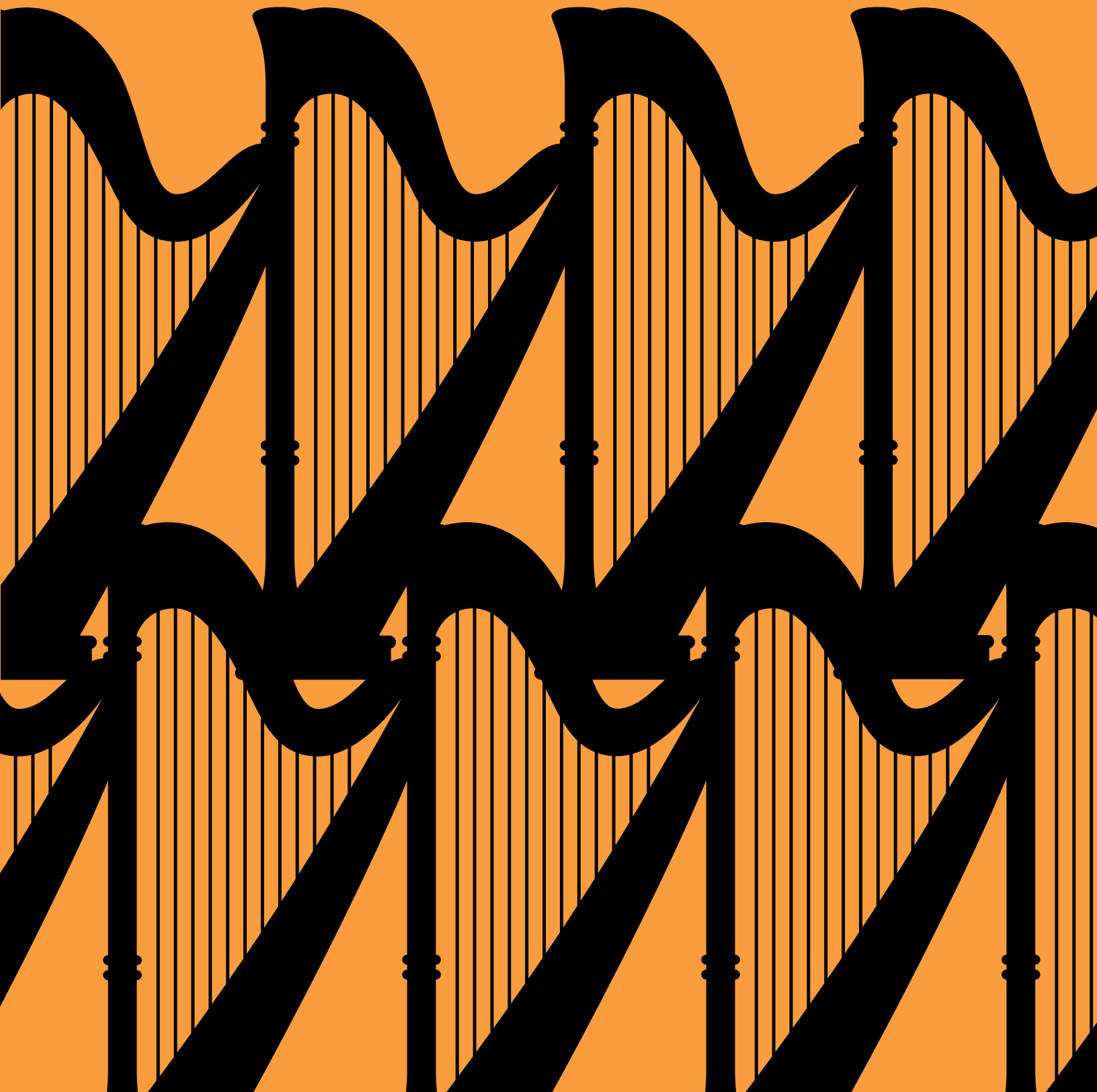


Harp

SYLLABUS / 2009 EDITION

**The Royal
Conservatory**[®]
The finest instrument is the mind.



Contents

Message from the President	3	www.rcmexaminations.org	4
Preface.	4	About Us.	5

REGISTER FOR AN EXAMINATION

Examination Sessions and Registration Deadlines . . .	7	Examination Centers	7
Online Registration	7	Examination Scheduling	8
Examination Fees	7		

EXAMINATION REGULATIONS

Examination Procedures	9	Practical Examination Certificates	15
Credits and Refunds for Missed Examinations . . .	9	School Credits.	16
Candidates with Special Needs	10	Medals	16
Examination Results	10	RESPs	16
Table of Marks	11	Examination Repertoire	17
Theory Examinations	11	Substitutions	19
ARCT Examinations	14	Abbreviations	20
Supplemental Examinations	14	Thematic Catalogs	21
Musicianship Examinations	15		

GRADE-BY-GRADE REQUIREMENTS

Technical Requirements.	22	Grade 9	55
Grade 2	33	Grade 10	60
Grade 4	38	ARCT in Performance	66
Grade 6	43	Teacher's ARCT	71
Grade 8	49		

RESOURCES

General Resources	76	Harp Resources	78
General Reference Works.	77		

Frequently Asked Questions	81	Practical Examination Day Checklist for Candidates.	82
--------------------------------------	----	--	----

Message from the President

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.

The image shows a handwritten signature in black ink. The signature is written in a cursive style, with the first name 'Peter' being more legible than the last name 'Simon'. The signature is positioned to the left of a second, more stylized signature.

