

# MUSIC PERFORMANCE GRADES



## HARP

### Syllabus (Section 3)

second edition – valid for exams from 6 September 2021

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

**23 July 2021**

# Qualification Specification: Performance Grades

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### Changes in this edition

This second edition, first published July 2021, includes several significant changes and updates to the exam requirements and information. There are no changes to the repertoire lists.

- We have provided additional guidance for the performance as a whole component of the exam
- We have made a change to the own-choice piece requirements to allow unpublished repertoire, including candidates' own compositions
- We have changed our policy on the use of the same piece(s) in more than one exam; this is now allowed
- We have updated the Programme form – in particular, the Candidate ID should now be provided
- We have introduced a new Adapted Instruments policy; instruments adapted for beginners can be used in exams at any grade, as long as all the exam requirements can be met.

A range of updates have also been made to the text to further clarify the existing requirements and information, based on queries and feedback received since the Performance Grades qualification was launched in summer 2020.

The overarching *Qualification Specification: Music Performance Grades* document, which has other important and relevant information for those preparing for Performance Grades, has also been significantly updated.

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## 3. Harp Performance Grades syllabus

### Introducing the qualification

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

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

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

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

### Performance Grades: requirements and information

*The syllabus repertoire is valid until further notice.*

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

### Instruments

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

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

ABRSM welcomes the use of instruments adapted for younger/smaller beginners in our graded exams in accordance with the details set out in our Adapted Instruments Policy, available at [www.abrsm.org/policies](http://www.abrsm.org/policies).

## Performance as a whole

Performance skills are at the heart of Performance Grades, and go beyond the preparation of individual pieces. Designing programmes that play to learners' strengths as performers, and then delivering them with a real sense of musical intent and communication, is central to musical development. This also builds stamina, and embeds the technical control required to play a whole programme through, including managing the transitions from one piece to another. Finding ways to put across the mood and character, and really get inside the style of different types of repertoire, as well as arranging pieces into coherent and compelling programmes will in turn increase learners' knowledge and understanding of music more broadly.

For full details of how the performance as a whole component of the exam is assessed, see Section 4 of the *Qualification Specification: Music Performance Grades*.

## Selecting repertoire

**Number of pieces:** Candidates present four pieces in one continuous performance (without a break). They choose at least one piece from each of the three lists (A, B and C). The fourth piece can be from the repertoire lists or a piece of the candidate's choice. The pieces can be performed in any order. See further programming requirements within this 'Selecting repertoire' section before finalising choices.

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

- The piece should be broadly the same standard, or above, as repertoire set for the grade being taken (prior approval from ABRSM is not needed, and can't be given).
- The piece may be chosen from any of the repertoire lists set for the grade, as long as all other requirements within this 'Selecting repertoire' section are also met, including the minimum duration. Performing all four pieces from the lists gives no advantage.
- The piece may be a candidate's own composition or arrangement (see 'Own composition').
- The piece must exist in a legible and fully-notated score using standard music notation (e.g. not in tab, not a lead sheet if candidate is playing a harmonic instrument etc.) and must be performed as notated in that score.

In cases where there is a concern about the standard of an own-choice piece presented, ABRSM reserves the right to request a copy from the Applicant where we cannot readily access one ourselves. This may delay the issuing of the exam result.

- At Grades 6 to 8, the piece may be performed on a related instrument (see 'Related instrument option').
- The piece must not last less than the following timings for each grade (unless the overall programme time would be exceeded; see 'Programme times'):

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

The duration for each grade is the minimum time required in order to demonstrate the breadth and depth of skills required, including stamina.

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

**Programme times:** The overall performance, including transitions between pieces, should not exceed the maximum programme time set for the grade, as shown in the following table. The programme time is the duration from the first note of the performance to the last. The examiner may stop listening to the recording if the candidate's performance goes over the maximum programme time.

	Grade							
	1	2	3	4	5	6	7	8
<b>Maximum programme time</b> (minutes)	6	7	8	10	12	15	20	25

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

**Own composition:** ABRSM welcomes the inclusion of candidates' own compositions, or arrangements, to be performed as their own-choice piece. We will not judge or provide feedback on the structure or quality of the composition, only the performance of it. However, as with any other own-choice piece, the technical demand of the composition must be broadly the same as repertoire set for the grade being taken.

