

HARP GRADES: requirements and information

These syllabuses are valid from 2019 until further notice.

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

Changes in 2019

- ABRSM now offers two distinct qualifications for harp – Harp (Pedal) and Harp (Non-pedal).
- The specific instrument must be indicated when booking an exam. This instrument will then appear on mark forms and certificates.
- For clarity and ease of use, the syllabus requirements have been separated for each instrument and presented in a new format.
- Pieces have not changed from the preceding syllabus except for the replacement of a small number of pieces, affecting Grade 1 (both harps), Grade 2 (both harps) and Grade 8 (non-pedal harp). Further details are available at www.abrsm.org/syllabuscorrections. Candidates who have been preparing any of the replaced pieces can play them in their exam until 31 December 2019 worldwide.
- All other requirements – Scales and arpeggios, Sight-reading and Aural tests – are the same as in the preceding syllabus.
- Some key exam information has been updated and clarified, particularly in relation to page-turns.
- Information about ABRSM's post-Grade 8 qualifications for harp is also included.
- This syllabus document is available online only and not in a printed booklet.

Entering for an exam

Eligibility: There are eight grades of exam for each instrument and candidates may be entered for any grade irrespective of age and without previously having taken any other grade on the same instrument. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz instrument; for full details, including a list of accepted alternatives, see www.abrsm.org/prerequisite.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

Exam booking: Details of exam dates, locations, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Instruments

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

Non-pedal harp: The requirements from Grade 3 are 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). At Grades 1 and 2, three tuning groups (C tuning, E \flat tuning and F tuning) are provided for.

Elements of the exam

All ABRSM graded harp exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading	21
Aural tests	18
Total	150

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 52–53 for the marking criteria used by examiners.

Pieces

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 54 for this purpose.

Every effort has been made to ensure the syllabus lists feature a broad range of repertoire, with items to suit and appeal to candidates of differing ages, backgrounds and interests. Not every piece will be suitable for every candidate due to technical reasons or wider context (historical, cultural, subject matter of the larger work from which it is drawn, lyrics if an arrangement of a song etc.). It is advised that pieces selected are considered carefully for their appropriateness to each individual, which may require consultation between teachers and parents/guardians. Given the ever-changing nature of the digital world, teachers and parents/guardians should also exercise caution when allowing younger candidates to research items online: www.nspcc.org.uk/onlinesafety.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation ‘arr.’ or ‘trans.’ appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 5.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners’ marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

Repeats: All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Performing from memory: Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exist, including the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below). In cases where candidates at Grades 6–8 believe there is no solution to a particularly awkward page-turn, they may bring a page-turner to the exam (prior permission is not required; the turner may be a candidate's teacher). Examiners are unable to help with page-turning.

Photocopies: Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has 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, and evidence of permission received should be brought to the exam.

Scales and arpeggios

At Grades 1 and 2, there are three tuning groups for non-pedal harp, and examiners will ask candidates which group they have chosen.

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade. They will also ask to hear a balance of the positions and hand requirements across the requests as a whole. When asking for requirements, examiners will specify:

- the key (including minor form – harmonic *or* melodic – when the syllabus stipulates both) or the starting note
- the hand(s) (e.g. left hand, right hand, hands together, divided between the hands, narrow position)
- the position (root or inversion) for arpeggios and dominant sevenths (Grades 4–8)
- the interval between the hands (hands-together scales, Grades 6–8)

All scales and arpeggios should:

- be played from memory
- be played in even notes (except for dominant and diminished sevenths, where specific patterns are indicated)
- ascend and descend according to the specified range (and pattern)

Candidates are welcome to use any fingering that produces a successful musical outcome.

Candidates are free to start at any octave, provided the required ranges are covered. For all 'hands together' requirements, the hands should be one octave apart, unless otherwise indicated.

Harp grades: requirements and information

Scales a sixth apart should begin with the tonic as the upper note, while scales a third or a tenth apart should begin with the tonic as the lower note.

Examples of patterns specified in this syllabus are given for pedal harp on pp. 6-7 and for non-pedal harp on pp. 8-9.

Books of the scale requirements (for Grades 1-5 and 6-8) are published for pedal and non-pedal harp by Alaw (www.alawmusic.com).

The following speeds are given as a general guide:

	pattern	Grade / Speed							
		1	2	3	4	5	6	7	8
Scales		♩ = 63	♩ = 69	♩ = 76	♩ = 42	♩ = 50	♩ = 60	♩ = 66	♩ = 72
Melodic minor scales (non-pedal harp)					♩ = 52	♩ = 60	♩ = 69	♩ = 76	♩ = 84
Contrary-motion scales								♩ = 60	♩ = 66
Arpeggios		♩ = 100	♩ = 112	♩ = 42	♩ = 56	♩ = 63	♩ = 72	♩ = 76	♩ = 80
Arpeggios (divided between hands)			♩ = 126	♩ = 50	♩ = 63	♩ = 70	♩ = 80	♩ = 84	♩ = 88
Arpeggios (narrow position)									♩ = 72
Dom. & Dim. 7ths*						♩ = 46	♩ = 54	♩ = 60	♩ = 66
Dom. & Dim. 7ths* (divided between hands)						♩ = 50	♩ = 60	♩ = 66	♩ = 72
Dom. 7ths (narrow position)								♩ = 66	♩ = 72

* Dim. 7ths at Grade 8 only

Sight-reading

Candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. For practice purposes, a book of sample sight-reading tests is published for harp (pedal and non-pedal) by ABRSM.

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 42-47.

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece (a separate copy is not required: the candidate's copy will suffice). Examiners may stop the performance of a piece when they have heard enough to form a judgment. They will not issue or discuss a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Tuning: Candidates must bring their own instrument to the exam and ensure that it is tuned beforehand. They will be given sufficient time to make the necessary pedal/lever changes for scale requirements and pieces. Examiners are unable to help with tuning.

Music stands: All ABRSM public venues provide a music stand, but candidates are welcome to bring their own if they prefer. The examiner will be happy to help adjust the height or position of the stand.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate's choice.

Assessment

The tables on pp. 52–53 show the marking criteria used by examiners. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 52–53 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining 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 ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

SCALE AND ARPEGGIO PATTERNS: Harp (Pedal)

The examples below clarify patterns and ranges found in the Harp (Pedal) syllabus. Reference should be made to the appropriate syllabus pages for the full requirements.

