

# PRACTICAL MUSIC GRADES



**HARP**

Syllabus

from June 2025



# Qualification Specification: Practical Music Harp from June 2025

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# 1. Introduction

## About ABRSM

ABRSM is The Associated Board of the Royal Schools of Music and a global music education charity. At the heart of everything we do is our belief that music enriches lives. Building on our heritage, we offer face-to-face and digital exams, sheet music, recordings, apps and courses for students and teachers across the world. Our music qualifications provide clear goals, reliable and consistent marking, and guidance for future learning.

In partnership with four Royal Schools of Music, we carry on a long legacy of musical excellence. More than an awarding organisation, we support learners from the first note they play, and empower teachers who help build musical skills and encourage progress around the world.

As a charity, we use all of the surpluses we generate to make significant donations towards music education initiatives and to develop our support for learners and teachers around the world. We advocate for music and its many forms, playing our part to ensure the future of music education and its place in society.

Together with our partners, our teachers and others around the world, we've been nurturing the future of music since 1889 – to help people start or continue their journey.

### Who we are

We are the Associated Board of the Royal Schools of Music (ABRSM), a company registered in England and Wales (company registration number 1926395) and a registered charity (charity registration number 292182). Our registered office is at 4 London Wall Place, London EC2Y 5AU.

Find out more at [www.abrsm.org](http://www.abrsm.org).

## About this qualification specification

### What it covers

This specification provides the requirements and information teachers, candidates, parents and organisations need in order to prepare for the following qualifications in the subjects and grades covered in Section 3:

- ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)\*
- ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3)
- ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5)
- ABRSM Level 3 Certificate in Practical Music (Grades 6, 7 and 8).

For ease of reading, 'Practical Grade(s)' is used in place of the full qualification titles throughout the remainder of this document. Similarly, when referring to our other suite of graded performance exams, 'Performance Grade(s)' is used in place of the full qualification titles.

Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations ([www.abrsm.org/examregulations](http://www.abrsm.org/examregulations)) which should be read before making an exam booking.

### Validity of this specification

This specification is valid from 1 June 2025 until further notice.

We may update this specification from time to time, but will not make changes to the syllabus (Section 3) other than in exceptional circumstances. In such cases, advance notice of any changes will be posted on our website, as will advance notice of any planned syllabus refreshes. The latest version of this specification will be available from [www.abrsm.org/exams](http://www.abrsm.org/exams).

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\* Piano, bowed strings and Drum Kit only

## About our Practical Music qualifications

### Qualification objectives

Our Practical Music qualifications allow learners to receive formal recognition of the level of mastery they have achieved, and feedback to support their learning journey. Practical Music qualifications allow learners to be rewarded and recognised for their skills in performing pieces as well as technique, notation, listening and musical perception. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to develop and hone their musical skills.

### Who the qualifications are for

Learners may be entered at any age, but those entering for a Grade 6, 7 or 8 must fulfil the entry requirements detailed on page 5.

### Progression route

ABRSM Practical Music qualifications are available from Grade 1 to Grade 8, and in some subjects from Initial Grade. Each grade progresses from the previous in their level of demand. Candidates do not need to complete one grade before moving on to the next although there is a prerequisite for entering a Grade 6, 7 or 8 exam (see page 5).

From the earliest grades, Practical Music qualifications embed the importance of developing a wide range of musicianship skills, including performing repertoire and technical work, and responding to previously unseen Sight-reading and Aural tests.

Practical Music candidates may wish to focus on their performance skills and take a Music Performance qualification. These assessments are designed for learners to demonstrate a combination of key performance-related skills such as instrumental control, musical interpretation, communication, and delivery. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to hone and refine their performance skills. Music Performance qualifications further allow learners to be rewarded and recognised for their skills in delivering a whole performance, communicating musically over a sustained programme.

The nature of both sets of qualifications makes them an ideal platform from which to progress to ABRSM's diploma offer, beginning with the performance-only ARSM. ARSM gives candidates greater flexibility and responsibility in programme building as well as providing further opportunity to develop performance technique and interpretative skills while extending their repertoire.

The LRSM and FRSM Diplomas are progressive from the ARSM. Through a combination of live performance and written or spoken components, learners at LRSM and FRSM level demonstrate an advanced level of musicianship, evaluation skills and provide contextual evidence to support the performance decisions made.

Irrespective of a learner's personal motivation to achieve one of ABRSM's Performance diplomas, each qualification can provide a pathway to higher learning or employment.

Further details of our diploma suite of qualifications can be found at: [www.abrsm.org/other-assessments/diplomas](http://www.abrsm.org/other-assessments/diplomas).

**Entry requirements**

To enter for a Grade 6, 7 or 8 exam, candidates must already have passed one of the following:

- ABRSM Grade 5 (or above) in Music Theory
- ABRSM Grade 5 (or above) in Practical Musicianship
- ABRSM Grade 5 in any Practical Grades solo Jazz instrument

For full details, including a list of accepted alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

**Regulation and UCAS points (UK)**

**Our regulators**

ABRSM Practical Music, Music Performance and Music Theory grades, and higher-level qualifications (diplomas) are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual)
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation)

For further information, see [www.abrsm.org/regulation](http://www.abrsm.org/regulation).

**The Regulated Qualifications Framework (RQF)**

All our regulated qualifications can be found on the RQF. For further information, visit <https://register.ofqual.gov.uk>.

**Entry to higher education**

In the UK, ABRSM's Grades 6 to 8 in Practical Music and Music Performance are afforded UCAS points; the table below shows the UCAS Tariff value of these grades. For further information visit [www.ucas.com](http://www.ucas.com).

Qualification/Level	Pass	UCAS points	
		Merit	Distinction
Grade 6	8	10	12
Grade 7	12	14	16
Grade 8	18	24	30

**Regulated qualification details**

**Qualification titles**

The table below shows the regulated titles and qualification numbers of our Practical Music qualifications. Further information can be found at <https://register.ofqual.gov.uk>.

Qualification Number	Qualification Title
603/6405/1	ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
603/6406/3	ABRSM Level 1 Award in Practical Music (Grade 1)
603/6407/5	ABRSM Level 1 Award in Practical Music (Grade 2)

Qualification Number	Qualification Title
603/6408/7	ABRSM Level 1 Award in Practical Music (Grade 3)
603/6409/9	ABRSM Level 2 Certificate in Practical Music (Grade 4)
603/6410/5	ABRSM Level 2 Certificate in Practical Music (Grade 5)
603/6411/7	ABRSM Level 3 Certificate in Practical Music (Grade 6)
603/6412/9	ABRSM Level 3 Certificate in Practical Music (Grade 7)
603/6413/0	ABRSM Level 3 Certificate in Practical Music (Grade 8)

### Qualification size

The table below describes the size of the Practical Music qualifications by showing the amount of time that a candidate would typically need to spend preparing for them:

- Under the guidance of a teacher (Guided Learning Hours);
- Under the guidance of a teacher and time spent preparing independently (Total Qualification Time);

and:

- The assigned credit value (which denotes the size of the qualification).

Level	Guided Learning Hours* (GLH)	Total Qualification Time* (TQT)	Credits
Initial Grade	8	40	4
Grade 1	12	60	6
Grade 2	18	90	9
Grade 3	18	120	12
Grade 4	24	150	15
Grade 5	24	180	18
Grade 6	36	220	22
Grade 7	48	270	27
Grade 8	54	320	32

\* The Guided Learning Hours and Total Qualification Time are estimates of the average amount of time that it might take a candidate to prepare for these qualifications, and should be used as guidance only; it is recognised that there will be variance dependent on each individual's level of experience and ability.

## Regulation (Europe)

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar.

The following table shows the level of each of ABRSM's Practical Music qualifications on the RQF and the EQF.

Qualification	RQF Level	EQF Level
Initial Grade	Entry Level (Level 3)	Level 1
Grade 1		
Grade 2	Level 1	Level 2
Grade 3		
Grade 4	Level 2	Level 3
Grade 5		
Grade 6		
Grade 7	Level 3	Level 4
Grade 8		

## Regulation (Rest of world)

Information on how ABRSM exams are recognised in individual countries can be found at [www.abrsm.org/regulation](http://www.abrsm.org/regulation).



## 2. Practical Grades

### Practical Grades at a glance

#### What is assessed?

- Three set pieces
- Scales and arpeggios
- Sight-reading
- Aural tests

#### How is it assessed?

- Face-to-face exam
- Information on how marks are allocated is given on page 72

### Qualification Specification

This specification is valid for exams from 1 June 2025 until further notice.

#### Amendments

Any updates to the Harp Practical Grades Syllabus (section 3 of the specification) – e.g. changes to publication details or other minor corrections or clarifications – will be posted at [www.abrsm.org/syllabuscorrections](http://www.abrsm.org/syllabuscorrections).

#### Overlap

In the first year of any revised Practical Grades syllabus, we offer an overlap period where candidates may play specific requirements from the preceding syllabus. Information on the length of the overlap period and the requirements that it applies to is given at [www.abrsm.org/overlap](http://www.abrsm.org/overlap).

Candidates may play pieces from the 2019 Harp syllabus until 31 December 2025. All requirements, including pieces and scales, must be from the same syllabus.

#### The next syllabus

Advance notice of any planned changes to the Harp Practical Grades Syllabus will be posted at [www.abrsm.org/syllabusupdates](http://www.abrsm.org/syllabusupdates).

### Exam Regulations

When preparing for an exam, it is important to read ABRSM's Exam Regulations, which set out the rules for completing the exams listed in this specification. This information is available at [www.abrsm.org/examregulations](http://www.abrsm.org/examregulations).

### Malpractice and maladministration

We take any form of malpractice or maladministration very seriously.

- **Malpractice** is defined as any act that compromises or is an attempt to compromise the assessment process, the integrity of any qualification or the validity of a result or certificate. This also includes any act that damages our reputation or credibility as an awarding organisation.
- **Maladministration** is defined as any act that breaches the regulations through a mismanagement of administrative processes, particularly where such a breach could compromise the integrity of a qualification or assessment.

Applicants and candidates must follow the requirements set out in this specification, Exam Regulations and all other ABRSM policies about the delivery of our exams. In cases where applicants or candidates have committed malpractice, a sanction or penalty may be given. Further information about our Malpractice and Maladministration Policy can be found at [www.abrsm.org/policies](http://www.abrsm.org/policies).

## Exam booking

Details of exam dates, locations, fees and how to book an exam are available online at [www.abrsm.org/exambooking](http://www.abrsm.org/exambooking).

## Specific needs

We are committed to providing fair access to our assessments for candidates with specific needs by putting in place access arrangements and reasonable adjustments. There are a range of alternative tests and formats for Practical Grades as well as guidelines for candidates with specific needs (see [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds) for full details). Where a candidate's needs are not covered by the guidelines, each case is considered individually. Further information is available from the Specific Needs Team ([specificneeds@abrsm.ac.uk](mailto:specificneeds@abrsm.ac.uk)) or from [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## Special consideration

Special consideration is given to candidates who suffer temporary illness, injury or indisposition, or adverse circumstances at or near the time of the assessment that are beyond the candidate's control. This will not result in an adjustment to marks and will not change the assessment criteria applied by the examiner for the exam. Please refer to our Special Consideration Policy at [www.abrsm.org/policies](http://www.abrsm.org/policies).

## Diversity

ABRSM is committed to creating greater diversity, equality and inclusion in the field of music and we are actively working to achieve this across our portfolio of assessments, and wider organisation. Our Diversity Statement, and regular updates on progress, can be accessed at [www.abrsm.org/diversity-statement](http://www.abrsm.org/diversity-statement).

## In the exam

### Examiners

Generally, there will be one examiner in the exam room for Practical Grades; however a second examiner may be present for training or quality assurance purposes.

Examiners may ask to look at the candidate's or accompanist's (where applicable) copy of the music before or after the performance of a piece; a separate copy is not required.

Examiners may stop the performance of a piece when they have heard enough to make a judgment.

**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, sight-reading, 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 Practical Grades exam components may be taken in any order, at the candidate's choice, although it is preferable for accompanied pieces/duets (where applicable) to be performed consecutively at the beginning of the exam.

**Instruments**

ABRSM Public Venues provide an upright or grand piano. Candidates, other than pianists, must provide their own instrument (and any other equipment, e.g. footstools). Further detail on instruments is given in Section 3 of this specification.

## 3. Harp Practical Grades Syllabus

### Introducing the syllabus

- The repertoire lists have been updated with a mixture of new and retained pieces.
- There is a greater choice of repertoire than before, with extended lists featuring music in a more diverse range of genres.
- The lists are now defined by musical characteristics, encouraging candidates to play a balanced selection of pieces and demonstrate a range of skills.
- New scale requirements, which focus on technical development and progression, achieved through a realistic and manageable assessment load.
- There are new Sight-reading requirements for both instruments.

Some key exam information has also been updated or clarified, including in the wider Qualification Specification.

### 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 a minimum of 34 strings (pitch of bottom string: C two octaves below middle C, or lower).

### Exam timings

The timings in the table below show the approximate length of each Practical Grades Harp exam in minutes, including the candidate's entry and exit, and time for the examiner to finish the mark form between exams. Examiners may take more or less time than the given timings.

Grade	Grade 1	Grades 2 & 3	Grades 4 & 5	Grade 6	Grade 7	Grade 8
Time (in mins)	17	19	22	25	30	35

### Pieces

In this specification, the pieces are broadly grouped into lists by the characteristics of the music:

- List A pieces are generally faster moving and require technical agility
- List B pieces are more lyrical and invite expressive playing
- List C pieces reflect a wide variety of musical traditions, styles and characters.

**Piece selection:** Candidates must choose one piece from each of the three lists (A, B and C). In the exam, they should inform the examiner which pieces they are performing, and they are welcome to use the form on page 77 for this purpose.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Pieces should be carefully considered for their appropriateness to each individual, which may need consultation between teachers and parents/carers. Teachers and parents/carers should also exercise caution when allowing younger candidates to research pieces online: [www.nspcc.org.uk/onlinesafety](http://www.nspcc.org.uk/onlinesafety).

The repertoire lists are the same as for ABRSM Performance Grades. Candidates intending on taking both qualifications at the same grade may find their musical development benefits from preparing different pieces for each.

**Exam music & editions:** Wherever the syllabus includes an arrangement or transcription (appearing as 'arr.' or 'trans.' in the repertoire lists), the edition listed in the syllabus must be used. For all other pieces, editions are listed for guidance only and candidates may use any edition of their choice. This includes editions that are downloaded. Information on sourcing exam music is given on page 12.

**Interpreting the score:** Printed editorial suggestions such as fingering, metronome marks, realisation of ornaments, etc. do not need to be strictly observed. Whether the piece contains musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way. Examiners' marking will be determined by how control of pitch, time, tone, shape and performance contributes to the overall musical outcome.

**Hand stretch:** Candidates should choose the most suitable pieces for their hand size from the repertoire lists. If necessary, they may occasionally adapt the music by 'spreading' chords or omitting notes at wide stretches, provided the result is musical.

**Repeats:** Unless the syllabus specifies differently, all da capo and dal segno indications must be followed but other repeats (including first-time bars) should not be played unless they are very short (i.e. a few bars).

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

**Performing from memory:** Candidates may perform any of their pieces from memory; if doing so, they must make sure that a copy of the music is available for the examiner to refer to. No extra marks are directly 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. Candidates may use an extra copy of the music or a photocopy of a section of the piece (but see 'Photocopies' below) to help with page-turns. Candidates at Grades 6 to 8 may bring a page-turner to the exam if there is no solution to a particularly awkward page-turn (prior permission is not required; the turner may be the candidate's teacher). Examiners are unable to help with page-turning.

**Photocopies & downloads:** Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. 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/mpa-guidelines](http://www.mpaonline.org.uk/mpa-guidelines). In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission should be brought to the exam.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence of an illegal copy (or copies) being used.

**Sourcing exam music:** Exam music is available from music retailers and online. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher.

## Scales and arpeggios

**Memory:** All requirements must be played from memory.

**Range:** Candidates are free to start at any octave, provided the required ranges are covered. For 'hands together' requirements, the hands must be one octave apart, unless the syllabus specifies differently. All requirements must ascend and descend according to the specified range (and pattern).

**Rhythm:** All requirements must be played in even notes (except for dominant and diminished sevenths, where specific patterns are indicated).

**Patterns:** Arpeggios and dominant sevenths are required in root position only, except where the syllabus specifies differently. 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.

**Articulation:** All requirements must be prepared legato, unless the syllabus specifies staccato.

**Fingering:** Candidates may use any fingering that produces a successful musical outcome.

**In the exam:** Examiners will usually ask for at least one of each scale/arpeggio (etc.) type. Where applicable, they will ask for majors followed by minors within each type and 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) and the starting note(s)
- the hand(s) (e.g. left hand, right hand, hands together, divided between the hands, narrow position)
- the interval between the hands (hands-together scales, Grades 5 to 8)
- the position (root or inversion) for arpeggios and dominant sevenths (Grades 4 to 8)

Examples of patterns specified in this syllabus are given for Harp (Pedal) on pages 14–16 and for Harp (Non-pedal) on pages 17–20.