**Repertoire lists:** Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain pieces may not be suitable for every candidate for technical reasons or because of wider context (historical, cultural, subject matter, lyrics if an arrangement of a song, etc.). Pieces should be considered carefully for their appropriateness to each individual, which may need consultation between teachers and parents/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 Practical 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 6.

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

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

## Preparing for the exam

**Programme form & pre-performance procedures:** Candidates should complete a programme form and show it to the camera, for approximately five seconds, at the start of the exam recording. A form that can be printed and completed is provided on page 28. Alternatively, the required information can be written on a blank piece of paper. The piece information required should be given in the order the pieces will be performed.

As well as showing the form to camera, candidates should show the opening of their own-choice piece and announce themselves and their pieces before beginning their performance. Candidates taking a Grade 6, 7 or 8 must additionally show a form of photographic identification to the camera. This is because these qualifications can be used either as a prerequisite for higher grades and diplomas, or as part of a university application.

If preferred, a Responsible Adult present may show the form and music to camera (but not the ID, where applicable) and make the introductory announcement, as this does not form part of the performance. The assessment of the performance begins on the first note of music played.

More information on all of the above is given in the Guidance for Music Performance Grades available at [www.abrsm.org/performancegrades](http://www.abrsm.org/performancegrades).

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

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

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

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

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

**Copyright:** 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. Care should also be taken when making arrangements, as permission will be required in the case of copyright music.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence that this is not the case.

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

## GRADE 1

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	No.1 (from <i>Asters</i> )	Bernard Andrès: <i>Asters</i> (Hamelle)
	2 Anon. Bohemian	The Jolly Peasant, arr. Paret	First Harp Book (G. Schirmer)
	3 Betty Paret	Rondo	First Harp Book (G. Schirmer)
	4 Anon. Italian	O Sanctissima, arr. Milligan	Fun from the First! Vol. 2 (Lyon & Healy)
	5 Grandjany	Little Waltz	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	6 Weidensaul	Midnight Stars	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	7 Weidensaul	Barn Dance Memory	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	8 Soler	Allegretto, arr. Schlomovitz	<i>Beginner's Harp Book</i> , 1 (Salvi)
<b>B</b>	1 Anon. Chinese	The Purple Bamboo, arr. Milligan <i>♯s in glissandi may be played as ♮s</i>	Fun from the First! Vol. 2 (Lyon & Healy)
	2 Fiona Clifton-Welker	Charlotte in Spring (from <i>Harping On</i> , Book 1)	Fiona Clifton-Welker: <i>Harping On</i> , Book 1 (Clifton-Welker)
	3 Bonnie Goodrich	Azaleas in Houston (from <i>A Bouquet for Young Harpists</i> )	Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard)
	4 Bonnie Goodrich	Japanese Lanterns (from <i>A Bouquet for Young Harpists</i> )	Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard)
	5 arr. Meinir Heulyn	Three Blind Mice	12 Easy Nursery Tunes for Young Harpists (Alaw)
	6 Claire Jones & Chris Marshall	Stars (from <i>Six Pieces for Harp</i> )	Claire Jones & Chris Marshall: <i>Six Pieces for Harp</i> (Marshall Jones Music)
	7 Anne Macdearmid	Lullaby	Comunn na Clarsaich: Folio 18 (Clarsach Society)
	8 Anne Macdearmid	The Merry-go-Round	Comunn na Clarsaich: Folio 18 (Clarsach Society)
	9 David Watkins	Berceuse (No. 2 from <i>Six Pieces</i> )	David Watkins: <i>Six Pieces</i> (Boosey & Hawkes)
<b>C</b>	1 Dominig Bouchaud	Coquillages (Shells)	Harpe d'or (Billaudot)
	2 Dominig Bouchaud	A pas de fourmis (Ant's Steps)	Harpe d'or (Billaudot)
	3 Dominig Bouchaud	La balle (The Ball)	Harpe d'or (Billaudot)
	4 van Campen	Etude No. 2 (from <i>Tutor for the Celtic Harp</i> , Vol. 1)	van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia)
	5 van Campen	Etude No. 5 (from <i>Tutor for the Celtic Harp</i> , Vol. 1)	van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia)
	6 Skaila Kanga	Sound the Trumpets (No. 8 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	7 Skaila Kanga	The Glittering Ballroom (No. 10 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	8 Pozzoli	1st Grade: No. 2 (from <i>65 piccoli studi facili e progressivi</i> )	P. 91 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	9 Pozzoli	1st Grade: No. 3 (from <i>65 piccoli studi facili e progressivi</i> )	P. 91 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	10 Pozzoli	1st Grade: No. 10 (from <i>65 piccoli studi facili e progressivi</i> )	P. 97 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	11 Tournier	Les tierces	Les plaisirs de la harpe, Vol. 1 (Lemoine)