ARPEGGIOS divided between the hands

two octaves, root position



three octaves, root position



four octaves, root position (and similarly, first or second inversions)



ARPEGGIOS narrow position

four octaves, root position



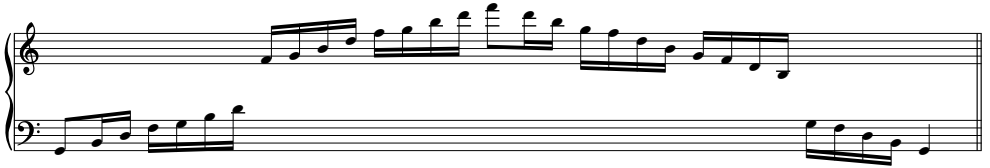
DOMINANT SEVENTHS hands separately or together

three octaves, root position (and similarly, four octaves and first, second or third inversions)



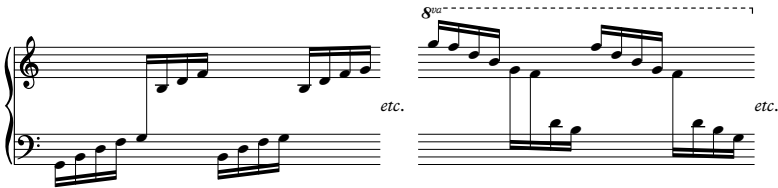
DOMINANT SEVENTHS divided between the hands

four octaves, root position (and similarly, first, second or third inversions)



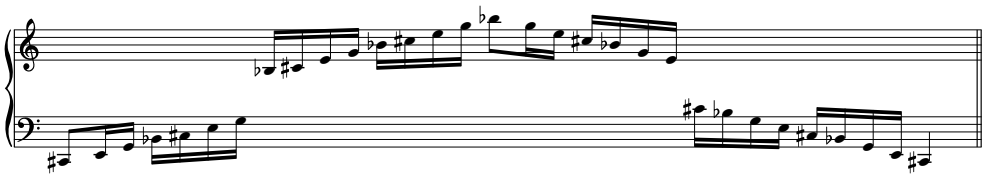
DOMINANT SEVENTHS narrow position

four octaves, root position



DIMINISHED SEVENTHS divided between the hands

four octaves



GRADE 1

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

	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>♯ in glissandi may be played as ♯♯</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 Heulyñ	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 Dominig Bouchaud	Coquillages (Shells)	Harpe d'or (Billaudot)
	2 Dominig Bouchaud	A pas de fourmis (Ant's Steps)	Harpe d'or (Billaudot)
	3 Dominig 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)
	10 Pozzoli	1st Grade: No.10 (from <i>65 piccoli studi facili e progressivi</i>)	P.97 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	11 Tournier	Les tierces	Les plaisirs de la harpe, Vol. 1 (Lemoine)

SCALES AND ARPEGGIOS: from memory; for further details see pages 3–4

	RANGE	REQUIREMENTS
SCALES		
C, G, D, F, B \flat majors	1 oct.	hands separately
ARPEGGIOS		
C, G, D, F, B \flat majors	1 oct.	root position; hands separately

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 43

GRADE 2

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

	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. Heuelyn <i>harp 1 part</i>	O'r Dechrau (From the Beginning) (Alaw)
	5 Anon. Welsh	Can y Melinydd (The Miller's Song), arr. Heuelyn <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 Doming Bouchaud	Parapluie (Umbrella)	Harpe d'or (Billaudot)
	2 Doming 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)
	7 Pozzoli	1st Grade: No.13a (from <i>65 piccoli studi facili e progressivi</i>)	P.100 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 6

	RANGE	REQUIREMENTS
SCALES		
C, G, D, F, B \flat majors	2 oct.	hands separately <i>or</i> together, as chosen by the examiner
A, E, D minors (natural <i>or</i> harmonic, at candidate's choice)		
ARPEGGIOS		
C, G, D, F, B \flat majors	2 oct.	root position; hands separately <i>or</i> together, as chosen by the examiner
A, E, D minors		
<i>same keys as above</i>	2 oct.	root position; divided between the hands

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 43

GRADE 3

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

	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. 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 Bochsá	No. 4 (from <i>40 études faciles</i> , Op. 318)	Bochsá: <i>40 études faciles</i> , Op. 318, Book 1 (Leduc)
	2 Bochsá	No. 5 (from <i>40 études faciles</i> , Op. 318)	Bochsá: <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</i> , Vol. 1 (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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 6

	RANGE	REQUIREMENTS
SCALES		
C, G, D, A, E, F, B \flat , E \flat majors	2 oct.	hands separately <i>or</i> together, as chosen by the examiner
A, E, D, G, C harmonic minors		
ARPEGGIOS		
C, G, D, A, E, F, B \flat , E \flat majors	2 oct.	root position; hands separately <i>or</i> together, as chosen by the examiner
A, E, D, G, C minors		
<i>same keys as above</i>	3 oct.	root position; divided between the hands

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 44

GRADE 4

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Bernard Andrès	Sarabande (from <i>Automates</i>)	Bernard Andrès: Automates (Hamellet)
	2 Bernard Andrès	Gaillarde (from <i>Automates</i>)	Bernard Andrès: Automates (Hamellet)
	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 (Hamellet)
	2 F. Alberti	No. 8 (from <i>Dix études progressives et techniques</i>)	F. Alberti: Dix études progressives et techniques (Hamellet)
	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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 6

	RANGE	REQUIREMENTS
SCALES		
C, G, D, A, E, F, B \flat , E \flat , A \flat majors	3 oct.	hands separately <i>or</i> together, as chosen by the examiner
A, E, D, G, C, F harmonic minors		
C, F melodic minors		
ARPEGGIOS		
C, G, D, A, E, F, B \flat , E \flat , A \flat majors	3 oct.	hands separately <i>or</i> together, root position <i>or</i> first inversion, as chosen by the examiner
A, E, D, G, C, F minors	4 oct.	divided between the hands; root position <i>or</i> first inversion, as chosen by the examiner
<i>same keys as above</i>		

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 44

GRADE 5

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

	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</i> , Op.36 No.1), 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. Meinir 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</i> , Op.16)	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</i> , Book 1)	Bernard Andrès: Préludes, Book 1 (Hamelle)
	3 Bernard Andrès	No.3 (from <i>Préludes</i> , Book 1)	Bernard Andrès: Préludes, Book 1 (Hamelle)
	4 Bochsá	No.8 (from <i>40 études faciles</i> , Op.318)	Bochsá: 40 études faciles, Op.318, Book 1 (Leduc)
	5 Bochsá	No.15 (from <i>40 études faciles</i> , Op.318)	Bochsá: 40 études faciles, Op.318, Book 1 (Leduc)
	6 Bochsá	No.16 (from <i>40 études faciles</i> , Op.318)	Bochsá: 40 études faciles, Op.318, Book 1 (Leduc)
	7 L. Concone	Prélude in B♭ (No.2 from <i>30 études progressives</i> , Op.26)	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)
	10 Damase	No.2 (from <i>12 études</i>)	Damase: 12 études pour harpe (Lemoine)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 6–7

