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The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory of Music is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than a hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

Our new home, the TELUS Centre for Performance and Learning, will make the most of the Conservatory's extraordinary potential and will allow us to share our innovative programs with teachers and students everywhere. This technologically advanced education and performance complex will reflect The Royal Conservatory of Music's broadened impact as an international leader in publishing and examinations, professional training, arts-infused public school programs, early childhood education, and concert presentation. I do hope that you will take full advantage of this great new facility, which will be an exceptional resource for students and teachers across North America and around the world.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory of Music in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Royal Conservatory of Music will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.

Dr. Peter C. Simon
President
Preface

The 2009 edition of the *Harp Syllabus* represents the work of dedicated teachers, performers, and examiners, whose assistance is gratefully acknowledged. This *Syllabus* replaces all previous harp syllabi, and forms the official curriculum of The Royal Conservatory of Music for harp examinations conducted by RCM Examinations.

The RCM Examinations Certificate Program for harp consists of seven levels: six graded levels (Grades 2, 4, 6, 8, 9, and 10) and an Associate of The Royal Conservatory of Music (ARCT) diploma.

Five levels of theory examinations described in the current RCM *Theory Syllabus* are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Required theory examinations begin at the Grade 6 practical level and include the following subjects: rudiments, harmony, history, counterpoint, and analysis.

RCM Examinations welcomes examination applications from all interested individuals.

Applications are accepted by RCM Examinations on the understanding that candidates comply with the procedures and requirements outlined in this *Syllabus*.

For more information, please visit our website at www.rcmexaminations.org or contact:

RCM Examinations
273 Bloor Street West
Toronto, Ontario
Canada M5S 1W2

www.rcmexaminations.org

Visit the RCM Examinations website for up-to-date information on the following topics:

- fees and dates for practical and theory examinations
- examination centers
- secondary school credit for music examinations
- RCM-authored publications
- the members of the RCM Examinations College of Examiners, with biographies
- the *Music Matters* newsletter for teachers

A number of services are also available online, allowing examination candidates to:

- register for examinations
- verify the time, date, and location of examinations
- look up current examination session results
- review scans of examiner’s comments for current examinations and marked theory papers for current examinations

In addition, teachers can monitor key information about their studios, including:

- daily updates on students’ examination registrations
- exact dates and times of students’ examinations
- convenient one-page summaries of students’ results
- scanned copies of students’ practical and theory examination results
- unofficial transcripts of students’ complete examination histories
THE ROYAL CONSERVATORY OF MUSIC

The Royal Conservatory of Music is a world-class institution recognized for high standards in teaching, performance, examining, publishing, and research. It comprises six divisions:
• RCM Examinations and the National Music Certificate Program
• Glenn Gould School
• Conservatory School
• Learning Through the Arts
• The Young Artists Performance Academy
• The Frederick Harris Music Co., Limited

RCM EXAMINATIONS AND THE NATIONAL MUSIC CERTIFICATE PROGRAM

RCM Examinations and the National Music Certificate Program set the standard for excellence in music education. These divisions of The Royal Conservatory of Music reach more than a quarter of a million candidates annually by providing:
• graded examinations that establish clear, progressive learning goals
• internationally recognized certificates, diplomas, and medals
• teacher development through workshops and communications

MEET OUR EXAMINERS

Examiners are highly trained, professional musicians and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner’s career to ensure consistent examination standards throughout North America. Read about our College of Examiners, including examiner biographies, at www.rcmexaminations.org or www.nationalmusiccertificate.org.

EXAMINATIONS OFFERED

Practical Examinations
Accordion, Bassoon, Cello, Clarinet, Double Bass, Euphonium, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Theory Examinations
Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations
Junior, Intermediate, Senior

Piano Pedagogy Examinations
Elementary, Intermediate, Advanced
## NOTABLE ALUMNI

Our notable alumni include:

- Isabel Bayrakdarian
- the Gryphon Trio
- Aline Chrétien
- Adrienne Clarkson
- Bruce Cockburn
- Naida Cole
- David Foster
- Glenn Gould
- Robert Goulet
- Norman Jewison
- Lois Marshall
- Oscar Peterson
- Richard Raymond
- Paul Shaffer
- Mitchell Sharp
- the St. Lawrence String Quartet
- Teresa Stratas
- Jon Vickers

## EXCELLENCE SINCE 1886

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1886</td>
<td>The Toronto Conservatory of Music is founded.</td>
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<tr>
<td>1887</td>
<td>The Conservatory has its official opening in a two-storey space above a music store. In addition to weekly lessons, courses include acoustics and piano tuning.</td>
</tr>
<tr>
<td>1896</td>
<td>Affiliation with the University of Toronto enables preparation for university degree examinations.</td>
</tr>
<tr>
<td>1898</td>
<td>Local examination centers are established outside of Toronto.</td>
</tr>
<tr>
<td>1906</td>
<td>The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.</td>
</tr>
<tr>
<td>1907</td>
<td>Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.</td>
</tr>
<tr>
<td>1916</td>
<td>The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.</td>
</tr>
<tr>
<td>1928</td>
<td>Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.</td>
</tr>
<tr>
<td>1935</td>
<td>A ten-level examination system is established.</td>
</tr>
<tr>
<td>1946</td>
<td>Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later, it plays a major role in the formation of the Canadian Opera Company.</td>
</tr>
<tr>
<td>1947</td>
<td>In recognition of its status as one of the Commonwealth’s greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music.</td>
</tr>
<tr>
<td>1991</td>
<td>The Conservatory re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.</td>
</tr>
<tr>
<td>2002</td>
<td>The Conservatory launches its Building National Dreams Campaign to expand its Toronto facilities and build a state-of-the-art center for performance and learning.</td>
</tr>
<tr>
<td>2003</td>
<td>RCM Examinations expands into the United States of America.</td>
</tr>
<tr>
<td>2008</td>
<td>The Conservatory’s TELUS Centre for Performance and Learning opens.</td>
</tr>
</tbody>
</table>
Register for an Examination

EXAMINATION SESSIONS AND REGISTRATION DEADLINES

Exact dates and deadlines can be found online. Register early to avoid disappointment: late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November
• practical examinations take place in January
• theory examinations take place in December

Spring Session—register by early March
• practical examinations take place in June
• theory examinations take place in May

Summer Session—register by early June
• practical examinations take place in August
• theory examinations take place in August

ONLINE REGISTRATION

All registrations should be submitted using the online registration process. To register online, click on “Register for an Examination,” and follow the instructions provided. Be prepared to enter:
• the candidate's RCME Number and birth date
• the teacher's phone number or Teacher Number
• the examination center
• payment information (Visa or MasterCard accepted)

Teachers may register their students by logging into “Teacher Services” and using the “Studio Registration” feature.

Make sure the correct RCME Number is entered during registration. This number ensures that candidates receive all the certificates for which they are eligible.

Once a registration has been submitted, it may not be withdrawn.

Need an RCME Number? New candidates will receive an RCME Number when they register. Enter the candidate’s full name as it should appear on certificates, along with the birth date, address, telephone numbers, and email address.

EXAMINATION FEES

Examination fees must be paid at the time of registration using Visa or MasterCard. Fees for the current academic year are listed online under “Examination Information.”

EXAMINATION CENTERS

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Examination Center Representative who ensures that students and teachers have a successful examination experience.

To find your nearest Examination Center, look online under “Examination Information.”

Examinations in the USA
The National Music Certificate Program, a division of The Royal Conservatory of Music, provides graded examinations in the USA.
For more information, please visit the website, www.nationalmusiccertificate.org.
EXAMINATION SCHEDULING

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline through “Online Services” using “Examination Scheduling.”

Teachers may verify their students’ examination schedules by logging into “Teacher Services.”

All candidates must verify their examination schedules online two weeks before the first day of the examination session by visiting “Examination Scheduling.” Examination schedules will not be mailed.

Candidates must print out the “Examination Program Form” using the “Examination Scheduling” feature. Candidates should fill out the form and bring it on the examination day.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.
EXAMINATION PROCEDURES

Candidates must be ready to perform at least fifteen minutes before their scheduled time. Please note that candidate examination times cannot be exchanged. 
- Page-turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- Tune-up rooms will be provided for harp candidates if possible.
- The availability of music stands cannot be guaranteed.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates should list all repertoire and studies/etudes selections to be performed on the Examination Program Form and bring it to the examination.

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for one year from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

Fee Refund

Candidates who cannot redeem an examination credit within a year may apply instead for a 50 percent refund of the examination fee.

Requests for examination credits or refunds must be made to RCM Examinations in writing and accompanied by the following documentation:
- for medical reasons—a physician’s letter and the candidate’s examination schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule

Requests for examination refunds or credits must be made to RCM Examinations in writing and accompanied by the necessary documentation (see above). All requests must be submitted by mail or by fax within two weeks following the examination.

CREDITS AND REFUNDS FOR MISSED EXAMINATIONS

Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a 50 percent refund of the examination fee.

Requests for examination credits or refunds must be made to RCM Examinations in writing and accompanied by the following documentation:
- for medical reasons—a physician’s letter and the candidate’s examination schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule

All requests must be submitted within two weeks following the examination by mail or by fax.

Candidates who, for any reason, are unable to attend an examination should contact the RCM Examinations Center Representative listed on their Examination Schedule immediately.
CANDIDATES WITH SPECIAL NEEDS

Candidates with special needs should submit a Special Needs Request Form, available online under “Online Forms”—by mail or fax to RCM Examinations—as soon as possible before the application deadline. Each case will be assessed individually.

EXAMINATION RESULTS

Candidates and teachers can access examination results online within six weeks of the examination:
1) Go to www.rcmexaminations.org.
2) Click on “Examination Results.”
3) Click on the Examination Session you wish to view.
4) Enter the candidate’s RCME Number and birth date.
5) Click on the mark to download and view the examiner’s comments.
6) Click on the candidate’s name to view an unofficial transcript.

Please note that results will not be mailed or given by telephone.

Teachers may access their students’ examination results by logging into “Teacher Services.”

Official transcripts are available upon written request to RCM Examinations and payment of the requisite fee. (Download the official transcript request form from the “Online Forms” section of the website.)

Interpreting Examination Results
All candidates may access their official results (including examiners’ comments) online four to six weeks after the examination. The examiner’s report explains in general terms how the final mark was calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner’s evaluation of the candidate’s performance during the examination. Examination results do not reflect a candidate’s previously demonstrated abilities or potential for future development. Appeals on practical examinations will not be considered.

Classification of Marks

Grades 2 to 10
First Class Honors with Distinction  90–100
First Class Honors  80–89
Honors  70–79
Pass  60–69
Grade 10 ARCT prerequisite  75 overall or 70 percent in each section

ARCT in Performance and Teacher’s ARCT
First Class Honors with Distinction  90–100
First Class Honors  80–89
Honors  70–79
Pass (ARCT in Performance)  70
Pass (Teacher’s ARCT)  75 overall or 70 percent in each section
To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)

Teacher’s ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass.

There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.

**THEORY EXAMINATIONS**

**Essential Tools for Musical Development**

- Candidates are encouraged to begin theory studies as early as possible.
- Candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current RCM Examinations Theory Syllabus for detailed theory examination requirements.
## Overview of Theoretical Subjects

In 2006, the titles of theory examinations were updated to be more descriptive and to better reflect the content of the examinations.

The following table lists all of the written theory examinations in the Certificate Program with brief details including the length of the examination, a summary of the content, and the title given to the same examination in previous syllabi.

<table>
<thead>
<tr>
<th>Subject</th>
<th>New Theory Examination Title and Description</th>
<th>Previous Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rudiments</td>
<td><strong>Preparatory Rudiments (1 hour)</strong>&lt;br&gt;– Building blocks of music notation</td>
<td><strong>Preparatory Theory</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Basic Rudiments (1 hour)</strong>&lt;br&gt;– Elements of music for the beginner</td>
<td><strong>Preliminary Rudiments</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Intermediate Rudiments (2 hours)</strong>&lt;br&gt;– Continuation of basic rudiments</td>
<td><strong>Grade 1 Rudiments</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Advanced Rudiments (2 hours)</strong>&lt;br&gt;– Continuation of rudiments and preparation for harmony</td>
<td><strong>Grade 2 Rudiments</strong></td>
</tr>
<tr>
<td>Harmony and Counterpoint</td>
<td><strong>Introductory Harmony (2 hours)</strong>&lt;br&gt;– Chord symbols and non-chord tones; elementary four-part and melodic writing in major keys</td>
<td><strong>Introductory Harmony</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Basic Harmony (3 hours)</strong>&lt;br&gt;– Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys&lt;br&gt;<strong>or</strong>&lt;br&gt;<strong>Basic Keyboard Harmony (20 minutes)</strong>&lt;br&gt;– Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis</td>
<td><strong>Grade 3 Harmony</strong>&lt;br&gt;<strong>or</strong>&lt;br&gt;<strong>Grade 3 Keyboard Harmony</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Intermediate Harmony (3 hours)</strong>&lt;br&gt;– Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms&lt;br&gt;<strong>or</strong>&lt;br&gt;<strong>Intermediate Keyboard Harmony (25 minutes)</strong>&lt;br&gt;– Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic and structural analysis</td>
<td><strong>Grade 4 Harmony</strong>&lt;br&gt;<strong>or</strong>&lt;br&gt;<strong>Grade 4 Keyboard Harmony</strong></td>
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<tr>
<td></td>
<td><strong>Counterpoint (3 hours)</strong>&lt;br&gt;– Composition and analysis of simple counterpoint in Baroque style</td>
<td><strong>Grade 4 Counterpoint</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Advanced Harmony (3 hours)</strong>&lt;br&gt;– Advanced harmonic and contrapuntal techniques&lt;br&gt;<strong>or</strong>&lt;br&gt;<strong>Advanced Keyboard Harmony (30 minutes)</strong>&lt;br&gt;– Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading</td>
<td><strong>Grade 5 Harmony</strong>&lt;br&gt;<strong>or</strong>&lt;br&gt;<strong>Grade 5 Keyboard Harmony</strong></td>
</tr>
<tr>
<td>Analysis</td>
<td><strong>Analysis (3 hours)</strong>&lt;br&gt;– Advanced harmonic and structural analysis of musical forms</td>
<td><strong>Grade 5 Analysis</strong></td>
</tr>
<tr>
<td>History</td>
<td><strong>History 1: An Overview (3 hours)</strong>&lt;br&gt;– Introduction to styles, composers, and music from 1600 to the present</td>
<td><strong>Grade 3 History</strong></td>
</tr>
<tr>
<td></td>
<td><strong>History 2: Middle Ages to Classical (3 hours)</strong>&lt;br&gt;– Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods</td>
<td><strong>Grade 4 History</strong></td>
</tr>
<tr>
<td></td>
<td><strong>History 3: 19th Century to Present (3 hours)</strong>&lt;br&gt;– Styles, composers, and music of the Romantic era to the present</td>
<td><strong>Grade 5 History</strong></td>
</tr>
</tbody>
</table>
Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal written setting.
- Each examination requires preparation with a qualified teacher.
- *Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 6 to 10, the ARCT in Performance, and the Teacher’s ARCT. There are no prerequisite or co-requisite theory examinations for Grades 2 and 4.