## GRADE 2

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	No. 2 (from <i>Aquatintes</i> )	Bernard Andrès: <i>Aquatintes</i> (Hamelle)
	2 Bernard Andrès	No. 6 (from <i>Aquatintes</i> )	Bernard Andrès: <i>Aquatintes</i> (Hamelle)
	3 Anon. Scottish	College Hornpipe, arr. Mieras	A Harper's Pleasure (Swanston Music)
	4 Anon. Welsh	Dacw Mam yn Dwad (Here Comes Mother), arr. Heulyn <i>harp 1 part</i>	O'r Dechrau (From the Beginning) (Alaw)
	5 Anon. Welsh	Can y Melinydd (The Miller's Song), arr. Heulyn <i>harp 1 part</i>	O'r Dechrau (From the Beginning) (Alaw)
	6 J. S. Bach	While Bagpipes Play, arr. Paret	Second Harp Book (Lyra)
	7 J.-J. Rousseau	Evening Song, arr. Paret	Second Harp Book (Lyra)
	8 Mel Bonis	Le petit mendiant (The Little Beggar)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	9 Grandjany	Gigue (No. 2 from <i>Petite suite classique</i> )	Grandjany: <i>Petite suite classique</i> (Carl Fischer)
	10 Grandjany	The See-Saw (from <i>Little Harp Book</i> )	Grandjany: <i>Little Harp Book</i> (Carl Fischer)
	11 L. Thomson	Ebbing Tide	L. Thomson: <i>Ebbing Tide</i> (Thomson)
	12 L. Thomson	Song at Night	L. Thomson: <i>Song at Night</i> (Thomson)
<b>B</b>	1 Bartók	In Phrygian Mode (from <i>Mikrokosmos</i> ), arr. Marzuki	Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes)
	2 Bartók	In Yugoslav Mode (from <i>Mikrokosmos</i> ), arr. Marzuki	Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes)
	3 Burgon	Dawn (No.1 from <i>Beginnings</i> )	Burgon: <i>Beginnings</i> (Stainer & Bell)
	4 Fiona Clifton-Welker	Goblin Rustle (from <i>Harping On</i> , Book 1)	Fiona Clifton-Welker: <i>Harping On</i> , Book 1 (Clifton-Welker)
	5 Gabus	Crépuscule sur le lagon (Twilight on the Lagoon)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	6 Yann Geslin	Complainte (Lament)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	7 Grandjany	Rêverie (No.1 from <i>Trois petites pièces très faciles</i> , Op. 7)	Grandjany: <i>Trois petites pièces très faciles</i> , Op. 7 (Leduc)
	8 Stewart Green	Mister Blister's March (from <i>Blistering Along!</i> )	P.2 from Stewart Green: <i>Blistering Along!</i> (Spartan Press)
	9 Claire Jones & Chris Marshall	MJ the Cat (from <i>Six Pieces for Harp</i> )	Claire Jones & Chris Marshall: <i>Six Pieces for Harp</i> (Marshall Jones Music)
	10 Skaila Kanga	Hippopotamus Rag (No. 27 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	11 Skaila Kanga	Bedtime Blues (No. 28 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	12 Skaila Kanga	Swing Time (No. 29 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
<b>C</b>	1 Dominig Bouchaud	Parapluie (Umbrella)	Harpe d'or (Billaudot)
	2 Dominig Bouchaud	Le crabe (The Crab)	Harpe d'or (Billaudot)
	3 van Campen	Etude No.8 (from <i>Tutor for the Celtic Harp</i> , Vol. 1)	van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia)
	4 van Campen	Etude No.11 (from <i>Tutor for the Celtic Harp</i> , Vol. 1)	van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia)
	5 Skaila Kanga	Mountain Stream (No.14 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	6 Skaila Kanga	Garden of Dreams (No. 22 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	7 Pozzoli	1st Grade: No.13a (from <i>65 piccoli studi facili e progressivi</i> )	P.100 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)