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

About Us

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

1886	The Toronto Conservatory of Music is founded.	1935	A ten-level examination system is established.
1887	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.	1946	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.
1896	Affiliation with the University of Toronto enables preparation for university degree examinations.	1947	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.
1898	Local examination centers are established outside of Toronto.	1991	The Conservatory re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
1906	The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.	2002	The Conservatory launches its <i>Building National Dreams Campaign</i> to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
1907	Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.	2003	RCM Examinations expands into the United States of America.
1916	The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.	2008	The Conservatory's TELUS Centre for Performance and Learning opens.
1928	Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.		

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 Regulations

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.

- Candidates should bring all music to be performed to the examination, whether or not selections are memorized. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 18.)
- Recording devices are strictly prohibited in the examination room.
- The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.

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.

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 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.

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.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

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 <i>or</i> 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 <i>or</i> 70 percent in each section

Table of Marks

	Grades 2 & 4	Grade 6	Grades 8 & 9	Grade 10	ARCT in Performance	Teacher's ARCT
Repertoire	56	54	54	50 (35)	80	20 (14)
List A	14 + 14	14	14	14	20	
List B	14 + 14	14	14	14	20	
List C	–	13 + 13	13 + 13	14	20	
List D	–	–	–	8	20	
Orchestral Excerpts	–	–	–	10 (7)	20	–
Memory	4	6	6	–	–	–
Technical Requirements	20	20	20	20 (14)	–	10 (7)
Studies/Etudes	5 + 5	5 + 5	5 + 5	5 + 5		–
Technical Tests	10	10	10	10		10
Ear Tests	10	10	10	10 (7)	–	10 (7)
Meter	–	–	–	–		2
Clapback	3	2	–	–		–
Intervals	3	3	3	2		2
Chords	–	2	2	2		3
Cadences	–	–	2	3		–
Playback	4	3	3	3		3
Sight Reading	10	10	10	10 (7)	–	10 (7)
Playing	7	7	7	7		4 + 4
Clapping	3	3	3	3		2
Viva Voce	–	–	–	–	–	50 (35)
A: Pedagogical Principles						20 (14)
B: Applied Pedagogy						30 (21)
Totals	100	100	100	100	100	100

- 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.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- 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. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- 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.

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

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.

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

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.

MUSICIANSHIP 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.

Certificates	Examinations Required
Grade 2	Grade 2
Grade 4	Grade 4
Grade 6	Grade 6; Intermediate Rudiments
Grade 8	Grade 8; Advanced Rudiments
Grade 9	Grade 9; Advanced Rudiments; Basic Harmony <i>or</i> Basic Keyboard Harmony; History 1: An Overview
Grade 10	Grade 10; Advanced Rudiments; Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical
Diplomas	Examinations Required
ARCT in Performance	ARCT in Performance; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis
Teacher's ARCT	Teacher's ARCT; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis

SCHOOL CREDITS

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 is awarded to the graduating Teacher’s ARCT in Harp candidate who receives the highest mark for Parts 1 and 2 combined of the Teacher’s

ARCT Examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in Part 1: Practical Examination and Part 2: *Viva Voce* Examination combined
- a minimum of 70 percent in Part 3: Written 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
- 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

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.

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

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.

ADL	Adlais Music Publishers
AFG	Afghan Press
ALA	Alaw Music
ALK	Alberta Keys Music Publishing
AMP	Associated Music Publishers, Inc.
ARC	Arcana Editions
AVO	The Avondale Press
B&H	Boosey & Hawkes
B&V	Broekmans & Van Poppel
BAR	Bärenreiter
BIL	G. Billaudot
BRE	Breitkopf & Hartel
CAI	Cairde na Cruite (Dublin)
CHM	Collins Harp Music
CMC	available from the Canadian Music Centre
DOM	Les Éditions Doberman-Yppan
DUR	Durand-Schoenewerk & Cie (Paris)
ELV	Elkan-Vogel Inc.
EMB	Editio Musica Budapest
EMT	Editions Musicales Transatlantiques
ERR	Editions Rideau Rouge
FAB	Faber Music
FIS	Carl Fischer
FRI	Friou Music (Self Published)
GCM	Golden Cage Music (Self Published)

GTM	Ginger Tea Music (Self Published)
GUA	Charles Guard (Self Published)
HEW	Margaret Hewett (Self Published)
HIP	Hipharp Productions (Self Published)
IMI	Israel Music Institute
L&H	Lyon & Healy
LED	Alphonse Leduc
LEM	Henry Lemoine
LYR	Lyra Music Company
MAX	Maxemilian
MEL	Mel Bay Publications
MMC	Marks Music Corp. (New York)
MWH	Music Works-Harp Editions (Susann McDonald-Self Published)
NEM	Les Nouvelles Editions Meridian
NEG	Edition Negen
OFA	Anne-Marie O’Farrell (Self Published)
ORT	Alfredo Rolando Ortiz (Self Published)
OSS	Ossian Publications
OTT	B. Schotts Söhne (Mainz)
PET	Edition Peters
S&B	Stainer & Bell
SCH	G. Schirmer Inc.
SEA	Seaside Press (Self Published)
SLV	Salvi Harp
SMP	Southern Music Publishing Co. Inc.
SUM	Summy-Birchard Inc.
SUV	Suvini Zerboni
UMP	United Music Publishers
VAN	Vanderbilt Music Company
WEI	Weintraub Music
WMB	Woods Music & Book Publishing
WOO	Pat Wooster (Self Published)