**Supporting publications:** Books of the scale requirements (for Grades 1 to 5 and 6 to 8) are published by ABRSM. Purchasing these books is not a requirement.

## 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.

### SCALES IN THIRDS hands separately or together

One octave



### ARPEGGIOS divided between the hands

One octave, root position

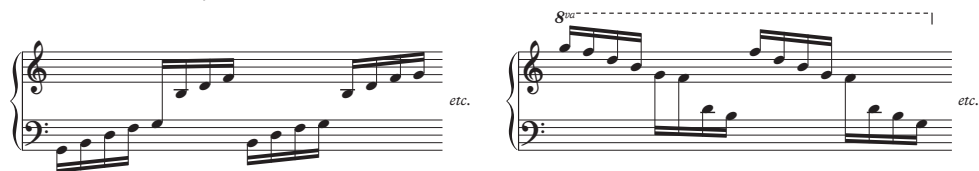


Two octaves, root position (and similarly, three or four octaves, and first or second inversions)



**DOMINANT SEVENTHS** narrow position

Four octaves, root position

**ÉTOUFFÉ THUMB SCALE** left hand only

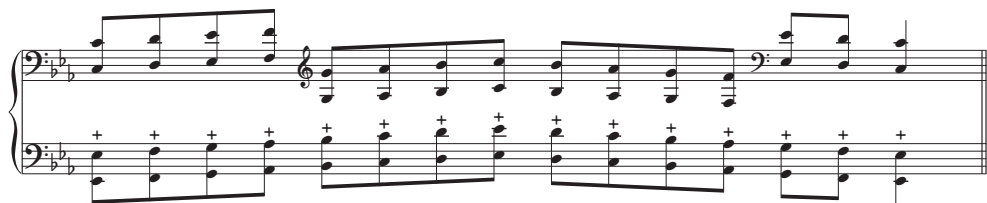
One octave

**ÉTOUFFÉ SCALE IN OCTAVES** left hand only

One octave

**SCALE IN OCTAVES, A SIXTH APART, WITH ÉTOUFFÉ IN LEFT HAND**

One octave

**SCALES IN HARMONICS** hands separately or together

One octave





**DIMINISHED SEVENTHS** hands separately or together

Four octaves



## 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.

### SCALES IN THIRDS hands separately or together

One octave



### ARPEGGIOS divided between the hands

One octave, root position



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



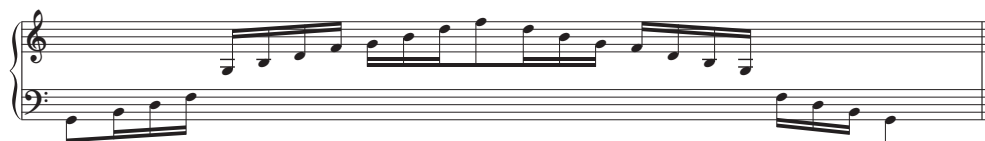
### DOMINANT SEVENTHS hands separately or together

Three octaves



### DOMINANT SEVENTHS divided between the hands

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

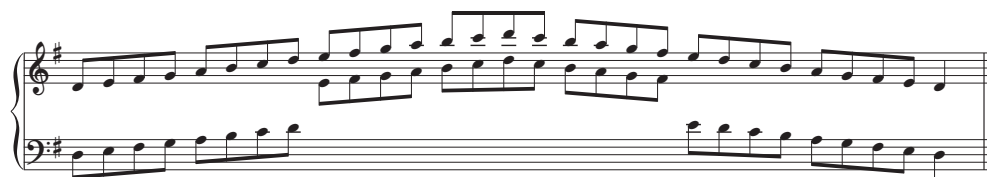


**DOMINANT SEVENTHS** narrow position

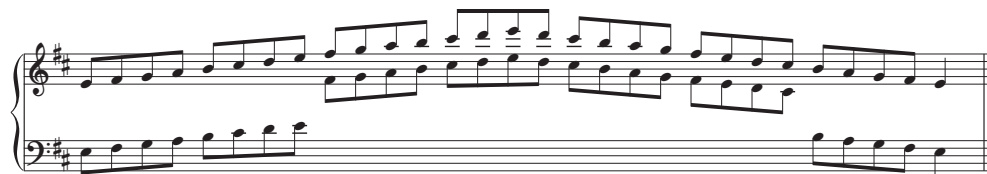
Three octaves

**MIXOLYDIAN** hands together

Two octaves

**DORIAN** hands together

Two octaves

**MAJOR BLUES** right hand only

Three octaves

**MINOR BLUES** right hand only

Three octaves



## ÉTOUFFÉ THUMB SCALE left hand only

One octave



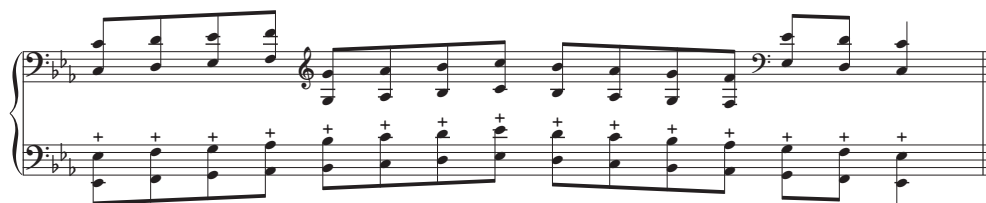
**ÉTOUFFÉ SCALE IN OCTAVES** left hand only

One octave



**SCALE IN OCTAVES, A SIXTH APART, WITH ÉTOUFFÉ IN LEFT HAND**

One octave



## SCALES IN HARMONICS hands separately or together

One octave



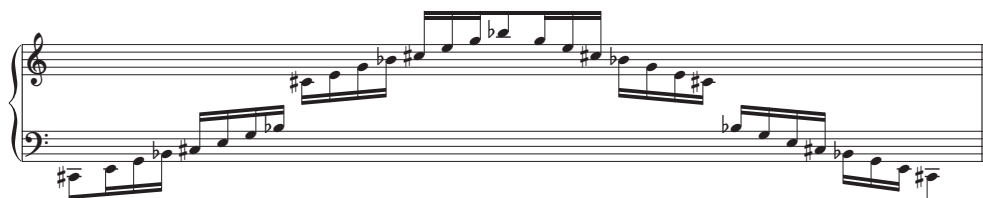
### **DIMINISHED SEVENTHS** hands separately or together

Three octaves



**DIMINISHED SEVENTHS** divided between the hands

Four octaves

**DIMINISHED SEVENTHS** narrow position



















































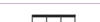















Three octaves

**STACCATO CHROMATIC SCALE** right hand only

One octave



**Speed:** The following speeds are given as a general guide:

		Grade/Speed							
	Pattern	1	2	3	4	5	6	7	8
<b>Scales</b>		 = 88	 = 100	 = 66	 = 76	 = 94	 = 56	 = 63	 = 72
<b>Melodic minor scales</b> (non-pedal harp)						 = 70	 = 84	 = 94	 = 108
<b>Scale in thirds</b>		 = 70	 = 80						
<b>Contrary-motion scales</b>								 = 52	 = 56
<b>Arpeggios</b>		 = 88	 = 100	 = 120	 = 50	 = 56	 = 66	 = 72	 = 76
<b>Arpeggios</b> (divided between the hands)		 = 88	 = 120	 = 150	 = 56	 = 66	 = 72	 = 76	 = 80
<b>Dominant &amp; diminished 7ths*</b>						 = 84	 = 52	 = 57	 = 60
<b>Dominant &amp; diminished 7ths*</b> (divided between the hands)						 = 100	 = 54	 = 60	 = 66
<b>Dominant 7ths</b> (narrow position)								 = 80	
<b>Diminished 7ths</b> (narrow position)									 = 92
<b>Staccato chromatic scale</b>									 = 98
<b>Modes</b> (dorian & mixolydian)							 = 56	 = 63	
<b>Scales in harmonics</b>								 = 92	 = 112
<b>Étouffé scales</b>							 = 112	 = 112	 = 112
<b>Blues scales</b>									 = 108

\* Diminished 7ths at Grades 7 & 8 only

## Sight-reading

**About the test:** Candidates will be asked to play a short unaccompanied piece that they have not seen before. They will be given half a minute to look through and, if they want to, try out any or all of the test before they are asked to play it for assessment.

**Parameters:** The table on page 23 shows the elements that are introduced at each grade.

**Fingering:** Any fingering shown on the test is for guidance only. Candidates are welcome to use any fingering that produces a successful musical outcome.

**Supporting publications:** A book of sample sight-reading tests is published for harp subjects by ABRSM. Purchasing this book is not a requirement.

**Blind or partially-sighted candidates:** Blind or partially-sighted candidates may choose an alternative test (Braille memory or Aural repetition) in place of the standard test, if requested at the time of booking the exam. Further information is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

## Sight-reading parameters

The table below shows the elements that are introduced at each grade. These parameters are presented cumulatively, i.e. once introduced they apply for all later grades (gradually progressing in difficulty). See also page 22.

	Length (bars)	Time	Keys	Hand position	Other features that may be included
<b>Grade 1</b>	up to 6	2/4 3/4 4/4	C major	<ul style="list-style-type: none"> <li>Each hand playing separately</li> <li>Single notes</li> </ul>	<ul style="list-style-type: none"> <li>   note values</li> <li>   rests</li> <li><i>f</i> and <i>p</i></li> </ul>
<b>Grade 2</b>			F major A minor	<ul style="list-style-type: none"> <li>Hands together</li> <li>2-note chords (per hand)</li> </ul>	<ul style="list-style-type: none"> <li>  note values</li> <li>  patterns</li> <li><i>mf</i> and <i>mp</i></li> <li>pre-set accidentals (minor keys only)</li> </ul>
<b>Grade 3</b>	up to 8	3/8	G major D minor	<ul style="list-style-type: none"> <li>3-note chords (per hand)</li> </ul>	<ul style="list-style-type: none"> <li>simple semiquaver patterns</li> <li> rests</li> <li><i>pp</i></li> <li>phrase markings/slurs</li> </ul>
<b>Grade 4</b>	c. 8–10	6/8	B♭, D majors E minor		<ul style="list-style-type: none"> <li> patterns</li> <li> rests</li> <li><i>cresc.</i> and <i>dim.</i> hairpins</li> <li>anacrusis</li> <li>arpeggiando</li> <li>pause signs</li> </ul>
<b>Grade 5</b>	c. 8–12		G minor		<ul style="list-style-type: none"> <li> rests</li> <li><i>ff</i></li> <li>accents</li> <li>slowing of tempo at end</li> <li>simple syncopation</li> <li>tied notes</li> </ul>
<b>Grade 6</b>	c. 12–16	9/8 5/8 5/4	E♭, A majors C minor		<ul style="list-style-type: none"> <li>accidentals (single pedal/lever changes)</li> <li>damping </li> <li>triplet rhythms</li> </ul>
<b>Grade 7</b>	up to 20	7/8 7/4		<ul style="list-style-type: none"> <li>4-note chords (per hand)</li> </ul>	<ul style="list-style-type: none"> <li>accidentals (pedal/lever changes)</li> <li>clef changes</li> <li>étouffé</li> <li>hands sharing a stave</li> <li>harmonics</li> <li>octave transfers (8va/8vb)</li> <li>simple ornaments</li> <li>tempo changes</li> </ul>
<b>Grade 8</b>	up to 32	12/8			<ul style="list-style-type: none"> <li> note values</li> <li>prés de la table (close to the soundboard)</li> <li>time signature changes</li> </ul>



## Aural tests

**About the test:** Full details of the Aural tests are given on pages 60–67.

**Supporting publications:** Sample Aural tests are published by ABRSM. Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice*. Purchasing these books is not a requirement.

**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 booking the exam. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

### GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	No.1 (from <i>Asters</i> )	Bernard Andrès: <i>Asters</i> (Hamelle)
	2 Anon	Three Blind Mice, arr. Heulyn	12 Easy Nursery Tunes for Young Harpists (Alaw)
	3 Anon. Bohemian	The Jolly Peasant, arr. Paret	First Harp Book (G. Schirmer)
	4 Betty Paret	Rondo	First Harp Book (G. Schirmer)
	5 Humperdinck	There Stands a Little Man (from <i>Hänsel und Gretel</i> ), arr. Milligan	Fun from the First!, Vol. 1 (Lyon & Healy)
	6 Skaila Kanga	Daffodil Dance (No.13 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	7 Skaila Kanga	Sound the Trumpets (No. 8 from <i>Minstrel's Gallery</i> )	from Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	8 Soler	Allegretto, arr. Schlomovitz	Beginner's Harp Book, 1 (Salvi)
	9 Weidensaul	Barn Dance Memory	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	10 Weidensaul	Midnight Stars	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
<b>B</b>	1 Fiona Clifton-Welker	Charlotte in Spring (from <i>Harping On, Book 1</i> )	Fiona Clifton-Welker: <i>Harping On, Book 1</i> (Clifton-Welker)
	2 Bonnie Goodrich	Azaleas in Houston (from <i>A Bouquet for Young Harpists</i> )	Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard)
	3 Bonnie Goodrich	Japanese Lanterns (from <i>A Bouquet for Young Harpists</i> )	Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard)
	4 Grandjany	Little Waltz	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	5 Claire Jones & Chris Marshall	Teddy Bears Lullaby (from <i>Six Pieces for Harp</i> )	Claire Jones & Chris Marshall: <i>Six Pieces for Harp</i> (Marshall Jones Music) ©
	6 Anne Macdearmid	Lullaby	Comunn na Clarsaich: Folio 18 (Clarsach Society)
	7 Lauren Scott	Summer Days (No.1 from <i>Midnight Tango</i> )	Lauren Scott: <i>Midnight Tango – A collection of pieces for solo harp</i> (Astute Music)
	8 Tournier	Les tierces	Les plaisirs de la harpe, Vol. 1 (Lemoine)
<b>C</b>	9 David Watkins	Berceuse (No. 2 from <i>Six Pieces</i> )	David Watkins: <i>Six Pieces</i> (Boosey & Hawkes)
	1 Anon. Chinese	The Purple Bamboo, arr. Milligan ♯s in glissandi may be played as ♯s	Fun from the First! Vol. 2 (Lyon & Healy)
	2 Dominig Bouchaud	Coquillages (Shells)	Harpe d'or (Billaudot)
	3 Dominig Bouchaud	La balle (The Ball)	Harpe d'or (Billaudot)
	4 Sabien Canton	Wals der sprinkhanen (from <i>Harpology 1</i> )	Sabien Canton: <i>Harpology 1</i> (Harpologie)
	5 Stephen Dunstone	A Trifle (from <i>Harpo Two</i> )	Stephen Dunstone: <i>Harpo Two</i> (Creighton's Collection)
	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 Skaila Kanga	The Glittering Ballroom (No.10 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	8 Skaila Kanga	The Snake Charmer (No.17 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	9 Anne Macdearmid	Fiesta! <i>without percussion accomp.</i>	Comunn na Clarsaich: Folio 8 (Clarsach Society)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
10	Anne Macdearmid	The Merry-go-Round	Comunn na Clarsaich: Folio 18 (Clarsach Society)
11	Amanda Whiting	Cheeky Monkey	P.19 from Amanda Whiting: An Introduction to Jazz (Pedal Sliders)
12	Amanda Whiting	The Sun Has Gone <i>Swung version</i>	P.14 from Amanda Whiting: An Introduction to Jazz (Pedal Sliders)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
<b>SCALES</b>		
C, F majors		
A minor (natural or harmonic, at candidate's choice)	1 oct.	hands separately
<b>SCALE IN THIRDS</b>		
C major	1 oct.	hands separately (see page 14)
<b>ARPEGGIOS</b>		
C, F majors		
A minor	1 oct.	hands separately or divided between the hands, at candidate's choice