	RANGE	REQUIREMENTS
SCALES		
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat majors	3 oct.	hands separately <i>or</i> together, as chosen by the examiner
A, E, B, F \sharp , C \sharp , D, G, C, F, B \flat , E \flat , A \flat minors (harmonic <i>and</i> melodic)		
ARPEGGIOS		
G, D, A, E, B, F \sharp , C \sharp , B \flat , E \flat , A \flat , D \flat , G \flat , C \flat majors	3 oct.	hands separately <i>or</i> together, root position <i>or</i> first inversion, as chosen by the examiner
A, E, B, F \sharp , C \sharp , D, G, B \flat , E \flat , A \flat minors		
C, F majors	3 oct.	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
C, F minors		
G, D, A, E, B, F \sharp , C \sharp , B \flat , E \flat , A \flat , D \flat , G \flat , C \flat majors	4 oct.	divided between the hands; root position <i>or</i> first inversion, as chosen by the examiner
A, E, B, F \sharp , C \sharp , D, G, B \flat , E \flat , A \flat minors		
C, F majors	4 oct.	divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
C, F minors		
DOMINANT SEVENTHS		
in the keys of C, F, G and B \flat	3 oct.	root position; hands separately <i>or</i> together, as chosen by the examiner
	4 oct.	root position; divided between the hands

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 45

GRADE 6

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

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

	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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 6–7

	RANGE	REQUIREMENTS
SCALES		
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat majors	4 oct.	hands separately, <i>or</i> hands together one octave <i>or</i> a sixth apart, as chosen by the examiner
A, E, B, F \sharp , C \sharp , D, G, C, F, B \flat , E \flat , A \flat minors (harmonic <i>and</i> melodic)		
ARPEGGIOS		
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat majors	4 oct.	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
A, E, B, F \sharp , C \sharp , D, G, C, F, B \flat , E \flat , A \flat minors <i>same keys as above</i>	4 oct.	divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
DOMINANT SEVENTHS		
in the keys of C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat , D \flat , G \flat and C \flat	3 oct.	hands separately <i>or</i> together, root position <i>or</i> first inversion, as chosen by the examiner
	4 oct.	divided between the hands; root position <i>or</i> first inversion, as chosen by the examiner


SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 45

GRADE 7

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

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

	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. Salzedo	Menuet (from <i>Suite of Eight Dances</i>)	C. Salzedo: Suite of Eight Dances (Lyon & Healy)
	9 C. Salzedo	Siciliana (from <i>Suite of Eight Dances</i>)	C. Salzedo: 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)
	4 Desserre	No. 1 in C♭ (from <i>Trois études</i>)	Desserre: Trois études (Les Nouvelles Éditions Méridian) 

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
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	Etude in C, Op. 91 No. 11, trans. Shaljean	Etudes 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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 6–7

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
C, G, D, A, E, B, F♯, C♯, F, B♭, E♭, A♭, D♭, G♭, C♭ majors	4 oct.	hands separately, <i>or</i> hands together one octave, a sixth <i>or</i> a tenth apart, as chosen by the examiner
A, E, B, F♯, C♯, D, G, C, F, B♭, E♭, A♭ minors (harmonic <i>and</i> melodic)		
CONTRARY-MOTION SCALES		
C, G, D, A, E, B, F♯, C♯, F, B♭, E♭, A♭, D♭, G♭, C♭ majors	2 oct.	hands starting one octave apart
A, E, B, F♯, C♯, D, G, C, F, B♭, E♭, A♭ harmonic minors		
ARPEGGIOS		
C, G, D, A, E, B, F♯, C♯, F, B♭, E♭, A♭, D♭, G♭, C♭ majors	4 oct.	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
A, E, B, F♯, C♯, D, G, C, F, B♭, E♭, A♭ minors	4 oct.	divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
<i>same keys as above</i>		
DOMINANT SEVENTHS		
in the keys of C, G, D, A, E, B, F♯, C♯, F, B♭, E♭, A♭, D♭, G♭ and C♭	4 oct.	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
		divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
		narrow position, divided between the hands (root position only)

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 46

GRADE 8

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

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

	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. Salzedó	Gavotte <i>and</i> Tango (from <i>Suite of Eight Dances</i>)	C. Salzedó: 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
	5 Dizi	No. 21 (from <i>48 études</i>)	Dizi: 48 études, Book 1 (Lemoine)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 6–7

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat majors	4 oct.	hands separately, <i>or</i> hands together one octave, a sixth <i>or</i> a tenth apart, as chosen by the examiner
A, E, B, F \sharp , C \sharp , D, G, C, F, B \flat , E \flat , A \flat minors (harmonic <i>and</i> melodic)		
CONTRARY-MOTION SCALES		
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat majors	2 oct.	hands starting one octave, a sixth <i>or</i> a tenth apart, as chosen by the examiner
A, E, B, F \sharp , C \sharp , D, G, C, F, B \flat , E \flat , A \flat harmonic minors		
ARPEGGIOS		
C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat majors	4 oct.	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
A, E, B, F \sharp , C \sharp , D, G, C, F, B \flat , E \flat , A \flat minors	4 oct.	divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
<i>same keys as above</i>	4 oct.	narrow position, divided between the hands (root position only)
DOMINANT SEVENTHS		
		hands separately <i>or</i> together, root position, first, second <i>or</i> third inversion, as chosen by the examiner
in the keys of C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat , E \flat , A \flat , D \flat , G \flat and C \flat	4 oct.	divided between the hands; root position, first, second <i>or</i> third inversion, as chosen by the examiner
		narrow position, divided between the hands (root position only)
DIMINISHED SEVENTHS		
starting on C \sharp , F \sharp and G \sharp	4 oct.	hands separately <i>or</i> together, as chosen by the examiner divided between the hands

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 47

AURAL TESTS: included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

Assessment

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 53.

Specimen tests

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), available for purchase from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 6

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.

ARSM

The ARSM diploma is available to instrumentalists and singers of any age. Bridging the gap between Grade 8 and DipABRSM (Music Performance), it provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

Key features

- Candidates present a balanced and varied programme, as follows:
 - the programme lasts 30 minutes
 - at least 20 minutes of the music is chosen from the repertoire list
 - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- ARSM exams take place at the same venues and time periods as ABRSM's graded music exams
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/arsmdiploma.

DipABRSM / LRSM / FRSM (Music Performance)

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

Key features

- Candidates:
 - present a recital programme
 - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
 - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
 - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/diplomas.

Further diploma exams: DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at www.abrsm.org/diplomas.

MUSIC THEORY

ABRSM Music Theory exams are available for Grades 1–8. Candidates may be entered for any grade irrespective of age and without previously having taken any other grade. The full syllabus is available at www.abrsm.org/theory.

About Music Theory

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory exams give students:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6–8)

Candidates are assessed on their ability to identify, use and manipulate musical symbols, to complete extracts and to answer questions relating to the elements of music according to the parameters detailed in the full syllabus at www.abrsm.org/theory.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore a longstanding ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Music Theory, Practical Musicianship or any solo Jazz instrument before they can enter for Grades 6, 7 or 8 Practical exams.