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

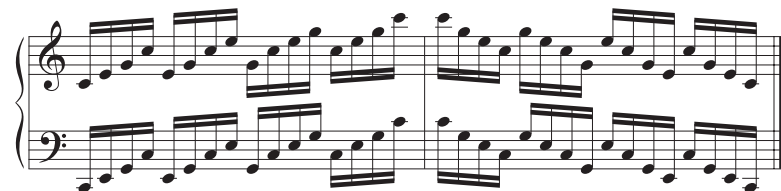
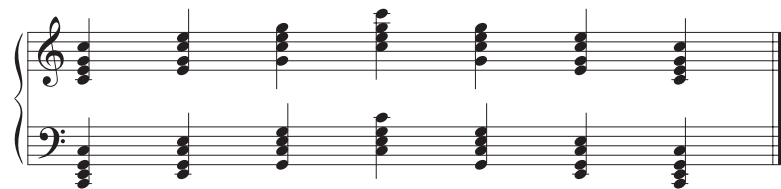
Solid (blocked) triads and broken triads (Grade 2)

Rolled triads and broken triads (Grades 4 and 6)

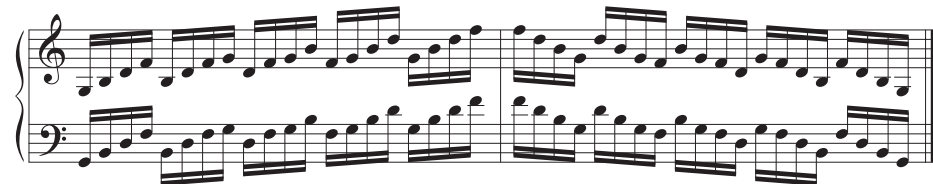
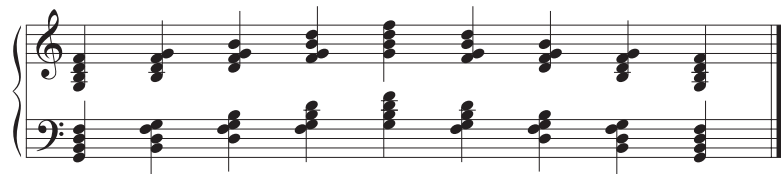


Chords

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

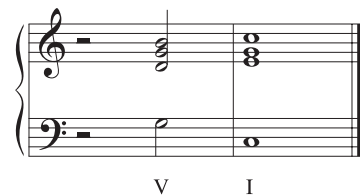


Dominant 7th and diminished 7th chords—rolled and broken (Grades 6, 8, 9, 10, and Teacher's ARCT)

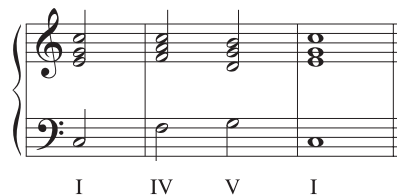


Cadences and Chord Progressions

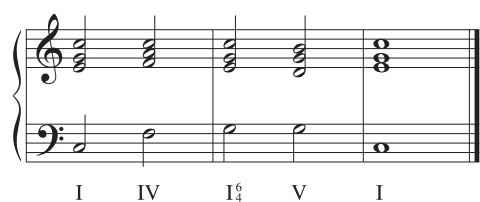
V–I Cadence (Grades 4 and 6)



I–IV–V–I chord progression (Grade 8)



I–IV–I⁶₄–V–I chord progression (Grade 9)



I–IV–I⁶₄–V⁷–I chord progression (Grade 10 and Teacher's ARCT)



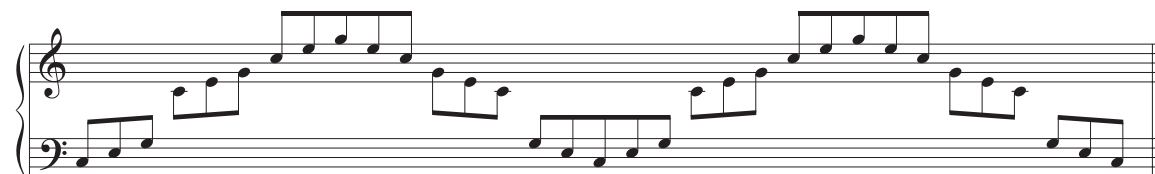
TECHNICAL REQUIREMENTS continued

Arpeggios

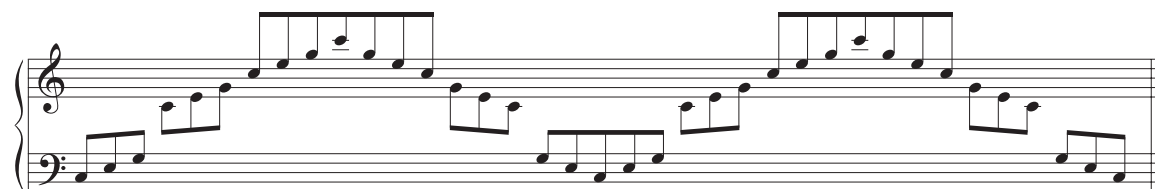
Arpeggios starting with LH (Grade 2)