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 61

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	While Bagpipes Play, arr. Paret	Second Harp Book (Lyra)
	2 Bernard Andrès	No. 6 (from <i>Aquatintes</i> )	Bernard Andrès: <i>Aquatintes</i> (Hamelte)
	3 M. Giuliani	Allegro (from <i>Le Papillon</i> , Op. 50), arr. Bouchaud	No. 25 from <i>Panorama de la harpe celtique</i> , Vol. 1 (Editions Musicales Transatlantiques)
	4 Grandjany	The See-Saw (from <i>Little Harp Book</i> )	Grandjany: <i>Little Harp Book</i> (Carl Fischer)
	5 Rachel Hair	Cameron Donald's	Journey with the Harp – From Home (March Hair Publications)
	6 A. Hasselmans	Petite Berceuse, Op. 11	A. Hasselmans: <i>Petite Berceuse</i> (Leduc)
	7 Skaila Kanga	Magic Train (No. 24 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	8 Skaila Kanga	Princess Polka (No. 26 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	9 Ailie Robertson	Là Bealltainn (Beltane)	Ailie Robertson: <i>Là Bealltainn</i> (Ailie Robertson)
	10 Schlomovitz	Ballerina	Beginner's Harp Book, 1 (Salvi)
	11 Trad. Scottish	Mairi's Wedding, arr. Robertson	Simply Scottish (Ailie Robertson)
<b>B</b>	1 Mel Bonis	Le petit mendiant (The Little Beggar)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	2 Gabus	Crépuscule sur le lagon (Twilight on the Lagoon)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	3 Yann Geslin	Complainte (Lament)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	4 Burgon	Dawn (No. 1 from <i>Beginnings</i> )	Burgon: <i>Beginnings</i> (Stainer & Bell)
	5 Stephen Dunstone	The Faded Flower (from <i>Harpo Two</i> )	Stephen Dunstone: <i>Harpo Two</i> (Creighton's Collection)
	6 Grandjany	Rêverie (No. 1 from <i>Trois petites pièces très faciles</i> , Op. 7)	Grandjany: <i>Trois petites pièces très faciles</i> , Op. 7 (Leduc)
	7 Skaila Kanga	Mountain Stream (No. 14 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	8 Skaila Kanga	Twinkling Stars (No. 23 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	9 Christopher Norton	Birds at the Fountain (from <i>Connections for Harp – Preparatory</i> )	No. 21 from Christopher Norton: <i>Connections for Harp – Preparatory</i> (80 Days Publishing)
	10 J.-J. Rousseau	Evening Song, arr. Paret	Second Harp Book (Lyra)
	11 L. Thomson	Song at Night	L. Thomson: <i>Song at Night</i> (Thomson)
	12 Trad. Irish	O'Carolan's Air, arr. Parat	First Harp Book (G. Schirmer)
	13 Trad. Scottish	Bata Arainn, arr. Evans	No. 9 from <i>Clarsach with Confidence Book 1: Elementary</i> (Elinor Evans)
	14 Trad. Scottish	Loch Lomond, arr. Robertson	Simply Scottish (Ailie Robertson)
<b>C</b>	1 Anon. Scottish	College Hornpipe, arr. Mieras	A Harper's Pleasure (Swanston Music)
	2 F. Churchill	Heigh-Ho (from <i>Snow White and the Seven Dwarfs</i> ), arr. Woods <i>without singing</i>	76 Disney Songs for the Harp (Hal Leonard)
	3 Fiona Clifton-Welker	Goblin Rustle (from <i>Harping On, Book 1</i> )	Fiona Clifton-Welker: <i>Harping On, Book 1</i> (Clifton-Welker)
	4 Stewart Green	Mister Blister's March (from <i>Blistering Along!</i> )	Stewart Green: <i>Blistering Along!</i> (Clifton Edition)
	5 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) ©
	6 Christopher Norton	On Stage (from <i>Connections for Harp 2</i> )	No. 11 from Christopher Norton: <i>Connections for Harp 2</i> (80 Days Publishing)
	7 Şirin Pancaroğlu	The Amusing Clock (No. 4 from <i>The Toy Chest</i> )	Şirin Pancaroğlu: <i>The Turkish Harp Music Collection: The Toy Chest</i> (80 Days Publishing)
	8 François Pernel	Le Pivert	François Pernel: <i>Boîte à outils</i> (François Pernel)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
9 Pozzoli	1st Grade: No.13a (from 65 <i>piccoli studi facili e progressivi</i> )	P.100 from M. Grossi: Metodo per arpa (Ricordi)
10 Trad. Isle of Man	Chyndaa yn Bwoailley, arr. Hair	Journey with the Harp – From Home (March Hair Publications)
11 Weidensaul	El Número Uno	Grandjany & Weidensaul: First-Grade Pieces for Harp (Carl Fischer)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
<b>SCALES</b>		
F, G majors		
D, E minors (natural or harmonic, at candidate's choice)	2 oct.	hands separately or together, at examiner's choice
<b>SCALE IN THIRDS</b>		
F major	1 oct.	hands together (see page 14)
<b>ARPEGGIOS</b>		
F, G majors		
D, E minors	2 oct.	hands separately or divided between the hands, at examiner's choice

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 62

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	Gavotte (from <i>Automates</i> )	Bernard Andrès: Automates (Hamelte)
	2 J. Clarke	Chaconne, arr. Powell	Y Telynor Clasurol (The Classical Harpist) (Adlais)
	3 Handel	Allegro, arr. Powell	Y Telynor Clasurol (The Classical Harpist) (Adlais)
	4 Fiona Clifton-Welker	Autumn Skies (from <i>Harping On, Book 2</i> )	Fiona Clifton-Welker: Harping On, Book 2 (Clifton-Welker)
	5 C. Grossi	Etude	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	6 Naderman	Romance	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	7 Hasselmans	Rouet (No. 2 from <i>Trois petites pièces faciles</i> )	Hasselmans: Trois petites pièces faciles (Durand)
	8 Skaila Kanga	Country Dance (No. 2 from <i>Miniatures harp 1 part</i> )	Skaila Kanga: Miniatures (Alaw)
	9 Pässler	Rondo, arr. Grandjany	Short Pieces from the Masters (Carl Fischer)
	10 C. Petzold	Menuet in G, BWV Anh. 114 (from <i>Notebook for Anna Magdalena Bach</i> ), arr. Rayan-Forero	Menuet in G, BWV Anh. 114 (María Luisa Rayan) ©
	11 Pozzoli	No.1 (from <i>Studi di media difficoltà</i> )	Pozzoli: Studi di media difficoltà (Ricordi)
	12 Fiona Rutherford	Don't Touch the Spinning Wheel! (from <i>The Fairy Tale Harp</i> )	Fiona Rutherford: The Fairy Tale Harp (Creighton's Collection)
	13 Trad. Scottish	The East Neuk o' Fife, arr. Marshalsay	A Harper's Favourites (Marsharp Music)
	14 Trad. Scottish	Mary Scott, Flower of Yarrow, arr. Jackson	Traditional Scottish Music (Mill Music Publishing)
<b>B</b>	1 Anon. Welsh	Llwyn Onn (The Ash Grove), arr. Milligan	Pp. 20–22 from Medieval to Modern, Vol. 2 (Lyon & Healy)
	2 Trad. Mexican	Las Mañanitas, arr. Milligan	P. 27 from Medieval to Modern, Vol. 2 (Lyon & Healy)
	3 Anon. Scottish	A' Bheairt-Fhioda (A Weaving Lilt), arr. Mieras	A Harper's Pleasure (Swanston Music)
	4 Brahms	Lullaby – Wiegenlied (No. 4 from <i>Fünf Lieder</i> , Op. 49), arr. Heulyn	No. 2 from Easy Classics for Pedal or Lever Harp (Alaw)
	5 Lehár	Love Unspoken/The Merry Widow Waltz (from <i>The Merry Widow</i> , Act 3), arr. Heulyn	No. 4 from Easy Classics for Pedal or Lever Harp (Alaw)
	6 Croft	Adagio (3rd movt from <i>Trumpet Overture in D major</i> ), arr. Powell	No. 3 from Y Telynor Clasurol (The Classical Harpist) (Adlais)
	7 Grandjany	Barcarolle (No. 3 from <i>Trois petites pièces très faciles</i> , Op. 7)	Grandjany: Trois petites pièces très faciles, Op. 7 (Leduc)
	8 B. Orr	No. 2 (from <i>Three Diatonic Preludes</i> )	B. Orr: Three Diatonic Preludes (OUP archive)
	9 Keziah Thomas	Breathe	Keziah Thomas: Breathe (Keziah Thomas) ©
	10 Trad. Scottish	Auld Lang Syne, arr. Robertson	Simply Scottish (Ailie Robertson)
	11 Linda Wood	Russian Lullaby	Linda Wood & Susann McDonald: Harp Solos, Vol. 3 (Musicworks)
	12 Yamada	Akatonbo (Red Dragonfly), arr. Nagasawa	P. 22 from Harpy Hands – Harpy goes to Japan (Masumi Edition)
<b>C</b>	1 F. Churchill & L. Morey	Whistle While You Work (from <i>Snow White and the Seven Dwarfs</i> ), arr. Woods <i>without singing</i>	76 Disney Songs for the Harp (Hal Leonard)
	2 Alan Menken	Be Our Guest (from <i>Beauty and the Beast</i> ), arr. Woods <i>without singing</i>	76 Disney Songs for the Harp (Hal Leonard)
	3 Stewart Green	Blistering Rock! (from <i>Blistering Along!</i> )	Stewart Green: Blistering Along! (Clifton Edition)
	4 Grieg	In the Hall of the Mountain King (from <i>Peer Gynt, Suite No. 1</i> , Op. 46), arr. Dor-Groot	Grieg: In the Hall of the Mountain King, from Peer Gynt Suite, for pedal harp (Sheet Music Direct) ©
	5 Skaila Kanga	Haunted House (from <i>Minstrel's Holiday</i> )	Skaila Kanga: Minstrel's Holiday (Maruka Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6 Skaila Kanga	Magic Dreams (from <i>Minstrel's Holiday</i> )	Skaila Kanga: Minstrel's Holiday (Maruka Music)
7 Susann McDonald	Alpine Waltz	Linda Wood & Susann McDonald: Harp Solos, Vol. 3 (Musicworks)
8 Susann McDonald	Koto in the Temple	Linda Wood & Susann McDonald: Harp Solos, Vol. 3 (Musicworks)
9 Christopher Norton	Sunset (from <i>The Microjazz Collection</i> ), arr. Bennett	Christopher Norton: A Selection from 'The Microjazz Collection 2' (80 Days Publishing)
10 Van Morrison	Brown Eyed Girl, arr. Downie <i>intermediate arrangement</i>	Van Morrison: Brown Eyed Girl (Heather Downie)
11 Villoud	Huaino, arr. Méndez	Villoud: Huaino (Marcela Méndez) ©

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
SCALES		
D, B♭ majors B, G harmonic minors	2 oct.	hands separately <i>or</i> together, at examiner's choice
ARPEGGIOS		
D, B♭ majors B, G minors	2 oct.	hands separately <i>or</i> together, at examiner's choice
<i>same keys as above</i>	3 oct.	divided between the hands

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 62

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11-12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	Gaillarde (from <i>Automates</i> )	Bernard Andrès: <i>Automates</i> (Hamellet)
	2 Bernard Andrès	Gigue (from <i>Automates</i> )	Bernard Andrès: <i>Automates</i> (Hamellet)
	3 Bernard Andrès	Sarabande (from <i>Automates</i> )	Bernard Andrès: <i>Automates</i> (Hamellet)
	4 J. S. Bach	Prelude in C, BWV 846, arr. O'Farrell	The O'Farrell Collection, Vol. 2: A Baroque Bouquet (O'Farrell)
	5 L. Charpentier	La Boîte à Musique	L. Charpentier: <i>La Boîte à Musique</i> (Leduc)
	6 Clementi	Allegro (1st movt from <i>Sonatina in C</i> , Op. 36 No.1), trans. Shaljean	Composers in Georgian London (Blue Crescent Music)
	7 L. Concone	Prélude (No.1 from <i>30 études progressives</i> , Op. 26)	L. Concone: <i>30 études progressives</i> , Op. 26, Book 1 (Billaudot)
	8 Hasselmans	Ländler (No. 2 from <i>Trois Petites Bluettes</i> , Op. 28)	Hasselmans: <i>Trois Petites Bluettes</i> , Op. 28 (Leduc)
	9 Gwenllian Llŷr	Dawns y Forwyn Fwyn (The Fair Maiden's Dance)	Gwenllian Llŷr: <i>Impressions: Dawns y Forwyn Fwyn (The Fair Maiden's Dance)</i> (Creighton's Collection)
	10 O'Carolan	Lord Inchiquin, arr. Ní Chathasaigh	The Irish Harper: Vol. 2 (Old Bridge Music)
	11 Pozzoli	No.11 (from <i>Studi di media difficoltà</i> )	Pozzoli: <i>Studi di media difficoltà</i> (Ricordi)
	12 Lauren Scott	The First Flight of Spring (from <i>Adventures</i> bb. 9-32, any one version acceptable)	Lauren Scott: <i>Adventures for Lever Harp</i> , Book 1 (Astute Music)
<b>B</b>	13 Trad. Welsh	Merch Megan (Megan's Daughter), arr. Dussek	Merch Megan (Megan's Daughter) (Adlais)
	1 Sabien Canton	No. 4 (from <i>Vijf Bagatellen</i> )	Sabien Canton: <i>Vijf Bagatellen</i> (Harpologie)
	2 Rachel Hair	A Tune for Esme	Journey with the Harp - From Home (March Hair Publications)
	3 Handel	Sarabande, arr. Paret	Second Harp Book (Lyra)
	4 Skaila Kanga	Sylvia's Song (No. 2 from <i>Harp Songbook</i> )	Skaila Kanga: <i>Harp Songbook</i> (Maruka Music)
	5 Alan Menken	A Whole New World (from <i>Aladdin</i> ), arr. Woods without singing	76 Disney Songs for the Harp (Hal Leonard)
	6 Alfredo Rolando Ortiz	Tango Triste	The International Rhythmic Collection, Vol. 2 (AROY Music)
	7 Alfredo Rolando Ortiz	Waiting	The International Rhythmic Collection, Vol. 1 (AROY Music)
	8 Renié	Angélus (from <i>Feuilles d'album</i> )	Renié: <i>Feuilles d'album</i> (Lemoine)
	9 Trad. English	Scarborough Fair, arr. Friou	Scarborough Fair (Friou Music)
	10 Trad. Klezmer	A yor nokh mayn khasene, arr. Neill	The Harp Quarterly - Summer 2020: Klezmer Melodies (Lily Neill) ☉
	11 Trad. Scottish	O'er the Sea to Skye, arr. Heulyn	Famous Music for the Harp, Vol. 1 (Alaw)
<b>C</b>	12 Trad. Turkish	Neredesin Sen, arr. Pancaroglu in Kurd; version 1	Pp. 36-37 from The Turkish Harp Music Collection: Turkish Tunes, Vol. 1 (80 Days Publishing)
	1 Bernard Andrès	Muscade (from <i>Épices</i> )	Bernard Andrès: <i>Épices</i> - 1er Cahier (Leduc)
	2 Camila Cabello & Various	Havana, arr. Dearnley	Havana (Tamsin Dearnley) ☉
	3 Sabien Canton	No. 5 (from <i>Vijf Bagatellen</i> )	Sabien Canton: <i>Vijf Bagatellen</i> (Harpologie)
	4 Stephen Dunstone	Black Widow (from <i>Harpo Three</i> )	Stephen Dunstone: <i>Harpo Three</i> (Creighton's Collection)
	5 Jakez François	Ragtime (No. 2 from <i>Easy Swing</i> )	Jakez François: <i>Easy Swing</i> (Billaudot)
	6 L. Gianneo	Danza Campesina, arr. Méndez	L. Gianneo: <i>Danza Campesina</i> (Marcela Méndez) ☉



COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Stewart Green	Ragged Robin (from <i>Flights of Fancy</i> )	Stewart Green: <i>Flights of Fancy</i> (Clifton Edition)
8 Ben Creighton Griffiths	Barking Bossa (from <i>Schnauzer Snippets</i> )	Ben Creighton Griffiths: <i>Jazz Harp Series: Schnauzer Snippets – Volume 1</i> (Creighton's Collection)
9 Karen Marshalsay	The Burn (from <i>The Lade, The Loch, The Burn, The Lea</i> )	Karen Marshalsay: <i>The Lade, The Loch, The Burn, The Lea</i> (Marsharp Music)
10 Alfredo Rolando Ortiz	The Harp Cha-cha-chá	The International Rhythmic Collection, Vol. 1 (AROY Music)
11 Alfredo Rolando Ortiz	Carnaval Brasileiro	The International Rhythmic Collection, Vol. 2 (AROY Music)
12 Tony Robinson & Amanda Whiting	Modal Blues	Tony Robinson & Amanda Whiting: <i>Modal Blues (Pedal Sliders) © or Intermediate Jazz &amp; Blues for Harp (Pedal Sliders)</i>
13 Linda Wood	Two Guitars	Linda Wood & Susann McDonald: <i>Harp Solos, Vol. 4</i> (Musicworks)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
SCALES		
E♭, A majors C, F♯ harmonic minors	2 oct.	hands separately <i>or</i> together, at examiner's choice
ARPEGGIOS		
E♭, A majors C, F♯ minors	2 oct.	hands separately <i>or</i> together, at examiner's choice; first inversion only
<i>same keys as above</i>	3 oct.	divided between the hands; first inversion only