<table>
<thead>
<tr>
<th>Grade</th>
<th>6</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>ARCT in Performance, Teacher’s ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Required Examinations</strong> (C = Co-requisite P = Prerequisite)</td>
<td></td>
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<tr>
<td>Preparatory Rudiments</td>
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<tr>
<td>Basic Rudiments</td>
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<tr>
<td>Intermediate Rudiments</td>
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<tr>
<td>Advanced Rudiments</td>
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<tr>
<td>Introductory Harmony</td>
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<tr>
<td>Basic Harmony</td>
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<td>Intermediate Harmony</td>
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<td>P</td>
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<tr>
<td>Advanced Harmony</td>
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<td>Counterpoint</td>
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<td>C</td>
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<td></td>
</tr>
<tr>
<td>Analysis</td>
<td></td>
<td></td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
<td>C</td>
<td>C</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
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<td>C</td>
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<td>P</td>
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<tr>
<td>History 3: 19th Century to Present</td>
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<tr>
<td>Grade 10 Harp</td>
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<tr>
<td><strong>Alternative Examinations</strong></td>
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<tr>
<td>Basic Keyboard Harmony (can be substituted for Basic Harmony)</td>
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<td>C</td>
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<tr>
<td>Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)</td>
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<td></td>
<td>C</td>
<td>P</td>
<td></td>
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<tr>
<td>Advanced Keyboard Harmony (can be substituted for Advanced Harmony)</td>
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<td>C</td>
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<tr>
<td>Junior Musicianship (can be substituted for Grade 8 Ear Tests and Sight Reading)</td>
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<td>C</td>
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<tr>
<td>Intermediate Musicianship (can be substituted for Grade 9 Ear Tests and Sight Reading)</td>
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<td>C</td>
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<tr>
<td>Senior Musicianship (can be substituted for Grade 10 and Teacher’s ARCT Ear Tests and Sight Reading)</td>
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<td>C</td>
<td>C</td>
</tr>
</tbody>
</table>
ARCT EXAMINATIONS

Candidates applying for ARCT in Performance or Teacher’s ARCT examinations must have completed a Grade 10 practical examination with either a total mark of at least 75 or a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent for each theory examination.

For more information regarding the ARCT in Performance examination, please see “ARCT in Performance” on p. 66.

Teacher’s ARCT Examinations
Candidates applying for the Teacher’s ARCT examination are strongly advised to have at least one year of practical teaching experience.

The Teacher’s ARCT Diploma will be awarded only to candidates who are at least eighteen years old.

The ARCT Teacher’s examination consists of three parts:
Part 1—Practical Examination (Repertoire, Technical Requirements, Ear Tests, and Sight Reading)
Part 2—Viva Voce Examination
Part 3—Written Examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Teacher’s ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

Second ARCT Diplomas
Candidates may not attempt the Teacher’s and the ARCT in Performance examinations in the same examination session.

• Candidates who have passed the Teacher’s ARCT examination may obtain an ARCT in Performance Diploma by taking the entire ARCT in Performance examination.

• Candidates for the Teacher’s ARCT who have passed the ARCT in Performance examination may choose to be exempted from the Repertoire section of Part 1: Practical Examination. The remaining sections of Part 1 must be taken during the same session as Part 2: Viva Voce Examination and within five years of the date of the ARCT in Performance examination.

SUPPLEMENTAL EXAMINATIONS

Improve an Examination Mark
Candidates seeking to improve their overall mark at the Grade 10 or Teacher’s ARCT levels may take a Supplemental Examination.

• Supplemental Examinations must occur within two years of the original examination.
• Supplemental Examinations are given during regular examination sessions.
• Candidates in Grade 10 may repeat any two sections of a practical examination, except Repertoire.
• To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
• Teacher’s ARCT candidates may repeat one section in Part 1 and one section in Part 2 of a practical examination, except Repertoire.

• To be eligible for a Supplemental Examination in Part 1 of the Teacher’s ARCT level, candidates must achieve at least 70 percent in the Repertoire section.
• To be eligible for a Supplemental Examination in Part 2 of the Teacher’s ARCT level, candidates must achieve at least 70 percent in either Viva Voce A or Viva Voce B.

Candidates in Grade 10 and Teacher’s ARCT must complete the respective theory co-requisites within five years of the original practical examination, not any subsequent supplemental examinations.
A musicianship examination may replace the Ear Tests and Sight Reading sections of a Grade 8, 9, 10, or Teacher’s ARCT examination. Please consult the current Theory Syllabus for examination requirements. The musicianship examination must be taken at least one session before the practical examination.

**Musicianship Level** | **Practical Examination Level**
---|---
Junior Musicianship | Grade 8
Intermediate Musicianship | Grade 9
Senior Musicianship | Grade 10 and Teacher’s ARCT

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:
- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests and Sight Reading sections of the upcoming practical examination

**PRACTICAL EXAMINATION CERTIFICATES**

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Certificates are awarded after the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed before or within five years of the original practical examination.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Performance examination (p. 66) and any of Parts 1, 2, or 3 of the Teacher’s ARCT examination (p. 71).

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the designation “ARCT” before Convocation.

<table>
<thead>
<tr>
<th>Certificates</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 2</td>
<td>Grade 2</td>
</tr>
<tr>
<td>Grade 4</td>
<td>Grade 4</td>
</tr>
<tr>
<td>Grade 6</td>
<td>Grade 6; Intermediate Rudiments</td>
</tr>
<tr>
<td>Grade 8</td>
<td>Grade 8; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 9</td>
<td>Grade 9; Advanced Rudiments, Basic Harmony or Basic Keyboard Harmony; History 1: An Overview</td>
</tr>
<tr>
<td>Grade 10</td>
<td>Grade 10; Advanced Rudiments; Intermediate Harmony or Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Diplomas</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT in Performance</td>
<td>ARCT in Performance; Counterpoint; Advanced Harmony or Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis</td>
</tr>
<tr>
<td>Teacher’s ARCT</td>
<td>Teacher’s ARCT; Counterpoint; Advanced Harmony or Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis</td>
</tr>
</tbody>
</table>
RCM Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Academic Information, High School Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

MEDALS

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.

Silver Medals
Silver medals are awarded by province or region to the candidates in Grades 2 to 10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination and have completed all the theory co-requisites for the respective grade.

Gold Medals
A gold medal is awarded to the graduating ARCT in Harp Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:
- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony or Basic Keyboard Harmony
Intermediate Harmony or Intermediate Keyboard Harmony
Advanced Harmony or Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

RESPs

Use Education Funds for Music Studies
Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and ARCT levels. Candidates should consult their RESP providers for more information.
EXAMINATION REPERTOIRE

The *Harp Syllabus* lists the repertoire eligible for harp examinations. Information given for each item includes:

- the composer
- the larger work of which the selection is a part (where applicable)
- the title of the selection
- collections or anthologies in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) or movement(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated for 20th-century selections by an assigned abbreviation. Please see p. 20 for a list of publishers with their abbreviations. Sources and editions of works from the Renaissance and Baroque periods are listed in alphabetical order by composer in the Resources section. Please see “Harp Resources” on p. 78.

**Da Capo Signs and Repeats**

- When performing repertoire at an examination, *da capo* signs should be observed.
- Repeat signs should be ignored unless otherwise specified.

**Memory**

Unless otherwise indicated, memorization of repertoire is required.

- In Grades 2 and 4, four marks are awarded for memorization of repertoire. Candidates will receive a maximum deduction of *one* mark per repertoire selection that is *not* memorized.
- In Grades 6, 8, and 9, six marks are awarded for memorization of repertoire. Candidates will receive a maximum deduction of *one and a half* marks per repertoire selection that is *not* memorized.
- In Grade 10, there is no separate memory mark awarded for repertoire. However, up to two marks per repertoire selection will be deducted if music is used.
- For the ARCT in Performance examination, memorization is compulsory. Candidates not playing from memory will receive comments only. Any selection played with the music will receive a mark of zero.
- For the Teacher’s ARCT examination, memorization of repertoire is encouraged but not compulsory.

- In all grades, studies/etudes need not be memorized and no extra marks will be awarded for memory.
- In all grades, technical tests (scales, triads, chords, arpeggios) *must* be played from memory.

**Instruments**

Candidates for Grades 2 to 8 may play their examinations on either a pedal harp or a lever harp. Candidates who choose a lever harp must have a fully levered instrument in order to perform all the necessary examination requirements as outlined in the *Harp Syllabus*.

- In Grades 2 and 4, all repertoire selections and studies/etudes are playable on a lever harp, although individual works may require slight adjustments.
- In Grades 6 and 8, repertoire selections suitable for the lever harp are marked with an asterisk (*).
- Candidates for the Grade 9 examination must play a non-pedal harp. Students who play a lever harp may complete their course of study with this examination.
- Candidates for the Grade 10 and ARCT examinations must play a pedal harp.

**Syllabus Repertoire Lists**

The repertoire for each grade is divided into lists according to genre or style. Candidates are encouraged to choose a program that includes a variety of musical styles and keys.

- The Repertoire for Grades 2 and 4 is divided into two lists:
  - List A includes pre-Baroque, Baroque, Celtic, Traditional, and Folk selections
  - List B includes Classical, Romantic, 20th-century, and 21st-century selections
- The Repertoire for Grades 6 to 9 is divided into three lists:
  - List A includes pre-Baroque, Baroque, Celtic, Traditional, and Folk
  - List B includes Classical and Romantic
  - List C includes 20th Century and 21st-century selections
- The Repertoire for Grade 10 and ARCT is divided into four lists:
  - List A includes pre-Baroque and Baroque
  - List B includes Classical and Romantic
  - List C includes 20th Century
  - List D includes late 20th Century and 21st Century
Examination Regulations The Royal Conservatory of Music

Examination Repertoire continued

Editions
For many repertoire selections, the Harp Syllabus listing includes a suggested edition (indicated by a publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. When no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer’s intentions.

Editorial markings vary from one edition to another. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically and stylistically acceptable.

Availability
RCM Examinations has made every effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining harp music in your community, consult the “Sources of Harp Music” section on p. 80 or contact:

Canadian Music Centre
www.musiccentre.ca
20 St. Joseph Street
Toronto, ON Canada M4Y 1J9
telephone: 416-961-6601
fax: 416-961-7198

Please note that the publishing industry changes rapidly. Works go out of print, and copyrights move from one firm to another. In addition, the repertoire lists contain a few works that are no longer in print but that teachers or candidates may have in their personal collections. Candidates may use an out-of-print work for examination purposes provided they can obtain the published work (please see “Copyright and Photocopying” below).

Anthologies and Collections
If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the Harp Syllabus listing. Individual selections may also be found in other sources. The list of “Anthologies and Method Books” on p. 78 includes full bibliographic details for these publications.

Copyright and Photocopying
Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal copyright law is available through the Copyright Board of Canada at www.cb-cda.gc.ca.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn may do so with permission from the publisher.
SUBSTITUTIONS

As outlined in the chart below, candidates may make substitute selections for their examination. If approval is required, candidates must submit an Examination Substitute Piece Request form (available online) by the Examination Registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

Candidates for the ARCT in Performance examination may not choose a substitute selection from the works listed in the Harp Syllabus.

**Own Choice**
The mark for the performance of an Own Choice selection will include an assessment of the appropriateness of the choice. For this reason, RCM Examinations will not answer questions or give advice regarding Own Choice substitutions.

Candidates should clearly indicate “Own Choice” on the Examination Program Form.

<table>
<thead>
<tr>
<th>Type of Substitution</th>
<th>Permitted in</th>
<th>Description of Substitute Selection</th>
<th>Prior Approval Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syllabus Substitutions</td>
<td>Grades 2 to 10, Repertoire only</td>
<td>Must be chosen from the corresponding list of the next higher grade in the Harp Syllabus and performed exactly as listed in the Syllabus</td>
<td>no</td>
</tr>
<tr>
<td>Non-Syllabus Substitutions</td>
<td>Grades 2 to 10 and ARCT, Repertoire only</td>
<td>Must be of equal difficulty and musical quality to works listed in the Harp Syllabus for that grade</td>
<td>yes</td>
</tr>
<tr>
<td>Own Choice Substitutions</td>
<td>Grades 8 to 10 and ARCT, Lists C or D only</td>
<td>Must be of equal difficulty and musical quality to works listed in the Harp Syllabus for that grade</td>
<td>no</td>
</tr>
</tbody>
</table>
# ABBREVIATIONS

## Names of Publishers

The following abbreviations identify publishers listed throughout the *Harp Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 17.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Publisher Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADL</td>
<td>Adlais Music Publishers</td>
</tr>
<tr>
<td>AFG</td>
<td>Afghan Press</td>
</tr>
<tr>
<td>ALA</td>
<td>Alaw Music</td>
</tr>
<tr>
<td>ALK</td>
<td>Alberta Keys Music Publishing</td>
</tr>
<tr>
<td>AMP</td>
<td>Associated Music Publishers, Inc.</td>
</tr>
<tr>
<td>ARC</td>
<td>Arcana Editions</td>
</tr>
<tr>
<td>AVO</td>
<td>The Avondale Press</td>
</tr>
<tr>
<td>B&amp;H</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>B&amp;V</td>
<td>Broekmans &amp; Van Poppel</td>
</tr>
<tr>
<td>BAR</td>
<td>Bärenreiter</td>
</tr>
<tr>
<td>BIL</td>
<td>G. Billaudot</td>
</tr>
<tr>
<td>BRE</td>
<td>Breitkopf &amp; Hartel</td>
</tr>
<tr>
<td>CAI</td>
<td>Cairese na Cruite (Dublin)</td>
</tr>
<tr>
<td>CHM</td>
<td>Collins Harp Music</td>
</tr>
<tr>
<td>CMC</td>
<td>available from the Canadian Music Centre</td>
</tr>
<tr>
<td>DOM</td>
<td>Les Éditions Doberman-Yppan</td>
</tr>
<tr>
<td>DUR</td>
<td>Durand-Schoenewerk &amp; Cie (Paris)</td>
</tr>
<tr>
<td>ELV</td>
<td>Elkan-Vogel Inc.</td>
</tr>
<tr>
<td>EMB</td>
<td>Editio Musica Budapest</td>
</tr>
<tr>
<td>EMT</td>
<td>Editions Musicales Transatlantiques</td>
</tr>
<tr>
<td>ERR</td>
<td>Editions Rideau Rouge</td>
</tr>
<tr>
<td>FAB</td>
<td>Faber Music</td>
</tr>
<tr>
<td>FIS</td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>FRI</td>
<td>Friou Music (Self Published)</td>
</tr>
<tr>
<td>GCM</td>
<td>Golden Cage Music (Self Published)</td>
</tr>
<tr>
<td>GTM</td>
<td>Ginger Tea Music (Self Published)</td>
</tr>
<tr>
<td>GUA</td>
<td>Charles Guard (Self Published)</td>
</tr>
<tr>
<td>HEW</td>
<td>Margaret Hewett (Self Published)</td>
</tr>
<tr>
<td>HIP</td>
<td>Hipharp Productions (Self Published)</td>
</tr>
<tr>
<td>IMI</td>
<td>Israel Music Institute</td>
</tr>
<tr>
<td>L&amp;H</td>
<td>Lyon &amp; Healy</td>
</tr>
<tr>
<td>LED</td>
<td>Alphonse Leduc</td>
</tr>
<tr>
<td>LEM</td>
<td>Henry Lemoine</td>
</tr>
<tr>
<td>LYR</td>
<td>Lyra Music Company</td>
</tr>
<tr>
<td>MAX</td>
<td>Maxemilian</td>
</tr>
<tr>
<td>MEL</td>
<td>Mel Bay Publications</td>
</tr>
<tr>
<td>MMC</td>
<td>Marks Music Corp. (New York)</td>
</tr>
<tr>
<td>MWH</td>
<td>Music Works-Harp Editions (Susann McDonald-Self Published)</td>
</tr>
<tr>
<td>NEM</td>
<td>Les Nouvelles Editions Meridian</td>
</tr>
<tr>
<td>NEG</td>
<td>Edition Negen</td>
</tr>
<tr>
<td>OFA</td>
<td>Anne-Marie O’Farrell (Self Published)</td>
</tr>
<tr>
<td>ORT</td>
<td>Alfredo Rolando Ortiz (Self Published)</td>
</tr>
<tr>
<td>OSS</td>
<td>Ossian Publications</td>
</tr>
<tr>
<td>OTT</td>
<td>B. Schotts Söhne (Mainz)</td>
</tr>
<tr>
<td>PET</td>
<td>Edition Peters</td>
</tr>
<tr>
<td>S&amp;B</td>
<td>Stainer &amp; Bell</td>
</tr>
<tr>
<td>SCH</td>
<td>G. Schirmer Inc.</td>
</tr>
<tr>
<td>SEA</td>
<td>Seaside Press (Self Published)</td>
</tr>
<tr>
<td>SLV</td>
<td>Salvi Harp</td>
</tr>
<tr>
<td>SMP</td>
<td>Southern Music Publishing Co. Inc.</td>
</tr>
<tr>
<td>SUM</td>
<td>Summy-Birchard Inc.</td>
</tr>
<tr>
<td>SUV</td>
<td>Suvini Zerboni</td>
</tr>
<tr>
<td>UMP</td>
<td>United Music Publishers</td>
</tr>
<tr>
<td>VAN</td>
<td>Vanderbilt Music Company</td>
</tr>
<tr>
<td>WEI</td>
<td>Weintraub Music</td>
</tr>
<tr>
<td>WMB</td>
<td>Woods Music &amp; Book Publishing</td>
</tr>
<tr>
<td>WOO</td>
<td>Pat Wooster (Self Published)</td>
</tr>
</tbody>
</table>

## Other Abbreviations and Symbols

- **arr.** arranged by/arrangement
- **bk** book
- **ed.** edited by/edition
- **HS** hands separate
- **HT** hands together
- **LH** left hand
- **m., mm.** measure(s)
- **no.** number
- **op.** opus
- **p.** page
- **rev.** revised
- **RH** right hand
- **trans.** translated by
- **transc.** transcribed by

- • represents one selection for examination purposes
- ➔ parts or sections of works to be performed at examinations
THEMATIC CATALOGS

Opus Numbers and Catalog Numbers
“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by some composers are identified by numbers assigned in scholarly thematic catalogs. A number of the more important thematic catalogs are listed below.