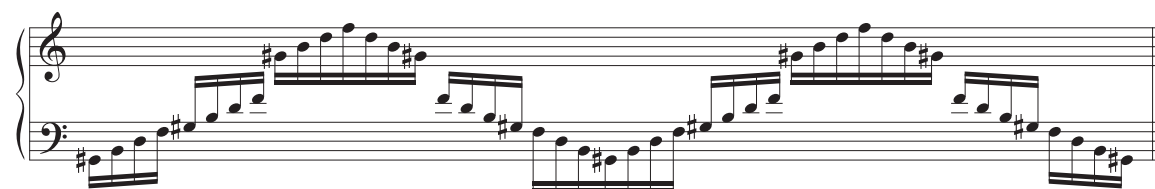
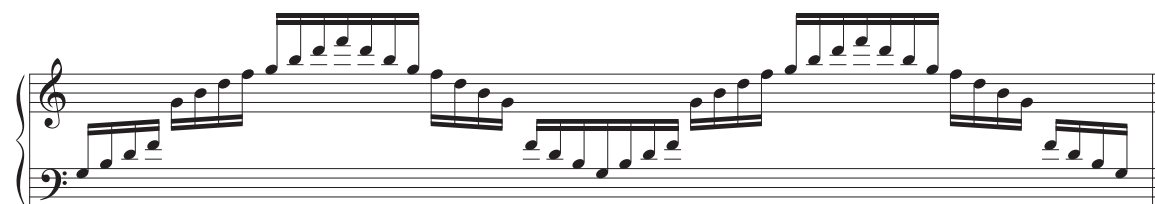
Arpeggios starting with RH (Grade 2)



Major and minor arpeggios (Grades 4 and 6)

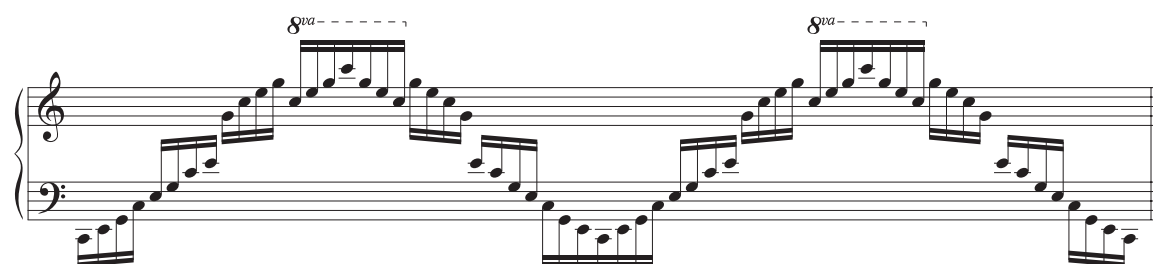


Dominant and diminished 7th arpeggios (Grades 4 and 6)



TECHNICAL REQUIREMENTS continued

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)



TECHNICAL REQUIREMENTS continued

Arpeggios—build-up (Grades 9, 10, and Teacher's ARCT)

The musical score consists of six systems of piano arpeggio exercises. Each system contains three measures of music, with the number of notes in the arpeggio indicated by a bracketed number above the treble staff. The exercises are as follows:

- System 1:** Measures 1 and 2 have 7 notes each; Measure 3 has 8 notes.
- System 2:** Measures 1 and 2 have 10 notes each; Measure 3 has 11 notes.
- System 3:** Measures 1 and 2 have 13 notes each; Measure 3 has 14 notes.
- System 4:** Measures 1 and 2 have 14 notes each; Measure 3 has 15 notes.
- System 5:** Measures 1 and 2 have 11 notes each; Measure 3 has 10 notes.
- System 6:** Measures 1 and 2 have 8 notes each; Measure 3 has 7 notes.

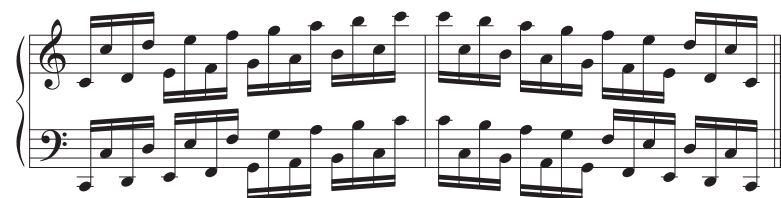
The exercises are written in piano (p) and feature a steady eighth-note accompaniment in the bass staff. The final measure of the last system ends with a double bar line and a repeat sign.

TECHNICAL REQUIREMENTS continued

Octaves

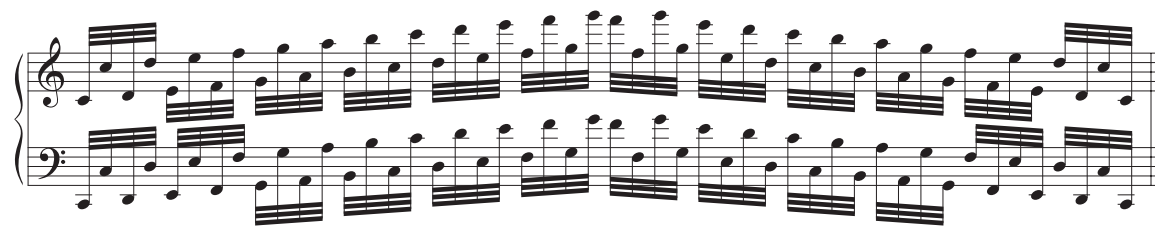
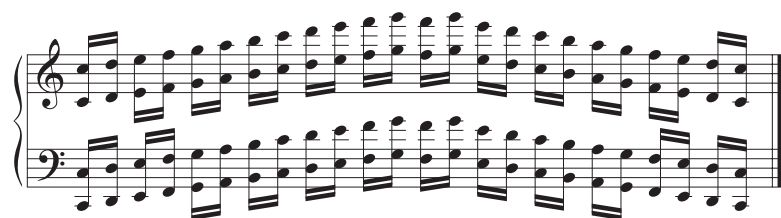
Solid (blocked) and broken octaves (Grades 6 and 8)