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 63

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Anon.	Theme <b>and</b> Variations 2, 5 <b>and</b> 6 (from <i>Variations sur un thème de Mozart</i> ), arr. Le Dentu	Variations sur un thème de Mozart (Billaudot)
	2 Arne	Minuet and Variations, trans. Shaljean	Composers in Georgian London (Blue Crescent Music)
	3 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)
	4 J. L. Dussek	Allegro (2nd movt from <i>Sonatina No. 2 in F</i> )	J. L. Dussek: Six sonatines pour la harpe (Bärenreiter Praha)
	5 Naderman	Allegro maestoso (1st movt from <i>Sonatina No. 2 in C minor</i> )	Naderman: Sept sonates progressives (Leduc)
	6 O'Carolan	Mr O'Connor <b>and</b> Jig (Parts 1 <b>and</b> 2 from <i>Mr O'Connor</i> ), arr. Ni Chathasaigh	O'Carolan: The Irish Harper: Vol. 2 (Old Bridge Music)
	7 Pozzoli	No.10 (from <i>Studi di media difficoltà</i> )	Pozzoli: Studi di media difficoltà (Ricordi)
	8 Pozzoli	No.20 (from <i>Studi di media difficoltà</i> )	Pozzoli: Studi di media difficoltà (Ricordi)
	9 Rossini	Sonata	Rossini: Sonata for Harp (Schott)
	10 C. Salzedo	Seguidilla (from <i>Suite of Eight Dances</i> )	C. Salzedo: Suite of Eight Dances (Lyon & Healy)
	11 D. Scarlatti	Sonata in C, arr. Bouchaud	Pièces Classiques, Book 5 (Billaudot)
	12 Tournier	Déchiffrage No.9	Tournier: Intermediate Pieces for Solo Harp, Volume 1 (1–8) (Carl Fischer)
	13 Tournier	Prélude No.1 in G♭ (from <i>Quatre préludes</i> , Op.16)	Tournier: Quatre préludes, Op.16 (Leduc)
<b>B</b>	1 Anon.	Water is Wide, arr. Robertson	Treasures of the Celtic Harp (Mel Bay)
	2 van Delden	Notturmo	van Delden: Notturmo (Lengnick)
	3 Godefroid	Romance without Words "Bois Solitaire"	Godefroid: Romance without Words (Musicworks)
	4 Skaila Kanga	Tommy's Song (No. 3 from <i>Harp Songbook</i> )	Skaila Kanga: Harp Songbook (Maruka Music)
	5 Jeffrey Mayhew	Fiskars (from <i>People and Places</i> )	Jeffrey Mayhew: People and Places (Creighton's Collection)
	6 Susann McDonald	Nocturne	Susann McDonald & Linda Wood: Harp Solos, Vol. 4 (Musicworks)
	7 O'Carolan	Carolan's Farewell to Music, arr. Larchet Cuthbert	P.103 from The Irish Harp Book (Peter Lang)
	8 Felice Pomeranz	Classical Style ♯9 Etude	No. 2 from Contemporary Etudes for Harp (Berklee Press)
	9 Renié	Au bord du ruisseau	Renié: Au bord du ruisseau (Leduc)
	10 Renié	Esquisse (from <i>Feuillets d'album</i> )	Renié: Feuillets d'album (Lemoine)
	11 Sibelius	Joueur de harpe (No. 8 from <i>Bagatelles</i> , Op. 34), arr. Turner	Sibelius: Joueur de harpe, for pedal harp (Eleanor Turner) ☉
	12 Tournier	Offrande (from <i>Deux petites pièces brèves et faciles</i> )	Tournier: Deux petites pièces brèves et faciles (Eschig)
	13 Trad. Irish	My Thousand Times Beloved, arr. Turner	Trad. Irish: My Thousand Times Beloved (Sheet Music Direct) ☉
	14 Trad. Welsh	Ymadawiad y Brenin (The King's Departure), arr. Heulyn	Telynor Llys a Chastell (Harpist of Court and Castle) (Adlais)
<b>C</b>	1 Bernard Andrès	Vanille (from <i>Épices</i> )	Bernard Andrès: Épices – 1er Cahier (Leduc)
	2 Tamsin Dearnley	The Moving House Rag <i>solo version; with introduction</i>	Tamsin Dearnley: The Moving House Rag (Tamsin Dearnley)
	3 Jakez François	Easy Swing (No.1 from <i>Easy Swing</i> )	Jakez François: Easy Swing (Billaudot)
	4 Jakez François	Families' Blues (No.3 from <i>Easy Swing</i> )	Jakez François: Easy Swing (Billaudot)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 David Hellewell	Kentucky Rag (No. 2 from <i>Rags 'n Romance</i> ), arr. Finch	David Hellewell: Rags 'n Romance (80 Days Publishing)
6 Jeffrey Mayhew	El Colibri (from <i>People and Places</i> )	Jeffrey Mayhew: People and Places (Creighton's Collection)
7 Susann McDonald	Toccata (Sabre Danse)	Susann McDonald & Linda Wood: Harp Solos, Vol. 4 (Musicworks)
8 D. Morrison	Donald, Willy and His Dog, arr. Robertson	No. 4 from First Things First (Pentland Publishing)
9 Christopher Norton	Feet First (from <i>The Microjazz Collection</i> ), arr. Stevenson	Christopher Norton: A Selection from 'The Microjazz Collection 3' (80 Days Publishing)
10 Alfredo Rolando Ortiz	Noche de Fiesta	The International Rhythmic Collection, Vol. 1 (AROY Music)
11 Felice Pomeranz	It's More Than Just That Bass	No. 21 from Contemporary Etudes for Harp (Berklee Press)
12 Tony Robinson & Amanda Whiting	Dentist Blues (in F Molar)	Tony Robinson & Amanda Whiting: Dentist Blues (in F Molar) (Pedal Sliders) © or Intermediate Jazz & Blues for Harp (Pedal Sliders)
13 Tony Robinson & Amanda Whiting	Wibbly Waltz	Tony Robinson & Amanda Whiting: Wibbly Waltz (Pedal Sliders) © or Intermediate Jazz & Blues for Harp (Pedal Sliders)
14 Lauren Scott	Carribean Daydreams (from <i>Adventures</i> )	Lauren Scott: Adventures for Lever Harp, Book 1 (Astute Music)
15 Gwen Màiri Sinclair	The Old Flat	The Dragon and the Thistle (Alaw)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
SCALES		
E, A♭ majors C♯, F harmonic minors	3 oct.	hands separately, or hands together an octave or a sixth apart, at examiner's choice
ARPEGGIOS		
E, A♭ majors C♯, F minors	3 oct.	hands separately or together, at examiner's choice; second inversion only
same keys as above	4 oct.	divided between the hands; second inversion only
DOMINANT SEVENTH		
in the key of E	2 oct.	hands separately or together, at examiner's choice
	3 oct.	divided between the hands

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 64

## GRADE 6

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

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Harriet Adie	Under the Apple Tree	Harriet Adie: Under the Apple Tree (Harriet Adie) ©
	2 Bernard Andrès	Pistache (from <i>Épices</i> )	Bernard Andrès: <i>Épices</i> – 1er Cahier (Leduc)
	3 Beethoven	Für Elise, arr. Henson-Conant	Beethoven: Für Elise (Golden Cage Music)
	4 Cabezón	Pavane and Variations	Spanish Masters of the 16th and 17th Century (Schott)
	5 Paul Lewis	A butterfly flutters in arabesques... (No. 3 from <i>Musings on a Maori Lullaby</i> )	Paul Lewis: Musings on a Maori Lullaby (Goodmusic)
	6 John Parry	Allegro (1st movt from <i>Sonata No. 1 in D</i> )	Anthology of English Music for the Harp, Vol. 3 (Stainer & Bell)
	7 Pozzoli	No. 12 (from <i>Studi di media difficoltà</i> )	Pozzoli: Studi di media difficoltà (Ricordi)
	8 Pozzoli	No. 21 (from <i>Studi di media difficoltà</i> )	Pozzoli: Studi di media difficoltà (Ricordi)
	9 D. Scarlatti	Sonata in A, Kp. 208, L. 238, trans. Wooldridge	D. Scarlatti: Two Sonatas for Harp (Lyon & Healy)
	10 Tournier	Déchiffrage No. 2	Tournier: Intermediate Pieces for Solo Harp, Volume 1 (1–8) (Carl Fischer)
	11 Tournier	Déchiffrage No. 4	Tournier: Intermediate Pieces for Solo Harp, Volume 1 (1–8) (Carl Fischer)
<b>B</b>	1 Aguirre	Triste No. 5 (Córdoba) (from <i>Aires nacionales argentinos</i> , Op. 17), arr. Sebastiani, ed. Méndez	Harp Music from Argentina (Alaw)
	2 Britten	Interlude (No. 7 from <i>A Ceremony of Carols</i> , Op. 28)	Britten: A Ceremony of Carols, Op. 28: harp part (Boosey & Hawkes)
	3 Górecki	Intermezzo, trans. Turner	Górecki: Intermezzo (Sheet Music Direct) ©
	4 Skaila Kanga	Canzonetta <i>this edition only</i>	Harp Songbook (Maruka Music)
	5 H. Mancini	Moon River, arr. Kanga	All-Time Jazz Favourites (Alaw)
	6 Massenet	Mélodie (Élégie) (No. 5 from <i>10 Pièces de genre</i> , Op. 10), arr. Adie	Mélodie Op. 10, No. 5 (Élégie) (Harriet Adie) ©
	7 Catriona McKay	Swan LK243	Catriona McKay: Swan LK243 (Catriona McKay)
	8 Tournier	Prélude No. 3 in E♭ (from <i>Quatre préludes</i> , Op. 16)	Tournier: Quatre préludes, Op. 16 (Leduc)
	9 Tournier	Prélude No. 4 in G♭ (from <i>Quatre préludes</i> , Op. 16)	Tournier: Quatre préludes, Op. 16 (Leduc)
	10 Trad. Chinese	Moonlight Lullaby, arr. Stickney <i>at b. 21, solo 1 only</i>	The Travel Journal of a Western Harpist in the Chinese Garden – Book 1: Qin Language of Flowers (Harplab)
	11 Trad. English	Amazing Grace, arr. Pomeranz	No. 8 from Contemporary Etudes for Harp (Berklee Press)
	12 Trad. Indonesian	Menangeran (No. 9 from <i>Eastern Preludes</i> ), arr. Norton, trans. Stevenson	A selection from the Christopher Norton Preludes Collection, arranged for lever harp (80 Days Publishing)
<b>C</b>	13 Trad. Welsh	Bugeilio'r Gwenith Gwyn (Watching the White Wheat), arr. Thomas	Bugeilio'r Gwenith Gwyn (Watching the Wheat) (Adlais)
	1 Paul Lewis	Blue Fiver (No. 3 from <i>Saturday Night Jazz Suite</i> )	Paul Lewis: Saturday Night Jazz Suite (Goodmusic)
	2 Felice Pomeranz	Harp da Funk	No. 5 from Contemporary Etudes for Harp (Berklee Press)
	3 C. Salzedo	Chanson dans la nuit	Chanson dans la nuit (Lyra)
	4 C. Salzedo	Polka (from <i>Suite of Eight Dances</i> )	C. Salzedo: Suite of Eight Dances (Lyon & Healy)
	5 Lauren Scott	The Leaping Salmon (from <i>Adventures</i> ) <i>with boxed notes</i>	Lauren Scott: Adventures for Lever Harp, Book 3 (Astute Music)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6	Gwen Màiri Sinclair	Miss Amalia MacBeth	The Dragon and the Thistle (Alaw)
7	Trad. Scottish	Pòs Mi sa Mhionaid – Marry Me Now, arr. Robertson	Gwledd Geltaidd (A Celtic Feast), Vol. 2: Scotland (Alaw)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
SCALES		
D♭, A, B majors B♭, F♯, A♭ minors (harmonic <i>and</i> melodic)	3 oct.	hands separately, <i>or</i> hands together an octave <i>or</i> a sixth apart, at examiner's choice
ÉTOUFFÉ THUMB SCALE		
B major	1 oct.	left hand only (see page 15)
ARPEGGIOS		
D♭, A, B majors B♭, F♯, A♭ minors	3 oct.	hands separately <i>or</i> together; root position <i>or</i> first inversion, at examiner's choice
<i>same keys as above</i>	4 oct.	divided between the hands; root position <i>or</i> first inversion, at examiner's choice
DOMINANT SEVENTH		
in the key of D♭	3 oct.	hands separately <i>or</i> together, at examiner's choice; first inversion only
	4 oct.	divided between the hands; first inversion only

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 65

## GRADE 7

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

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Arne	Allegro <b>and</b> Andante (1st <b>and</b> 2nd movts from Sonata No. 7 in A)	Anthology of English Music for the Harp, Vol. 3 (Stainer & Bell)
	2 J. S. Bach	No. 9 (from <i>Etudes for Harp</i> ), arr. Grandjany	J. S. Bach: <i>Etudes for Harp</i> (Carl Fischer)
	3 Croft	Ground	Anthology of English Music for the Harp, Vol. 2 (Stainer & Bell)
	4 Damase	Allegro vivace (from 12 <i>préludes</i> )	Pp. 8–11 from Damase: 12 <i>préludes pour harpe</i> (Lemoine)
	5 Dizi	No. 2 (from 48 <i>études</i> )	Dizi: 48 <i>études</i> , Book 1 (Lemoine)
	6 Dizi	No. 5 (from 48 <i>études</i> )	Dizi: 48 <i>études</i> , Book 1 (Lemoine)
	7 S. Dussek	Any <b>two</b> movements (from <i>Sonata in C minor</i> , Op. 2 No. 3)	S. Dussek: <i>Sonata in C minor</i> , Op. 2 No. 3 (Schott)
	8 Catrin Finch	Môr Arianrhod (from <i>Pictures</i> )	Catrin Finch: <i>Pictures: Five contemporary pieces for harp</i> (80 Days Publishing)
	9 Handel	Passacaglia, arr. Béon	Handel: <i>Passacaglia for Harp</i> (Leduc)
	10 Naderman	Prélude <b>and</b> Allegro brillante poco moderato (from <i>Sonatina No. 7 in C</i> )	Naderman: <i>Sept sonates progressives</i> (Leduc)
	11 John Parry	Minuet and Variations (from <i>Sonata No. 4 in F</i> )	John Parry: <i>Four Sonatas</i> (Salvi)
	12 Felice Pomeranz	Multi-Meter Etude in A Minor	No. 12 from <i>Contemporary Etudes for Harp</i> (Berklee Press)
	13 D. Scarlatti	Sonata in A minor, Kp. 61, L. 136, arr. Bouchaud	Pièces Classiques, Book 6 (Billaudot)
<b>B</b>	1 Billie Eilish	What Was I Made For?, arr. Turk <b>with harmonics</b>	Billie Eilish: <i>What Was I Made For?</i> (Musicnotes) ©
	2 Field	Nocturne in D minor	Anthology of English Music for the Harp, Vol. 4 (Stainer & Bell)
	3 Glinka	Nocturne	Glinka: <i>Variations on a Theme of Mozart and Nocturne</i> (Salvi)
	4 Hasselmans	Prrière	Hasselmans: <i>Prrière</i> (Salabert)
	5 Deborah Henson-Conant	Nataliana	Deborah Henson-Conant: <i>Nataliana</i> (Golden Cage Music)
	6 J. R. Johnson	Lift Ev'ry Voice and Sing, arr. Younger <b>end at b. 130</b>	J. R. Johnson: <i>Lift Ev'ry Voice and Sing</i> (Brandee Younger)
	7 Gwenllïan Llŷr	Lleuad Mefus (Strawberry Moon)	Gwenllïan Llŷr: <i>Impressions: Lleuad Mefus</i> (Strawberry Moon) (Creighton's Collection)
	8 Kristen Anderson-Lopez & Robert Lopez	All is Found (from <i>Frozen 2</i> ), arr. Turner	Kristen Anderson-Lopez & Robert Lopez: <i>All is Found, for pedal harp</i> (Sheet Music Direct) ©
	9 C. Salzedo	Menuet (from <i>Suite of Eight Dances</i> )	C. Salzedo: <i>Suite of Eight Dances</i> (Lyon & Healy)
	10 C. Salzedo	Siciliana (from <i>Suite of Eight Dances</i> )	C. Salzedo: <i>Suite of Eight Dances</i> (Lyon & Healy)
	11 Villa-Lobos	Prelude (from <i>Bachianas brasileiras</i> No. 4), trans. Rayan-Forero	Villa-Lobos: <i>Preliudio from 'Bachianas Brasileiras No. 4'</i> (Lyon & Healy)
	12 David Watkins	Nocturne (from <i>Petite Suite</i> )	David Watkins: <i>Petite Suite</i> (UMP)
	13 John Williams	Hedwig's Theme (from <i>Harry Potter and the Sorcerer's/Philosopher's Stone</i> )	John Williams: <i>Two Themes from Harry Potter and the Sorcerer's Stone, for solo harp</i> (Hal Leonard)
	14 Zabel	Marguerite au rouet, Op. 19	Zabel: <i>Marguerite au rouet</i> , Op. 19 (Adlais)