PRACTICAL MUSICIANSHIP

ABRSM Practical Musicianship exams are available for Grades 1–8 and are open to singers and instrumentalists. Candidates may be entered for any grade irrespective of age and without previously having taken any other grade. The full syllabus is available at www.abrsm.org/practicalmusicianship.

About Practical Musicianship

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to ‘think in sound’. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM’s Practical Musicianship exams encourage students to develop their ability to ‘think in sound’ and perform spontaneously. While the other graded exams focus on aspects of performance that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

ABRSM’s Practical Musicianship exams cover the following key skills:

- the ability to internalize music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written

In developing their musicianship skills, students will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore a longstanding ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Practical Musicianship, Music Theory or any solo Jazz instrument before they can enter for Grades 6, 7 or 8 Practical exams.

MARKING CRITERIA

Grades 1–8	Pieces	Time	Tone	Shape	Performance
	<i>Pitch</i>				
Distinction 27–30	<ul style="list-style-type: none"> ● Highly accurate notes and intonation 	<ul style="list-style-type: none"> ● Fluent, with flexibility where appropriate ● Rhythmic character well conveyed 	<ul style="list-style-type: none"> ● Well projected ● Sensitive use of tonal qualities 	<ul style="list-style-type: none"> ● Expressive, idiomatic musical shaping and detail 	<ul style="list-style-type: none"> ● Assured ● Fully committed ● Vivid communication of character and style
Merit 24–26	<ul style="list-style-type: none"> ● Largely accurate notes and intonation 	<ul style="list-style-type: none"> ● Sustained, effective tempo ● Good sense of rhythm 	<ul style="list-style-type: none"> ● Mainly controlled and consistent ● Good tonal awareness 	<ul style="list-style-type: none"> ● Clear musical shaping, well-realised detail 	<ul style="list-style-type: none"> ● Positive ● Carrying musical conviction ● Character and style communicated
Pass 20–23	<ul style="list-style-type: none"> ● Generally correct notes ● Sufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> ● Suitable tempo ● Generally stable pulse ● Overall rhythmic accuracy 	<ul style="list-style-type: none"> ● Generally reliable ● Adequate tonal awareness 	<ul style="list-style-type: none"> ● Some realisation of musical shape and/or detail 	<ul style="list-style-type: none"> ● Generally secure, prompt recovery from slips ● Some musical involvement
Below Pass 17–19	<ul style="list-style-type: none"> ● Frequent note errors ● Insufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> ● Unsuitable and/or uncontrolled tempo ● Irregular pulse ● Inaccurate rhythm 	<ul style="list-style-type: none"> ● Uneven and/or unreliable ● Inadequate tonal awareness 	<ul style="list-style-type: none"> ● Musical shape and detail insufficiently conveyed 	<ul style="list-style-type: none"> ● Insecure, inadequate recovery from slips ● Insufficient musical involvement
13–16	<ul style="list-style-type: none"> ● Largely inaccurate notes and/or intonation 	<ul style="list-style-type: none"> ● Erratic tempo and/or pulse 	<ul style="list-style-type: none"> ● Serious lack of tonal control 	<ul style="list-style-type: none"> ● Musical shape and detail largely unrealised 	<ul style="list-style-type: none"> ● Lacking continuity ● No musical involvement
10–12	<ul style="list-style-type: none"> ● Highly inaccurate notes and/or intonation 	<ul style="list-style-type: none"> ● Incoherent tempo and/or pulse 	<ul style="list-style-type: none"> ● No tonal control 	<ul style="list-style-type: none"> ● No shape or detail 	<ul style="list-style-type: none"> ● Unable to continue for more than a short section
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered

Grades 1–8	Scales and arpeggios	Sight-reading	Aural tests
Distinction 19–21	<ul style="list-style-type: none"> ● Highly accurate notes/pitch ● Fluent and rhythmic ● Musically shaped ● Confident response 	<ul style="list-style-type: none"> ● Fluent, rhythmically accurate ● Accurate notes/pitch/key ● Musical detail realised ● Confident presentation 	Distinction 17–18
Merit 17–18	<ul style="list-style-type: none"> ● Largely accurate notes/pitch ● Mostly regular flow ● Mainly even tone ● Secure response 	<ul style="list-style-type: none"> ● Adequate tempo, usually steady pulse ● Mainly correct rhythm ● Largely correct notes/pitch/key ● Largely secure presentation 	Merit 15–16
Pass 14–16	<ul style="list-style-type: none"> ● Generally correct notes/pitch, despite errors ● Continuity generally maintained ● Generally reliable tone ● Cautious response 	<ul style="list-style-type: none"> ● Continuity generally maintained ● Note values mostly realised ● Pitch outlines in place, despite errors ● Cautious presentation 	Pass 12–14
Below Pass 11–13	<ul style="list-style-type: none"> ● Frequent errors in notes and/or pitch ● Lacking continuity and/or some items incomplete ● Unreliable tone ● Uncertain response and/or some items not attempted 	<ul style="list-style-type: none"> ● Lacking overall continuity ● Incorrect note values ● Very approximate notes/pitch/key ● Insecure presentation 	Below Pass 9–11
7–10	<ul style="list-style-type: none"> ● Very approximate notes and/or pitch ● Sporadic and/or frequently incomplete ● Serious lack of tonal control ● Very uncertain response and/or several items not attempted 	<ul style="list-style-type: none"> ● No continuity or incomplete ● Note values unrealised ● Pitch outlines absent ● Very uncertain presentation 	6–8
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	0

Exam programme & running order

Name _____

Subject _____ Grade _____

Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!

Year of syllabus _____

List	Number	Composer	Title

Singers only: unaccompanied traditional song: _____

HARP GRADES: requirements and information

These syllabuses are valid from 2019 until further notice.

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

Changes in 2019

- ABRSM now offers two distinct qualifications for harp – Harp (Pedal) and Harp (Non-pedal).
- The specific instrument must be indicated when booking an exam. This instrument will then appear on mark forms and certificates.
- For clarity and ease of use, the syllabus requirements have been separated for each instrument and presented in a new format.
- Pieces have not changed from the preceding syllabus except for the replacement of a small number of pieces, affecting Grade 1 (both harps), Grade 2 (both harps) and Grade 8 (non-pedal harp). Further details are available at www.abrsm.org/syllabuscorrections. Candidates who have been preparing any of the replaced pieces can play them in their exam until 31 December 2019 worldwide.
- All other requirements – Scales and arpeggios, Sight-reading and Aural tests – are the same as in the preceding syllabus.
- Some key exam information has been updated and clarified, particularly in relation to page-turns.
- Information about ABRSM's post-Grade 8 qualifications for harp is also included.
- This syllabus document is available online only and not in a printed booklet.

