no.7 or no.10 (*Billaudot/U.M.P.*)
- † 5 **Jean-Michel Damase** 12 Etudes pour Harpe: no.5 or no.6 (*Lemoine/U.M.P.*)
- † 6 **Dizi** 48 Etudes, Book 1: no.7 (*Lemoine/U.M.P.*)
- * 7 **Heller** Etude in C, Op.45 no.1. *Etudes for Concert or Celtic Harp*, ed. Shaljean (*Blue Crescent Music*)
- † 8 **Pozzoli** Studi di Media Difficoltà: no.12 or no.21 (*Ricordi/U.M.P.*)
- * 9 **Bonnie Shaljean** Prelude in A minor, from '12 Preludes for Concert or Celtic Harp' (*Blue Crescent Music*)

PLAYING AT SIGHT: see paragraph *i* on page 48.

AURAL TESTS FOR THE GRADE

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

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

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

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

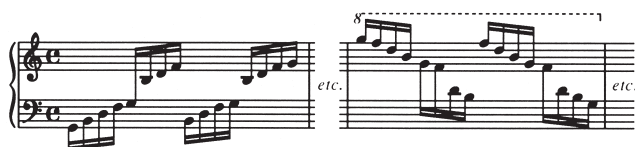
- i) with each hand separately, and hands together one octave apart, a sixth apart *and* a tenth apart
- ii) in contrary motion (minors in harmonic form *only*), starting one octave apart (two octaves)

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

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 4

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

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



Non-pedal Harp E \flat , B \flat , 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 R.H. only (three octaves)
- iii) in contrary motion (minors in harmonic form *only*), starting one octave apart (one octave)

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

- i) with each hand separately, and hands together one octave apart
- ii) divided between the hands, as example in Grade 3 (three octaves)

Dominant Sevenths: in the keys of C, F, G and B \flat in root position, first *and* second inversions (three octaves):

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

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

LIST A

- ‡ 1 **Anon. Irish** Miss Brown's Fancy. *Treasures of the Celtic Harp*, arr. Robertson (Mel Bay Publications/Kevin Mayhew)
- † 2 **Arne** Sonata no 7 in A: 1st *and* 2nd movts, *Allegro* *and* *Andante*. *Anthology of English Music for the Harp*, Vol. 3, ed. Watkins (Stainer & Bell)
- † 3 **J. L. Dussek** Sonata in C minor, Op.2 no.3: any *two* movements (Schott BSS 38511/M.D.S.)
- † 4 **Handel** Passacaglia, arr. Béon (Leduc/U.M.P.)
- † 5 **Handel** Theme and Variations (Schott ED 4913/M.D.S.)
- ‡ 6 **Edward Jones** Pant Corlan yr Wyn (The Hollow of the Lambsfold): no.3 from 'Clasuron Edward Jones' (Edward Jones Classics), ed. Heulyn (*Alaw*)
- † 7 **P. J. Mayer** Sonata in G minor, Op.3 no.6: 1st *and* 2nd movts, *Andante* *and* *Un poco Allegro* (Schott ED 5394/M.D.S.)
- † 8 **Naderman** Sonatina no.7 in C: *Prélude* *and* *Allegro brillante poco moderato*. *Naderman 7 Sonates Progressives* (Leduc/U.M.P.)
- ‡ 9 **Anne-Marie O'Farrell** Chorale Variations on Deus Meus Adiuva Me (O'Farrell)
- † 10 **John Parry** Sonata no.2 in G: any *two* movements. *Parry 4 Sonatas*, ed. Williams (Salvi)
- † 11 **Carlos Salzedo** Menuet or Siciliana, from 'Suite of Eight Dances' (Lyon & Healy/Salvi)
- * 12 **Scarlatti** Sonata in A minor, Kp.61, L.136.

No.3 from	}	Pièces Classiques, Book 6, arr. Bouchaud
No.5 from		
- ‡ 13 **Sweelinck** Bergamasca (omitting Vars 3, 4 & 5).