C

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
1 Aguirre	No.3 (from <i>Tres aires criollos</i> ), arr. Méndez	Harp Music from Argentina (Alaw)
2 Falla	Danse du corregidor, arr. Watkins	Falla: Three Pieces for Harp (Chester)
3 Ibert	Scherzetto (No.2 from <i>Six pièces</i> )	Ibert: Six pièces: Scherzetto (Leduc)
4 Skaila Kanga	Any <b>two</b> movements (from <i>Les saisons de la harpe</i> )	Skaila Kanga: Les saisons de la harpe (Alaw)
5 Paul Lewis	A castanetted lady sings... (No.8 from <i>Musings on a Maori Lullaby</i> )	Paul Lewis: Musings on a Maori Lullaby (Goodmusic)
6 W. Mathias	Any <b>two</b> movements (from <i>Improvisations</i> , Op.10)	W. Mathias: Improvisations, Op.10 (OUP)
7 Alfredo Rolando Ortiz	Danza Cubana	The International Rhythmic Collection, Vol. 2 (AROY Music)
8 Felice Pomeranz	Graham! Bam! Étouffez!	No.16 from Contemporary Etudes for Harp (Berklee Press)
9 Tony Robinson & Amanda Whiting	Spring of the Taff <i>omit optional improv. (bb. 71-72)</i>	Tony Robinson & Amanda Whiting: Spring on the Taff (Pedal Sliders)
10 C. Salzedo	La Désirade (No.14 from <i>Preludes for Beginners</i> )	Pp.63-65 from C. Salzedo & L. Lawrence: Method for the Harp (G. Schirmer)
11 Adriano Sangineto	Metropolis (from <i>Synantys</i> )	Adriano Sangineto: Synantys (Adriano Sangineto)
12 Tournier	Étude de concert 'Au matin'	Tournier: Étude de concert 'Au matin' (Leduc)
13 Trad. Welsh	Pedair 'Waltz' o Gymru (Four Welsh Waltzes), arr. Heulyn	Gwledd Geltaidd (A Celtic Feast), Vol. 1: Wales (Alaw)
14 David Watkins	Fire Dance (from <i>Petite Suite</i> )	David Watkins: Petite Suite (UMP)

*Exam requirements continue on page 39*

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
SCALES		
E, G♭, A♭ majors	4 oct.	hands separately, or hands together an octave or a tenth apart, at examiner's choice
C♯, E♭, F minors (harmonic and melodic)		
CONTRARY MOTION SCALE		
A♭ major	2 oct.	hands together; starting an octave apart
ÉTOUFFÉ SCALE IN OCTAVES		
F harmonic minor	1 oct.	left hand only (see page 15)
SCALE IN HARMONICS		
G♭ major	1 oct.	hands separately
ARPEGGIOS		
E, G♭, A♭ majors	4 oct.	hands separately or together or divided between the hands; root position, first or second inversion, at examiner's choice
C♯, E♭, F minors		
DOMINANT SEVENTHS		
in the keys of A♭ and G♭	4 oct.	hands separately or together or divided between the hands, at examiner's choice; second inversion only narrow position, divided between the hands (root position only)
DIMINISHED SEVENTH		
starting on C♯	4 oct.	hands separately or together or divided between the hands, at examiner's choice

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 66



## GRADE 8

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


**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1	Çağatay Akyol Hitit Süiti	Çağatay Akyol: Hitit Süiti (Hittite Suite for Harp) (Lyon & Healy)
	2	J. S. Bach No.1 (from <i>Etudes for Harp</i> ), arr. Grandjany	J. S. Bach: Etudes for Harp (Carl Fischer)
	3	J. S. Bach No. 8 (from <i>Etudes for Harp</i> ), arr. Grandjany	J. S. Bach: Etudes for Harp (Carl Fischer)
	4	Beethoven Mandolin Sonatina in C, trans. Shaljean	Beethoven for Harp (Blue Crescent Music)
	5	Britten Overture <b>and</b> Fugue (Nos. 1 <b>and</b> 4 from <i>Suite for Harp</i> , Op. 83)	Britten: Suite for Harp, Op. 83 (Faber)
	6	Chopin Prelude No. 23 (from 24 Preludes, Op. 28), arr. Renié	Les Classiques de la Harpe, Vol. 2 (Leduc)
	7	S. Dussek La Chasse – Rondo for the Harp	S. Dussek: Main Works for Solo Harp (UT Orpheus)
	8	Farkas Dance du Prince de Transylvanie <b>and</b> Dance Hongroise (Nos. 1 <b>and</b> 2 from <i>Danses hongroises du 17ème siècle</i> ), arr. Pasquali	Farkas: Danses hongroises du 17ème siècle (EMB Zeneműkiadó)
	9	Gareth Glyn Telynor Tregaron	Living Harp 2 / Telyn Fyw 2 (Curid)
	10	Handel Andante allegro <b>and</b> Larghetto (1st <b>and</b> 2nd movts from <i>Concerto in Bb</i> , Op. 4 No. 6, HWV 294) <i>unaccompanied</i>	Handel: Concerto for Harp in Bb, Op. 4 No. 6, HWV 294 (pedal harp solo part: Bärenreiter)
	11	John Parry Allegro con spirito (1st movt from <i>Sonata No. 4 in F</i> )	John Parry: Four Sonatas (Salvi)
	12	N. Rota Toccata (from <i>Sarabanda e toccata</i> )	N. Rota: Sarabanda e toccata (Ricordi)
	13	Vivaldi Allegro (1st movt from <i>Concerto in E</i> , 'La Primavera', Op. 8 No. 1, RV 269), arr. Thomas	Vivaldi: The Four Seasons, arranged for harp (80 Days Publishing)
	14	David Watkins Prelude (from <i>Petite Suite</i> )	David Watkins: Petite Suite (UMP)
<b>B</b>	1	Y. Bowen Arabesque	Y. Bowen: Arabesque for Harp (Novello)
	2	Kate Bush Running Up That Hill, arr. Thomas	Kate Bush: Running Up That Hill (Sheet Music Direct) ©
	3	Debussy Rêverie, arr. Cambreling	Debussy: Debussy pour la Harpe (Hexamusic)
	4	Dizi No. 21 (from 48 études)	Dizi: 48 études, Book 1 (Lemoine)
	5	Dowland Lachrimae Antiquae Pavan, arr. Watkins	Anthology of English Music for the Harp, Vol. 1 (Stainer & Bell)
	6	Jakez François Hot Cucumber	Jakez François: Hot Cucumber (Editions Camac Production)
	7	Hasselmans Valse de concert	Hasselmans: Valse de concert (Combre)
	8	Respighi Siciliana, trans. Grandjany	Respighi: Siciliana for Harp (Ricordi)
	9	C. Salzedó Gavotte <b>and</b> Tango (from <i>Suite of Eight Dances</i> )	C. Salzedó: Suite of Eight Dances (Lyon & Healy)
	10	Tailleferre Perpetuum mobile (3rd movt from <i>Sonata for Harp</i> )	Tailleferre: Sonata for Harp (Peermusic Classical)
	11	Amy Turk Wisdom (No. 2 from <i>Syzygy</i> )	Amy Turk: Wisdom (Amy Turk)
<b>C</b>	1	Chertok Harpicade at Midnight (from <i>Around the Clock Suite</i> )	Chertok: Around the Clock Suite (Salvi)
	2	Brenda Dor-Groot Stride 'n' Slide <i>advanced arrangement</i>	Brenda Dor-Groot: Blues Tunes for Pedal Harp (80 Days Publishing)
	3	G. Gershwin Themes from 'An American in Paris' and 'Rhapsody in Blue', arr. Fell	Salvi Pop Harp Series, Vol. 1: 1924–1931 (Salvi)
	4	Stewart Green Jazzetto (3rd movt from <i>Sonata for Harp</i> )	Stewart Green: Sonata for Harp (Clifton Edition)
	5	Guridi Viejo zortzico	Guridi: Viejo zortzico (UME)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
6	David Hellewell	Chicken-Pickin' Rag, arr. Finch	David Hellewell: Rags 'n Romance, arranged for harp (80 Days Publishing)
7	Alfredo Rolando Ortiz	Milonga para amar <i>advanced version</i>	P.52 from The International Rhythmic Collection, Vol. 2 (AROY Music)
8	Charles Overton	Perspective	No. 22 from Contemporary Etudes for Harp (Berklee Press)
9	César Secundino Mendez	Tumbao	No. 24 from Contemporary Etudes for Harp (Berklee Press)
10	C. Parker	Yardbird Suite, arr. Creighton Griffiths	Jazz Harp Series: Charlie Parker's Yardbird Suite (Creighton's Collection)
11	Piazzolla	Sin rumbo, arr. Finch	Piazzolla: Four Pieces, adapted for harp (80 Days Publishing)
12	Pierné	Impromptu-Caprice, Op. 9	Pierné: Impromptu-Caprice, Op. 9 (Leduc)
13	Rodgers	My Favourite Things, arr. Kanga	All-Time Jazz Favourites (Alaw)
14	Park Stickney	The Dirty Laundry Rag	Park Stickney: The Dirty Laundry Rag (Harplab)

*Exam requirements continue on page 42*

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
<b>SCALES</b>		
C♭, E♭, F♯ majors	4 oct.	hands separately, <i>or</i> hands together a sixth <i>or</i> a tenth apart, at examiner's choice
A♭, C, E♭ minors (harmonic <i>and</i> melodic)		
<b>CONTRARY MOTION SCALE</b>		
E♭ harmonic minor	2 oct.	hands together; starting a sixth apart
<b>SCALE IN OCTAVES, A SIXTH APART, WITH ÉTOUFFÉ IN LEFT HAND</b>		
E♭ major	1 oct.	hands together, as pattern below:
		
<b>SCALE IN HARMONICS</b>		
A♭ harmonic minor	1 oct.	hands together
<b>ARPEGGIOS</b>		
C♭, E♭, F♯ majors	4 oct.	hands separately <i>or</i> together <i>or</i> divided between the hands; root position, first <i>or</i> second inversion, at examiner's choice
A♭, C, E♭ minors		
<b>DOMINANT SEVENTHS</b>		
in the keys of C♭ and F♯	4 oct.	hands separately <i>or</i> together <i>or</i> divided between the hands; root position, first, second <i>or</i> third inversion, at examiner's choice
<b>DIMINISHED SEVENTH</b>		
starting on F♯	4 oct.	hands separately <i>or</i> together <i>or</i> divided between the hands, at examiner's choice narrow position, divided between the hands (root position only)

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 67

### GRADE 1

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	No.1 (from <i>Asters</i> )	Bernard Andrès: <i>Asters</i> (Hamelles)
	2 Anon.	Three Blind Mice, arr. Heulyn	12 Easy Nursery Tunes for Young Harpists (Alaw)
	3 Anon. Bohemian	The Jolly Peasant, arr. Paret	First Harp Book (G. Schirmer)
	4 Betty Paret	Rondo	First Harp Book (G. Schirmer)
	5 Humperdinck	There Stands a Little Man (from <i>Hänsel und Gretel</i> ), arr. Milligan	Fun from the First!, Vol. 1 (Lyon & Healy)
	6 Skaila Kanga	Daffodil Dance (No.13 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	7 Skaila Kanga	Sound the Trumpets (No. 8 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	8 François Pernel	Le Dromadaire	François Pernel: <i>Boîte à outils</i> (François Pernel)
	9 Pozzoli	1st Grade: No. 2 (from 65 <i>piccoli studi facili e progressivi</i> )	P.91 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	10 Soler	Allegretto, arr. Schlomovitz	Beginner's Harp Book, 1 (Salvi)
	11 Weidensaul	Barn Dance Memory	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	12 Weidensaul	Midnight Stars	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
<b>B</b>	1 Fiona Clifton-Welker	Charlotte in Spring (from <i>Harping On, Book 1</i> )	Fiona Clifton-Welker: <i>Harping On, Book 1</i> (Clifton-Welker)
	2 Trad. Welsh	Hiraeth am Feirion, arr. Dearnley	Trad. Welsh: <i>Hiraeth am Feirion</i> (Tamsin Dearnley) ©
	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 Grandjany	Little Waltz	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	6 Claire Jones & Chris Marshall	Teddy Bears Lullaby (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: <i>Folio 18</i> (Clarsach Society)
	8 Lauren Scott	Summer Days (No.1 from <i>Midnight Tango</i> )	Lauren Scott: <i>Midnight Tango</i> – A collection of pieces for solo harp (Astute Music)
	9 Tournier	Les tierces	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	10 David Watkins	Berceuse (No. 2 from <i>Six Pieces</i> )	David Watkins: <i>Six Pieces</i> (Boosey & Hawkes)
<b>C</b>	1 Anon. Chinese	The Purple Bamboo, arr. Milligan <i>♯s in glissandi may be played as ♮s</i>	Fun from the First! Vol. 2 (Lyon & Healy)
	2 Dominig Bouchaud	Coquillages (Shells)	Harpe d'or (Billaudot)
	3 Dominig Bouchaud	La balle (The Ball)	Harpe d'or (Billaudot)
	4 Sabien Canton	Wals der sprinckhanen (from <i>Harpology 1</i> )	Sabien Canton: <i>Harpology 1</i> (Harpologie)
	5 Stephen Dunstone	A Trifle (from <i>Harpo Two</i> )	Stephen Dunstone: <i>Harpo Two</i> (Creighton's Collection)
	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 Skaila Kanga	The Glittering Ballroom (No.10 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Skaila Kanga	The Snake Charmer (No.17 from <i>Minstrel's Gallery</i> )	Skaila Kanga: Minstrel's Gallery (Maruka Music)
9 Anne Macdearmid	Fiesta! <i>without percussion accomp.</i>	Comunn na Clarsaich: Folio 8 (Clarsach Society)
10 Anne Macdearmid	The Merry-go-Round	Comunn na Clarsaich: Folio 18 (Clarsach Society)
11 François Pernel	Toundra	François Pernel: Boîte à outils (François Pernel)
12 Amanda Whiting	Cheeky Monkey	The Jazz Lever Harp Companion (Pedal Sliders) ☉ or P.19 from Amanda Whiting: An Introduction to Jazz (Pedal Sliders)
13 Amanda Whiting	The Sun Has Gone <i>Swung version</i>	P.14 from Amanda Whiting: An Introduction to Jazz (Pedal Sliders)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
<b>SCALES</b>		
C, F majors		
A minor (natural or harmonic, at candidate's choice)	1 oct.	hands separately
<b>SCALE IN THIRDS</b>		
C major	1 oct.	hands separately (see page 17)
<b>ARPEGGIOS</b>		
C, F majors		
A minor	1 oct.	hands separately or divided between the hands, at candidate's choice