Entering for an exam

Eligibility: There are eight grades of exam for each instrument and candidates may be entered for any grade irrespective of age and without previously having taken any other grade on the same instrument. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz instrument; for full details, including a list of accepted alternatives, see www.abrsm.org/prerequisite.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

Exam booking: Details of exam dates, locations, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Instruments

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

Non-pedal harp: The requirements from Grade 3 are 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). At Grades 1 and 2, three tuning groups (C tuning, E \flat tuning and F tuning) are provided for.

Elements of the exam

All ABRSM graded harp exams comprise the following elements: three Pieces; Scales and arpeggios; Sight-reading; and Aural tests. In all grades, marks are allocated as follows:

Pieces: 1	30
2	30
3	30
Scales and arpeggios	21
Sight-reading	21
Aural tests	18
Total	150

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 52–53 for the marking criteria used by examiners.

Pieces

Programme planning: Candidates must choose one piece from each of the three lists (A, B and C) in each grade. In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on p. 54 for this purpose.

Every effort has been made to ensure the syllabus lists feature a broad range of repertoire, with items to suit and appeal to candidates of differing ages, backgrounds and interests. Not every piece will be suitable for every candidate due to technical reasons or wider context (historical, cultural, subject matter of the larger work from which it is drawn, lyrics if an arrangement of a song etc.). It is advised that pieces selected are considered carefully for their appropriateness to each individual, which may require consultation between teachers and parents/guardians. Given the ever-changing nature of the digital world, teachers and parents/guardians should also exercise caution when allowing younger candidates to research items online: www.nspcc.org.uk/onlinesafety.

Exam music & editions: Wherever the syllabus includes an arrangement or transcription, the edition listed in the syllabus must be used in the exam; in all such cases the abbreviation ‘arr.’ or ‘trans.’ appears in the syllabus entry. For all other pieces, the editions quoted in the syllabus are given for guidance only and candidates may use any edition of their choice (in- or out-of-print or downloadable). Information on obtaining exam music is given on p. 5.

Interpreting the score: Printed editorial suggestions such as fingering, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners’ marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

Repeats: All da capo and dal segno indications should be observed but all other repeats (including first-time bars) should be omitted unless they are very brief (i.e. of a few bars) or unless the syllabus specifies otherwise.

Performing from memory: Candidates are free to perform any of their pieces from memory; in such cases they must ensure that a copy of the music is available for the examiner to refer to if necessary. No additional marks are awarded for playing from memory.

Page-turns: Examiners will be understanding if a page-turn causes a lack of continuity during a piece, and this will not affect the marking. A variety of solutions for awkward page-turns exist, including the use of an additional copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below). In cases where candidates at Grades 6–8 believe there is no solution to a particularly awkward page-turn, they may bring a page-turner to the exam (prior permission is not required; the turner may be a candidate's teacher). Examiners are unable to help with page-turning.

Photocopies: Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has 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, and evidence of permission received should be brought to the exam.

Scales and arpeggios

At Grades 1 and 2, there are three tuning groups for non-pedal harp, and examiners will ask candidates which group they have chosen.

Examiners will usually ask for at least one of each type of scale/arpeggio etc. required at each grade. They will also ask to hear a balance of the positions and hand requirements across the requests as a whole. When asking for requirements, examiners will specify:

- the key (including minor form – harmonic *or* melodic – when the syllabus stipulates both) or the starting note
- the hand(s) (e.g. left hand, right hand, hands together, divided between the hands, narrow position)
- the position (root or inversion) for arpeggios and dominant sevenths (Grades 4–8)
- the interval between the hands (hands-together scales, Grades 6–8)

All scales and arpeggios should:

- be played from memory
- be played in even notes (except for dominant and diminished sevenths, where specific patterns are indicated)
- ascend and descend according to the specified range (and pattern)

Candidates are welcome to use any fingering that produces a successful musical outcome.

Candidates are free to start at any octave, provided the required ranges are covered. For all 'hands together' requirements, the hands should be one octave apart, unless otherwise indicated.










Harp grades: requirements and information

Scales a sixth apart should begin with the tonic as the upper note, while scales a third or a tenth apart should begin with the tonic as the lower note.

Examples of patterns specified in this syllabus are given for pedal harp on pp. 6-7 and for non-pedal harp on pp. 8-9.

Books of the scale requirements (for Grades 1-5 and 6-8) are published for pedal and non-pedal harp by Alaw (www.alawmusic.com).

The following speeds are given as a general guide:

	pattern	Grade / Speed							
		1	2	3	4	5	6	7	8
Scales		♩ = 63	♩ = 69	♩ = 76	♩ = 42	♩ = 50	♩ = 60	♩ = 66	♩ = 72
Melodic minor scales (non-pedal harp)					♩ = 52	♩ = 60	♩ = 69	♩ = 76	♩ = 84
Contrary-motion scales								♩ = 60	♩ = 66
Arpeggios		♩ = 100	♩ = 112	♩ = 42	♩ = 56	♩ = 63	♩ = 72	♩ = 76	♩ = 80
Arpeggios (divided between hands)			♩ = 126	♩ = 50	♩ = 63	♩ = 70	♩ = 80	♩ = 84	♩ = 88
Arpeggios (narrow position)									♩ = 72
Dom. & Dim. 7ths*						♩ = 46	♩ = 54	♩ = 60	♩ = 66
Dom. & Dim. 7ths* (divided between hands)						♩ = 50	♩ = 60	♩ = 66	♩ = 72
Dom. 7ths (narrow position)								♩ = 66	♩ = 72

* Dim. 7ths at Grade 8 only

Sight-reading

Candidates will be asked to play a short unaccompanied piece of music which they have not previously seen. They will be given half a minute in which to look through and, if they wish, try out all or any part of the test before they are required to play it for assessment. For practice purposes, a book of sample sight-reading tests is published for harp (pedal and non-pedal) by ABRSM.

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 42-47.

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music before or after the performance of a piece (a separate copy is not required: the candidate's copy will suffice). Examiners may stop the performance of a piece when they have heard enough to form a judgment. They will not issue or discuss a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Tuning: Candidates must bring their own instrument to the exam and ensure that it is tuned beforehand. They will be given sufficient time to make the necessary pedal/lever changes for scale requirements and pieces. Examiners are unable to help with tuning.

Music stands: All ABRSM public venues provide a music stand, but candidates are welcome to bring their own if they prefer. The examiner will be happy to help adjust the height or position of the stand.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate's choice.

Assessment

The tables on pp. 52–53 show the marking criteria used by examiners. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 52–53 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining 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 ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

SCALE AND ARPEGGIO PATTERNS: Harp (Non-pedal)

The examples below clarify patterns and ranges found in the Harp (Non-pedal) syllabus. Reference should be made to the appropriate syllabus pages for the full requirements.