Johann Sebastian Bach
Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). BWV is the abbreviation for Bach-Werke-Verzeichnis, the short title of the Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

Franz Joseph Haydn
Works by Haydn are identified by Hoboken numbers (for example, Sonata in D Major, Hob. XVI:37). Anthony van Hoboken was a Dutch musicologist. His thematic catalog, Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart
Works by Mozart are identified by “K” numbers (for example, Sonata in C Major, K 545). K stands for Köchel Verzeichnis first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalog in which these works are listed and numbered.

Henry Purcell
Works by Henry Purcell are identified by Z numbers (for example, Minuet in G major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalog of Purcell’s works, Henry Purcell: An Analytical Catalogue of his Music (London: MacMillan, 1963).

Franz Schubert
Works by Schubert are identified by “Deutsch” numbers (for example, Waltz in A Flat, op. 9, no. 12, D 365). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalog of Schubert’s works, Thematisches Verzeichnis seiner Werke in chronologischer Folge (Neue Schubert Ausgabe Serie VIII, Bd. 4, Kassel, 1978).

Georg Philipp Telemann
Works by Telemann are identified by “TWV” numbers (for example, Fantasia in D Minor, TWV 33:2). TWV is an abbreviation for Telemann Werkverzeichnis. This thematic catalog—Thematischer-Systematisches Verzeichnis seiner Werke (Kassel: Bärenreiter, 1984)—was compiled by Martin Runke.

Antonio Vivaldi
Works by Vivaldi are identified by “RV” numbers and/or by “F” numbers. RV is an abbreviation for Ryom Verzeichnis. This thematic catalog of Vivaldi’s works—Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna (Milan, 1986).

Anhang
Some catalog numbers include the prefix “Anh.” (for example, BWV Anh.121). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.


Grade-by-Grade Requirements

TECHNICAL REQUIREMENTS

Studies/Etudes
Studies/etudes need not be memorized and no extra marks will be awarded for memory. For complete details on examination requirements for studies/etudes, please consult the listings for each grade.

Technical Tests
For complete information regarding technical tests, please refer to the charts for each grade.
- All technical tests illustrated on the following pages must be played from memory. Larivière exercises do not need to be memorized.
- Metronome markings given in the charts for each grade indicate minimum speed.
- Consistency, evenness, fluency, and good tone are important factors in the evaluation of a candidate’s performance.

Please see the “Technical Tests” section for each grade for detailed information regarding requirements.

Scales
Scales (Grades 4 and 6)
2 octaves + 1 note

Scales (Grades 8, 9, 10, and Teacher’s ARCT)
3 octaves + 2 notes

Triads
Solid (blocked) triads and broken triads (Grade 2)
Rolled triads and broken triads (Grades 4 and 6)
Chords

Four-note chords—rolled and broken (Grades 6, 8, 9, 10, and Teacher’s ARCT)

Dominant 7th and diminished 7th chords—rolled and broken (Grades 6, 8, 9, 10, and Teacher’s ARCT)

Cadences and Chord Progressions

V–I Cadence (Grades 4 and 6)

I–IV–V–I chord progression (Grade 8)

I–IV–I\textsuperscript{6}–V–I chord progression (Grade 9)

I–IV–I\textsuperscript{7}–V–I chord progression (Grade 10 and Teacher’s ARCT)
Arpeggios

Arpeggios starting with LH (Grade 2)

Arpeggios starting with RH (Grade 2)

Major and minor arpeggios (Grades 4 and 6)

Dominant and diminished 7th arpeggios (Grades 4 and 6)
Major and minor arpeggios (Grades 8, 9, 10, and Teacher's ARCT)

Dominant 7th and diminished 7th arpeggios (Grades 8, 9, 10, and Teacher's ARCT)
Arpeggios—build-up (Grades 9, 10, and Teacher’s ARCT)
Octaves

Solid (blocked) and broken octaves (Grades 6 and 8)
1 octave

Solid (blocked) and broken octaves (Grades 9, 10, and Teacher's ARCT)
1.5 octaves
Triplet Scales

Ascending (Grades 8, 9, and 10)

Play RH as written and LH one octave lower.

---

TECHNICAL REQUIREMENTS continued

Grade-by-Grade Requirements

The Royal Conservatory of Music
Descending (Grades 8, 9, and 10)

sempre \breath

Continue down one octave
TECHNICAL REQUIREMENTS

Hand Stabilizers
For Hand Stabilizers (a), (e), and (h), play RH as written and LH one octave lower.

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a. (Grade 6)

b. (Grade 6 and 8)
The candidate should be prepared to start this exercise with either hand, at the discretion of the examiner.

Ascending
Descending

e. (Grades 6 and 8)
h. (Grade 8)
Candidates may play this examination on either a lever harp or a pedal harp. All repertoire selections and studies/etudes are suitable for either instrument, although individual works may require slight adjustments. Candidates who use a lever harp must have a fully levered instrument.

<table>
<thead>
<tr>
<th>Grade 2 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></td>
<td></td>
</tr>
<tr>
<td>two selections from List A</td>
<td>14 + 14</td>
</tr>
<tr>
<td>two selections from List B</td>
<td>14 + 14</td>
</tr>
<tr>
<td><strong>Memory (1 mark per selection awarded for memory)</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>Technical Requirements</strong></td>
<td></td>
</tr>
<tr>
<td>Studies/Etudes: two studies/etudes from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests:</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>5 + 5</td>
</tr>
<tr>
<td>– Larivièrè: Exercises and Etudes for the Harp</td>
<td>10</td>
</tr>
<tr>
<td>– triads</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td><strong>Ear Tests</strong></td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>3</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>4</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>10</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 60)</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>100</td>
</tr>
</tbody>
</table>

**REPERTOIRE**

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harp Resources” on p. 78.

Candidates must be prepared to play four contrasting repertoire selections from memory: two selections by different composers from List A, and two selections by different composers from List B. Repertoire selections must be memorized.

- List A includes Pre-Baroque, Baroque, Celtic, Traditional, and Folk Repertoire
- List B includes Classical, Romantic, 20th-, and 21st-century Repertoire

Each bulleted item (*) represents one selection for examination purposes.
LIST A

Traditional

- **An Beinnsín Luachra** (arr. Mercedes Bolger, in *Sounding Harps*, 1 CAI)
- **Bean an Fhir Ruiadh** (arr. Gráinne Yeats, in *Sounding Harps*, 1 CAI)
- **Fairest Lord Jesus** (arr. Mildred Dilling, in *Old Tunes for New Harpists* PRE)
- **The Foggy Dew** (arr. Betty Paret, in *First Harp Book* SCH)
- **Garfalia** (arr. Sunita Staneslow, in *Solo Harp* MEL)
- **Give me Your Hand** (arr. Kim Robertson, in *Celtic Harp Solos* MEL)
- **Mairi Bhan Og** (arr. Christine Martin in *The Celtic Harp* OSS)
- **Nora Crionna** (arr. T.C. Kelly, in *Sounding Harps*, 2 CAI)
- **Thugamar Féin an Samhradh linn** (arr. Aibhlin McCrann, in *Sounding Harps*, 1 CAI)
- **Tripping Up the Stairs** (arr. Kim Fleming, in *Sounding Harps*, 2 CAI)

Carolan, Turlough

- **Carolan's Farewell** (arr. Sunita Staneslow, in *Solo Harp* MEL)
- **Lady Athenry** (level A) (arr. Sylvia Woods, in *Forty O’Carolan Tunes for All Harps* WMB)

LIST B

Andrés, Bernard

- **Marelles**, 2 LED
  - no. 9
  - Ribambelle LED
  - one of nos. 1, 2, 3

Cater, Kathryn

- **Singing Wings** AFG
  - **Moonspinner**
  - **Green Dragonfly**

Grandjany, Marcel

- **Little Harp Book** FIS
  - **Promenade**
  - **Bonjour Monsieur Rameau**
  - Trois petites pièces LED
  - **Rêverie**

Grandjany, Marcel and Jane Weidensaul

- **First Grade Pieces for the Harp** FIS
  - **El numero uno**

Gurlitt, Cornelius


Corri, Domenico

- **Marche** (in *Panorama de la harpe Celtique*, ed. D. Bouchaud EMT)

Hadar, Yosef

- **Evening of Roses** (arr. Sunita Staneslow, in *Solo Harp* MEL)

Krieger, Johann

- **Menuet** (arr. Odette Le Dentu, in *Pièces classiques*, 2 BIL)

Rousseau, Jean-Jacques

- **Menuet in G minor** (arr. Mildred Dilling, in *Thirty Little Classics* PRE)

Telemann, Georg Philipp

- **Menuet** (arr. Odette Le Dentu, in *Pièces classiques*, 2 BIL)

Thomas, John

- **Ffarwel y telynor** (ed. Margaret Hewitt, in *Complete Book of the Small Harp* HEW)

Waddington, Mary Kay

- **Good Little King of Yvetot** (in *Suzuki Harp School*, 1 SUM)

D. Bouchaud EMT

Hasselmans, Alphonse

- **Petite berceuse** (ed H. Renié in *Complete Method for Harp*, 1 LED)

Holy, Alfred

- **Orientale** (in *Panorama de la harpe Celtique*, ed. D. Bouchaud EMT)

Hook, James

- **English Dance** (in *Panorama de la harpe Celtique*, ed. D. Bouchaud EMT)

Inglefield, Ruth K.

- **Solos for Sonja** SLV
  - **Falling Leaves**

Ledet, Marlene

- **Of Rhymes and Seasons** L&H
  - **The Gristmill**
  - **The Music Box**
  - **Spanish Lullaby**
List B continued

Levanon, Aryeh
• Erev ha (arr. Jeanette Pas Goldhar in Israeli Love Songs NEG)

McDonald, Susann
• Moonlight (in Harp Solos: Graded Recital Pieces MWH)

Milligan, Samuel
Fun from the First, 2 L&H
• Album Leaf

Mozart, Wolfgang Amadeus
• Valse en fa majeur (arr. Odette Le Dentu, in Pièces classiques, 2 BIL)

Rebikov, Vladimir Ivanovich
• Strolling Musicians, op. 31, no. 2 (arr. Mildred Dilling, in Thirty Little Classics PRE)

Salzedo, Carlos
• Tiny Tales, 1 LYR
  • A Mysterious Blue Light
  • Little Orphan in the Snow

Stephen, Roberta
• Suite for Harp ALK
  • Celtic Dream

White, Jason
• Harpology, 1 AVO
  • Ice Skating

**TECHNICAL REQUIREMENTS**

**Studies/Etudes**
Candidates must be prepared to play two studies/etudes from the following list. Studies/etudes need not be memorized. Each bulleted item (•) represents one selection for examination purposes.

Campen, Ank van
Tutor for the Celtic Harp SLV
• one of nos. 8 or 11

Pozzoli, Ettore
65 Piccoli studi facili e progressivi (in Metodo per arpa, ed. Maria Grossi RIC)
• one of nos. 9 (p. 114), 13a (p. 100), 13b (p. 100), or 17 (p. 104)

Renié, Henriette
Complete Method for Harp, 1 LED
• Petite étude (p. 20)
• Study in C major (p. 16)

Salzedo, Carlos and Lucille Lawrence
Pathfinder to the Harp SMP
• one of nos. 1, 2, 3, 4, 5, 6, or 7
Technical Tests

Please see “Technical Tests” on p. 22 for important information regarding this section of the examination. Technical tests are to be played from memory, ascending and descending. Metronome markings indicate minimum speeds.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, F</td>
<td>HS 1 octave</td>
<td>♩ = 66</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>A, E, D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Larivière: Exercises and Etudes for the Harp, no. 14</td>
<td></td>
<td>HS</td>
<td>♩ = 66</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Triads</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, F</td>
<td>HS 1 octave</td>
<td>♩ = 44</td>
<td>solid:</td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, D</td>
<td></td>
<td></td>
<td>broken:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios (root position only)</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, F</td>
<td>HT: start with RH 2.5 octaves</td>
<td>♩ = 66</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, D</td>
<td>HT: start with LH 2.5 octaves</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS

Clapback
Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played twice by the examiner.
– time signatures: \[ \frac{4}{4} \]

Intervals
Candidates may choose to:
(a) identify any of the following intervals after the examiner has played the interval once in broken form, OR
(b) sing or hum any of the following intervals after the examiner has played the first note once.
   – above a given note: major 3rd, perfect 5th
Playback

Candidates will be asked to play back a melody of approximately five notes, either on the harp or on the piano. The melody will be based on the first five notes of a major scale and may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad once, and play the melody twice.

- **beginning notes**: tonic or dominant
- **keys**: C, G, or F major

\[
\begin{align*}
1 & : \begin{array}{c}
\text{C} & \text{G} & \text{F} \\
\end{array} \\
2 & : \begin{array}{c}
\text{C} & \text{G} & \text{F} \\
\end{array}
\end{align*}
\]

SIGHT READING

Playing

Candidates will be asked to play a simple melody in \( \frac{3}{4} \) time, hands together, in the keys of G or D major, the right hand in quarter or half notes, the left hand in half notes, alternating hands.

Clapping

Candidates will be asked to clap or tap a rhythmic pattern in \( \frac{3}{4} \) time with half, quarter, and eighth notes. A steady pace and rhythmic accentuation are expected

\[
\frac{3}{4} \ \text{|||} \ \text{|||} \ \text{|||} \ \text{|||}
\]
Candidates may play this examination on either a lever harp or a pedal harp. All repertoire selections and studies/etudes are suitable for either instrument, although individual works may require slight adjustments. Candidates who use a lever harp must have a fully levered instrument.