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 61

## GRADE 2

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 J. S. Bach	While Bagpipes Play, arr. Paret	Second Harp Book (Lyra)
	2 Bernard Andrès	No. 6 (from <i>Aquatintes</i> )	Bernard Andrès: <i>Aquatintes</i> (Hamelte)
	3 M. Giuliani	Allegro (from <i>Le Papillon</i> , Op. 50), arr. Bouchaud	No. 25 from <i>Panorama de la harpe celtique</i> , Vol. 1 (Editions Musicales Transatlantiques)
	4 Grandjany	The See-Saw (from <i>Little Harp Book</i> )	Grandjany: <i>Little Harp Book</i> (Carl Fischer)
	5 Rachel Hair	Cameron Donald's	Journey with the Harp – From Home (March Hair Publications)
	6 A. Hasselmans	Petite Berceuse, Op. 11	A. Hasselmans: <i>Petite Berceuse</i> (Leduc)
	7 Skaila Kanga	Magic Train (No. 24 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	8 Skaila Kanga	Princess Polka (No. 26 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	9 François Pernel	Colimaçon	François Pernel: <i>Boîte à outils</i> (François Pernel)
	10 Pozzoli	1st Grade: No. 13a (from <i>65 piccoli studi facili e progressivi</i> )	M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	11 Ailie Robertson	Là Bealltainn (Beltane)	Ailie Robertson: <i>Là Bealltainn</i> (Ailie Robertson)
	12 Schlovovitz	Ballerina	Beginner's Harp Book, 1 (Salvi)
	13 Trad. Scottish	Mairi's Wedding, arr. Robertson	Simply Scottish (Ailie Robertson)
<b>B</b>	1 Mel Bonis	Le petit mendiant (The Little Beggar)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	2 Gabus	Crépuscule sur le lagon (Twilight on the Lagoon)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	3 Yann Geslin	Complainte (Lament)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	4 Burgon	Dawn (No. 1 from <i>Beginnings</i> )	No. 1 from Burgon: <i>Beginnings</i> (Stainer & Bell)
	5 Stephen Dunstone	The Faded Flower (from <i>Harpo Two</i> )	Stephen Dunstone: <i>Harpo Two</i> (Creighton's Collection)
	6 Grandjany	Rêverie (No. 1 from <i>Trois petites pièces très faciles</i> , Op. 7)	Grandjany: <i>Trois petites pièces très faciles</i> , Op. 7 (Leduc)
	7 Skaila Kanga	Mountain Stream (No. 14 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	8 Skaila Kanga	Twinkling Stars (No. 23 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	9 Christopher Norton	Birds at the Fountain (from <i>Connections for Harp – Preparatory</i> )	No. 21 from Christopher Norton: <i>Connections for Harp – Preparatory</i> (80 Days Publishing)
	10 J.-J. Rousseau	Evening Song, arr. Paret	Second Harp Book (Lyra)
	11 L. Thomson	Song at Night	L. Thomson: <i>Song at Night</i> (Thomson)
	12 Trad. Irish	O'Carolan's Air, arr. Paret	First Harp Book (G. Schirmer)
	13 Trad. Scottish	Bata Arainn, arr. Evans	No. 9 from <i>Clarsach with Confidence Book 1: Elementary</i> (Elinor Evans)
	14 Trad. Scottish	Loch Lomond, arr. Robertson	Simply Scottish (Ailie Robertson)
<b>C</b>	1 Anon. Scottish	College Hornpipe, arr. Mieras	A Harper's Pleasure (Swanston Music)
	2 F. Churchill	Heigh-Ho (from <i>Snow White and the Seven Dwarfs</i> ), arr. Woods <i>without singing</i>	76 Disney Songs for the Harp (Hal Leonard)
	3 Fiona Clifton-Welker	Goblin Rustle (from <i>Harping On, Book 1</i> )	Fiona Clifton-Welker: <i>Harping On, Book 1</i> (Clifton-Welker)
	4 Stewart Green	Mister Blister's March (from <i>Blistering Along!</i> )	Stewart Green: <i>Blistering Along!</i> (Clifton Edition)
	5 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) ©
	6 Anne Macdearmid	Ghosts <i>b. 20 can be played as gliss.</i>	Comunn na Clarsaich: Folio 21 (Clarsach Society)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7 Christopher Norton	On Stage (from <i>Connections for Harp 2</i> )	No.11 from Christopher Norton: <i>Connections for Harp 2</i> (80 Days Publishing)
8 Şirin Pancaroğlu	The Amusing Clock (No.4 from <i>The Toy Chest</i> )	Şirin Pancaroğlu: The Turkish Harp Music Collection: The Toy Chest (80 Days Publishing)
9 François Pernel	Le Pivert	François Pernel: Boîte à outils (François Pernel)
10 Trad. Isle of Man	Chyndaa yn Bwoailley, arr. Hair	Journey with the Harp – From Home (March Hair Publications)
11 Weidensaul	El Número Uno	Grandjany & Weidensaul: First-Grade Pieces for Harp (Carl Fischer)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
SCALES		
F, G majors	2 oct.	hands separately <i>or</i> together, at examiner's choice
D, E minors (natural <i>or</i> harmonic, at candidate's choice)		
SCALE IN THIRDS		
F major	1 oct.	hands together (see page 17)
ARPEGGIOS		
F, G majors	2 oct.	hands separately <i>or</i> divided between the hands, at examiner's choice
D, E minors		

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 62

## GRADE 3

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12.

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	Gavotte (from <i>Automates</i> )	Bernard Andrès: <i>Automates</i> (Hamel)
	2 C. P. E. Bach	Menuet, arr. O'Farrell	The O'Farrell Collection, Vol. 2: <i>A Baroque Bouquet</i> (O'Farrell)
	3 Bartók	Five-tone Scale (from <i>Mikrokosmos</i> ), arr. Marzuki	Bartók: <i>Mikrokosmos</i> for Harp (Boosey & Hawkes)
	4 J. Clarke	Chaconne, arr. Powell	Y Telynor <i>Clasuro</i> (The Classical Harpist) (Adlais)
	5 Handel	Allegro, arr. Powell	Y Telynor <i>Clasuro</i> (The Classical Harpist) (Adlais)
	6 Fiona Clifton-Welker	Autumn Skies (from <i>Harping On, Book 2</i> )	Fiona Clifton-Welker: <i>Harping On, Book 2</i> (Clifton-Welker)
	7 C. Grossi	Etude	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	8 Naderman	Romance	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	9 Skaila Kanga	Country Dance (No. 2 from <i>Miniatures harp 1 part</i> )	Skaila Kanga: <i>Miniatures</i> (Alaw)
	10 Pässler	Rondo, arr. Grandjany	Short Pieces from the Masters (Carl Fischer)
	11 Pozzoli	No.1 (from <i>Studi di media difficoltà</i> )	Pozzoli: <i>Studi di media difficoltà</i> (Ricordi)
	12 Fiona Rutherford	Don't Touch the Spinning Wheel! (from <i>The Fairy Tale Harp</i> )	Fiona Rutherford: <i>The Fairy Tale Harp</i> (Creighton's Collection)
	13 Trad. Irish	Sweet Sixteen, arr. O'Farrell	The O'Farrell Collection, Vol. 1: <i>Irish Dance Music for harp</i> (O'Farrell)
	14 Trad. Scottish	The East Neuk o' Fife, arr. Marshalsay	A Harper's Favourites (Marsharp Music)
	15 Trad. Scottish	Mary Scott, Flower of Yarrow, arr. Jackson	Traditional Scottish Music (Mill Music Publishing)
<b>B</b>	1 Anon. Welsh	Llwyn Onn (The Ash Grove), arr. Milligan	Pp. 20–22 from <i>Medieval to Modern</i> , Vol. 2 (Lyon & Healy)
	2 Trad. Mexican	Las Mañanitas, arr. Milligan	P. 27 from <i>Medieval to Modern</i> , Vol. 2 (Lyon & Healy)
	3 Anon. Scottish	A' Bheairt-Fhioda (A Weaving Lilt), arr. Mieras	A Harper's Pleasure (Swanston Music)
	4 Brahms	Lullaby - Wiegenslied (No. 4 from <i>Fünf Lieder</i> , Op. 49), arr. Heulyn	No. 2 from <i>Easy Classics for Pedal or Lever Harp</i> (Alaw)
	5 Lehár	Love Unspoken/The Merry Widow Waltz (from <i>The Merry Widow</i> , Act 3), arr. Heulyn	No. 4 from <i>Easy Classics for Pedal or Lever Harp</i> (Alaw)
	6 Croft	Adagio (3rd movt from <i>Trumpet Overture in D major</i> ), arr. Powell	No. 3 from Y Telynor <i>Clasuro</i> (The Classical Harpist) (Adlais)
	7 Grandjany	Barcarolle (No. 3 from <i>Trois petites pièces très faciles</i> , Op. 7) <i>may be played in C</i>	Grandjany: <i>Trois petites pièces très faciles</i> , Op. 7 (Leduc)
	8 B. Orr	No. 2 (from <i>Three Diatonic Preludes</i> )	B. Orr: <i>Three Diatonic Preludes</i> (OUP archive)
	9 François Pernel	Balayages (No. 64 from <i>Boîte à Outils</i> )	François Pernel: <i>Boîte à outils</i> (François Pernel)
	10 Keziah Thomas	Breathe	Keziah Thomas: <i>Breathe</i> (Keziah Thomas) ©
	11 Trad. Scottish	Auld Lang Syne, arr. Robertson	Simply Scottish (Ailie Robertson)
	12 Yamada	Akatonbo (Red Dragonfly), arr. Nagasawa	P. 22 from <i>Harpy Hands - Harpy goes to Japan</i> (Masumi Edition)
<b>C</b>	1 F. Churchill & L. Morey	Whistle While You Work (from <i>Snow White and the Seven Dwarfs</i> ), arr. Woods <i>without singing</i>	76 Disney Songs for the Harp (Hal Leonard)
	2 Alan Menken	Be Our Guest (from <i>Beauty and the Beast</i> ), arr. Woods <i>without singing</i>	76 Disney Songs for the Harp (Hal Leonard)
	3 Stewart Green	Blistering Rock! (from <i>Blistering Along!</i> )	Stewart Green: <i>Blistering Along!</i> (Clifton Edition)
	4 Grieg	In the Hall of the Mountain King (from <i>Peer Gynt, Suite No. 1</i> , Op. 46), arr. Dor-Groot	Grieg: <i>In the Hall of the Mountain King</i> , from <i>Peer Gynt Suite</i> , for lever harp (Sheet Music Direct) ©



COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
5 Skaila Kanga	Haunted House (from <i>Minstrel's Holiday</i> )	Skaila Kanga: Minstrel's Holiday (Maruka Music)
6 Skaila Kanga	Magic Dreams (from <i>Minstrel's Holiday</i> )	Skaila Kanga: Minstrel's Holiday (Maruka Music)
7 Susann McDonald	Alpine Waltz	Linda Wood & Susann McDonald: Harp Solos, Vol. 3 (Musicworks)
8 Christopher Norton	Sunset (from <i>The Microjazz Collection</i> ), arr. Bennett	Christopher Norton: A Selection from 'The Microjazz Collection 2' (80 Days Publishing)
9 Van Morrison	Brown Eyed Girl, arr. Downie <i>intermediate arrangement</i>	Van Morrison: Brown Eyed Girl (Heather Downie)
10 Villoud	Huaino, arr. Méndez	Villoud: Huaino (Marcela Méndez) ©

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
<b>SCALES</b>		
D, B♭ majors		
B natural minor	2 oct.	hands separately or together, at examiner's choice
G harmonic minor		
<b>ARPEGGIOS</b>		
D, B♭ majors		
B, G minors	2 oct.	hands separately or together, at examiner's choice
same keys as above	3 oct.	divided between the hands

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 62

## GRADE 4

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	Gaillarde (from <i>Automates</i> )	Bernard Andrès: <i>Automates</i> (Hamellet)
	2 Bernard Andrès	Gigue (from <i>Automates</i> )	Bernard Andrès: <i>Automates</i> (Hamellet)
	3 Bernard Andrès	Sarabande (from <i>Automates</i> )	Bernard Andrès: <i>Automates</i> (Hamellet)
	4 J. S. Bach	Prelude in C, BWV 846, arr. O'Farrell	The O'Farrell Collection, Vol. 2: A Baroque Bouquet (O'Farrell)
	5 Clementi	Allegro (1st movt from <i>Sonatina in C</i> , Op. 36 No.1), trans. Shaljean	Composers in Georgian London (Blue Crescent Music)
	6 L. Concone	Prélude (No.1 from 30 <i>études progressives</i> , Op. 26)	L. Concone: 30 <i>études progressives</i> , Op. 26, Book 1 (Billaudot)
	7 Hasselmans	Ländler (No. 2 from <i>Trois Petites Bluettes</i> , Op. 28)	Hasselmans: <i>Trois Petites Bluettes</i> , Op. 28 (Leduc)
	8 Kuhlau	Theme and Variations, arr. Bouchaud	Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques)
	9 A. Scarlatti	Minuetto, arr. Bouchaud	Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques)
	10 Gwenllïan Llŷr	Dawns y Forwyn Fwyn (The Fair Maiden's Dance)	Gwenllïan Llŷr: <i>Impressions: Dawns y Forwyn Fwyn</i> (The Fair Maiden's Dance) (Creighton's Collection)
	11 O'Carolan	Lord Inchiquin, arr. Ní Chathasaigh	The Irish Harp: Vol. 2 (Old Bridge Music)
	12 Lauren Scott	The First Flight of Spring (from <i>Adventures</i> ) <i>bb. 9–32, any one version acceptable</i>	Lauren Scott: <i>Adventures for Lever Harp</i> , Book 1 (Astute Music)
<b>B</b>	1 Sabien Canton	No. 4 (from <i>Vijf Bagatellen</i> )	Sabien Canton: <i>Vijf Bagatellen</i> (Harpologie)
	2 Rachel Hair	A Tune for Esme	Journey with the Harp – From Home (March Hair Publications)
	3 Skaila Kanga	Skating on Ice (No. 4 from <i>Miniatures harp 1 part</i> )	Skaila Kanga: <i>Miniatures</i> (Alaw)
	4 Alan Menken	A Whole New World (from <i>Aladdin</i> ), arr. Woods <i>without singing</i>	76 Disney Songs for the Harp (Hal Leonard)
	5 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)
	6 Alfredo Rolando Ortiz	Tango Triste	The International Rhythmic Collection, Vol. 2 (AROY Music)
	7 Alfredo Rolando Ortiz	Waiting	The International Rhythmic Collection, Vol. 1 (AROY Music)
	8 Trad.	Eriskay Love-Lilt, arr. Stevenson	Sounding Strings (UMP)
	9 Trad. English	Scarborough Fair, arr. Friou	Scarborough Fair (Friou Music)
	10 Trad. Klezmer	A yor nokh mayn khasene, arr. Neill	The Harp Quarterly – Summer 2020: Klezmer Melodies (Lily Neill) ☉
	11 Trad. Scottish	O'er the Sea to Skye, arr. Heulyn	Famous Music for the Harp, Vol. 1 (Alaw)
	12 Trad. Turkish	Neredesin Sen, arr. Pancaroglu <i>in Kurdi; version 1</i>	Pp. 36–37 from The Turkish Harp Music Collection: Turkish Tunes, Vol. 1 (80 Days Publishing)
<b>C</b>	1 Bernard Andrès	Muscade (from <i>Épices</i> )	Bernard Andrès: <i>Épices</i> – 1er Cahier (Leduc)
	2 Camila Cabello & Various	Havana, arr. Dearnley	Havana (Tamsin Dearnley) ☉
	3 Sabien Canton	No. 5 (from <i>Vijf Bagatellen</i> )	Sabien Canton: <i>Vijf Bagatellen</i> (Harpologie)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
4	Stephen Dunstone	Black Widow (from <i>Harpo Three</i> )	Stephen Dunstone: Harpo Three (Creighton's Collection)
5	Jakez François	Ragtime (No. 2 from <i>Easy Swing</i> )	Jakez François: Easy Swing (Billaudot)
6	Stewart Green	Ragged Robin (from <i>Flights of Fancy</i> )	Stewart Green: Flights of Fancy (Clifton Edition)
7	Ben Creighton Griffiths	Barking Bossa (from <i>Schnauzer Snippets</i> )	Ben Creighton Griffiths: Jazz Harp Series: Schnauzer Snippets - Volume 1 (Creighton's Collection)
8	Karen Marshalsay	The Burn (from <i>The Lade, The Loch, The Burn, The Lea</i> )	Karen Marshalsay: The Lade, The Loch, The Burn, The Lea (Marsharp Music)
9	Alfredo Rolando Ortiz	The Harp Cha-cha-chá	The International Rhythmic Collection, Vol. 1 (AROY Music)
10	Alfredo Rolando Ortiz	Carnaval Brasileiro	The International Rhythmic Collection, Vol. 2 (AROY Music)
11	Tony Robinson & Amanda Whiting	Modal Blues	Tony Robinson & Amanda Whiting: Modal Blues (Pedal Sliders) © or Intermediate Jazz & Blues for Harp (Pedal Sliders)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
<b>SCALES</b>		
E♭, A majors		
C harmonic minor	2 oct.	hands separately or together, at examiner's choice
F♯ natural minor		
<b>ARPEGGIOS</b>		
E♭, A majors		
C, F♯ minors	2 oct.	hands separately or together, at examiner's choice; first inversion only
same keys as above	3 oct.	divided between the hands; first inversion only