ARPEGGIOS divided between the hands

two octaves, root position



three octaves, root position (and similarly, first or second inversions)

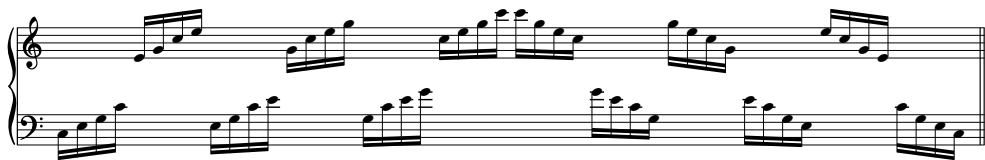


four octaves, root position (and similarly, first or second inversions)



ARPEGGIOS narrow position

three octaves, root position



DOMINANT SEVENTHS hands separately or together

two octaves, root position (and similarly, three octaves and first, second or third inversions)

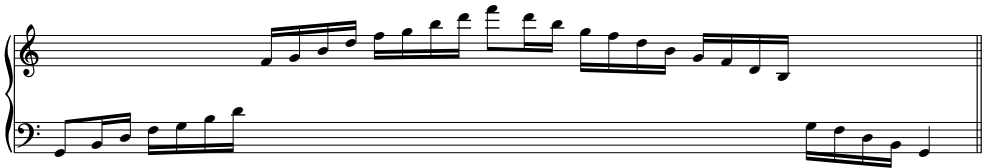


DOMINANT SEVENTHS divided between the hands

three octaves, root position (and similarly, first or second inversions)

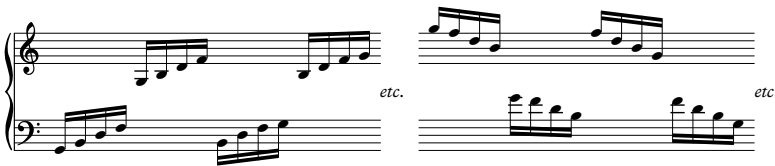


four octaves, root position (and similarly, first, second or third inversions)



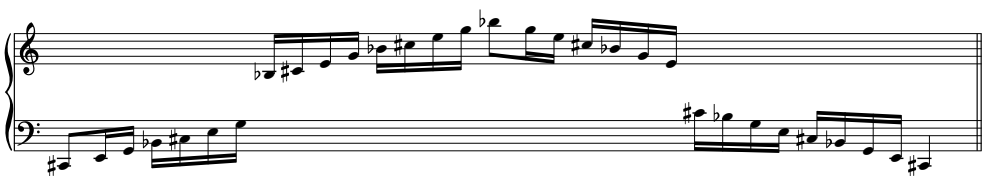
DOMINANT SEVENTHS narrow position

three octaves, root position (and similarly, four octaves)



DIMINISHED SEVENTHS divided between the hands

four octaves



GRADE 1

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

	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>♯ in glissandi may be played as ♯♯</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 Heulyñ	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 Dominig Bouchaud	Coquillages (Shells)	Harpe d'or (Billaudot)
	2 Dominig Bouchaud	A pas de fourmis (Ant's Steps)	Harpe d'or (Billaudot)
	3 Dominig 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)
	10 Pozzoli	1st Grade: No.10 (from <i>65 piccoli studi facili e progressivi</i>)	P.97 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	11 Tournier	Les tierces	Les plaisirs de la harpe, Vol. 1 (Lemoine)

SCALES AND ARPEGGIOS: from memory; for further details see pages 3–4

	RANGE	REQUIREMENTS
SCALES		
<i>Group 1, 2 or 3, at candidate's choice</i>	1 oct.	hands separately
<i>Group 1:</i> C, G, D majors		
<i>Group 2:</i> E \flat , B \flat , C majors		
<i>Group 3:</i> F, C, G majors		
ARPEGGIOS		
<i>Same group as chosen above</i>	1 oct.	root position; hands separately

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 43

GRADE 2

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

	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 Doming Bouchaud	Parapluie (Umbrella)	Harpe d'or (Billaudot)
	2 Doming 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)
	7 Pozzoli	1st Grade: No. 13a (from <i>65 piccoli studi facili e progressivi</i>)	P. 100 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 8

	RANGE	REQUIREMENTS
SCALES		
<i>Group 1, 2 or 3, at candidate's choice</i>	2 oct.	hands separately <i>or</i> together, as chosen by the examiner
<i>Group 1:</i> C, G, D, A majors A, E minors		
<i>Group 2:</i> Eb, Bb, C, G majors C, G minors		
<i>Group 3:</i> F, C, G, D majors D, A minors		
(minors natural <i>or</i> harmonic, at candidate's choice)		
ARPEGGIOS		
<i>Same group as chosen above</i>	2 oct.	root position; hands separately <i>or</i> together, as chosen by the examiner
<i>Same group as chosen above</i>	2 oct.	root position; divided between the hands

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 43

GRADE 3

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
A	1 Bernard Andrès	Gavotte (from <i>Automates</i>)	Bernard Andrès: Automates (Hamelle)
	2 Anon. Welsh	Llwyn Onn (The Ash Grove), arr. Milligan	Pp. 20–22 from Medieval to Modern, Vol. 2 (Lyon & Healy)
	3 Bochsa	Rondo 'Le garçon volage' (from <i>Air and Rondo</i>), arr. Milligan	Pp. 4–6 from Medieval to Modern, Vol. 2 (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: Miniatures (Alaw)
	8 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: Mikrokosmos for Harp (Boosey & Hawkes)
	3 Bartók	Five-tone Scale (from <i>Mikrokosmos</i>), arr. Marzuki	Bartók: Mikrokosmos for Harp (Boosey & Hawkes)
	4 Grandjany	Barcarolle (No. 3 from <i>Trois petites pièces très faciles</i> , Op. 7) <i>may be played in C</i>	Grandjany: Trois petites pièces très faciles, Op. 7 (Leduc)
	5 Stewart Green	Blistering Rock! (from <i>Blistering Along!</i>)	Stewart Green: Blistering Along! (Spartan Press)
	6 Susann McDonald	Alpine Waltz	Linda Wood & Susann McDonald: Harp Solos, Vol. 3 (Musicworks)
	7 B. Orr	No. 2 (from <i>Three Diatonic Preludes</i>)	B. Orr: Three Diatonic Preludes (OUP archive)
C	1 van Campen	Scale-Study No. 4 (from <i>Tutor for the Celtic Harp</i> , Vol. 1)	P. 47 from van Campen: Tutor for the Celtic Harp, Vol. 1 (Harmonia)
	2 Damase	No. 1 (from <i>Dix études faciles et progressives</i>)	Damase: Dix études faciles et progressives (Billaudot)
	3 Damase	No. 2 (from <i>Dix études faciles et progressives</i>)	Damase: Dix études faciles et progressives (Billaudot)
	4 C. Grossi	Etude	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	5 Pozzoli	No. 1 (from <i>Studi di media difficoltà</i>)	Pozzoli: Studi di media difficoltà (Ricordi)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 8