<table>
<thead>
<tr>
<th>Grade 4 Requirements</th>
<th>Marks</th>
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<tbody>
<tr>
<td><strong>Repertoire</strong></td>
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</tr>
<tr>
<td>two selections from List A</td>
<td>14 + 14</td>
</tr>
<tr>
<td>two selections from List B</td>
<td>14 + 14</td>
</tr>
<tr>
<td><strong>Memory (1 mark per selection awarded for memory)</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>Technical Requirements</strong></td>
<td></td>
</tr>
<tr>
<td>Studies/Etudes: two studies/etudes from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>5 + 5</td>
</tr>
<tr>
<td>– Larivière: Exercises and Etudes for the Harp</td>
<td>10</td>
</tr>
<tr>
<td>– triads</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td><strong>Ear Tests</strong></td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>3</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>4</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>10</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 60)</strong></td>
<td>100</td>
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<tr>
<td><strong>Theory Co-requisites</strong></td>
<td></td>
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<tr>
<td>None</td>
<td></td>
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</tbody>
</table>

REPERTOIRE

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harp Resources” on p. 78.

Candidates must be prepared to play four contrasting repertoire selections from memory: two selections by different composers from List A, and two selections by different composers from List B. Repertoire selections must be memorized.

- List A contains Pre-Baroque, Baroque, Celtic, Traditional, and Folk Repertoire
- List B contains Classical, Romantic, 20th-, and 21st-century Repertoire

Each bulleted item (•) represents one selection for examination purposes.
LIST A

Traditional
• **Brian Boru’s March** (arr. Sylvia Woods, in *Irish Dance Tunes for All Harps* WMB)
• **Buain na Rainich** (arr. Christine Martin, in *The Celtic Harp* OSS)
• **Carrickfergus** (arr. Sylvia Woods, in *Irish Dance Tunes for All Harps* WMB)
• **Courting Song** (arr. C. Guard, in *Manx Music for the Irish Harp* GUA)
• **Cumha nan Gillean** (arr. Anne Macdearmid, in *Complete Book of the Small Harp* HEW)
• **A Fig for a Kiss** (arr. Sylvia Woods, in *Irish Dance Tunes for All Harps* WMB)
• **I Saw from the Beach** (arr. T.C. Kelly, in *Sounding Harps*, 2 CAI)
• **Return the Blow** (arr. C. Guard, in *Manx Music for the Irish Harp* GUA)
• **Searching for Lambs** (arr. Kim Robertson, in *Searching for Lambs* AFG)
• **She Moves Through the Fair** (arr. Kim Robertson, in *Celtic Harp Solos* MEL)
• **Skye Boat Song** (arr. Kim Robertson, in *Celtic Harp Solos* MEL)
• **Suantraí na Maighdine** (arr. Anne-Marie O’Farrell, in *Sounding Harps*, 2 CAI)
• **The Washing Song** (arr. C. Guard, in *Manx Music for the Irish Harp* GUA)
• **Welsh Penillion Melodies** (arr. Samuel Milligan, in *Medieval to Modern*, 2 L&H)

Bach, Johann Sebastian
• **Gavotte** (arr. Deborah Friou, in *Baroque Music for the Harp* FRI)
• **Minuet in G major**, BWV Anh. 114 (p. 12, arr. Mildred Dilling, in *Thirty Little Classics* PRE)
• **Minuet in G major**, BWV Anh. 116 (p. 26, arr. Mildred Dilling, in *Thirty Little Classics* PRE)

Buttstedt, Johann Heinrich
• **Menuet** (in *Panorama de la harpe Celtique*, ed. D. Bouchard EMT)

Carolan, Turlough
• **Fanny Power** (level B) (arr. Sylvia Woods, in *Forty O’Carolan Tunes for All Harps* WMB)
• **Hewlett** (level B) (arr. Sylvia Woods, in *Forty O’Carolan Tunes for All Harps* WMB)

Exaudet, Joseph
• **Menuet d’exaudet** (arr. Mildred Dilling, in *Thirty Little Classics* PRE)

Galilei, Vincenzo
• **Villanella** (transc. Elena Polanska, in *Airs et Danses de la Renaissance* EMT)

Gervaise, Claude
• **Bransle de Bourgogne** (transc. Elena Polanska, in *Airs et Danses de la Renaissance* EMT)
• **Bransle de Champagne** (transc. Elena Polanska, in *Airs et Danses de la Renaissance* EMT)

Gluck, Christoph Willibald
• **Dance from Alceste** (arr. Marcel Grandjany, in *Short Pieces from the Masters* FIS)

Handel, George Frideric
• **Air varié** (arr. Samuel Milligan, in *Medieval to Modern*, 1 L&H)

Passler, E.
• **Rondo** (arr. Marcel Grandjany, in *Short Pieces from the Masters* FIS)

Rameau, Jean-Philippe
• **Minuet en rondeau** (transc. Deborah Friou, in *Baroque Music for the Harp* FRI)
Andrés, Bernard
Aquatintes LED
• III or V
Automates LED
• Gavotte

Beethoven, Ludwig van
• Sonatine [Sonatina in G major, Anh. 5, 1st movement] (arr. Odette Le Dentu, in Pièces classiques, 3 BIL)

Bochsa, Nicholas Charles
• Rondo (arr. Samuel Milligan, in Medieval to Modern, 2 L&H)

Czerny, Carl
• Rondo (arr. Odette Le Dentu, in Pièces classiques, 3 BIL)

Damase, Jean-Michel
• Promenade DUR

Grandjany, Marcel
Little Harp Book FIS
• Graduation Parade
Petite Suite Classique FIS
• Siciliana
Trois petites pièces LED
• Barcarolle
• Nocturne

Haydn, Franz Joseph
• Allegretto in C major (arr. Mildred Dilling, in Thirty Little Classics PRE)

Mozart, Wolfgang Amadeus
• Such Chiming, Melodious [“Klinget, Glöckchen, klinget” from The Magic Flute] (arr. Mildred Dilling, in Thirty Little Classics PRE)

Neusidler, Hans
• Der Hupff Auff (transc. Elena Polanska, in Airs et Danse de la Renaissance EMT)

O’Farrell, Anne-Marie
• Prelude OFA

Ortiz, Alfredo Rolando
The International Rhythmic Collection, 1 ORT
• Habanera gris

Owens, Dewey
Six Pieces for Harp LYR
• Pastorale

Renié, Henriette
• Grand’Mère raconte une histoire . . . LED

Salzedo, Carlos
Préludes intimes B&H
• Prelude no. 1
Sketches for Harpist Beginners, 1 ELV
• Tuneful Snuff Box
Sketches for Harpist Beginners, 2 ELV
• Baby on the Swing

Schubert, Franz
• Lullaby (arr. Marcel Grandjany, in Short Pieces from the Masters FIS)

Volpé Bligh, Elizabeth
Solos for Lever or Pedal Harp AVO
• The Damselfly

Wallace, Sharlene
• The Cariboo Wagon Road GTM

Wery, Benoit
Kaléidoscope LEM
• La Balancoire

White, Jason
Harpology, 1 AVO
• Big City Ostinato
• Downtown Boogie
• Sneaking
TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play two studies/etudes from the following list. Studies/etudes need not be memorized. Each bulleted item (*) represents one selection for examination purposes.

- Campen, Ank van
  * Tutor for the Celtic Harp SLV  
  • no. 3

- Cater, Kathryn
  * Singing Wings AFG  
  • Busy Bees  
  • Little Moth

- Ortiz, Alfrredo Rolando
  * From Harp to Harp with Love ORT  
  • Six Easy South American Dances  
    → Galopa 1 or Galopa 2

- Pozzoli, Ettore
  * 65 Piccoli studi facile e progressive (in Metodo per arpa, ed. Maria Grossi RIC)  
  • no. 4 (p. 109)

- Salzedo, Carlos, and Lucille Lawrence
  * Pathfinder to the Harp SMP  
  • one of nos. 8, 9, 11, 12, or 14

- Sharman, Rodney
  * Six Etudes for Beginner or Amateur Diatonic Harp, 1  
  CMC  
  • one of nos. 1, 3, or 5

Technical Tests

Please see “Technical Tests” on p. 22 for important information regarding this section of the examination. Technical tests are to be played from memory, ascending and descending. Metronome markings indicate minimum speeds.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>F, B♭, E♭</td>
<td>HT 2 octaves + 1 note</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>D, G, C</td>
<td>HT</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>Larivière: Exercises and Etudes for the Harp, nos. 6 and 10</td>
<td>HT</td>
<td>♩ = 80</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Triads (ending with V–I cadence)</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
</table>
| Major                            | HT 1 octave | ♩ = 46 | rolled: ♩ ♩ ♩  
|                                  |        |       | broken: ♩ ♩ ♩ |
| Minor                            | HT: start with LH 3 octaves | ♩ = 52 |             |

<table>
<thead>
<tr>
<th>Arpeggios (root position only)</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>HT: start with RH 3 octaves</td>
<td>♩ = 60</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>HT: start with LH 3 octaves</td>
<td>♩ = 52</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>HT: start with RH 3 octaves</td>
<td>♩ = 60</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>HT: start with LH 3 octaves</td>
<td>♩ = 52</td>
<td></td>
</tr>
</tbody>
</table>
Clapback
Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: $\frac{3}{8}$

Intervals
Candidates may choose to:
(a) identify any of the following intervals after the examiner has played the interval once in broken form, OR
(b) sing or hum any of the following intervals after the examiner has played the first note once.

- above a given note: major and minor 3rds, perfect 4th, 5th, and octave
- below a given note: minor 3rd, perfect 5th, and octave

Playback
Candidates will be asked to play back a melody of approximately six notes, either on the harp or on the piano. The melody will be based on the first five notes of a major scale. The examiner will name the key, play the tonic triad once, and play the melody twice.

- beginning notes: tonic, mediant, or dominant
- keys: C, G, D, or F major

SIGHT READING
Playing
Candidates will be asked to play a simple melody approximately equal in difficulty to repertoire of a Grade 1 level.

Clapping
Candidates will be asked to clap or tap a rhythmic pattern in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.
Grade 6

Candidates may play this examination on either a lever harp or a pedal harp. All repertoire selections and studies/etudes are suitable for either instrument, although individual works may require slight adjustments. Candidates who use a lever harp must have a fully levered instrument. Selections marked with an asterisk (*) are suitable for the non-pedal harp.

<table>
<thead>
<tr>
<th>Grade 6 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>54</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>14</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>14</td>
</tr>
<tr>
<td>two selections from List C</td>
<td>13 + 13</td>
</tr>
<tr>
<td>Memory (1.5 marks per selection awarded for memory)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>20</td>
</tr>
<tr>
<td>Studies/Etudes: two studies/etudes from the Syllabus list</td>
<td>5 + 5</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– Lariviére: Exercises and Etudes for the Harp</td>
<td></td>
</tr>
<tr>
<td>– Salzedo Conditioning Exercises</td>
<td></td>
</tr>
<tr>
<td>– Hand Stabilizers</td>
<td></td>
</tr>
<tr>
<td>– triads</td>
<td></td>
</tr>
<tr>
<td>– four-note chords</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– octaves</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
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<td>Playback</td>
<td>3</td>
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<td>Sight Reading</td>
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<tr>
<td>Playing</td>
<td>7</td>
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<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td></td>
</tr>
</tbody>
</table>

REPERTOIRE

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harp Resources” on p. 78.

Candidates must be prepared to play four repertoire selections from memory: one selection from List A, one selection from List B, and two contrasting selections by different composers from List C. Repertoire selections must be memorized.

- List A contains Pre-Baroque, Baroque, Celtic, Traditional, and Folk Repertoire
- List B contains Classical and Romantic Repertoire
- List C contains 20th- and 21st-century Repertoire

Each bulleted item (*) represents one selection for examination purposes.
LIST A

Anonymous
- **Pavane** (arr. Carlos Salzedo and Lucille Lawrence, in *Solos for the Harp Player* SCH)

Traditional
- **Adio Querida** (arr. Sunita Staneslow, in *Solo Harp* MEL)
- **False Love** (arr. C. Guard, in *Manx Music for the Irish Harp* GUA)
- **Greensleevess** (arr. Samuel Milligan, in *Medieval to Modern*, 2 L&H)
- **Jesu Criste’s Milde Moder** (arr. Samuel Milligan, in *Medieval to Modern*, 1 L&H)
- **Lai and rotrouenge** (arr. Samuel Milligan, in *Medieval to Modern*, 1 L&H)
- **Robin** (arr. Deborah Friou, in *Ballads and Court Dances* HAL)
- **The Song of the Water Kelpie** (arr. C. Guard, in *Manx Music for the Irish Harp* GUA)
- **Three Ravens** (arr. Deborah Friou, in *Ballads and Court Dances* HAL)
- **Yo m’enamori d’un aire** (arr. Sunita Staneslow, in *Solo Harp* MEL)

LIST B

Anonymous
- **Romanza** (arr. Barbara Brundage, in *Classics on Request*, 1 SEA)

Beethoven, Ludwig van
- **Danse villageoise** (arr. Odette Le Dentu, in *Pièces classiques*, 4 BIL)

Brahms, Johannes
- **Waltz in E flat major**, op. 39, no. 2 [original key, E major] (arr. Mildred Dilling, in *Thirty Little Classics* PRE)

Clementi, Muzio

Dussek, Olivia B.
- **Merch Megan** ADL

Bach, Johann Sebastian
- **Little Prelude no. 1 in C major**, BWV 924 (arr. Mildred Dilling, in *Thirty Little Classics* PRE)

Campen, Ank van
- *Classical Tunes for the Irish Harp* B&V
- **Variations on a Welsh Carol** → theme and variations 1, 2, 3, 7, and 8

Couperin, François
- **Soeur Monique** (arr. Samuel Milligan, in *Medieval to Modern*, 1 L&H)

Gluck, Christoph Willibald
- **Dance of the Blessed Spirits**, from *Orpheus and Eurydice* (arr. Mildred Dilling, in *Thirty Little Classics* PRE)

Purcell, Henry
- **Ground in F with Variations** (transc. Lucien Thomson SLV)

Rameau, Jean-Phillipe
- **Menuet from Castor et Pollux** (transc. H. Renié, in *Classiques de la harpe*, 1 LED)

Granados, Enrique
- **Andaluza** (arr. Barbara Brundage, in *Classics on Request*, 1 SEA)

Hasselmans, Alphonse
- *Feuilles d’automne* DUR
- **Sérénade mélancolique**
- *Trois petites bluettes* LED
- **Ländler**
- *Trois petites pièces faciles* DUR
- **Rêverie**

Iradier, Sebastian
- **La Paloma** (arr. Deborah Friou, in *Classical Music for the Harp* FRI)

Massenet, Jules
- **Meditation**, from *Thais* (arr. Barbara Brundage, in *Classics on Request*, 1 SEA)
### LIST C

<table>
<thead>
<tr>
<th>Andrès, Bernard</th>
<th>Automates LED</th>
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<tbody>
<tr>
<td><em>Bourrée</em></td>
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<tr>
<td><em>Gigue</em></td>
<td></td>
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<tr>
<td><em>Pavane</em></td>
<td></td>
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<tr>
<td><em>Rigaudon</em></td>
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<tr>
<td><em>Sarabande</em></td>
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<tr>
<td><em>Tambourin</em></td>
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</table>

<table>
<thead>
<tr>
<th>Damase, Jean-Michel DEVOS</th>
<th><em>Duo</em> (in Pièces Brèves Contemporaines pour Harpe, 1 DUR)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Grandjany, Marcel</th>
<th>Noël provençal MMC</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Old Chinese Song</em> MMC</td>
<td><em>Pastorale</em> DUR</td>
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<thead>
<tr>
<th>Petit Suite Classique FIS</th>
<th><em>Joyful Overture</em></th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>O'Farrell, Anne-Marie</th>
<th><em>Chorale Variations on 'Deus Meus Adiuva Me'</em> (Hymn tune by Seán Óg Ó Tuama) OFA</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Owens, Dewey</th>
<th>Six Pieces for Harp LYR</th>
</tr>
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<tbody>
<tr>
<td><em>Jig</em></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Poenitz, Franz</th>
<th>The Music Box (transc. Annie Louise David, in Album of Solo Pieces for the Harp, 1 VAN)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Pratt, Samuel O.</th>
<th><em>The Little Fountain</em> (in Danses pour la Dauphine L&amp;H)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Renié, Henriette</th>
<th>Au bord du ruisseau LED</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Feuillets d’album</em></td>
<td></td>
</tr>
<tr>
<td><em>Angélus</em> LEM</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rogers, Richard</th>
<th><em>Bewitched</em> (arr. Ray Pool, in American Classic Pop L&amp;H)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>My Funny Valentine</em> (arr. Ray Pool, in American Classic Pop L&amp;H)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Salzedo, Carlos</th>
<th>Préludes intimes B&amp;H</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Prelude no. 2</em></td>
<td></td>
</tr>
<tr>
<td><em>Prelude no. 3</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Short Stories in Music, 1 LYR</th>
<th><em>The Dwarf and the Giant</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Madonna and Child</em></td>
<td></td>
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<tr>
<td><em>Night Breeze</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Short Stories in Music, 2 LYR</th>
<th><em>At Church</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Behind the Barracks</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Art of Modulating SCH</th>
<th><em>Carillon</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Rêverie</em></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Stadler, Monika</th>
<th>On the Water MAX</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Irish Whiskey</em></td>
<td><em>Waltz for You and Me</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Volpé Bligh, Elizabeth</th>
<th>Solos for Lever or Pedal Harp AVO</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Downstairs Spider</em></td>
<td></td>
</tr>
<tr>
<td><em>Ralph and Thelma</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wery, Benoit</th>
<th>Kaléidoscope LEM</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Avec des castagnettes</em></td>
<td></td>
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<tr>
<td><em>Souvenir de Paraguay</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>White, Jason</th>
<th>Harpology, 2 AVO</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Song Without Words</em>, from Lyre of Orpheus</td>
<td></td>
</tr>
</tbody>
</table>
TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play two studies/etudes from the following list. Studies/etudes need not be memorized. Each bulleted item (*) represents one selection for examination purposes.