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 63

## GRADE 5

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Anon.	Theme <b>and</b> Variations 2, 5 <b>and</b> 6 (from <i>Variations sur un thème de Mozart</i> ), arr. Le Dentu	Variations sur un thème de Mozart (Billaudot)
	2 Arne	Minuet and Variations, trans. Shaljean	Composers in Georgian London (Blue Crescent Music)
	3 Clementi	Air Suisse, trans. Shaljean	Composers in Georgian London (Blue Crescent Music)
	4 C. P. E. Bach	Marche (from <i>Notebook for Anna Magdalena Bach</i> ), arr. O'Farrell	The O'Farrell Collection, Vol. 2: A Baroque Bouquet (O'Farrell)
	5 L. Concone	Prélude in B♭ (No. 2 from 30 <i>études progressives</i> , Op. 26)	L. Concone: 30 études progressives, Op. 26, Book 1 (Billaudot)
	6 Damase	No. 4 (from <i>Dix études faciles et progressives</i> )	Damase: Dix études faciles et progressives (Billaudot)
	7 O'Carolan	Concerto, arr. Bouchaud	Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques)
	8 Sor	Etude No. 5, arr. Bouchaud	Panorama de la harpe celtique, Vol. 1 (Editions Musicales Transatlantiques)
	9 O'Carolan	Madam Cole, arr. Yeats	Sounding Harps, Book 3 (Cáirde na Cruite)
	10 O'Carolan	Mr O'Connor <b>and</b> Jig (Parts 1 <b>and</b> 2 from <i>Mr O'Connor</i> ), arr. Ní Chathasaigh	O'Carolan: The Irish Harper: Vol. 2 (Old Bridge Music)
	11 D. Scarlatti	Sonata in C, arr. Bouchaud	Pièces Classiques, Book 5 (Billaudot)
	12 Trad. Scottish	Ho Ro Mo Bhobag An Dram (The Favourite Dram), arr. Robertson	No. 3 from First Things First (Pentland Publishing)
	13 Trad. Scottish	Tri Puirt-cruinn Traidiseanta – Three Traditional Jigs, arr. Robertson	Gwledd Geltaidd (A Celtic Feast), Vol 2: Scotland (Alaw)
<b>B</b>	1 Anon.	Water is Wide, arr. Robertson	Treasures of the Celtic Harp (Mel Bay)
	2 Gary Carpenter	Chimera (from <i>Solitaire</i> )	Gary Carpenter: Solitaire (Astute Music)
	3 Jeffrey Mayhew	Fiskars (from <i>People and Places</i> )	Jeffrey Mayhew: People and Places (Creighton's Collection)
	4 O'Carolan	Carolan's Farewell to Music, arr. Larchet Cuthbert	P.103 from The Irish Harp Book (Peter Lang)
	5 Sibelius	Joueur de harpe (No. 8 from <i>Bagatelles</i> , Op. 34), arr. Turner	Sibelius: Joueur de harpe, for lever harp (Eleanor Turner) ☉
	6 Paul Simon	Bridge Over Troubled Water, arr. Robertson <i>int./adv version</i>	Paul Simon: Bridge Over Troubled Water (Ailie Robertson) ☉
	7 Trad. Irish	My Thousand Times Beloved, arr. Turner	Trad. Irish: My Thousand Times Beloved (Sheet Music Direct) ☉
	8 Trad. Welsh	Eilean a' Chéo (The Misty Island), arr. Wilson	Comunn na Clarsaich: Folio 8 (Clarsach Society)
<b>C</b>	1 Bernard Andrès	Vanille (from <i>Épices</i> )	Bernard Andrès: Épices - 1er Cahier (Leduc)
	2 Emi DeLia	E Major Slide	No.14 from Contemporary Etudes for Harp (Berklee Press)
	3 Tamsin Dearnley	The Moving House Rag <i>solo version; with introduction</i>	Tamsin Dearnley: The Moving House Rag (Tamsin Dearnley)
	4 Jabez François	Easy Swing (No.1 from <i>Easy Swing</i> )	Jabez François: Easy Swing (Billaudot)
	5 D. Morrison	Donald, Willy and His Dog, arr. Robertson	No. 4 from First Things First (Pentland Publishing)
	6 Alfredo Rolando Ortiz	Noche de Fiesta	The International Rhythmic Collection, Vol. 1 (AROY Music)
	7 Tony Robinson & Amanda Whiting	Wibbly Waltz	Tony Robinson & Amanda Whiting: Wibbly Waltz (Pedal Sliders) ☉ or The Jazz Lever Harp Companion (Pedal Sliders)

COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8 Lauren Scott	Carribean Daydreams (from <i>Adventures</i> )	Lauren Scott: Adventures for Lever Harp, Book 1 (Astute Music)
9 Gwen Màiri Sinclair	The Old Flat	The Dragon and the Thistle (Alaw)
10 Trad. Irish	Miss Monaghan's Reel, arr. O'Farrell	The O'Farrell Collection, Vol. 1: Irish Dance Music (O'Farrell)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
SCALES		
E, F majors	2 oct.	hands separately, <i>or</i> hands together an octave <i>or</i> a sixth apart, at examiner's choice
C# natural minor		
D harmonic minor		
ARPEGGIOS		
E, F majors	2 oct.	hands separately <i>or</i> together, at examiner's choice; second inversion only
C#, D minors	3 oct.	divided between the hands; second inversion only
<i>same keys as above</i>		
DOMINANT SEVENTH		
in the key of F	2 oct.	hands separately <i>or</i> together, at examiner's choice
	3 oct.	divided between the hands

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 64

## GRADE 6

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

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	Pistache (from <i>Épices</i> )	Bernard Andrès: <i>Épices</i> - 1er Cahier (Leduc)
	2 J. C. Bach	Presto, arr. Bouchaud	Pièces Classiques, Book 5 (Billaudot)
	3 J. C. Bach	Variations on a Scottish Air, arr. Shaljean	Composers in Georgian London (Blue Crescent Music)
	4 J. S. Bach	Prelude in C minor, BWV 999, ed. O'Farrell	The O'Farrell Collection, Vol. 2: A Baroque Bouquet (O'Farrell)
	5 L. Concone	Prélude in B♭ (No. 5 from 30 <i>études progressives</i> , Op. 26)	L. Concone: 30 <i>études progressives</i> , Op. 26, Book 1 (Billaudot)
	6 van Eyck	Bravade (from <i>Der Fluyten Lust-hof</i> ), arr. Shaljean	van Eyck: Bravade from 'Der Fluyten Lust-Hof' (Blue Crescent Music)
	7 S. Heller	Etude in C, Op. 45 No.1, trans. Shaljean	Etudes for Concert or Celtic Harp (Blue Crescent Music)
	8 T. C. Kelly	Interlude	Pp.116–8 from The Irish Harp Book (Peter Lang)
	9 Bonnie Shaljean	Prelude in A minor (from 12 <i>Preludes</i> )	Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music)
	10 Tănase	Măi Gheorghită, und-te duci? (Hey, Georgie, where are you going?), arr. Allanic	Pp.43–45 from Romane Gilya: Gypsy songs and dances, Volume 1: Central and Eastern Europe (Frimout Music)
<b>B</b>	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 Eleanor Dunsdon	Home	Eleanor Dunsdon: Home (Eleanor Dunsdon) ©
	4 Catriona McKay	Swan LK243	Catriona McKay: Swan LK243 (Catriona McKay)
	5 D. McNulty	Berceuse	Pp.166–7 from The Irish Harp Book (Peter Lang)
	6 Alfredo Rolando Ortiz	The Butterfly Trees	The International Rhythmic Collection, Vol. 2 (AROY Music)
	7 Trad. English	Amazing Grace, arr. Pomeranz	No. 8 from Contemporary Etudes for Harp (Berklee Press)
	8 Trad. Chinese	Moonlight Lullaby, arr. Stickney <i>at b.21, solo 1 only</i>	The Travel Journal of a Western Harpist in the Chinese Garden – Book 1: Qin Language of Flowers (Harplab)
	9 Trad. Indonesian	Menangeran (from <i>Eastern Preludes</i> ), arr. Norton, trans. Stevenson	A selection from the Christopher Norton Preludes Collection, arranged for lever harp (80 Days Publishing)
	10 Trad. Irish	Don Oíche Úd i mBeithil (The Night in Bethlehem), arr. O'Farrell	Don Oíche Úd i mBeithil (The Night in Bethlehem) (O'Farrell)
<b>C</b>	1 Catriona McKay	Loon Mountain Moose <i>advanced version</i>	Catriona McKay: Loon Mountain Moose (Catriona McKay)
	2 O'Carolan	Planxty Johnston, arr. Yeats	Sounding Harps, Book 3 (Cáirde na Cruite)
	3 Alfredo Rolando Ortiz	Danza de Luzma <i>advanced version</i>	P.54 from The International Rhythmic Collection, Vol. 1 (AROY Music)
	4 Alfredo Rolando Ortiz	Tu Ventana <i>advanced version</i>	P.38 from The International Rhythmic Collection, Vol. 2 (AROY Music)
	5 Lauren Scott	Habanera Caprichosa (from <i>Adventures</i> ) <i>no cuts</i>	Lauren Scott: Adventures for Lever Harp, Book 1 (Astute Music)
	6 Lauren Scott	The Leaping Salmon (from <i>Adventures</i> ) <i>with boxed notes</i>	Lauren Scott: Adventures for Lever Harp, Book 3 (Astute Music)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
7	Gwen Màiri Sinclair	Miss Amalia MacBeth	The Dragon and the Thistle (Alaw)
8	Trad. Scottish	Pòs Mi sa Mhionaid - Marry Me Now, arr. Robertson	Gwledd Geltaidd (A Celtic Feast), Vol. 2: Scotland (Alaw)

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
SCALES		
D major	3 oct.	hands separately, <i>or</i> hands together an octave <i>or</i> a sixth apart, at examiner's choice
B♭ major	2 oct.	
B natural minor		
G harmonic minor	2 oct.	
G melodic minor		right hand only
Mixolydian on D	2 oct.	hands together
ÉTOUFFÉ THUMB SCALE		
G harmonic minor	1 oct.	left hand only
ARPEGGIOS		
D major	3 oct.	hands separately <i>or</i> together; root position <i>or</i> first inversion, at examiner's choice
	4 oct.	divided between the hands; root position <i>or</i> first inversion, at examiner's choice
B♭ major	2 oct.	hands separately <i>or</i> together; root position <i>or</i> first inversion, at examiner's choice
B, G minors		
<i>same keys as above</i>	3 oct.	divided between the hands; root position <i>or</i> first inversion, at examiner's choice
DOMINANT SEVENTH		
in the key of D	3 oct.	hands separately <i>or</i> together, at examiner's choice; first inversion only
	4 oct.	divided between the hands; first inversion only

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 65

## GRADE 7

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

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Anon. Irish	Miss Brown's Fancy, arr. Robertson	Treasures of the Celtic Harp (Mel Bay)
	2 Baron	Allemande <b>and</b> Gigue from 'Suite in C', arr. Ward	Three Lutes Suites Arranged for Lever Harp (Robin Ward)
	3 Visée	Gavotte <b>and</b> Chaconne <b>and</b> Mascarade (from <i>Suite in A minor</i> ), arr. Ward	Three Lutes Suites Arranged for Lever Harp (Robin Ward)
	4 Gary Carpenter	Ronde (from <i>Solitaire</i> )	Pp. 8–13 from <i>Solitaire</i> (Astute Music)
	5 Anne-Marie O'Farrell	Chorale Variations on 'Deus Meus Adiuvā Me'	The O'Farrell Collection, Vol. 3: Ancient to Modern (O'Farrell)
	6 D. Scarlatti	Sonata in A minor, Kp. 61, L. 136, arr. Bouchaud	Pièces Classiques, Book 6 (Billaudot)
	7 J. S. Skinner	Variations on Tullochgorum, arr. Robertson	Gwledd Geltaidd (A Celtic Feast), Vol 2: Scotland (Alaw)
	8 Victory	Allegro assai (No. 3 from <i>Three Pieces for the Irish Harp</i> )	Pp. 141–4 from <i>The Irish Harp Book</i> (Peter Lang)
<b>B</b>	1 Billie Eilish	What Was I Made For?, arr. Turk <i>with harmonics</i>	Billie Eilish: What Was I Made For? (Musicnotes) ©
	2 Deborah Henson-Conant	Nataliana	Deborah Henson-Conant: Nataliana (Golden Cage Music)
	3 Gwenllïan Llŷr	Lleuad Mefus (Strawberry Moon)	Gwenllïan Llŷr: Impressions: Lleuad Mefus (Strawberry Moon) (Creighton's Collection)
	4 Christopher Norton	Without You (from <i>Jazz Preludes</i> ), trans. Stevenson	A selection from the Christopher Norton Preludes Collection, arranged for lever harp (80 Days Publishing)
	5 Bonnie Shaljean	The Seven Joys	Bonnie Shaljean: The Seven Joys (Blue Crescent Music)
	6 Trad. Scottish	Braigh Loch Iall, arr. Robertson	Gwledd Geltaidd (A Celtic Feast), Vol 2: Scotland (Alaw)
<b>C</b>	1 Deborah Henson-Conant	New Blues	Deborah Henson-Conant: New Blues (Golden Cage Music)
	2 Edward Jones	Pant Corlan yr Wyn (The Hollow of the Lambsfold)	Clasuron Edward Jones (Edward Jones Classics) (Alaw)
	3 Alfredo Rolando Ortiz	Cocorná <i>advanced version</i>	P. 29 from <i>The International Rhythmic Collection</i> , Vol. 2 (AROY Music)
	4 Felice Pomeranz	Graham! Bam! Étouffez!	No. 16 from <i>Contemporary Etudes for Harp</i> (Berklee Press)
	5 Adriano Sangineto	Metropolis (from <i>Synantys</i> )	Adriano Sangineto: Synantys (Adriano Sangineto)
	6 Trad. Southern Balkans	Nikriz Kasap Havasi, arr. Pancaroğlu	The Turkish Harp Music Collection: Nikriz Kasap Havasi, for lever harp (80 Days Publishing)
	7 Savourna Stevenson	Blue Orchid (from <i>Touch Me Like the Sun</i> )	Savourna Stevenson: Blue Orchid (Creighton's Collection)
	8 Trad. Irish	Moving Cloud, arr. Robertson	Treasures of the Celtic Harp (Mel Bay)
	9 Trad. Scottish	Glenlivet, arr. Robertson	Treasures of the Celtic Harp (Mel Bay)
	10 Trad. Welsh	Pedair 'Waltz' o Gymru (Four Welsh Waltzes), arr. Heulyn	Gwledd Geltaidd (A Celtic Feast), Vol. 1: Wales (Alaw)



**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
<b>SCALES</b>		
C# natural minor	3 oct.	hands separately, or hands together an octave or a tenth apart, at examiner's choice
E♭, E, G majors	2 oct.	
C, E harmonic minors	2 oct.	right hand only
C, E melodic minors	2 oct.	hands together
Dorian on E	2 oct.	
<b>ÉTOUFFÉ SCALE IN OCTAVES</b>		
C harmonic minor	1 oct.	left hand only (see page 19)
<b>SCALE IN HARMONICS</b>		
E♭ major	1 oct.	hands separately
<b>ARPEGGIOS</b>		
C# minor	3 oct.	hands separately or together; root position, first or second inversion, at examiner's choice
	4 oct.	divided between the hands; root position, first or second inversion, at examiner's choice
E♭, E, G majors	2 oct.	hands separately or together; root position, first or second inversion, at examiner's choice
C, E minors		
same keys as above	3 oct.	divided between the hands; root position, first or second inversion, at examiner's choice
<b>DOMINANT SEVENTHS</b>		
in the keys of E♭ and G	3 oct.	hands separately or together, at examiner's choice; second inversion only
	4 oct.	divided between the hands; second inversion only
	3 oct.	narrow position, divided between the hands (root position only)
<b>DIMINISHED SEVENTH</b>		
starting on C#	3 oct.	hands separately or together, at examiner's choice
	4 oct.	divided between the hands

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 66

## GRADE 8

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

**THREE PIECES:** one chosen by the candidate from each of the three Lists, **A**, **B** and **C**; for further details see pages 11–12

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	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 J. S. Bach	Prelude (from <i>Suite No. 6 in D</i> , BWV 1012), arr. O'Farrell	J. S. Bach: Cello Suite No. 6, BWV 1012, arranged for lever harp (O'Farrell)
	3 Beethoven	Mandolin Sonatina in C, arr. Shaljean	Beethoven for Harp (Blue Crescent Music)
	4 Tamsin Dearnley	Toccata (No. 3 from <i>Suite for Lever Harp</i> )	Tamsin Dearnley: Suite for Lever Harp: Movt III - Toccata (Tamsin Dearnley)
	5 S. Dussek	The Garland of Love, trans. Shaljean	S. Dussek: The Garland of Love (Blue Crescent Music)
	6 Handel	Andante allegro <b>and</b> Larghetto (1st <b>and</b> 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)
	7 Handel	Air and Variations 'The Harmonious Blacksmith', arr. Bouchaud	Pièces Classiques, Book 6 (Billaudot)
	8 D. McNulty	Fantasia <b>and</b> Rondo	Pp.163–5 <b>and</b> 168–71 from The Irish Harp Book (Peter Lang)
	9 Anne-Marie O'Farrell	Chromatétude	The O'Farrell Collection, Vol. 3: Ancient to Modern (O'Farrell)
	10 Lauren Scott	Celestial Spirals	Lauren Scott: Beyond the Horizon and Celestial Spirals (Astute Music)
	11 Bonnie Shaljean	Fantasia on a Sonata by Cardon	Bonnie Shaljean: Fantasia on a Sonata by Cardon (Blue Crescent Music)
	12 Savourna Stevenson	An Buachaille – The Herdsman (from <i>Calman the Dove</i> )	Savourna Stevenson: An Buachaille (Creighton's Collection)
<b>B</b>	1 Kate Bush	Running Up That Hill, arr. Thomas	Kate Bush: Running Up That Hill (Sheet Music Direct) ☉
	2 Gary Carpenter	Le tango éternel (from <i>Solitaire</i> )	Gary Carpenter: Solitaire (Astute Music)
	3 Debussy	Première arabesque, trans. Brundage	Debussy: Première arabesque (Seaside Press)
	4 Dowland	Flow my tears – Pavan Lacrimae, arr. Ward	From the Music Pile, Vol. 1 (Robin Ward)
	5 Anne Macdearmid	Sea Rapture	Anne Macdearmid: Sea Rapture (Macdearmid)
	6 Kim Robertson	Luminous Sea	Treasures of the Celtic Harp (Mel Bay)
	7 Savourna Stevenson	The Source (from <i>Tweed Journey</i> )	Savourna Stevenson: The Source from 'Tweed Journey' (Creighton's Collection)
<b>C</b>	1 M. Albéniz	Sonata en Ré, arr. Thomas	M. Albéniz: Sonata en Ré (Keziah Thomas) ☉
	2 Desmond	Take Five, arr. Dearnley <i>omit solo; with B section variant</i>	Desmond: Take Five (Sheet Music Direct) ☉
	3 Brenda Dor-Groot	Monk's Jigsaw <i>advanced arrangement</i>	Brenda Dor-Groot: Blues Tunes for Lever Harp (80 Days Publishing)
	4 Anne-Marie O'Farrell	The Knappogue Medley	Anne-Marie O'Farrell: The Knappogue Medley (O'Farrell)
	5 Alfredo Rolando Ortiz	Milonga para amar <i>advanced version</i>	P.52 from The International Rhythmic Collection, Vol. 2 (AROY Music)
	6 Alfredo Rolando Ortiz	Theme (from <i>Suite to Luzma</i> )	Latin American Harps History, Music and Techniques (AROY Music)
	7 François Pernel	Anima animus <i>with repeats</i>	François Pernel: Autre chose, Vol. 1: Niveau avancé, for lever harp (François Pernel)