1 octave



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

1.5 octaves



TECHNICAL REQUIREMENTS continued

Triplet Scales

Ascending (Grades 8, 9, and 10)

Play RH as written and LH one octave lower.

etc.
continue
up one
octave

ending

TECHNICAL REQUIREMENTS continued

Descending (Grades 8, 9, and 10)

sempre 8va

sempre 8va

etc. continue down one octave

ending

loco

TECHNICAL REQUIREMENTS continued

Hand Stabilizers

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

© Copyright 1985 Judy Loman. Reprinted by permission of the composer.

a. (Grade 6)

The image displays four staves of musical notation for the 'Three Little Fishes' exercise. Each staff contains a sequence of eighth notes, with some notes beamed together. The notation includes fingerings (numbers 1-4) and articulation marks (accents) to guide the student. The first staff shows an ascending scale starting on middle C, with fingerings 3, 1, 2, 1, 3, 1, 2, 1, 3, etc., and an ending phrase with fingerings 3, 1, 2, 1. The second staff shows a descending scale starting on G4, with fingerings 2, 4, 3, 4, 2, 4, 3, 4, 2, etc., and an ending phrase with fingerings 2, 4, 3, 4. The third staff shows an ascending scale starting on middle C, with fingerings 3, 2, 4, 2, 3, 2, 4, 2, 3, etc., and an ending phrase with fingerings 3, 2, 4, 2. The fourth staff shows a descending scale starting on G4, with fingerings 1, 2, 1, 3, 1, etc., and an ending phrase with fingerings 1, 2, 1, 3, 2.

d. (Grades 6 and 8)

The candidate should be prepared to start this exercise with either hand, at the discretion of the examiner.

Ascending

The image shows a musical score for the song "The Rose Tree". It consists of four staves of music. The first staff includes fingerings (2, 1) and a bowing mark (a vertical line with a dot) above the notes. The second staff has a bowing mark above the notes. The third staff has a bowing mark above the notes. The fourth staff has a bowing mark above the notes. The music is written in a single melodic line on a treble clef staff.

TECHNICAL REQUIREMENTS continued

Descending

2 1 2 1 2 1 2 1 1 2 2 1 2 1 2 1 2 1

2 1 *etc.*

2 1 2 1 2 1 2 1

e. (Grades 6 and 8)

2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3

2 3 4 *etc.*

8va - 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 *etc.*

2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 *etc.*

2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 *etc.*

TECHNICAL REQUIREMENTS continued

h. (Grade 8)

The musical score consists of eight staves of music, all in treble clef. The first staff includes a sequence of fingerings: 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, etc. The second staff continues the melodic line. The third staff shows a series of ascending eighth notes. The fourth staff continues the ascending eighth notes. The fifth staff includes a sequence of fingerings: 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2. The sixth staff includes a sequence of fingerings: 3, 4, etc. The seventh staff continues the melodic line. The eighth staff includes a sequence of fingerings: 1, 2, 3, 4, 3, 2, 1, 2, 3, 4.

Grade 2

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.

Grade 2 Requirements	Marks
Repertoire	56
two selections from List A	14 + 14
two selections from List B	14 + 14
Memory (1 mark per selection awarded for memory)	4
Technical Requirements	20
Studies/Etudes: two studies/etudes from the <i>Syllabus</i> list	5 + 5
Technical Tests	10
– scales	
– Larivière: <i>Exercises and Etudes for the Harp</i>	
– triads	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

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 Beinnín 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)

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

- **Minuet 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)

LIST B

Andrès, 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

- **Andante** (in *Panorama de la harpe Celtique*, ed.

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 ba** (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.

Campan, 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 REQUIREMENTS continued

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	Keys	Played	Tempo	Note Values
Major	C, G, F	HS 1 octave	 = 66	
Harmonic Minor	A, E, D			
<i>Larivière: Exercises and Etudes for the Harp</i> , no. 14		HS	 = 66	
Triads				
Major	C, G, F	HS 1 octave	 = 44	solid:  
Minor	A, E, D			broken: 
Arpeggios (root position only)				
Major	C, G, F	HT: start with RH 2.5 octaves	 = 66	
Minor	A, E, D	HT: start with LH 2.5 octaves		

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:  

1   |   |   |  ||

2    |  |   |  ||

Intervals

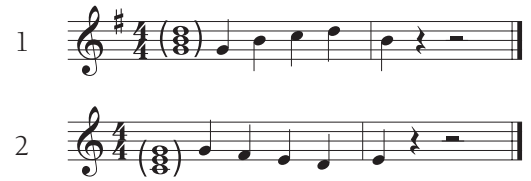
Candidates may choose to:

- (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



SIGHT READING

Playing

Candidates will be asked to play a simple melody in $\frac{4}{4}$ 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 $\frac{4}{4}$ time with half, quarter, and eighth notes. A steady pace and rhythmic accentuation are expected



Grade 4

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.

Grade 4 Requirements	Marks
Repertoire	56
two selections from List A	14 + 14
two selections from List B	14 + 14
Memory (1 mark per selection awarded for memory)	4
Technical Requirements	20
Studies/Etudes: two studies/etudes from the <i>Syllabus</i> list	5 + 5
Technical Tests	10
– scales	
– Larivière: <i>Exercises and Etudes for the Harp</i>	
– triads	
– arpeggios	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

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 Gilleann** (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)

LIST B

Andrès, 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 Danses 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 Damsel fly**

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.