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

## GRADE 3

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

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

## GRADE 4

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

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

## GRADE 5

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

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

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

## GRADE 6

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

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

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

## GRADE 7

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

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

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



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

## GRADE 8

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

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

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

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

## GRADE 1

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	No.1 (from <i>Asters</i> )	Bernard Andrès: <i>Asters</i> (Hamelle)
	2 Anon. Bohemian	The Jolly Peasant, arr. Paret	First Harp Book (G. Schirmer)
	3 Betty Paret	Rondo	First Harp Book (G. Schirmer)
	4 Anon. Italian	O Sanctissima, arr. Milligan	Fun from the First! Vol. 2 (Lyon & Healy)
	5 Grandjany	Little Waltz	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	6 Weidensaul	Midnight Stars	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	7 Weidensaul	Barn Dance Memory	Grandjany & Weidensaul: <i>First-Grade Pieces for Harp</i> (Carl Fischer)
	8 Soler	Allegretto, arr. Schlomovitz	<i>Beginner's Harp Book</i> , 1 (Salvi)
<b>B</b>	1 Anon. Chinese	The Purple Bamboo, arr. Milligan <i>♯s in glissandi may be played as ♯s</i>	Fun from the First! Vol. 2 (Lyon & Healy)
	2 Fiona Clifton-Welker	Charlotte in Spring (from <i>Harping On</i> , Book 1)	Fiona Clifton-Welker: <i>Harping On</i> , Book 1 (Clifton-Welker)
	3 Bonnie Goodrich	Azaleas in Houston (from <i>A Bouquet for Young Harpists</i> )	Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard)
	4 Bonnie Goodrich	Japanese Lanterns (from <i>A Bouquet for Young Harpists</i> )	Bonnie Goodrich: <i>A Bouquet for Young Harpists</i> (Hal Leonard)
	5 arr. Meinir Heuly	Three Blind Mice	12 Easy Nursery Tunes for Young Harpists (Alaw)
	6 Claire Jones & Chris Marshall	Stars (from <i>Six Pieces for Harp</i> )	Claire Jones & Chris Marshall: <i>Six Pieces for Harp</i> (Marshall Jones Music)
	7 Anne Macdearmid	Lullaby	Comunn na Clarsaich: Folio 18 (Clarsach Society)
	8 Anne Macdearmid	The Merry-go-Round	Comunn na Clarsaich: Folio 18 (Clarsach Society)
	9 David Watkins	Berceuse (No. 2 from <i>Six Pieces</i> )	David Watkins: <i>Six Pieces</i> (Boosey & Hawkes)
<b>C</b>	1 Dominig Bouchaud	Coquillages (Shells)	Harpe d'or (Billaudot)
	2 Dominig Bouchaud	A pas de fourmis (Ant's Steps)	Harpe d'or (Billaudot)
	3 Dominig Bouchaud	La balle (The Ball)	Harpe d'or (Billaudot)
	4 van Campen	Etude No.2 (from <i>Tutor for the Celtic Harp</i> , Vol. 1)	van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia)
	5 van Campen	Etude No.5 (from <i>Tutor for the Celtic Harp</i> , Vol. 1)	van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia)
	6 Skaila Kanga	Sound the Trumpets (No. 8 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	7 Skaila Kanga	The Glittering Ballroom (No.10 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	8 Pozzoli	1st Grade: No. 2 (from <i>65 piccoli studi facili e progressivi</i> )	P. 91 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	9 Pozzoli	1st Grade: No. 3 (from <i>65 piccoli studi facili e progressivi</i> )	P. 91 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	10 Pozzoli	1st Grade: No.10 (from <i>65 piccoli studi facili e progressivi</i> )	P. 97 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)
	11 Tournier	Les tierces	Les plaisirs de la harpe, Vol. 1 (Lemoine)