Bochsa, Nicholas Charles
Quarante études faciles, op. 318, bk 1 LED
•* no. 1
•* no. 10
• no. 11
Quarante études faciles, op. 318, bk 2 LED
• one of nos. 22 or 25

Naderman, François-Joseph
Douze études et un thème varié (ed. Odette Le Dentu BIL)
•* one of nos. 5 or 7

Ortiz, Alfredo Rolando
From Harp to Harp with Love ORT
•* Six Easy South American Dances
  → Jaropa 1 or Jaropa 2

Pozzoli, Ettore
Studi di media difficoltà RIC
• no. 11

Salzedo, Carlos
Method for the Harp SCH
• one of nos. 1, 2, or 4
Pathfinder to the Harp SMP
• no. 10
• no. 15
•* no. 16

White, Jason
Harpology, 1 AVO
• Blues Étude
### Technical Tests

Please see “Technical Tests” on p. 22 for important information regarding this section of the examination. Technical tests are to be played from memory, ascending and descending. Metronome markings indicate minimum speeds.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, A, E, F</td>
<td>HT 2 octaves + 1 note</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>A, E, D</td>
<td>pedal: HS lever: RH only 2 octaves + 1 note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic Minor</td>
<td>A, E, D</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Larivière: Exercises and Etudes for the Harp, nos. 8 and 12*

| HT                    | 66        |

#### Salzedo Conditioning Exercises

| nos. 1, 4, and 5     | HT        | 40 |

#### Hand Stabilizers

<table>
<thead>
<tr>
<th>a, d, and e</th>
<th>HT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a, e: play RH as written; play LH 1 octave lower d: start with either hand</td>
<td>a: 76</td>
</tr>
<tr>
<td>d: 60</td>
<td></td>
</tr>
<tr>
<td>e: 50</td>
<td></td>
</tr>
</tbody>
</table>

#### Triads (ending with V–I cadence)

<table>
<thead>
<tr>
<th>Major</th>
<th>C, G, A, E, F</th>
<th>HT 1 octave</th>
<th>80</th>
<th>rolled:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>A, E, D</td>
<td>1 octave</td>
<td></td>
<td>broken:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Four-Note Chords

<table>
<thead>
<tr>
<th>Major</th>
<th>C, G, A, E, F</th>
<th>HS 1 octave ending with V–I cadence</th>
<th>66</th>
<th>rolled:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>A, E, D</td>
<td>1 octave</td>
<td></td>
<td>broken:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Dominant 7th of Major Keys

| C, G, A, E, F     | HS 1 octave |          |          |

#### Diminished 7th of Minor Keys

| A, E, D           |          |          |          |

#### Arpeggios (root position only)

<table>
<thead>
<tr>
<th>Major</th>
<th>C, G, A, E, F</th>
<th>HT: start with RH</th>
<th>100</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor</td>
<td>A, E, D</td>
<td>HT: start with LH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>C, G, A, E, F</td>
<td>HT: start with RH</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>A, E, D</td>
<td>HT: start with LH</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Octaves (solid and broken)

<table>
<thead>
<tr>
<th>Major</th>
<th>C</th>
<th>HT 1 octave; dampen the LH bottom note</th>
<th>moderate speed</th>
<th>solid:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Octaves</td>
<td></td>
<td></td>
<td></td>
<td>broken:</td>
</tr>
</tbody>
</table>

---

*Harp Syllabus Grade 6*
Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: $\frac{2}{4}$ $\frac{3}{8}$

Intervals

Candidates may choose to:

(a) identify any of the following intervals after the examiner has played the interval once in broken form, OR

(b) sing or hum any of the following intervals after the examiner has played the first note once.

- above a given note: major 2nd, major and minor 3rds and 6ths, perfect 4th, 5th, and octave
- below a given note: major and minor 3rds, minor 6th, perfect 4th, 5th, and octave

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord once in solid form, close position:

- major and minor triads in root position

Playback

Candidates will be asked to play back a melody of approximately nine notes, either on the harp or on the piano. The melody will be based on a complete major scale from tonic to tonic, mediant to mediant, or from dominant to dominant. The examiner will name the key, play the tonic triad once, and play the melody twice.

- beginning notes: tonic, mediant, or dominant
- keys: C, G, D, or F major

SIGHT READING

Playing

Candidates will be asked to play a melody approximately equal in difficulty to repertoire of a Grade 2 level.

Clapping

Candidates will be asked to clap or tap a rhythmic pattern in $\frac{3}{8}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.
Candidates may play this examination on either a lever harp or a pedal harp. All repertoire selections and studies/etudes are suitable for either instrument, although individual works may require slight adjustments. Candidates who use a lever harp must have a fully levered instrument. Selections marked with an asterisk (*) are suitable for the non-pedal harp.

**Grade 8 Requirements**

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
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</thead>
<tbody>
<tr>
<td>one selection from List A</td>
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</tr>
<tr>
<td>one selection from List B</td>
<td>14</td>
</tr>
<tr>
<td>two selections from List C</td>
<td>13 + 13</td>
</tr>
<tr>
<td><strong>Memory (1.5 marks per selection awarded for memory)</strong></td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies/Etudes: two studies/etudes from the Syllabus list</td>
<td>5 + 5</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– triplet scales</td>
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</tr>
<tr>
<td>– Larivière: Exercises and Etudes for the Harp</td>
<td></td>
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<tr>
<td>– Salzedo Conditioning Exercises</td>
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</tr>
<tr>
<td>– Hand Stabilizers</td>
<td></td>
</tr>
<tr>
<td>– four-note chords</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
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<tr>
<td>– octaves</td>
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<td><strong>Ear Tests</strong></td>
<td>10</td>
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<tr>
<td>Intervals</td>
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<td>Chords</td>
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<tr>
<td>Cadences</td>
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<td>Playback</td>
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<td><strong>Sight Reading</strong></td>
<td>10</td>
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<td>Playing</td>
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<td>Clapping</td>
<td>3</td>
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<tr>
<td><strong>Total possible marks (pass = 60)</strong></td>
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**Theory Co-requisites**

<table>
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<tr>
<th>Advanced Rudiments</th>
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<tbody>
<tr>
<td>Introductory Harmony (recommended)</td>
</tr>
</tbody>
</table>

**REPERTOIRE**

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Candidates must be prepared to play four repertoire selections from memory: one selection from List A, one selection from List B, and two contrasting selections by different composers from List C. Repertoire selections must be memorized.

- List A contains Pre-Baroque, Baroque, Celtic, Traditional, and Folk Repertoire
- List B contains Classical and Romantic Repertoire
- List C contains 20th- and 21st-century Repertoire

Each bulleted item (*) represents one selection for examination purposes.
LIST A

Traditional
• *Bailey’s Fancy (arr. Kim Robertson, in Celtic Harp Solos MEL)

Arne, Thomas
• Sonata in G minor (transc. David Watkins, in Anthology of English Music, 2 S&B)

Bach, Johann Sebastian
• Etude no. 10 [Giga from Partita no. 2 in D minor, BWV 1004] (arr. Marcel Grandjany, in Etudes for Harp Selected from Bach Sonatas and Partitas for Unaccompanied Violin FIS)

Cabezón, Antonio de
• Pavane et variations (transc. Nicanor Zabaleta OTT)

Daquin, Louis-Claude
• La mélodieuse (transc. H. Renié, in Classiques de la harpe, 1 LED)

Fernández Palero, Francisco
• *Romance (in Spanish Masters of the 16th and 17th Century OTT)

Handel, George Frideric
• *David’s Harp Solo, from Saul (transc. John Marson SLV)
• Passacaille (transc. Tiny Beon LED)

LIST B

Bochsa, Nicholas Charles
• *Rondo (transc. Dominig Bouchaud, in Pièces classiques pour la harpe celtique, 5 BIL)

Chopin, Frédéric
• *Moderato Cantabile, from Fantaisie-Impromptu, op. 66 (arr. Barbara Brundage, in Classics on Request, 2 SEA)

Dussek, Jan Ladislav
Six Sonatinas for the Harp LYR
• Sonatina no. 2 in F major
• Sonatina no. 6 in E flat major

Le Dentu, Odette
• *Variations sur un thème de Mozart BIL

Hasselmans, Alphonse
• Guitare, op. 50 LED

Kirchoff, Gottfried
• Aria and Rigaudon (transc. Marcel Grandjany AMP)

Carolan, Turlough
• *Carolan’s Concerto (arr. Derek Bell, in Carolan’s Receipt LYR)

Pachelbel, Johann
• *Canon in D (arr. Susann McDonald and Linda Wood MWH)

Purcell, Henry
• Ground (transc. David Watkins, in Anthology of English Music, 3 S&B)

Rameau, Jean-Phillipe
• Rondeau des songes (transc. H. Renié, in Classiques de la harpe, 3 LED)

Scarlatti, Domenico
• *Sonate en do (transc. Dominig Bouchaud, in Pièces classiques pour la harpe celtique, 5 BIL)
• *Sonate en sol majeur (transc. Dominig Bouchaud, in Pièces classiques pour la harpe celtique, 5 BIL)

Vivaldi, Antonio
• Largo, from The Seasons: L’inverno (Winter) (transc. Yolanda Kondonassis, in The Yolanda Kondonassis Collection FIS)

Jones, Edward
Edward Jones Classics (ed. Meinir Heulyn ALA)
• *Ar Hyd y Nos (All Through the Night)

Liadov, Anatol
• The Musical Snuff Box, op. 32 (transc. Lucille Lawrence LED)

Puccini, Giacomo
• Quando me’n vo’ (Musetta’s Waltz) (transc. Yolanda Kondonassis, in The Yolanda Kondonassis Collection FIS)
• *O Mio Babbino Caro (arr. Barbara Brundage, in Classics on Request, 1 SEA)

Schumann, Robert
• *Wild Rider (arr. Deborah Friou, in Classical Music for the Harp FRI)
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional</td>
<td><strong>Et ron ron ron, petit patapon</strong> (arr. Marcel Grandjany, in <em>Two French Folk Songs</em> MAS)</td>
<td></td>
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<tr>
<td></td>
<td><strong>Le bon petit roi d’Yvetôt</strong> (arr. Marcel Grandjany, in <em>Two French Folk Songs</em> MAS)</td>
<td></td>
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<tr>
<td>Bartók, Béla</td>
<td><strong>Six Rumanian Dances</strong> (transc. Susana Mildonian L&amp;H)</td>
<td></td>
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<tr>
<td></td>
<td>→ Danse du bâton (no. 1), Danse du châle (no. 2), and Danse rapide (no. 6)</td>
<td></td>
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</tr>
<tr>
<td>Challan, Annie</td>
<td><strong>Promenade a Marly</strong> LID</td>
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<tr>
<td>Debussy, Claude</td>
<td><strong>Clair de lune</strong> (transc. Barbara Brundage SEA)</td>
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<tr>
<td>Dello Joio, Norman</td>
<td><strong>Bagatelles for Harp</strong> MMC</td>
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<tr>
<td></td>
<td>→ no. 1 or no. 3</td>
<td></td>
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<tr>
<td>Grandjany, Marcel</td>
<td><strong>Automne</strong> DUR</td>
<td></td>
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<tr>
<td>Henson-Conant, Deborah</td>
<td><strong>Nataliana</strong> GCM</td>
<td></td>
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<tr>
<td>Natra, Sergui</td>
<td><strong>Sonatina</strong>, 1st movement IMI</td>
<td></td>
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<tr>
<td>Ortiz, Alfredo Rolando</td>
<td><strong>Una noche</strong></td>
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<td></td>
<td><em>The International Rhythmic Collection</em>, 2 ORT</td>
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<tr>
<td></td>
<td><strong>The Butterfly Trees</strong></td>
<td></td>
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<tr>
<td>Pratt, Samuel</td>
<td><strong>Alborado</strong> (in <em>Danses pour la Dauphine</em> L&amp;H)</td>
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<tr>
<td>Renié, Henriette</td>
<td><strong>Feuillets d’album</strong> LEM</td>
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<tr>
<td></td>
<td><strong>Esquisse</strong></td>
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<tr>
<td></td>
<td><em>Six pièces pour harpe, 2ème Suite</em> LYR</td>
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<tr>
<td></td>
<td><strong>Air ancien</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>Lied</strong></td>
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<tr>
<td></td>
<td><strong>Valse mélancolique</strong></td>
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<tr>
<td>Rickard, Sylvia</td>
<td><strong>L’arc en ciel</strong> CMC</td>
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<tr>
<td>Rorem, Ned</td>
<td><strong>Sky Music</strong> B&amp;H</td>
<td></td>
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<tr>
<td></td>
<td>*no. 5 or no. 8</td>
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<tr>
<td>Salzedo, Carlos</td>
<td><strong>Quiétude</strong> FIS</td>
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<tr>
<td></td>
<td><strong>Chanson dans la nuit</strong></td>
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<tr>
<td></td>
<td><em>Short Stories in Music</em>, 1 L&amp;H</td>
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<tr>
<td></td>
<td><strong>The Kitten and the Limping Dog</strong></td>
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<td></td>
<td><strong>Memories of a Clock</strong></td>
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<td><strong>Rain Drops</strong></td>
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<td></td>
<td><em>Short Stories in Music</em>, 2 LYR</td>
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<tr>
<td></td>
<td><strong>Goldfish</strong></td>
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<td></td>
<td><strong>The Mermaid’s Chimes</strong></td>
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<td></td>
<td><em>Suite of Eight Dances</em> L&amp;H</td>
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<tr>
<td></td>
<td><strong>Menuet</strong></td>
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<td></td>
<td><strong>Polka</strong></td>
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<td></td>
<td><strong>Seguidilla</strong></td>
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<td></td>
<td><strong>Siciliana</strong></td>
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<td></td>
<td><strong>Tango</strong></td>
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<tr>
<td>Satie, Erik</td>
<td><strong>Gymnopédie no. 1</strong> (transc. Yolanda Kondonassis, in <em>The Yolanda Kondonassis Collection</em> FIS)</td>
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<tr>
<td>Stadler, Monika</td>
<td><strong>On the Water</strong> MAX</td>
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<tr>
<td></td>
<td><strong>Little Bettina</strong></td>
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<td></td>
<td><strong>Nature’s Beauty</strong></td>
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<td></td>
<td><strong>On the Water</strong></td>
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<tr>
<td>Volpé Bligh, Elizabeth</td>
<td><strong>Solos for Lever or Pedal Harp</strong> AVO</td>
<td></td>
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<tr>
<td></td>
<td><strong>Fall in Vancouver</strong></td>
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<td></td>
<td><strong>Spring in Vancouver</strong></td>
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<tr>
<td>Weinzwieg, John</td>
<td><strong>Fifteen Pieces for Harp</strong> CMC</td>
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<tr>
<td></td>
<td><strong>Do you remember?</strong></td>
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<tr>
<td></td>
<td><strong>Echoes</strong></td>
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<tr>
<td></td>
<td><strong>Just Dreamin’</strong></td>
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<td></td>
<td><strong>Reverie</strong></td>
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<td></td>
<td><strong>Satellite serenade</strong></td>
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<td></td>
<td><strong>Shadows</strong></td>
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<tr>
<td>White, Jason</td>
<td><strong>Harpology</strong>, 2 AVO</td>
<td></td>
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<tr>
<td></td>
<td><strong>Blues mélancolique</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TECHNICAL REQUIREMENTS

Studies/Etudes
Candidates must be prepared to play two studies/etudes from the following list. Studies/etudes need not be memorized. Each bulleted item (*) represents one selection for examination purposes.