Campan, Ank van
Tutor for the Celtic Harp SLV

- **no. 3**

Cater, Kathryn
Singing Wings AFG

- **Busy Bees**
- **Little Moth**

Ortiz, Alfredo 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.

Scales	Keys	Played	Tempo	Note Values
Major	F, B $\flat$, E $\flat$	HT 2 octaves + 1 note	 = 80	
Harmonic Minor	D, G, C			
<i>Larivière: Exercises and Etudes for the Harp</i> , nos. 6 and 10		HT	 = 80	
Triads (ending with V–I cadence)				
Major	F, B $\flat$, E $\flat$	HT 1 octave	 = 46	rolled: 
Minor	D, G, C			broken: 
Arpeggios (root position only)				
Major	F, B $\flat$, E $\flat$	HT: start with RH 3 octaves	 = 60	
Minor	D, G, C	HT: start with LH 3 octaves		
Dominant 7th of Major Keys	F, B $\flat$, E $\flat$	HT: start with RH 3 octaves	 = 52	
Diminished 7th of Minor Keys	D, G, C	HT: start with LH 3 octaves		

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: $\frac{2}{4}$ $\frac{6}{8}$



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.

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

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)
- * **Greensleeves** (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)

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)

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

- * **Rondo de la sonatine**, op. 36, no. 1 (arr. Odette Le Dentu, in *Pièces classiques*, 4 BIL)

Dussek, Olivia B.

- * **Merch Megan** ADL

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

Andrès, Bernard

Automates LED

- * **Bourrée**
- * **Gigue**
- * **Pavane**
- * **Rigaudon**
- * **Sarabande**
- * **Tambourin**

Damase, Jean-Michel DEVOS

- * **Duo** (in *Pièces Brèves Contemporaines pour Harpe*, 1 DUR)

Grandjany, Marcel

- **Noël provençal** MMC
 - **Old Chinese Song** MMC
 - * **Pastorale** DUR
- Petite Suite Classique* FIS
- * **Joyful Overture**

O'Farrell, Anne-Marie

- * **Chorale Variations on 'Deus Meus Adiuva Me'**
(Hymn tune by Seán Óg Ó Tuama) OFA

Owens, Dewey

Six Pieces for Harp LYR

- * **Jig**

Poenitz, Franz

- **The Music Box** (transc. Annie Louise David, in *Album of Solo Pieces for the Harp*, 1 VAN)

Pratt, Samuel O.

- * **The Little Fountain** (in *Danses pour la Dauphine* L&H)

Renié, Henriette

- **Au bord du ruisseau** LED
- Feuillets d'album*
- **Angélus** LEM

Rogers, Richard

- * **Bewitched** (arr. Ray Pool, in *American Classic Pop* L&H)
- * **My Funny Valentine** (arr. Ray Pool, in *American Classic Pop* L&H)

Salzedo, Carlos

Préludes intimes B&H

- **Prelude no. 2**
- **Prelude no. 3**

Short Stories in Music, 1 LYR

- **The Dwarf and the Giant**
- **Madonna and Child**
- **Night Breeze**

Short Stories in Music, 2 LYR

- **At Church**
 - **Behind the Barracks**
- The Art of Modulating* SCH
- * **Carillon**
 - * **Rêverie**

Stadler, Monika

On the Water MAX

- * **Irish Whiskey**
- * **Waltz for You and Me**

Volpé Bligh, Elizabeth

Solos for Lever or Pedal Harp AVO

- * **The Downstairs Spider**
- * **Ralph and Thelma**

Wery, Benoit

Kaléidoscope LEM

- * **Avec des castagnettes**
- * **Souvenir de Paraguay**

White, Jason

Harpology, 2 AVO

- * **Song Without Words**, from *Lyre of Orpheus*

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 REQUIREMENTS continued

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	Keys	Played	Tempo	Note Values
Major	C, G, A, E, F	HT	 = 52	
Harmonic Minor	A, E, D	2 octaves + 1 note		
Melodic Minor	A, E, D	pedal: HS lever: RH only 2 octaves + 1 note		
<i>Larivière: Exercises and Etudes for the Harp</i> , nos. 8 and 12		HT	 = 66	
Salzedo Conditioning Exercises				
nos. 1, 4, and 5		HT	 = 40	
Hand Stabilizers				
a, d, and e		HT a, e: play RH as written; play LH 1 octave lower d: start with either hand	a:  = 76 d:  = 60 e:  = 50	a:  d:  e: 
Triads (ending with V–I cadence)				
Major	C, G, A, E, F	HT 1 octave	 = 80	rolled:  
Minor	A, E, D			broken: 
Four-Note Chords				
Major	C, G, A, E, F	HS 1 octave	 = 66	rolled: 
Minor	A, E, D	ending with V–I cadence		broken: 
Dominant 7th of Major Keys	C, G, A, E, F	HS		
Diminished 7th of Minor Keys	A, E, D	1 octave		
Arpeggios (root position only)				
Major	C, G, A, E, F	HT: start with RH	 = 100	
Minor	A, E, D	HT: start with LH		
Dominant 7th of Major Keys	C, G, A, E, F	HT: start with RH	 = 100	
Diminished 7th of Minor Keys	A, E, D	HT: start with LH		
Octaves (solid and broken)				
Major	C	HT 1 octave; dampen the LH bottom note	moderate speed	solid: 
				broken: 

Clapback

– time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$



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

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

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



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 $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



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. Selections marked with an asterisk (*) are suitable for the non-pedal harp.