## GRADE 2

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 Bernard Andrès	No. 2 (from <i>Aquatintes</i> )	Bernard Andrès: <i>Aquatintes</i> (Hamelle)
	2 Bernard Andrès	No. 6 (from <i>Aquatintes</i> )	Bernard Andrès: <i>Aquatintes</i> (Hamelle)
	3 Anon. Scottish	College Hornpipe, arr. Mieras	A Harper's Pleasure (Swanston Music)
	4 Anon. Welsh	Dacw Mam yn Dwad (Here Comes Mother), arr. Heulyn <i>harp 1 part</i>	O'r Dechrau (From the Beginning) (Alaw)
	5 Anon. Welsh	Can y Melinydd (The Miller's Song), arr. Heulyn <i>harp 1 part</i>	O'r Dechrau (From the Beginning) (Alaw)
	6 J. S. Bach	While Bagpipes Play, arr. Paret	Second Harp Book (Lyra)
	7 J.-J. Rousseau	Evening Song, arr. Paret	Second Harp Book (Lyra)
	8 Mel Bonis	Le petit mendiant (The Little Beggar)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	9 Grandjany	Gigue (No. 2 from <i>Petite suite classique</i> )	Grandjany: <i>Petite suite classique</i> (Carl Fischer)
	10 Grandjany	The See-Saw (from <i>Little Harp Book</i> )	Grandjany: <i>Little Harp Book</i> (Carl Fischer)
	11 L. Thomson	Ebbing Tide	L. Thomson: <i>Ebbing Tide</i> (Thomson)
	12 L. Thomson	Song at Night	L. Thomson: <i>Song at Night</i> (Thomson)
<b>B</b>	1 Bartók	In Phrygian Mode (from <i>Mikrokosmos</i> ), arr. Marzuki	Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes)
	2 Bartók	In Yugoslav Mode (from <i>Mikrokosmos</i> ), arr. Marzuki	Bartók: <i>Mikrokosmos for Harp</i> (Boosey & Hawkes)
	3 Burgon	Dawn (No.1 from <i>Beginnings</i> )	Burgon: <i>Beginnings</i> (Stainer & Bell)
	4 Fiona Clifton-Welker	Goblin Rustle (from <i>Harping On</i> , Book 1)	Fiona Clifton-Welker: <i>Harping On</i> , Book 1 (Clifton-Welker)
	5 Gabus	Crépuscule sur le lagon (Twilight on the Lagoon)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	6 Yann Geslin	Complainte (Lament)	Les plaisirs de la harpe, Vol. 1 (Lemoine)
	7 Grandjany	Rêverie (No.1 from <i>Trois petites pièces très faciles</i> , Op. 7)	Grandjany: <i>Trois petites pièces très faciles</i> , Op. 7 (Leduc)
	8 Stewart Green	Mister Blister's March (from <i>Blistering Along!</i> )	P.2 from Stewart Green: <i>Blistering Along!</i> (Spartan Press)
	9 Claire Jones & Chris Marshall	MJ the Cat (from <i>Six Pieces for Harp</i> )	Claire Jones & Chris Marshall: <i>Six Pieces for Harp</i> (Marshall Jones Music)
	10 Skaila Kanga	Hippopotamus Rag (No. 27 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	11 Skaila Kanga	Bedtime Blues (No. 28 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	12 Skaila Kanga	Swing Time (No. 29 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
<b>C</b>	1 Dominig Bouchaud	Parapluie (Umbrella)	Harpe d'or (Billaudot)
	2 Dominig Bouchaud	Le crabe (The Crab)	Harpe d'or (Billaudot)
	3 van Campen	Etude No.8 (from <i>Tutor for the Celtic Harp</i> , Vol. 1)	van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia)
	4 van Campen	Etude No.11 (from <i>Tutor for the Celtic Harp</i> , Vol. 1)	van Campen: <i>Tutor for the Celtic Harp</i> , Vol. 1 (Harmonia)
	5 Skaila Kanga	Mountain Stream (No.14 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	6 Skaila Kanga	Garden of Dreams (No. 22 from <i>Minstrel's Gallery</i> )	Skaila Kanga: <i>Minstrel's Gallery</i> (Maruka Music)
	7 Pozzoli	1st Grade: No.13a (from <i>65 piccoli studi facili e progressivi</i> )	P.100 from M. Grossi: <i>Metodo per arpa</i> (Ricordi)