Bochsa, Nicholas Charles
Quarante études faciles, op. 318, bk 1 LED
• one of nos. 2, 3, 4, 8, or 9
• one of nos. 5, 6, or 7

Naderman, François-Joseph
Douze études et un thème varié (ed. Odette Le Dentu BIL)
• one of nos. 10 or 11

Pozzoli, Ettore
Studi di media difficoltà RIC
• no. 14

Salzedo, Carlos
Method for the Harp SCH
• one of nos. 6, 7, 8, 9, 10, or 11
Pathfinder to the Harp SMP
• one of nos. 17, 18, or 19
• no. 20

Technical Tests
Please see “Technical Tests” on p. 22 for important information regarding this section of the examination. Technical tests are to be played from memory, ascending and descending. Metronome markings indicate minimum speeds. Scales, chords, and arpeggios on the lever harp are to be executed as for the pedal harp, within the same ranges, but keys are limited to tonalities of four sharps or three flats.

Lever harp candidates are expected to use enharmonic changes where necessary.
<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, D, A, E, F, B, Bb</td>
<td>HT</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>A, E, B*, F#<em>, C#</em>, D, G, C</td>
<td>3 octaves + 2 notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic Minor</td>
<td>A, E, D, G, C</td>
<td>pedal: HT</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>lever: RH only</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 octaves + 2 notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triplet Scales</td>
<td>All modes</td>
<td>HT</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>play RH as written; play LH 1 octave lower</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Larivière: Exercises and Etudes for the Harp, nos. 15, 16, 17, and 18</td>
<td>HT</td>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salzedo Conditioning Exercises</td>
<td>nos. 2, 5, and 6</td>
<td>HT</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>Hand Stabilizers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d, e, and h</td>
<td></td>
<td>HT: start with either hand</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>d: HT play RH as written; play LH 1 octave lower</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>e: 66</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>h: 92</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Four-Note Chords</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, G, D, A, E, F, B, Bb</td>
<td>HT</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, B, F#, C#, D, G, C</td>
<td>1 octave ending with I–IV–V–I chord progression</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>rolled: broken:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>C, G, D, A, E, F, B, Bb</td>
<td>HT</td>
<td>1 octave</td>
<td>92</td>
</tr>
<tr>
<td>Dominated 7th of Minor Keys</td>
<td>A, E, B, F#, C#, D, G, C</td>
<td>HT</td>
<td>1 octave</td>
<td>92</td>
</tr>
<tr>
<td>Arpeggios (see p. 25)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major**</td>
<td>C, G, D, A, E, F, B, Bb</td>
<td>HT: start with LH</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>Minor**</td>
<td>A, E, B, F#, C#, D, G, C</td>
<td>5 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>C, G, D, A, E, F, B, Bb</td>
<td>HT: start with RH</td>
<td>4 octaves</td>
<td>92</td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>A, E, B, F#, C#, D, G, C</td>
<td>HT: start with LH</td>
<td>4 octaves</td>
<td>92</td>
</tr>
<tr>
<td>Larivière: Exercises and Etudes for Harp, nos. 20, 22, 24, 26, 28, and 30</td>
<td>HT</td>
<td>52</td>
<td></td>
<td></td>
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<tr>
<td>Octaves (solid and broken)</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Major</td>
<td>C</td>
<td>HT</td>
<td>56</td>
<td></td>
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<td></td>
<td></td>
<td>1 octave; dampen the LH bottom note</td>
<td>46</td>
<td></td>
</tr>
</tbody>
</table>

* Lever harp candidates: play B minor, F# minor and C# minor scales in the natural minor (Aeolian) mode.
** Lever harp candidates: if there are not enough strings for the full arpeggio, play top hand finger 2 on the tonic only, instead of top hand on all four notes.
**EAR TESTS**

**Intervals**
Candidates may choose to:
(a) identify any of the following intervals after the examiner has played the interval once in broken form, OR
(b) sing or hum any of the following intervals after the examiner has played the first note once.
   – above a given note: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
   – below a given note: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

**Chords**
Candidates will be asked to identify any of the following chords after the examiner has played the chord once in solid form, close position:
– major and minor triads in root position
– dominant 7th and diminished 7th chords in root position

**Cadences**
Candidates will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord once, and then play a short phrase ending with a cadence twice.
– perfect (authentic, V–I)
– plagal (IV–I)

**Playback**
Candidates will be asked to play back a melody of approximately nine notes, either on the harp or on the piano. The melody will be about an octave in range and will contain rhythmic figures that are slightly more difficult than those used for the rhythmic test for Grade 6. The examiner will name the key, play the tonic chord once, and play the melody twice.
– keys: C, G, D, F, or Bb major

**SIGHT READING**

**Playing**
Candidates will be asked to play a short composition equal in difficulty to repertoire of a Grade 4 level.

**Clapping**
Candidates will be asked to clap or tap a rhythmic pattern in \(\frac{4}{4}\) or \(\frac{6}{8}\) time. A steady pace and rhythmic accentuation are expected.
Candidates for the Grade 9 examination must play a lever harp.

<table>
<thead>
<tr>
<th>Grade 9 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>54</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>14</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>14</td>
</tr>
<tr>
<td>two selections from List C</td>
<td>13 + 13</td>
</tr>
<tr>
<td>Memory (1.5 marks per selection awarded for memory)</td>
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</tr>
<tr>
<td>Technical Requirements</td>
<td>20</td>
</tr>
<tr>
<td>Studies/Etudes: two studies/etudes from the Syllabus list</td>
<td>5 + 5</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
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<tr>
<td>scales</td>
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<tr>
<td>triplet scales</td>
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<td>Larivière: Exercises and Etudes for the Harp</td>
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<tr>
<td>four-note chords</td>
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<tr>
<td>arpeggios</td>
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</tr>
<tr>
<td>octaves</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
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<tr>
<td>Intervals</td>
<td>3</td>
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<tr>
<td>Chords</td>
<td>2</td>
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<tr>
<td>Cadences</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
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<tr>
<td>Sight Reading</td>
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<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
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<tr>
<td>Theory Co-requisites</td>
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<tr>
<td>Advanced Rudiments</td>
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<tr>
<td>Basic Harmony or Basic Keyboard Harmony</td>
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<tr>
<td>History 1: An Overview</td>
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</tbody>
</table>

REPERTOIRE

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harp Resources” on p. 78.

Candidates must be prepared to play four repertoire selections from memory: one selection from List A, one selection from List B, and two contrasting selections by different composers from List C. Repertoire selections must be memorized.

- List A contains Pre-Baroque, Baroque, Celtic, Traditional, and Folk Repertoire
- List B contains Classical and Romantic Repertoire
- List C contains 20th- and 21st-century Repertoire

Each bulleted item (•) represents one selection for examination purposes.
LIST A

Bach, Johann Sebastian
• **Chaconne** (transc. Dominig Bouchaud, in *Pièces classiques pour la harpe celtique*, 6 BIL)
• **Presto** (transc. Dominig Bouchaud, in *Pièces classiques pour la harpe celtique*, 6 BIL)

Handel, George Frideric
• **Air et Variations** (The Harmonious Blacksmith) (transc. Dominig Bouchaud, in *Pièces classiques pour la harpe celtique*, 6 BIL)

Morley, Thomas
• **Alman** (transc. David Watkins, in *Anthology of English Music*, 1 S&B)

Scarlatti, Domenico
• **Sonata en la mineur**, K. 61 (transc. Dominig Bouchaud, in *Pièces classiques pour la harpe celtique*, 6 BIL)

LIST B

Godefroid, Félix
• **Etude** (transc. Dominig Bouchaud, in *Pièces classiques pour la harpe celtique*, 5 BIL)

Jones, Edward
*Edward Jones Classics* (ed. Meinir Heulyn ALA)
• **Cainc Dafydd Broffwyd** (The Tune of David the Prophet)
• **Pant Corlan yr Wyn** (The Hollow of the Lambsfold)
• **Y Bardd yn ei Awen** (The Poet’s Muse)

Rossini, Gioacchino
• **Sonata in E flat major** OTT

Thomas, John
• **A Minstrel’s Adieu to His Native Land**
[Note: this work is to be played on the lever harp in the key of A minor. Adjustments must be made to accommodate the lever harp: in Variation 2, m. 10, for both hands instead of G, E, C, G, play F, E, C, A2; in Variation 4 (p. 7), omit mm. 24–26 (for reference, m. 28 is a whole-measure rest)].

LIST C

Carles, Marc
*Suite Médiévale* EMT
• **Sicilienne and Tambourin**

Damase, Jean-Michel
• **Adagietto** (transc. Gérard Devos, in *Pièces brèves contemporaines pour harpe*, 1 ERR)

Debussy, Claude
• **La fille au cheveux de lin** (transc. Barbara Brundage, in *Classics on Request*, 1 SEA)
• **Première arabesque** (transc. Barbara Brundage SEA)

Haworth, Frank
• **Ivena Suite** CMC
  → 3rd movement (Allegretto con moto)

Henson-Conant, Deborah
• **New Blues** HIP

Houdy, Pierick
• **Teleen** (Sonata for Harp without Pedals) SLV
  → 1st movement

Mégevand, Denise
*Perspectives I et II pour harpe celtique* BIL
• **Perspectives I**

Ortiz, Alfredo Rolando
*The International Rhythmic Collection*, 2 ORT
• **Cocorná (Advanced version)**
• **Milonga para amar (Advanced)**

Salzedo, Carlos
*Suite of Eight Dances* L&H
• **Gavotte**

Volpé Bligh, Elizabeth
*Solos for Lever or Pedal Harp* AVO
• **A New Harp!**

Wallace, Sharlene
• **Winter Still** GTM
TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play all of the studies/études listed below. Studies/études need not be memorized.

Bochsa, Nicholas Charles
*Quarante études faciles*, op. 318, bk 1 LED
• no. 17 and no. 20

Naderman, François-Joseph
*Thème varié* BIL
• theme and nos. 1, 3, 4, 6, 7, 8, 9, and 11
### Technical Tests

Please see “Technical Tests” on p. 22 for important information regarding this section of the examination. Technical tests are to be played from memory, ascending and descending. Metronome markings indicate minimum speeds. Candidates are expected to use enharmonic changes where necessary.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, G, D, A, E, F, $\text{G}_b$, $\text{E}_b$</td>
<td>HT 3 octaves + 2 notes</td>
<td>$\downarrow = 92$</td>
<td></td>
</tr>
<tr>
<td>Natural Minor (Aeolian Mode)</td>
<td>B, $\text{F}<em>#$, $\text{C}</em>#$</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>A, E, D, G, C,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic Minor</td>
<td>A, E, D, G, C</td>
<td>RH only</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 octaves + 2 notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triplet Scales</td>
<td>all modes</td>
<td>HT</td>
<td>$\downarrow = 92$</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>play RH as written; play LH 1 octave lower</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Larivière: Exercises and Etudes for the Harp, nos. 15, 16, 17, and 18</td>
<td></td>
<td>HT</td>
<td>$\downarrow = 80$</td>
<td></td>
</tr>
<tr>
<td>Four-Note Chords</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, G, D, A, E, F, $\text{G}_b$, $\text{E}_b$</td>
<td>HT 1 octave ending with I–IV–I, $\text{g}$–V–I chord progression</td>
<td>$\downarrow = 84$</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, B, $\text{F}<em>#$, $\text{C}</em>#$, D, G, C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>C, G, D, A, E, F, $\text{G}_b$, $\text{E}_b$</td>
<td>start RH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>A, E, B, $\text{F}<em>#$, $\text{C}</em>#$, D, G, C</td>
<td>start LH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arpeggios (see p. 25)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C, G, D, A, E, F, $\text{G}_b$, $\text{E}_b$</td>
<td>HT: start with LH</td>
<td>$\downarrow = 100$</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, E, B, $\text{F}<em>#$, $\text{C}</em>#$, D, G, C</td>
<td>HT: start with LH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>C, G, D, A, E, F, $\text{G}_b$, $\text{E}_b$</td>
<td>HT: start with RH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>A, E, B, $\text{F}<em>#$, $\text{C}</em>#$, D, G, C</td>
<td>HT: start with LH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Build-up</td>
<td>C major</td>
<td>5 octaves</td>
<td>$\downarrow = 44$</td>
<td></td>
</tr>
<tr>
<td>Larivière: Exercises and Etudes for Harp, nos. 20, 22, 24, 26, 28, and 30</td>
<td></td>
<td>HT</td>
<td>$\downarrow = 66$</td>
<td></td>
</tr>
<tr>
<td>Octaves (solid and broken)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C</td>
<td>HT 1.5 octaves; dampen the LH bottom note</td>
<td>$\downarrow = 60$</td>
<td>solid: $\uparrow$</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>broken: $\uparrow$</td>
</tr>
</tbody>
</table>
**Intervals**

Candidates may choose to:

(a) identify any of the following intervals after the examiner has played the interval once in broken form, OR

(b) sing or hum any of the following intervals after the examiner has played the first note once.
   - above a given note: any interval within the octave
   - below a given note: any interval within the octave except a diminished 5th (augmented 4th)

**Chords**

Candidates will be asked to identify any of the following chords after the examiner has played the chord once in solid form, close position:

- major and minor triads in root position and first inversion. Candidates must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

**Cadences**

Candidates will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord once, and then play a short phrase ending with a cadence twice.

- perfect (authentic, V–I)
- plagal (IV–I)
- imperfect (I–V)

**Playback**

Candidates will be asked to play back the upper part of a two-part phrase in any major key, either on the harp or on the piano. The examiner will name the key, play the tonic chord once, and play the phrase twice.
Please see “Classification of Marks” on p. 10, “Co-Requisites and Prerequisites” on p. 13, “ARCT Examinations” on p. 14, and “Supplemental Examinations” on p. 14 for important details regarding Grade 10 standing for an ARCT examination application.

Candidates for the Grade 10 examination must play a pedal harp.