Grade 8 Requirements	Marks
Repertoire	54
<i>one</i> selection from List A	14
<i>one</i> selection from List B	14
<i>two</i> selections from List C	13 + 13
Memory (1.5 marks per selection awarded for memory)	6
Technical Requirements	20
Studies/Etudes: <i>two</i> studies/etudes from the <i>Syllabus</i> list	5 + 5
Technical Tests	10
– scales	
– triplet scales	
– <i>Larivière: Exercices and Etudes for the Harp</i>	
– <i>Salzedo Conditioning Exercises</i>	
– <i>Hand Stabilizers</i>	
– four-note chords	
– arpeggios	
– octaves	
Ear Tests	10
Intervals	3
Chords	2
Cadences	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Introductory Harmony (recommended)	

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

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)

Cabezon, 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)

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)

LIST B

Bochsa, Nicholas Charles

- ***Rondo** (transc. Dominig Bouchaud, in *Pièces classiques pour la harpe celtique*, 5 BIL)

Chopin, Frederic

- ***Moderato Cantabile**, from *Fantaisie-Improromptu*, 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

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)

LIST C

Traditional

- **Et ron ron ron, petit patapon** (arr. Marcel Grandjany, in *Two French Folk Songs* MAS)
- **Le bon petit roi d'Yvetôt** (arr. Marcel Grandjany, in *Two French Folk Songs* MAS)

Bartók, Béla

- **Six Rumanian Dances** (transc. Susana Mildonian LYR)
→ Danse du bâton (no. 1), Danse du châle (no. 2),
and Danse rapide (no. 6)

Challan, Annie

- * **Promenade a Marly** LID

Debussy, Claude

- * **Clair de lune** (transc. Barbara Brundage SEA)

Dello Joio, Norman

- **Bagatelles for Harp** MMC
→ no. 1 or no. 3

Grandjany, Marcel

- **Automne** DUR

Henson-Conant, Deborah

- * **Nataliana** GCM

Natra, Sergui

- * **Sonatina**, 1st movement IMI

Ortiz, Alfredo Rolando

- From Harp to Harp with Love* ALF
- * **Una noche**

The International Rhythmic Collection, 2 ORT

- * **The Butterfly Trees**

Pratt, Samuel

- * **Alborado** (in *Danses pour la Dauphine* L&H)

Renié, Henriette

Feuillets d'album LEM

- **Esquisse**
- Six pièces pour harpe, 2ème Suite* LYR
- **Air ancien**
 - **Lied**
 - **Valse mélancolique**

Rickard, Sylvia

- **L'arc en ciel** CMC

Rorem, Ned

Sky Music B&H

- **no. 5 or no. 8**

Salzedo, Carlos

- **Quietude** FIS
- Method for the Harp* SCH
- **Chanson dans la nuit**
- Short Stories in Music*, 1 LYR
- **The Kitten and the Limping Dog**
 - **Memories of a Clock**
 - **Rain Drops**

Short Stories in Music, 2 LYR

- **Goldfish**
- **The Mermaid's Chimes**

Suite of Eight Dances L&H

- **Menuet**
- * **Polka**
- **Seguidilla**
- * **Siciliana**
- * **Tango**

Satie, Erik

- **Gymnopédie no. 1** (transc. Yolanda Kondonassis, in *The Yolanda Kondonassis Collection* FIS)

Stadler, Monika

On the Water MAX

- * **Little Bettina**
- * **Nature's Beauty**
- * **On the Water**

Volpé Bligh, Elizabeth

Solos for Lever or Pedal Harp AVO

- * **Fall in Vancouver**
- * **Spring in Vancouver**

Weinzweig, John

Fifteen Pieces for Harp CMC

- **Do you remember?**
- **Echoes**
- **Just Dreamin'**
- **Reverie**
- **Satellite serenade**
- **Shadows**

White, Jason

Harpology, 2 AVO

- **Blues mélancholique**

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.

TECHNICAL REQUIREMENTS continued

Scales	Keys	Played	Tempo	Note Values
Major	C, G, D, A, E, F, $B\flat$, $E\flat$	HT 3 octaves + 2 notes	 = 72	
Harmonic Minor	A, E, B*, $F\sharp$ *, $C\sharp$ *, D, G, C			
Melodic Minor	A, E, D, G, C			
Triplet Scales	All modes	HT play RH as written; play LH 1 octave lower	 = 88	
<i>Larivière: Exercises and Etudes for the Harp</i> , nos. 15, 16, 17, and 18		HT	 = 66	
Salzedo Conditioning Exercises				
nos. 2, 5, and 6		HT	 = 46	
Hand Stabilizers				
d, e, and h		HT d: start with either hand e, h: play RH as written; play LH 1 octave lower	d:  = 92 e:  = 66 h:  = 92	d:  e:  h: 
Four-Note Chords				
Major	C, G, D, A, E, F, $B\flat$, $E\flat$	HT 1 octave ending with I–IV–V–I chord progression	 = 72	rolled:  broken: 
Minor	A, E, B, $F\sharp$, $C\sharp$, D, G, C			
Dominant 7th of Major Keys	C, G, D, A, E, F, $B\flat$, $E\flat$			
Diminished 7th of Minor Keys	A, E, B, $F\sharp$, $C\sharp$, D, G, C			
Arpeggios (see p. 25)				
Major**	C, G, D, A, E, F, $B\flat$, $E\flat$	HT: start with LH 5 octaves	 = 92	
Minor**	A, E, B, $F\sharp$, $C\sharp$, D, G, C			
Dominant 7th of Major Keys	C, G, D, A, E, F, $B\flat$, $E\flat$	HT: start with RH 4 octaves		
Diminished 7th of Minor Keys	A, E, B, $F\sharp$, $C\sharp$, D, G, C	HT: start with LH 4 octaves		
<i>Larivière: Exercises and Etudes for Harp</i> , nos. 20, 22, 24, 26, 28, and 30		HT	 = 52	
Octaves (solid and broken)				
Major	C	HT 1 octave; dampen the LH bottom note	 = 56  = 46	solid:  broken: 