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
8	Kim Robertson	Boundless	Treasures of the Celtic Harp (Mel Bay)
9	Fiona Rutherford	Lines on the Map (from <i>The Scottish Harp: New Times &amp; Tunes, Vol. 2</i> )	Fiona Rutherford: The Scottish Harp: New Times & Tunes, Vol. 2 (Off The Scale Publications)
10	Bonnie Shaljean	Slow Train	Bonnie Shaljean: Slow Train (Blue Crescent Music)
11	Trad. Scottish	The Bonfire Set: The Bonfire / Miss Betsy Robertson / An gille dubh, mo laochan (My black haired wee boy), arr. McKay <i>advanced version</i>	The Bonfire Set (Catriona McKay)
12	Trad. Scottish	The Spanish Ladie <b>and</b> The Butterfly, arr. Hannah Phillips <i>observing repeat as needed</i>	The Scottish Harp Anthology, Vol. 3: Advanced (Pentland Publishing)
13	Victory	Grazioso <b>and</b> Lento assai (Nos. 1 <b>and</b> 2 from <i>Three Pieces for the Irish Harp</i> )	Pp.135-137 <b>and</b> 138-40 from The Irish Harp Book (Peter Lang)

*Exam requirements continue on page 59*

**SCALES AND ARPEGGIOS:** from memory; for further details (including examples) see pages 13–21

	RANGE	REQUIREMENTS
SCALES		
F major	3 oct.	hands separately, or hands together a sixth or a tenth apart, at examiner's choice
C, A majors	2 oct.	
F# natural minor		
A, D harmonic minors	2 oct.	right hand only
A, D melodic minors		
Major blues on F	3 oct.	right hand only
Minor blues on D		
SCALE IN HARMONICS		
F major	1 oct.	hands together
STACCATO CHROMATIC SCALE		
starting on D	1 oct.	right hand only (see page 20)
ARPEGGIOS		
F major	3 oct.	hands separately or together; root position, first or second inversion, at examiner's choice
	4 oct.	divided between the hands; root position, first or second inversion, at examiner's choice
C, A majors	2 oct.	hands separately or together; root position, first or second inversion, at examiner's choice
A, D, F# minors		
same keys as above	3 oct.	divided between the hands; root position, first or second inversion, at examiner's choice
DOMINANT SEVENTHS		
in the keys of F and A	3 oct.	hands separately or together; root position, first, second or third inversion, at examiner's choice
	4 oct.	divided between the hands; root position, first, second or third inversion, at examiner's choice
DIMINISHED SEVENTH		
starting on F#	3 oct.	hands separately or together, at examiner's choice
	4 oct.	divided between the hands
	3 oct.	narrow position, divided between the hands (root position only)

**SIGHT-READING:** a short piece of previously unseen music; for further details see pages 22–23

**AURAL TESTS:** given by the examiner from the piano; for further details see pages 60 & 67

## Aural test requirements

### In the exam

The tests are given 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).

The information on pages 61–67 sets out the tasks that candidates will be asked to complete in the exam.

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.

### Assessment

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate's overall response in this component. The marking criteria for the Aural tests are given on page 75.

### Supporting publications

Sample Aural tests are published by ABRSM. Examples of the tests for Initial Grade to Grade 8 are given in *Specimen Aural Tests*. More examples for Grades 1 to 8 are given in *Aural Training in Practice*. Purchasing these books is not a requirement.

### 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 booking the exam. Further information, including the syllabus for the alternative tests, is available at [www.abrsm.org/specificneeds](http://www.abrsm.org/specificneeds).

**INITIAL GRADE\***

- A To clap the pulse of a piece played by the examiner.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time.
- B To clap as 'echoes' the rhythm of two phrases played by the examiner.** The phrases will be two bars long, in three or four time, and consist of a melody line only. The examiner will count in two bars. After the examiner has played each phrase, the candidate should clap back the rhythm as an 'echo' without a pause, keeping in time.
- C To sing as 'echoes' two phrases played by the examiner.** The phrases will be one bar long in 4/4 time. They will be 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.
- D To answer a question about one feature of a piece played by the examiner.** Before playing, the examiner will tell the candidate which feature the question will be about. It will be about dynamics (loud/quiet) or articulation (smooth/detached).

**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).

**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).

**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).

**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. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) 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 (unharmonised), 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.



**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. This option is only available to instruments pitched in C, B♭, E♭ or F.) 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 (unharmonised), 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.

**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. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) 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 (unharmonised), 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.

**GRADE 7**

- 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. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) 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 (unharmonised), 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.

**GRADE 8**

- 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. This option is only available to instruments pitched in C, B $\flat$ , E $\flat$  or F.) 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.

## 4. Assessment, marking & infringements

### Assessment objectives

The following tables describe the level of knowledge and skills required of candidates taking Practical Grades. They also show the assessment objectives and corresponding marking criteria that examiners use to assess the performances at each level. The full marking criteria used by examiners are available on pages 74–75.

#### Initial Grade (RQF Entry Level 3)\*

Assessment objectives	Marking criteria
Learners will:	Learners can:
Demonstrate musical skill, knowledge and understanding through performing repertoire of basic musical and technical demands, demonstrating control across the range of musical ingredients appropriate to simple repertoire and awareness of basic characteristic features and performance conventions.	Perform basic repertoire with: <ul style="list-style-type: none"><li>• Reliable pitch and intonation</li><li>• Stable rhythm at a suitable tempo</li><li>• Reliable tonal control and awareness</li><li>• Musical shape and detail</li><li>• Communication of character and style</li></ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at basic demand levels.	Perform specified basic technical requirements with: <ul style="list-style-type: none"><li>• Correct notes and secure continuity</li><li>• Reliable tonal control</li></ul>
Demonstrate notational and listening skills and understanding at basic demand levels through responding to previously unseen music and prescribed aural tests.	Respond to simple musical notation with: <ul style="list-style-type: none"><li>• Overall security of notes, rhythm and continuity</li></ul> Respond to simple piano-based musical stimuli with: <ul style="list-style-type: none"><li>• Overall accuracy and reliable musical perception</li></ul>

## Grades 1 to 3 (RQF Level 1)

Assessment objectives	Marking criteria
<b>Learners will:</b>	<b>Learners can:</b>
Demonstrate musical skill, knowledge and understanding through performing repertoire of elementary musical and technical demands, demonstrating control across the range of musical ingredients appropriate to straightforward repertoire and awareness of elementary characteristic features and performance conventions.	Perform elementary repertoire with: <ul style="list-style-type: none"> <li>• Reliable pitch and intonation</li> <li>• Stable rhythm at a suitable tempo</li> <li>• Reliable tonal control and awareness</li> <li>• Musical shape and detail</li> <li>• Communication of character and style</li> </ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at elementary demand levels.	Perform specified elementary technical requirements with: <ul style="list-style-type: none"> <li>• Correct notes and secure continuity</li> <li>• Reliable tonal control</li> </ul>
Demonstrate notational and listening skills and understanding at elementary demand levels through responding to previously unseen music and prescribed aural tests.	Respond to straightforward musical notation with: <ul style="list-style-type: none"> <li>• Overall security of notes, rhythm and continuity</li> </ul> Respond to straightforward piano-based musical stimuli with: <ul style="list-style-type: none"> <li>• Overall accuracy and reliable musical perception</li> </ul>

## Grades 4 & 5 (RQF Level 2)

Assessment objectives	Marking criteria
<b>Learners will:</b>	<b>Learners can:</b>
Demonstrate musical skill, knowledge and understanding through performing repertoire of intermediate musical and technical demands, demonstrating control across the range of musical ingredients appropriate to moderately complex repertoire and awareness of comprehensive characteristic features and performance conventions.	Perform intermediate repertoire with: <ul style="list-style-type: none"> <li>• Reliable pitch and intonation</li> <li>• Stable rhythm at a suitable tempo</li> <li>• Reliable tonal control and awareness</li> <li>• Musical shape and detail</li> <li>• Communication of character and style</li> </ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at intermediate demand levels.	Perform specified intermediate technical requirements with: <ul style="list-style-type: none"> <li>• Correct notes and secure continuity</li> <li>• Reliable tonal control</li> </ul>
Demonstrate notational and listening skills and understanding at intermediate demand levels through responding to previously unseen music and prescribed aural tests.	Respond to moderately complex musical notation with: <ul style="list-style-type: none"> <li>• Overall security of notes, rhythm and continuity</li> </ul> Respond to moderately complex piano-based musical stimuli with: <ul style="list-style-type: none"> <li>• Overall accuracy and reliable musical perception</li> </ul>

## Grades 6 to 8 (RQF Level 3)

Assessment objectives	Marking criteria
<b>Learners will:</b>	<b>Learners can:</b>
Demonstrate musical skill, knowledge and understanding through performing repertoire of advanced musical and technical demands, demonstrating control across the range of musical ingredients appropriate to complex repertoire and awareness of sophisticated characteristic features and performance conventions.	Perform advanced repertoire with: <ul style="list-style-type: none"> <li>• Reliable pitch and intonation</li> <li>• Stable rhythm at a suitable tempo</li> <li>• Reliable tonal control and awareness</li> <li>• Musical shape and detail</li> <li>• Communication of character and style</li> </ul>
Demonstrate instrumental control and familiarity with prescribed note patterns relevant to the instrument, through playing prescribed technical requirements at advanced demand levels.	Perform specified advanced technical requirements with: <ul style="list-style-type: none"> <li>• Correct notes and secure continuity</li> <li>• Reliable tonal control</li> </ul>
Demonstrate notational and listening skills and understanding at advanced demand levels through responding to previously unseen music and prescribed aural tests.	Respond to complex musical notation with: <ul style="list-style-type: none"> <li>• Overall security of notes, rhythm and continuity</li> </ul> Respond to complex piano-based musical stimuli with: <ul style="list-style-type: none"> <li>• Overall accuracy and reliable musical perception</li> </ul>



## Mark allocation

Marks are allocated for each component of Practical Grades for Harp, as shown in the table below:

Exam component	Maximum marks	% of total mark
Piece 1	30	20%
Piece 2	30	20%
Piece 3	30	20%
Scales and arpeggios	21	14%
Sight-reading	21	14%
Aural tests	18	12%
<b>Total</b>	<b>150</b>	<b>100%</b>

## Result categories

The result categories for Practical Grades are set as follows. A Pass in each component of the exam is not required to pass overall.

Result category	Mark band
Distinction	130–150
Merit	120–129
Pass	100–119
Below Pass	50–99

## Synoptic assessment

Synoptic assessment is a form of assessment that requires candidates to demonstrate that they can identify and effectively use a selection of skills, techniques, concepts and knowledge to carry out a key task. Practical Grades allow candidates to demonstrate their ability to draw together different skills, knowledge and understanding – theory, notation, instrument control, listening skills, creative interpretation – and apply these across the individual components of the exam.

## Awarding

An examiner's assessment of a piece or any other component will be based on the performance given at that time towards the qualification for which the candidate has been entered. Prior performances of the same pieces or other components will not be taken into account for the qualification, nor will marking appeals be accepted on that basis. The transfer of marks, at any grade, between Practical Grades and Performance Grades is not permitted.

## Infringements

It is important that candidates, and those preparing them for exams, read and follow the exam requirements as set out in the relevant Practical Grades syllabus (see Section 3). If the exam requirements are not met in any way, this could lead to a warning, mark deduction or disqualification, at ABRSM's discretion. Examples of infringements include:

- Presenting repertoire not set on the syllabus for the grade.
- Presenting syllabus-listed repertoire, but not as specified (e.g. incorrect number of movements, wrong combination of pieces/songs from lists).
- For instruments, playing the scale requirements from notation.
- For Singing and Singing for Musical Theatre, presenting an unaccompanied song that is too short or too long.

The above list is not exhaustive.

Action is typically taken as follows:

- Warnings, in the form of written correspondence, are applied to minor infringements (e.g. two pieces/songs from the same list). Repeat cases in subsequent exams may result in more severe action being taken.
- Mark deductions from a component of the exam are applied to more serious cases (e.g. presenting a piece/song that is not set on the syllabus) and may range from three marks to the full marks available for the component.
- Disqualification is applied to cases where requirements are not fulfilled in a fundamental way (e.g. none of the pieces/songs performed have been selected from the ABRSM repertoire lists for the grade).

Examiners report infringements to ABRSM who investigate and decide what action is to be taken. It should be noted that infringements identified in exams may delay the release of the exam result.

ABRSM's decision on any infringement is final. Prior acceptance of an infringement without penalty does not set a precedent and appeals will not be accepted on this basis.

## Marking criteria

The tables on pages 74–75 show the marking criteria used by examiners for Practical Grades in Harp. Examiners mark up or down from the pass mark for each component by balancing the extent to which the qualities and skills listed in the criteria (broadly categorised by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

## Marking criteria

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

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

Grades Initial to 8*	Aural tests
<b>Distinction 17-18</b>	<ul style="list-style-type: none"> <li>● Accurate throughout</li> <li>● Musically perceptive</li> <li>● Confident response</li> </ul>
<b>Merit 15-16</b>	<ul style="list-style-type: none"> <li>● Strengths significantly outweigh weaknesses</li> <li>● Musically aware</li> <li>● Secure response</li> </ul>
<b>Pass 12-14</b>	<ul style="list-style-type: none"> <li>● Strengths just outweigh weaknesses</li> <li>● Cautious response</li> </ul>
<b>Below Pass 9-11</b>	<ul style="list-style-type: none"> <li>● Weaknesses outweigh strengths</li> <li>● Uncertain response</li> </ul>
<b>6-8</b>	<ul style="list-style-type: none"> <li>● Inaccuracy throughout</li> <li>● Vague response</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>● No work offered</li> </ul>

## 5. After the exam

### Results

All candidates receive a digital mark form. Successful candidates also receive a digital certificate that shows the qualification title, subject and level. A paper copy of the certificate is available to order for a small fee. We aim to release results for Practical Grades in line with the schedules on our website at [www.abrsm.org/results](http://www.abrsm.org/results). However, some results may take longer. We issue mark forms and certificates to the applicant. If the candidate has an account, they can access their mark form and certificate no later than seven days after we have released them to the applicant. Examiners will not issue or discuss a candidate's result.

### Appeals and feedback

#### Appeals

If a candidate wants to appeal their exam result they can request a Results Review. Depending on the outcome of the review, we may amend the mark.

#### Feedback

We also welcome feedback about other matters, such as the overall exam experience or the mark form. All feedback plays a valuable part in our commitment to continuous improvement and quality assurance procedures.

For further information on our processes and deadlines for appealing a result, or submitting feedback, please visit [www.abrsm.org/send-exam-feedback](http://www.abrsm.org/send-exam-feedback).

## Exam programme & running order

Name: \_\_\_\_\_

Subject: \_\_\_\_\_ Grade: \_\_\_\_\_

What would you like to start your exam with? \_\_\_\_\_

**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: \_\_\_\_\_

**Percussion (Combined) only:** technical requirements on: \_\_\_\_\_

\* Leave blank for Snare Drum, Timpani and Tuned Percussion