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

## GRADE 3

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

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

## GRADE 4

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

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



## GRADE 5

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

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

## GRADE 6

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

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

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

## GRADE 7

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

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

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

## GRADE 8

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

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

	COMPOSER	PIECE / WORK / ARRANGER	PUBLICATION (PUBLISHER)
<b>A</b>	1 S. Dussek	The Garland of Love, trans. Shaljean	S. Dussek: The Garland of Love (Blue Crescent Music)
	2 Handel	Air and Variations 'The Harmonious Blacksmith', arr. Bouchaud	Pièces Classiques, Book 6 (Billaudot)
	3 Handel	Andante allegro <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)
	4 Anne-Marie O'Farrell	The Knappogue Medley	Anne-Marie O'Farrell: The Knappogue Medley (O'Farrell)
	5 arr. Hannah Phillips	The Spanish Ladie <b>and</b> The Butterfly <i>observing repeat as needed</i>	The Scottish Harp Anthology, Vol. 3: Advanced (Pentland Publishing)
	6 Bonnie Shaljean	Fantasia on a Sonata by Cardon	Bonnie Shaljean: Fantasia on a Sonata by Cardon (Blue Crescent Music)
<b>B</b>	1 Debussy	Première arabesque, trans. Brundage	Debussy: Première arabesque (Seaside Press)
	2 Anne Macdearmid	Sea Rapture	Anne Macdearmid: Sea Rapture (Macdearmid) <b>L</b>
	3 D. McNulty	Fantasia <b>and</b> Rondo	Pp.163–5 <b>and</b> 168–71 from The Irish Harp Book (Carysfort Press)
	4 Alfredo Rolando Ortiz	Milonga para amar <i>advanced version</i>	P.52 from The International Rhythmic Collection, Vol. 2 (AROY Music)
	5 Bonnie Shaljean	Slow Train	Bonnie Shaljean: Slow Train (Blue Crescent Music)
	6 Victory	Grazioso <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> 138–140 from The Irish Harp Book (Carysfort Press)
<b>C</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 Beethoven	Mandolin Sonatina in C, arr. Shaljean	Beethoven for Harp (Blue Crescent Music)
	3 Alfredo Rolando Ortiz	Theme (from <i>Suite to Luzma</i> )	Latin American Harps History, Music and Techniques (AROY Music)
	4 Kim Robertson	Boundless	Treasures of the Celtic Harp (Mel Bay)
	5 Bonnie Shaljean	Prelude in D minor (from <i>12 Preludes</i> )	Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music)
	6 Bonnie Shaljean	Prelude in F (from <i>12 Preludes</i> )	Bonnie Shaljean: 12 Preludes for Concert or Celtic Harp (Blue Crescent Music)

# Programme form – Performance Grades



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

Candidate name \_\_\_\_\_ Subject (instrument) \_\_\_\_\_

Candidate/National ID \_\_\_\_\_ Grade \_\_\_\_\_

Piece/Song	Title	Composer	List*	Number*
1				
2				
3				
4				

Year of syllabus repertoire lists \_\_\_\_\_

Related instrument(s) (if used) \_\_\_\_\_

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

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

Arranger (if applicable)	Book/publication title (if applicable)	Publisher/available from
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# Programme form – Performance Grades



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Grade \_\_\_\_\_

Piece/Song	Title	Composer	List*	Number*
1				
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