<table>
<thead>
<tr>
<th>Grade 10 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one or two selections from List A</td>
<td>50 (35)</td>
</tr>
<tr>
<td>one or two selections from List B</td>
<td>14 (7 + 7)</td>
</tr>
<tr>
<td>two selections from List C</td>
<td>14 (7 + 7)</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>8</td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Studies/etudes: two studies/etudes from the Syllabus list</td>
<td>20 (14)</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>scales</td>
<td>5 + 5</td>
</tr>
<tr>
<td>triplet scales</td>
<td>10</td>
</tr>
<tr>
<td>Larivière: Exercises and Etudes for the Harp</td>
<td></td>
</tr>
<tr>
<td>four-note chords</td>
<td></td>
</tr>
<tr>
<td>arpeggios</td>
<td></td>
</tr>
<tr>
<td>octaves</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Cadences</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony or Intermediate Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
<tr>
<td>History 2: Middles Ages to Classical</td>
<td></td>
</tr>
</tbody>
</table>

Grade 10 candidates who wish to pursue an ARCT in Performance or a Teacher’s ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses next to the total mark allotted for each section indicate the minimum number of marks required to receive 70 percent.
REPERTOIRE

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harp Resources” on p. 78.

Candidates must be prepared to play six OR seven repertoire selections: two selections OR one sonata from List A, two selections from List B, two contrasting selections by different composers from List C, and one selection from List D. Repertoire selections must be memorized.

• List A contains Pre-Baroque, Baroque, Celtic, Traditional, and Folk Repertoire
• List B contains Classical and Romantic Repertoire
• List C contains 20th-century Repertoire
• List D contains late 20th- and 21st-century Repertoire

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Arne, Thomas
• Sonata no. 7 in A major (transc. David Watkins, in Anthology of English Music, 3 S&B)
• Sonata no. 3 in G major (transc. David Watkins, in Anthology of English Music, 3 S&B)

Bach, Carl Philipp Emanuel
• Solfegietto, (arr. Marie Miller FIS)

Bach, Johann Sebastian
• Bourrée, from Partita no. 1 in B minor (transc. Carlos Salzedo LYR)
• Etude no. 12 [Prelude from Violin Partita no. 3] (arr. Marcel Grandjany, in Etudes for Harp Selected from Bach Sonatas and Partitas for Unaccompanied Violin FIS)

Corelli, Arcangelo
• Giga (transc. Lucille Lawrence, in Solos for the Harp Player SCH)

Rameau, Jean-Philippe
• Menuets, from Platée (transc. H. Renié, in Classiques de la harpe, 1 LED)
• Musette, from Les Indes galantes (transc. H. Renié, in Classiques de la harpe, 1 LED)
• Rigaudon (transc. Lucille Lawrence, in Solos for the Harp Player SCH)
• Tambourin (transc. Lucille Lawrence, in Solos for the Harp Player SCH)

LIST B

Beethoven, Ludwig van
• Minuet (transc. Annie Louise David, in Album of Solo Pieces for the Harp, 2 LYR; VAN)
• Variations on a Swiss Air (transc. Nicanor Zabaleta OTT)

Dussek, Jan Ladislav
Six Sonatinas for the Harp LYR
• Sonatina no. 1 in C major
• Sonatina no. 3 in G major
• Sonatina no. 4 in B flat major
• Sonatina no. 5 in F major

Gluck, Christoph Willibald
• Gavotte, from Armide (transc. Samuel Pratt CHM)

Hasselmans, Alphonse
• Follets, op. 48 DUR
• Gitana: caprice pour la harpe, op. 21 BIL
• Petite Valse, op. 25 BIL
• La source, op. 44 DUR

Haydn, Franz Joseph
• Theme and variations, Hob. VIII:5 (transc. Carlos Salzedo FIS)

Hoberg, Margaret
• Polonaise (transc. Annie Louise David, in Album of Solo Pieces for the Harp, 1 VAN)

Zabel, Albert Heinrich
• Marguerite at the Spinning Wheel (in Album of Solo Pieces for the Harp, 2 VAN)
LIST C

Bartók, Béla
• An Evening in the Village (transc. Pal Jardanyi EMB)

Britten, Benjamin
Ceremony of Carols B&H
• Interlude

Debussy, Claude
• La fille au cheveux de lin (transc. Marcel Grandjany DUR; transc. Carlos Salzedo SCH)
• The Little Shepherd (transc. Carlos Salzedo WOO)

Grandjany, Marcel
• El viejo Castillo moro LYR

Ibert, Jacques
• Ballade LED
• En barque le soir LED

Jolivet, André
• Prélude pour harpe B&H

LIST D

Ashburner, Margaret
• Small Rooms AVO
  → any two movements

Hovhaness, Alan
• Nocturne, op. 20, no. 1 PET

Natra, Sergui
• Prayer IMI
• Sonatina IMI
  → 2nd and 3rd movements

Ortiz, Alfredo Rolando
The International Rhythmic Collection, 2 ORT
• Danza cubana

Rorem, Ned
Sky Music B&H
• no. 1 or no. 9

Salzedo, Carlos
Five Preludes FIS
• Introspection
• Iridescence
Method for the Harp SCH
• La désirade
Suite of Eight Dances LYR
• Bolero
• Rumba

Tournier, Marcel
• Jazz-Band, op. 33 LEM
Images pour harpe LEM
• Suite no. 1: Lolita la danseuse

Turner, Robert
• Little Suite CMC
  → Melody (2nd movement) or Waltz (3rd movement)

Watkins, David
• Petite Suite UMP
  → Fire Dance

Stadler, Monika
Coming Home DOM
• I Feel Good
• No One Can Stop Me Now
• Travelling (On the Road)

Weinzweig, John
15 Pieces for Harp CMC
• All Those Woes!
• Conversations
• Fine Time
• Quick March

White, Jason
Harpology, 2 AVO
• Toccata
ORCHESTRAL EXCERPTS

Candidates should be prepared to play all of the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts published in *Principal Harp: A Guidebook for the Orchestral Harpist*, edited by Sarah Bullen (Bloomington, IN: Vanderbilt Music, 1995).

Berlioz, Hector

- **Symphonie fantastique**
  → 2nd movement, “Un bal”: m. 1 to 4 mm. after rehearsal no. 23; 12 mm. before rehearsal no. 29 to 3 mm. after rehearsal no. 29; rehearsal no. 32 to end

Britten, Benjamin

- **Young Person’s Guide to the Orchestra**, op. 34
  → Variation I; Variation J: mm. 1–16
  → Fugue 2 (complete)

Tchaikovsky, Pyotr Il’yich

- **Nutcracker Suite**, op. 71a
  → cadenza (complete)

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play two contrasting studies/etudes from the following list. Studies/etudes need not be memorized. Each bulleted item (•) represents one selection for examination purposes.

Bach, Johann Sebastian

- **Etude no. 3** [Sarabande, from Partita no. 1 in B flat minor for solo violin, BWV 1002] (transc. Marcel Grandjany, in *Etudes for Harp Selected from Bach Sonatas and Partitas for Unaccompanied Violin FIS*)
- **Etude no. 4** [Sarabande double, from Partita no. 1 in B minor for solo violin, BWV 1002] (arr. Marcel Grandjany, in *Etudes for Harp Selected from Bach Sonatas and Partitas for Unaccompanied Violin FIS*)
- **Etude no. 6** [Sarabande from Sonata no. 2 in A minor for solo violin, BWV 1003] (arr. Marcel Grandjany, in *Etudes for Harp Selected from Bach Sonatas and Partitas for Unaccompanied Violin FIS*)

Bochsa, Nicholas Charles

- **Quarante études faciles**, op. 318, bk 1 LED
  → one of nos. 12, 13, 14, 15, 16, 17, 18, 19, or 20
- **Quarante études faciles**, op. 318, bk 2 LED
  → one of nos. 22, 24, 26, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, or 40

White, Jason

- **Harpology**, 2 AVO
- **Political Funk**
Technical Tests

Please see “Technical Tests” on p. 22 for important information regarding this section of the examination. Technical tests are to be played from memory, ascending and descending. Metronome markings indicate minimum speeds.

Candidates are expected to use enharmonic equivalents where necessary.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>HT</td>
<td>$\downarrow = 92$</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>all keys</td>
<td>3 octaves + 2 notes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic Minor</td>
<td>all keys</td>
<td>HT</td>
<td>$\downarrow = 92$</td>
<td></td>
</tr>
<tr>
<td>Triplet Scales</td>
<td>all modes</td>
<td>HT</td>
<td>$\downarrow = 92$</td>
<td></td>
</tr>
</tbody>
</table>

*Harmonic Minor and Melodic Minor are played as 3 octaves + 2 notes.*

| Larivière: Exercises and Etudes for the Harp, nos. 15, 16, 17, and 18 | HT | $\downarrow = 80$ |

<table>
<thead>
<tr>
<th>Four-Note Chords</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>HT</td>
<td>$\downarrow = 84$</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>1 octave ending with I–IV–$\frac{6}{4}$–$V^\frac{7}{4}$–I chord progression</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>all keys</td>
<td>HT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>all keys</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios (see p. 25)</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>HT: start with LH</td>
<td>$\downarrow = 100$</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>HT: start with RH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>all keys</td>
<td>HT: start with LH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>all keys</td>
<td>HT: start with LH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Build-up</td>
<td>C major</td>
<td>4 octaves</td>
<td>$\downarrow = 44$</td>
<td></td>
</tr>
</tbody>
</table>

*Larivière: Exercises and Etudes for Harp, nos. 20, 22, 24, 26, 28, and 30*

<table>
<thead>
<tr>
<th>Octaves (solid and broken)</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C</td>
<td>HT</td>
<td>$\downarrow = 60$</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1.5 octaves; dampen the LH bottom note</td>
<td>solid:</td>
<td></td>
</tr>
</tbody>
</table>

broken: |             |
**EAR TESTS**

**Intervals**
Candidates may choose to:
(a) identify any of the following intervals after the examiner has played the interval *once* in broken form, **OR**
(b) sing or hum any of the following intervals after the examiner has played the first note *once*.
   - *above a given note:* any interval within the octave
   - *below a given note:* any interval within the octave

**Chords**
Candidates will be asked to identify any of the following four-note chords after the examiner has played the chord *once* in solid form, close position:
   - major and minor four-note chords in root position, first inversion, and second inversion. Candidates must identify the quality of the chord (major or minor) and name the inversion.
   - dominant 7th and diminished 7th chords in root position

**Cadences**
Candidates will be asked to identify, by name or symbols, any of the following cadences when played in a simple phrase. The examiner will play the tonic chord *once*, and then play the phrase *twice*. The phrase may be in a major or minor key and contain up to three cadences.
   - perfect (authentic, V–I)
   - plagal (IV–I)
   - imperfect (I–V)
   - deceptive (V–VI)

**Playback**
Candidates will be asked to play back the *lower* part of a two-part phrase in any major key, either on the harp or on the piano. The examiner will name the key, play the tonic chord *once*, and play the phrase *twice*.

**SIGHT READING**

**Playing**
Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 6 level.

**Clapping**
Candidates will be asked to clap or tap a rhythmic pattern in $\frac{4}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation are expected.
ARCT in Performance

Please see “Classification of Marks” on p. 10, “Co-requisites and Prerequisites” on p. 13, “ARCT Examinations” on p. 14, and “Supplemental Examinations” on p. 14 for important details regarding the ARCT examination. Two years of examination preparation following Grade 10 is recommended for the ARCT in Performance examination.

Candidates for the ARCT in Performance examination must play a pedal harp.

<table>
<thead>
<tr>
<th>ARCT in Performance Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>80</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>20 (or 10 + 10)</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>20 (or 10 + 10)</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>20 (or 10 + 10)</td>
</tr>
<tr>
<td><em>two</em> selections from any <em>two</em> different lists</td>
<td></td>
</tr>
<tr>
<td><strong>Orchestral Excerpts</strong></td>
<td>20</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 70)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Theory Prerequisites</strong></td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony or Intermediate Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td></td>
</tr>
<tr>
<td><strong>Theory Co-requisites</strong></td>
<td></td>
</tr>
<tr>
<td>Advanced Harmony or Advanced Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td></td>
</tr>
</tbody>
</table>

**THE ARCT EXAMINATION**

The ARCT Diploma is the culmination of the RCM Examinations examination system and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates should perform with confidence, communicating the essence of the music and demonstrating a detailed understanding of the stylistic and structural elements of each repertoire selection. Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT Diploma.

**CRITERIA FOR PASS AND FAILURE**

A continuous, convincing performance is a fundamental requirement for a passing mark in the ARCT in Performance examination. A failing mark may be awarded for one or more of the following reasons:

- lack of stylistic awareness
- repeated interruptions in continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of performance
**MARKING CRITERIA**

*First Class Honors with Distinction: 90–100*
Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

*First Class Honors: 85–89*
Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

*First Class Honors: 80–84*
Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

*Honors: 70–79*
Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

**REPERTOIRE**

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harp Resources” on p. 78.

Candidates must be prepared to play six repertoire selections: one from each of Lists A, B, C, and D, and two more selections from any two different lists. Memorization is compulsory. A mark of zero will be given for any selection played from the score. Consultation of the score is not permitted. The artistic balance of the program will be considered in the final assessment.

- List A contains Pre-Baroque and Baroque Repertoire
- List B contains Classical and Romantic Repertoire
- List C contains 20th-century Repertoire
- List D contains late 20th- and 21st-century Repertoire

Each bulleted item (*) represents one selection for examination purposes.