	RANGE	REQUIREMENTS
SCALES		
E♭, B♭, F, C, G, D majors	2 oct.	hands separately <i>or</i> together, as chosen by the examiner
C, G, D, A, E harmonic minors		
ARPEGGIOS		
E♭, B♭, F, C, G, D majors	2 oct.	root position; hands separately <i>or</i> together, as chosen by the examiner
C, G, D, A, E minors		
<i>same keys as above</i>	3 oct.	root position; divided between the hands

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 44

GRADE 4

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

	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. Meiniir Heulyñ	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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 8

	RANGE	REQUIREMENTS
SCALES		
E♭, B♭, F, C, G, D, A, E majors	2 oct.	hands separately <i>or</i> together, as chosen by the examiner
C, G, D, A, E harmonic minors		
C, A melodic minors	2 oct.	right hand only
ARPEGGIOS		
E♭, B♭, F, C, G, D, A, E majors	2 oct.	hands separately <i>or</i> together, root position <i>or</i> first inversion, as chosen by the examiner
C, G, D, A, E minors		
<i>same keys as above</i>	3 oct.	divided between the hands; root position <i>or</i> first inversion, as chosen by the examiner

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 44

GRADE 5

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

	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 Bb (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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 8–9

	RANGE	REQUIREMENTS
SCALES		
E♭, B♭, F, C, G, D, A, E majors	2 oct.	hands separately <i>or</i> together, as chosen by the examiner
C, G, D, A, E harmonic minors		
C, D, A melodic minors	2 oct.	right hand only
ARPEGGIOS		
E♭, B♭, F, D, A, E majors	2 oct.	hands separately <i>or</i> together, root position <i>or</i> first inversion, as chosen by the examiner
D, A, E minors		
C, G majors	2 oct.	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
C, G minors		
E♭, B♭, F, D, A, E majors	3 oct.	divided between the hands; root position <i>or</i> first inversion, as chosen by the examiner
D, A, E minors		
C, G majors	3 oct.	divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
C, G minors		
DOMINANT SEVENTHS		
in the keys of C, F, G and B♭	2 oct.	root position; hands separately <i>or</i> together, as chosen by the examiner
	3 oct.	root position; divided between the hands

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 45

GRADE 6

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

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

	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 B \flat (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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 8–9

	RANGE	REQUIREMENTS
SCALES		
E♭, B♭, F, C, G, D, A, E majors	3/2 oct. ♦	hands separately, <i>or</i> hands together one octave <i>or</i> a sixth apart, as chosen by the examiner
C, G, D, A, E harmonic minors		
C, G, D, A, E melodic minors	3 oct.	right hand only
ARPEGGIOS		
E♭, B♭, F, C, G, D, A, E majors	3/2 oct. ♦	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
C, G, D, A, E minors		
<i>same keys as above</i>	3 oct.	divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
DOMINANT SEVENTHS		
in the keys of C, F, G and B♭	3 oct.	hands separately <i>or</i> together, root position <i>or</i> first inversion, as chosen by the examiner divided between the hands; root position <i>or</i> first inversion, as chosen by the examiner

♦ *three or two octaves, as range of instrument permits*

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 45

GRADE 7

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

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

	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 Adiuvā 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. Meilir 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	Etude in A minor <i>and</i> B. Shaljean 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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 8–9

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
E♭, B♭, F, C, G, D, A, E majors	3/2 oct. ♦	hands separately, <i>or</i> hands together one octave <i>or</i> a sixth apart, as chosen by the examiner
C, G, D, A, E harmonic minors		
C, G, D, A, E melodic minors	3 oct.	right hand only
CONTRARY-MOTION SCALES		
E♭, B♭, F, C, G, D, A, E majors	1 oct.	hands starting one octave apart
C, G, D, A, E harmonic minors		
ARPEGGIOS		
E♭, B♭, F, C, G, D, A, E majors	3/2 oct. ♦	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
C, G, D, A, E minors		
<i>same keys as above</i>	3 oct.	divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
DOMINANT SEVENTHS		
in the keys of C, F, G and B♭	3 oct.	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
		divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
		narrow position, divided between the hands (root position only)

♦ *three or two octaves, as range of instrument permits*

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 46

GRADE 8

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

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

	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) L
	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)

SCALES AND ARPEGGIOS: from memory; for further details (including examples) see pages 3–4 & 8–9

	RANGE	REQUIREMENTS
SCALES (SIMILAR MOTION)		
E♭, B♭, F, C, G, D, A, E majors	3/2 oct. ♦	hands separately, <i>or</i> hands together one octave <i>or</i> a sixth apart, as chosen by the examiner
C, G, D, A, E harmonic minors		
C, G, D, A, E melodic minors	3 oct.	right hand only
CONTRARY-MOTION SCALES		
E♭, B♭, F, C, G, D, A, E majors	1 oct.	hands starting one octave, a third <i>or</i> a sixth apart, as chosen by the examiner
C, G, D, A, E harmonic minors		
ARPEGGIOS		
E♭, B♭, F, C, G, D, A, E majors	3/2 oct. ♦	hands separately <i>or</i> together, root position, first <i>or</i> second inversion, as chosen by the examiner
C, G, D, A, E minors		
<i>same keys as above</i>	4/3 oct. ♦	divided between the hands; root position, first <i>or</i> second inversion, as chosen by the examiner
<i>same keys as above</i>	3 oct.	narrow position, divided between the hands (root position only)
DOMINANT SEVENTHS		
in the keys of C, F, G and B♭	3 oct.	hands separately <i>or</i> together, root position, first, second <i>or</i> third inversion, as chosen by the examiner
	4 oct.	divided between the hands; root position, first, second <i>or</i> third inversion, as chosen by the examiner
	4 oct.	narrow position, divided between the hands (root position only)
DIMINISHED SEVENTHS		
starting on C♯, F♯ and G♯	3 oct.	hands separately <i>or</i> together, as chosen by the examiner
	4 oct.	divided between the hands

♦ *three or two octaves (four or three for arpeggios divided between the hands), as range of instrument permits*

SIGHT-READING: a short piece of previously unseen music; for further details see page 4

AURAL TESTS: administered by the examiner from the piano; for further details see pages 42 & 47

AURAL TESTS: included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

Assessment

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 53.

Specimen tests

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), available for purchase from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).

Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).

Aural Tests GRADE 4

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

Aural Tests GRADE 6

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.

- A To sing or play from memory the *lower* part of a two-part phrase played twice by the examiner.** The lower part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing the *upper* part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C(i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two of the following features the questions will be about: dynamics, articulation, tempo, tonality, character, style and period, texture, structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time, four time or 6/8 time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time, four time or 6/8 time.

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.

ARSM

The ARSM diploma is available to instrumentalists and singers of any age. Bridging the gap between Grade 8 and DipABRSM (Music Performance), it provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

Key features

- Candidates present a balanced and varied programme, as follows:
 - the programme lasts 30 minutes
 - at least 20 minutes of the music is chosen from the repertoire list
 - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- ARSM exams take place at the same venues and time periods as ABRSM's graded music exams
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/arsmdiploma.