No.5 from	}	(Billaudot/U.M.P.)
- * 14 **Bonnie Shaljean** The Seven Joys (*Blue Crescent Music*)

Harp: GRADE 7

LIST B

- † 1 **Alwyn** Crépuscule (*Lengnick/Faber*)
- † 2 **Falla** Danse du Corregidor. *No.1 from Falla Three Pieces, arr. Watkins (Chester/Music Sales)*
- † 3 **Field** Nocturne in D minor. *Anthology of English Music for the Harp, Vol. 4, ed. Watkins (Stainer & Bell)*
- † 4 **Glinka** Nocturne (*Salvi*)
- † 5 **Hasselmanns** Prière (*Salabert/U.M.P.*)
- * 6 **Deborah Henson-Conant** Nataliana (*Golden Cage Music*)
- * 7 **arr. Meinir Heulyn** Pedair ‘Waltz’ o Gymru (Four Welsh Waltzes): no.1 from ‘Gwledd Geltaidd’ (A Celtic Feast), Vol. 1 (*Alaw*)
- † 8 **Ibert** Scherzetto: no.2 from ‘Six Pièces’ (*Leduc/U.M.P.*)
- † 9 **Skaila Kanga** Les Saisons de la Harpe: any two movements (*Alaw*)
- † 10 **William Mathias** Improvisations for Harp, Op.10: any two movements (*O.U.P.*)
- † 11 **Sergiu Natra** Sonatina for Harp: any two movements (*Israel Music Institute*)
- ‡ 12 **Alfredo Rolando Ortiz** Cocorná (*advanced version, p.29*) } from ‘The International Rhythmic Collection’,
- † 13 **Alfredo Rolando Ortiz** Danza Cubana } Vol. 2 (*Aroy Music*)
- † 14 **John Rutter** Interlude from ‘Dancing Day’ (*harp part: O.U.P.*)
- ‡ 15 **Gerard Victory** No.3, *Allegro assai*, from ‘Three Pieces for the Irish Harp’. *The Irish Harp Book, ed. Larchet Cuthbert, pp.141–4 (Mercier Press)*
- † 16 **David Watkins** Nocturne or Fire Dance, from ‘Petite Suite’ (*U.M.P.*)

LIST C

- † 1 **J. S. Bach, arr. Grandjany** Etudes for Harp: no.9 (*Carl Fischer 04819/M.D.S.*)
- † 2 **Jean-Michel Damase** 12 Préludes pour Harpe: *Allegretto (pp.4–6)* or *Allegro vivace (pp.8–11)* (*Lemoine/U.M.P.*)
- † 3 **Desserre** 3 Etudes: no.1 in C♭ or no.3 in G♭ (*Les Nouvelles Éditions Méridian*)
- † 4 **Dizi** 48 Etudes, Book 1: no.2 or no.5 or no.10 (*Lemoine/U.M.P.*)
- * 5 **Moszkowski** Etude in C, Op.91 no.11 } *Etudes for Concert or Celtic Harp, ed. Shaljean (Blue Crescent Music)*
- ‡ 6 **Viner** Etude and **Shaljean** Etude after Viner }
- ‡ 7 **arr. Kim Robertson** Glenlivet or Moving Cloud. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay Publications/ Kevin Mayhew)*
- * 8 **Bonnie Shaljean** Prelude in C or Prelude in B♭, from ‘12 Preludes for Concert or Celtic Harp’ (*Blue Crescent Music*)
- † 9 **Tournier** Etude de Concert ‘Au Matin’ (*Leduc/U.M.P.*)
- † 10 **Zabel** Marguerite au Rouet, Op. 19 (*Adlais*)

PLAYING AT SIGHT: see paragraph *i* on page 48.

AURAL TESTS FOR THE GRADE

Harp GRADE 8

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

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

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

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

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

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

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

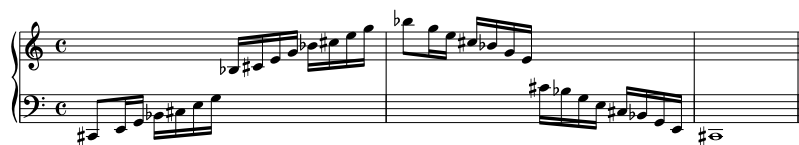


Dominant Sevenths: in all keys in root position, first, second *and* third inversions:

- 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 E \flat , B \flat , 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 R.H. only (three octaves)
- iii) in contrary motion (minors in harmonic form *only*), starting one octave apart, a third apart *and* a sixth apart (one octave)

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

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

Dominant Sevenths: in the keys of C, F, G and B \flat 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

Harp: GRADE 8

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

LIST A

- ‡ 1 **Gabriel Currington** Millennium Hope. *Lever Harp 2000, ed. Perrett and Gough (Beartramka)*
- † 2 **J. L. Dussek** Sonata in E♭, 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/U.M.P.)*
- † 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/U.M.P.)*
- † 7 **Handel** Concerto in B♭, 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♭, Op.4 no.6, HWV 294 (*unaccompanied*): 1st and 2nd movts, *Andante allegro* and *Larghetto* (*non-pedal harp edition by Le Dentu: Billaudot/U.M.P.*)
- † 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 **Pierné** Impromptu-Caprice, Op.9 (*Leduc/U.M.P.*)
- † 12 **Respighi** Siciliana, trans. Grandjany (*Ricordi/U.M.P.*)
- † 13 **Rodrigo** Concierto de Aranjuez: 2nd movt, *Adagio con passione*, trans. Hurst (*Safari Publications*)
- † 14 **Carlos Salzedo** Gavotte and Tango, from 'Suite of Eight Dances' (*Lyon & Healy/Salvi*)
- † 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' (*U.M.P.*)
- † 18 **Aristid von Wurtzler** Variations on a Theme of Corelli (omitting Vars 4 & 5) (*General Music Publishing Company*)

LIST B

- † 1 **York Bowen** Arabesque (*Goodwin & Tabb/Music Sales: special order*)
- † 2 **Henri Büsser** Pièce de Concert, Op.32 (*observing both cuts*) (*Leduc/U.M.P.*)
- † 3 **Marius Flothuis** Pour le tombeau d'Orphée, Op.37 (*Donemus*)
- † 4 **Eugene Goossens** Ballade no.2, from '2 Ballades' (*Leduc/U.M.P.*)
- ‡ 5 **David Gough** Rag-Bag
- ‡ 6 **Danielle Perrett** After Debussy } *Lever Harp 2000, ed. Perrett and Gough (Beartramka)*
- † 7 **Jesús Guridi** Viejo Zortzico (*U.M.E./Music Sales*)
- † 8 **Hasselmanns** Valse de Concert (*Combre/U.M.P.*)
- ‡ 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/U.M.P.*)
- * 14 **Bonnie Shaljean** Slow Train (*Blue Crescent Music*)
- † 15 **Tailleferre** Sonata: 3rd movt, *Perpetuum mobile (Peermusic/Music Sales)*

LIST C

- † 1 **J. S. Bach, arr. Grandjany** Etudes for Harp: no.1 or no.12 (*Carl Fischer 04819/M.D.S.*)
- * 2 **Beethoven** Mandolin Sonatina in C. *Beethoven for Harp, trans. Shaljean (Blue Crescent Music)*
- † 3 **Desserre** 3 Etudes: no.2 in E♭ (*Les Nouvelles Editions Méridian*)
- † 4 **Dizi** 48 Etudes, Book 1: no.21 or no.23 or no.24 (*Lemoine/U.M.P.*)
- † 5 **Prokofiev** Prelude in C, Op.12 no.7 (*Forberg/Peters*)
- ‡ 6 **Kim Robertson** Boundless. *Treasures of the Celtic Harp, arr. Robertson (Mel Bay Publications/Kevin Mayhew)*
- † 7 **Nino Rota** Toccata, from 'Sarabanda e Toccata' (*Ricordi/U.M.P.*)
- † 8 **Eric Schmidt** 6 Etudes: no.6 (*Leduc/U.M.P.*)
- * 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 } *Lever Harp 2000, ed. Perrett and Gough (Beartramka)*
- †
- 12 **John Thomas** Selected Studies: no.2 in B♭ mino
- † 13 **Zabel** 3 Concert Etudes: no.1 in E♭ (*Zimmermann*)

PLAYING AT SIGHT: see paragraph *i* on page 48.

AURAL TESTS FOR THE GRADE