A maximum of 60 minutes is allowed for the performance. The examiner may stop the performance if it exceeds the allotted time.
**LIST A**

Bach, Johann Sebastian
- **Etude no. 2** [Fugue from Violin Sonata No. 1] (transc. Marcel Grandjany, in *Etudes for Harp Selected from Bach Sonatas and Partitas for Unaccompanied Violin FIS*)
- **Lute Suite in E minor**, BWV 996 (transc. in B minor by Marie-Claire Jamet LED)
- **Pièce en sol** [from Partita no. 5 in G major, BWV 829] (transc. H. Renié DUR)

Dandrieu, Jean-François
- **Les tourbillons**, from *Premier livre de pièces* (transc. H. Renié, in *Classiques de la harpe*, 5 LED)

Daquin, Louis-Claude
- **L’hirondelle** (transc. H. Renié, in *Classiques de la harpe*, 9 LED)
- **Le coucou** (transc. H. Renié, in *Classiques de la harpe*, 3 LED)

Francisque, Anthoine
- **Pavane et bransles** from *Le trésor d’Orphée* (transc. Marcel Grandjany AMP)

Handel, George Frideric
- **Prelude and Toccata**, from Suite in C minor for clavecin, HWV 445 (transc. Marcel Grandjany AMP)
- **Concerto in B flat major**, HWV 294

Pescetti, Giovanni Battista
- **Sonata in C minor** (transc. Carlos Salzedo SCH)

Scarlatti, Domenico
- **Allegrissimo** (transc. H. Renié, in *Classiques de la harpe*, 9 LED)

**LIST B**

Bach, Carl Philipp Emanuel
- **Sonata for Harp in G major**, Wq 139 / Helm 563 BRE

Dussek, Jan Ladislav
- **Sonata in C minor** OTT

Mendelssohn, Felix
- **Fileuse** (*Song without Words*, no. 34) (transc. H. Renié, in *Classiques de la harpe*, 8 LED)

Parish-Alvars, Elias
- **Introduction, Cadenza, and Rondo** S&B
- **Serenade for Harp**, op. 83 BIL

Parry, C. Hubert H.
- **Sonata in D major** (in *Anthology of English Music for the Harp*, 3 S&B)

Schumann, Robert
- **L’oiseau prophète** (transc. Henriette Renié, in *Classiques de la harpe*, 7 LED)

Spohr, Louis
- **Fantasie C-moll**, op. 35 BAR
LIST C

Caplet, André
• Divertissement à la française DUR
• Divertissement à l’espanole DUR

Britten, Benjamin
• Suite for Harp, op. 83 FAB

Casella, Alfredo
• Sonata SUV

Debussy, Claude
• En bateau (transc. H. Renié DUR)
• First Arabesque (transc. Carlos Salzedo, in Solos for the Harp Player SCH)
• Second arabesque (transc. H. Renié HAL)

Falla, Manuel de
• Spanish Dance no. 1, from La vida breve (transc. Marcel Grandjany AMP)

Fauré, Gabriel
• Impromptu, op. 86 DUR
• Une châtelaine en sa tour, op. 110 DUR; MAS

Glanville-Hicks, Peggy
• Sonata for Harp (American Harp Society Edition, WEI)

Grandjany, Marcel
• Children’s Hour Suite, op. 25 FIS
• Divertissement, op. 29 DUR
• Fantasy on a Theme of Haydn LED
• Rhapsodie LED

Hindemith, Paul
• Sonata for Harp (1939) OTT

Hovhaness, Alan
• Sonata, op. 127 PET

Ibert, Jacques
• Six pièces pour harpe à pédales LED

Khachaturian, Aram
• Oriental Dance and Toccata (transc. Vera Dulova L&H)

Krenek, Ernst
• Sonata, op. 150 BAR
• Scherzetto

Pierné, Gabriel
• Impromptu caprice, op. 9 LED

Prokofiev, Sergei
• Prelude in C, op. 12, no. 7 (transc. Lucille Lawrence LYR)

René, Henriette
• Danse des lutins SLV
• Légende LED

Respighi, Ottorino
• Siciliana (transc. Marcel Grandjany RIC)

Rota, Nino
• Sarabanda e toccata RIC

Roussel, Albert
• Impromptu, op. 21 DUR

Salzedo, Carlos
• Scintillation ELV
• Modern Study of the Harp SCH
• Flight, Idyllic Poem, and Inquietude
• Trois morceaux LED
• Ballade
• Jeux d'eau
• Variations sur un thème dans le style ancien L&H

Tailleferre, Germaine
• Sonata for harp (1953) NEM

Tournier, Marcel
• Étude de concert (au matin) LYR
• Féerie LED
• Sonatine, op. 30 LEM
LIST D

Andrés, Bernard
• **Absidioles** ERR

Buhr, Glenn
*Five Pieces for Solo Harp* CMC
• **Tanzmusik**

Flagello, Nicolas
• **Sonata for Harp** LYR

Houdy, Pierick
• **Sonata** LED

Louie, Alexina
• **From the Eastern Gate** CMC

Pentland, Barbara
• **Commenta** AVO

Rorem, Ned
*Sky Music* B&H
• *one of nos. 4, 7, or 10*

Schafer, R. Murray
• **The Crown of Ariadne** ARC
  → movements 1–5 (Ariadne Awakens, Ariadne’s Dance, Dance of the Bull, Dance of the Night Insects, Sun Dance)

Schmidt, Eric
*Six études pour harpe* (ed. Pierre Jamet LED)
• **Etude no. 6**

Weinzweig, John
*Fifteen Pieces for Harp* CMC
• *two of:
  • Arioso
  • Around and Around
  • Blue note
  • Quarks
  • Why Not?*

Zbinden, Julien-François
*Trois esquisses japonaises*, op. 72 BIL
• **Kamakura**

ORCHESTRAL EXCERPTS

Candidates should be prepared to play all of the following orchestral excerpts. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. Candidates may use standard published orchestral parts for the specific excerpts. Alternatively, candidates may use excerpts published in *Principal Harp: A Guidebook for the Orchestral Harpist*, edited by Sarah Bullen (Bloomington, IN: Vanderbilt Music, 1995).

Ravel, Maurice
• **Tzigane**
  → quasi cadenza: rehearsal no. 4 to rehearsal no. 5

Stravinsky, Igor
• **Symphony in Three Movements**
  → 2nd movement: 2 mm. before rehearsal no. 118 to rehearsal no. 120; rehearsal no. 132 to rehearsal no. 134

Tchaikovsky, Pytor Il’yich
• **Swan Lake**
  → cadenza—Scene no. 4, from the beginning to the start of §
Teacher’s ARCT

Please see “Classification of Marks” on p. 10, “Co-Requisites and Prerequisites” on p. 13, “ARCT Examinations” on p. 14, and “Supplemental Examinations” on p. 14 for important details regarding the ARCT examination. Two years of examination preparation following Grade 10 is recommended for the Teacher’s ARCT examination.

<table>
<thead>
<tr>
<th>Teacher’s ARCT Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1: Practical Examination</td>
<td>50 (pass = 35)</td>
</tr>
</tbody>
</table>

**Repertoire**
- one Baroque or Classical sonata from Grade 10 or ARCT in Performance
- one selection from Grade 10 repertoire
- one selection from Grade 8 or 9 repertoire on lever harp, demonstrating facility with levers.
- two selections from the ARCT in Performance repertoire

20 (pass = 14)

**Technical Requirements**
(There are no studies/etudes for the Teacher's ARCT examination)

Technical Tests
- scales
- triplet scales
- Larivière: Exercises and Etudes for the Harp
- four-note chords
- arpeggios
- octaves

10 (pass = 7)

**Ear Tests**
- Meter
- Intervals
- Chords
- Playback

10 (pass = 7)

**Sight Reading**
- Playing
- Clapping

10 (pass = 7)

**Part 2: Viva Voce Examination**

50 (pass = 35)

A: Pedagogical Principles
B: Applied Pedagogy

20 (pass = 14)  
30 (pass = 21)

**Total possible marks**

100 (pass = 70)

**Part 3: Written Examination**

100 (pass = 70)

**Theory Prerequisites**
- Advanced Rudiments
- Intermediate Harmony or Intermediate Keyboard Harmony
- History 1: An Overview
- History 2: Middle Ages to Classical

**Theory Co-requisites**
- Advanced Harmony or Advanced Keyboard Harmony
- Counterpoint
- Analysis
- History 3: 19th Century to Present

The Teacher’s ARCT will be awarded only to candidates who are 18 years of age or older and is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishments are assessed through the Teacher’s ARCT Diploma.
PART 1: PRACTICAL EXAMINATION

REPERTOIRE

Please see “Examination Repertoire” on p. 17 for important information regarding this section of the examination. For more information on editions please see “Harp Resources” on p. 78.

Candidates must be prepared to perform five contrasting selections from the following list of sources. Memorization is encouraged but not required. One total mark will be awarded for the performance of the Repertoire Section.

• one Baroque or Classical sonata from Grade 10 or ARCT in Performance
• one selection from Grade 10 repertoire
• one selection from Grade 8 or 9 repertoire on lever harp, demonstrating facility with levers.
• two selections from the ARCT in Performance repertoire

TECHNICAL REQUIREMENTS

Studies/Etudes

There are no studies/etudes for the Teacher’s ARCT examination.

Technical Tests

Please see “Technical Tests” on p. 22 for important information regarding this section of the examination.

Candidates must play all Grade 10 Technical Tests from memory. Please see p. 64 for Grade 10 Technical Tests requirements.

EAR TESTS

Meter

Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage once.

– time signatures: \( \frac{2}{4}, \frac{3}{4}, \frac{5}{4}, \frac{3}{8} \)

Intervals

Candidates may choose to:

(a) identify the following intervals after the examiner has played the interval once in broken form, OR
(b) sing or hum the following intervals, after the examiner has played the first note once.

– above a given note: any interval within a major 9th
– below a given note: any interval within the octave
**Chords**

Candidates will be asked to identify, by chord symbols or names, the chords used in a four-measure phrase. The phrase will be in a major key, will begin with a tonic chord, and may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

The examiner will play the tonic chord *once* and then play the phrase *twice* at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

![Chord Symbols](image)

**Playback**

Candidates will be asked to play back a two-part phrase of approximately three measures. The phrase will be in a major key. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

![Playback Phrase](image)

**SIGHT READING**

**Playing**

Candidates will be asked to play *two* passages at sight:

- One passage will be approximately equal in difficulty to repertoire of a Grade 6 level.
- One passage will be approximately equal in difficulty to repertoire of a Grade 4 level.

Candidates are expected to demonstrate the musical features and characteristics of the music both in performance and orally.

**Clapping**

Candidates will be asked to clap or tap a rhythmic pattern. A steady pace and rhythmic accentuation are expected.
PART 2: VIVA VOCE EXAMINATION

A: Pedagogical Principles

This part of the examination will test the candidate’s knowledge of the principles of harp playing.
Candidates should demonstrate an understanding of the fundamental methodologies used in harp teaching including:

- body position and how to sit at the instrument
- position and action of fingers, hands, wrists, and arm control and evenness of sound
- tone production, phrasing, expression, and dynamics
- production of glissandi, harmonics, and various special effects sounds
- use of levers and pedals
- parts of a harp
- basic maintenance: tuning by ear and with tuner, replacement of strings

Candidates should also be prepared to discuss and to demonstrate their practical knowledge, including:
- a practical knowledge of teaching methods and materials, with special attention to beginners
- knowledge of basic technical exercises and their progressions together with demonstrations if requested
- integration of ear training, sight reading, and theory into the learning experience
- performance practice and interpretation appropriate to specific composers and historical style periods, including a familiarity with repertoire suitable for teaching at junior, intermediate, and senior levels

B: Applied Pedagogy

Teaching Repertoire
Candidates should choose a group of nineteen repertoire selections from the Harp Syllabus, 2009 Edition.

- five selections from each of Grades 2, 4, and 6, with each list reasonably well represented in each grade
- four selections from Grade 8 (at least one from each list)

The works chosen from each grade should constitute a well-balanced group. A list of the candidate’s teaching repertoire must be given to the examiner.

Candidates should be prepared to perform and to discuss appropriate teaching approaches that will assist students in the preparation of these selections, including the definition of pedagogical goals, details of style and interpretation, structure of practice sessions, and resolution of challenges that may arise. Please note that these selections need not be memorized.

Demonstration Lesson
The examiner will select and perform one work from the candidate’s list of teaching repertoire. The candidate will be expected to detect errors in the performance (notation, time values, rhythm, phrasing, interpretation, etc.), demonstrate corrections, and suggest practice strategies to address the problems.
Examination length: 3 hours
Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:
• teaching materials (including repertoire, studies/etudes, and technique-building exercises) in a variety of styles for students from beginner levels through Grade 8
• elementary psychological challenges, such as are met in present-day music education
• issues likely to arise during a lesson, such as fingering, placements, rhythm, phrasing, clarity, tone and color, dynamics, sight reading, and ear training.

Candidates may be asked to add editorial markings to a short passage of harp music, including fingering and placements, phrasing, dynamics, expression marks, and realization of simple ornamentation. The title and tempo of the composition may not be given. Candidates may also be asked to write several short exercises designed to correct common technical problems encountered by harp students.

For a reading list and reference material, please see “Resources” on p. 76.
The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes.

**GENERAL RESOURCES**

**Sight Reading and Ear Training**


Official Examination Papers

RCM Examinations Official Examination Papers.

Basic Rudiments [Preliminary Rudiments]
Intermediate Rudiments [Grade 1 Rudiments]
Advanced Rudiments [Grade 2 Rudiments]
Introductory Harmony
Basic Harmony [Grade 3 Harmony]
Basic Keyboard Harmony [Grade 3 Keyboard Harmony]
History 1: An Overview [Grade 3 History]
Intermediate Harmony [Grade 4 Harmony]
Intermediate Keyboard Harmony [Grade 4 Keyboard Harmony]
History 2: Middle Ages to Classical [Grade 4 History]
Counterpoint [Grade 4 Counterpoint]
Advanced Harmony [Grade 5 Harmony and Counterpoint]
Advanced Keyboard Harmony [Grade 5 Keyboard Harmony]
History 3: 19th Century to Present [Grade 5 History]
Analysis [Grade 5 Analysis]
Individual ARCT Teacher’s Written Examination papers are also available upon request.

GENERAL REFERENCE WORKS

HARP RESOURCES

Books


Anthologies and Method Books


Pratt, Samuel, and Rosalie Pratt, ed. and arr. *Danses pour la Dauphine* 


**Harp Collections and Studies/Etudes**


Associations

American Harp Society
Contact: Kathleen Moon, Executive Secretary
PO Box 3833, Los Angeles, CA 90038-0334 USA
tel: 323-469-3050
email: kmoon@UCLAlumni.net
www.harpersociety.org
Toronto Chapter contact: Ms. Liliana Dimitrijevic
tel: 416-391-5418
www.torontoharp.org

International Society of Folk Harpers and Craftsmen
Contact: Alice Williams
1614 Pittman Drive, Missoula, MT 59803 USA
email: clem@in-tch.com
www.folkharpersociety.org

World Harp Congress
Contact: Lu Buranen, Membership Database
1008 Corona Dr., Fircrest, WA 98466-6519 USA
email: WHCMembership@comcast.net
www.worldharpcongress.org

The Historical Harp Society
PO Box 662, Havertown, PA 19083-0662 USA
email: HHHSTreas@yahoo.com
www.historicalharps.org

Sources of Harp Music and Other Materials

RCM candidates are encouraged to obtain materials
listed in this syllabus through local music dealers.
However, candidates may wish to refer to the
following specialized sources.

Repository of the American Harp Society
Repository Librarian
123½ Weatherstone Drive, Forest City, NC 28043
USA

International Music Service (music catalog service)
133 West 69th St., New York, NY 10023 USA
tel: 212-580-3360
fax: 212-580-9829
www.lyramusic

Lyon and Healy Harps (music catalog service)
168 North Ogden Avenue, Chicago, IL 60607 USA
tel: 312-786-188
toll free: 1-800-621-3881
www.harp.com

Melody’s Traditional Music & Harp Shoppe
21626 Gentry Rd., Cypress, TX 77429 USA
tel: 281-890-4500
www.folkharp.com

Vanderbilt Music Company (music catalog service)
PO Box 456, Bloomington, IN 47402 USA
tel: 812-333-5255
www.vanderbiltmusic.com
What is a practical examination?
A practical examination is the test of repertoire, studies/etudes, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

Why are out-of-print selections included in the Syllabus?
Many teachers have out-of-print music in their personal libraries. A number of out-of-print selections have been retained in the Syllabus both as a courtesy to these teachers, and because the pieces are excellent repertoire choices.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?
Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?
You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?
The best editions have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? Da capo markings?
Candidates should observe da capo markings at an examination performance. Repeat signs should usually be ignored.

Why are teachers and parents not allowed in the room during practical examinations?
Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?
Contact your Examination Center Representative listed on your Examination Schedule by phone as soon as possible.

What is a theory co-requisite?
A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don’t need a practical examination certificate?
You may take a practical examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the practical examination to fulfill the theory requirements.

Where can I find sample theory examination papers?
Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.
Practical Examination Day Checklist for Candidates

Before you Leave Home

- Plan to arrive 15 minutes early.
- Complete your Examination Program Form.
- Bring original copies of all the music being performed in the examination.
- Mark the pieces being performed with a paper clip or a “sticky note.”
- Wear proper shoes

Points to Remember

- Bags and coats must be left in the waiting room.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied music is prohibited (unless authorized by the publisher).
- The performance of repertoire may be interrupted by the examiner. An interrupted performance does not indicate a poor performance.

What to Expect from a Practical Examination

- A friendly yet professional atmosphere
- The undivided attention of an examiner
- An objective assessment of your performance of repertoire, technique, ear tests, and sight reading
- The examiner's written evaluation online within six weeks of the examination

After the Examination

Access your practical examination marks and examiner comments through the “Examination Results” link on the RCM Examinations website (www.rcmexaminations.org) approximately 4–6 weeks after the examination.