DipABRSM / LRSM / FRSM (Music Performance)

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

Key features

- Candidates:
 - present a recital programme
 - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
 - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
 - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/diplomas.

Further diploma exams: DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at www.abrsm.org/diplomas.

MUSIC THEORY

ABRSM Music Theory exams are available for Grades 1–8. Candidates may be entered for any grade irrespective of age and without previously having taken any other grade. The full syllabus is available at www.abrsm.org/theory.

About Music Theory

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory exams give students:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6–8)

Candidates are assessed on their ability to identify, use and manipulate musical symbols, to complete extracts and to answer questions relating to the elements of music according to the parameters detailed in the full syllabus at www.abrsm.org/theory.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore a longstanding ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Music Theory, Practical Musicianship or any solo Jazz instrument before they can enter for Grades 6, 7 or 8 Practical exams.

PRACTICAL MUSICIANSHIP

ABRSM Practical Musicianship exams are available for Grades 1–8 and are open to singers and instrumentalists. Candidates may be entered for any grade irrespective of age and without previously having taken any other grade. The full syllabus is available at www.abrsm.org/practicalmusicianship.

About Practical Musicianship

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to ‘think in sound’. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM’s Practical Musicianship exams encourage students to develop their ability to ‘think in sound’ and perform spontaneously. While the other graded exams focus on aspects of performance that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

ABRSM’s Practical Musicianship exams cover the following key skills:

- the ability to internalize music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written

In developing their musicianship skills, students will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

Grade 5 as a prerequisite

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore a longstanding ABRSM requirement that candidates must provide evidence of a pass at Grade 5 or above in Practical Musicianship, Music Theory or any solo Jazz instrument before they can enter for Grades 6, 7 or 8 Practical exams.

MARKING CRITERIA

Grades 1–8	Pieces <i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
Distinction 27–30	<ul style="list-style-type: none"> ● Highly accurate notes and intonation 	<ul style="list-style-type: none"> ● Fluent, with flexibility where appropriate ● Rhythmic character well conveyed 	<ul style="list-style-type: none"> ● Well projected ● Sensitive use of tonal qualities 	<ul style="list-style-type: none"> ● Expressive, idiomatic musical shaping and detail 	<ul style="list-style-type: none"> ● Assured ● Fully committed ● Vivid communication of character and style
Merit 24–26	<ul style="list-style-type: none"> ● Largely accurate notes and intonation 	<ul style="list-style-type: none"> ● Sustained, effective tempo ● Good sense of rhythm 	<ul style="list-style-type: none"> ● Mainly controlled and consistent ● Good tonal awareness 	<ul style="list-style-type: none"> ● Clear musical shaping, well-realised detail 	<ul style="list-style-type: none"> ● Positive ● Carrying musical conviction ● Character and style communicated
Pass 20–23	<ul style="list-style-type: none"> ● Generally correct notes ● Sufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> ● Suitable tempo ● Generally stable pulse ● Overall rhythmic accuracy 	<ul style="list-style-type: none"> ● Generally reliable ● Adequate tonal awareness 	<ul style="list-style-type: none"> ● Some realisation of musical shape and/or detail 	<ul style="list-style-type: none"> ● Generally secure, prompt recovery from slips ● Some musical involvement
Below Pass 17–19	<ul style="list-style-type: none"> ● Frequent note errors ● Insufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> ● Unsuitable and/or uncontrolled tempo ● Irregular pulse ● Inaccurate rhythm 	<ul style="list-style-type: none"> ● Uneven and/or unreliable ● Inadequate tonal awareness 	<ul style="list-style-type: none"> ● Musical shape and detail insufficiently conveyed 	<ul style="list-style-type: none"> ● Insecure, inadequate recovery from slips ● Insufficient musical involvement
13–16	<ul style="list-style-type: none"> ● Largely inaccurate notes and/or intonation 	<ul style="list-style-type: none"> ● Erratic tempo and/or pulse 	<ul style="list-style-type: none"> ● Serious lack of tonal control 	<ul style="list-style-type: none"> ● Musical shape and detail largely unrealised 	<ul style="list-style-type: none"> ● Lacking continuity ● No musical involvement
10–12	<ul style="list-style-type: none"> ● Highly inaccurate notes and/or intonation 	<ul style="list-style-type: none"> ● Incoherent tempo and/or pulse 	<ul style="list-style-type: none"> ● No tonal control 	<ul style="list-style-type: none"> ● No shape or detail 	<ul style="list-style-type: none"> ● Unable to continue for more than a short section
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered

Grades 1–8	Scales and arpeggios	Sight-reading	Aural tests
Distinction 19–21	<ul style="list-style-type: none"> ● Highly accurate notes/pitch ● Fluent and rhythmic ● Musically shaped ● Confident response 	<ul style="list-style-type: none"> ● Fluent, rhythmically accurate ● Accurate notes/pitch/key ● Musical detail realised ● Confident presentation 	Distinction 17–18
Merit 17–18	<ul style="list-style-type: none"> ● Largely accurate notes/pitch ● Mostly regular flow ● Mainly even tone ● Secure response 	<ul style="list-style-type: none"> ● Adequate tempo, usually steady pulse ● Mainly correct rhythm ● Largely correct notes/pitch/key ● Largely secure presentation 	Merit 15–16
Pass 14–16	<ul style="list-style-type: none"> ● Generally correct notes/pitch, despite errors ● Continuity generally maintained ● Generally reliable tone ● Cautious response 	<ul style="list-style-type: none"> ● Continuity generally maintained ● Note values mostly realised ● Pitch outlines in place, despite errors ● Cautious presentation 	Pass 12–14
Below Pass 11–13	<ul style="list-style-type: none"> ● Frequent errors in notes and/or pitch ● Lacking continuity and/or some items incomplete ● Unreliable tone ● Uncertain response and/or some items not attempted 	<ul style="list-style-type: none"> ● Lacking overall continuity ● Incorrect note values ● Very approximate notes/pitch/key ● Insecure presentation 	Below Pass 9–11
7–10	<ul style="list-style-type: none"> ● Very approximate notes and/or pitch ● Sporadic and/or frequently incomplete ● Serious lack of tonal control ● Very uncertain response and/or several items not attempted 	<ul style="list-style-type: none"> ● No continuity or incomplete ● Note values unrealised ● Pitch outlines absent ● Very uncertain presentation 	6–8
0	<ul style="list-style-type: none"> ● No work offered 	<ul style="list-style-type: none"> ● No work offered 	0



Exam programme & running order

Name _____

Subject _____ Grade _____

Please write details of the items you are performing in your exam in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!

Year of syllabus _____

List	Number	Composer	Title

Singers only: unaccompanied traditional song: _____