* Lever harp candidates: play B minor, F $\sharp$ minor and C $\sharp$ 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 B♭ 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 $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



Grade 9

Candidates for the Grade 9 examination must play a lever harp.

Grade 9 Requirements	Marks
Repertoire	54
<i>one</i> selection from List A	14
<i>one</i> selection from List B	14
<i>two</i> selections from List C	13 + 13
Memory (1.5 marks per selection awarded for memory)	6
Technical Requirements	20
Studies/Etudes: <i>two</i> studies/etudes from the <i>Syllabus</i> list	5 + 5
Technical Tests	10
– scales	
– triplet scales	
– Larivière: <i>Exercises and Etudes for the Harp</i>	
– four-note chords	
– arpeggios	
– octaves	
Ear Tests	10
Intervals	3
Chords	2
Cadences	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Basic Harmony <i>or</i> Basic Keyboard Harmony	
History 1: An Overview	

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

- **Telenn** (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/etudes listed below. Studies/etudes 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 REQUIREMENTS continued

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.

Scales	Keys	Played	Tempo	Note Values
Major	C, G, D, A, E, F, B♭, E♭	HT 3 octaves + 2 notes	♩ = 92	
Natural Minor (Aeolian Mode)	B, F♯, C♯			
Harmonic Minor	A, E, D, G, C,			
Melodic Minor	A, E, D, G, C	RH only 3 octaves + 2 notes		
Triplet Scales	all modes	HT play RH as written; play LH 1 octave lower	♩ = 92	
<i>Larivière: Exercises and Etudes for the Harp</i> , nos. 15, 16, 17, and 18		HT	♩ = 80	
Four-Note Chords				
Major	C, G, D, A, E, F, B♭, E♭	HT 1 octave ending with I–IV–I ⁶ ₄ –V–I chord progression	♩ = 84	rolled:  broken: 
Minor	A, E, B, F♯, C♯, D, G, C			
Dominant 7th of Major Keys	C, G, D, A, E, F, B♭, E♭			
Diminished 7th of Minor Keys	A, E, B, F♯, C♯, D, G, C			
Arpeggios (see p. 25)				
Major	C, G, D, A, E, F, B♭, E♭	HT: start with LH	♩ = 100	
Minor	A, E, B, F♯, C♯, D, G, C	HT: start with LH		
Dominant 7th of Major Keys	C, G, D, A, E, F, B♭, E♭	HT: start with RH		
Diminished 7th of Minor Keys	A, E, B, F♯, C♯, D, G, C	HT: start with LH		
Build-up	C major	5 octaves	♩ = 44	
<i>Larivière: Exercises and Etudes for Harp</i> , nos. 20, 22, 24, 26, 28, and 30		HT	♩ = 66	
Octaves (solid and broken)				
Major	C	HT 1.5 octaves; dampen the LH bottom note	♩ = 60	solid:  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 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

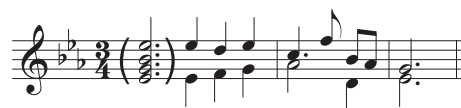
Candidates will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- 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*.



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 $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Grade 10

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.

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

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

Children's Hour FIS

- **Little Pony**

Ibert, Jacques

- **Ballade** LED
- **En barque le soir** LED

Jolivet, Andre

- **Prélude pour harpe** B&H

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

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**

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 REQUIREMENTS continued

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.

Scales	Keys	Played	Tempo	Note Values
Major	all keys	HT	 = 92	
Harmonic Minor	all keys	3 octaves + 2 notes		
Melodic Minor	all keys	HT 3 octaves + 2 notes		
Triplet Scales	all modes	HT play RH as written; play LH 1 octave lower	 = 92	
<i>Larivière: Exercises and Etudes for the Harp</i> , nos. 15, 16, 17, and 18		HT	 = 80	
Four-Note Chords				
Major	all keys	HT	 = 84	rolled:  broken: 
Minor	all keys	1 octave ending with I–IV–I ⁶ ₄ –V ⁷ –I chord progression		
Dominant 7th of Major Keys	all keys	HT		
Diminished 7th of Minor Keys	all keys	1 octave		
Arpeggios (see p. 25)				
Major	all keys	HT: start with LH	 = 100	
Minor	all keys			
Dominant 7th of Major Keys	all keys	HT: start with RH		
Diminished 7th of Minor Keys	all keys	HT: start with LH		
Build-up	C major	4 octaves	 = 44	
<i>Larivière: Exercises and Etudes for Harp</i> , nos. 20, 22, 24, 26, 28, and 30		HT	 = 66	
Octaves (solid and broken)				
Major	C	HT 1.5 octaves; dampen the LH bottom note	 = 60	solid:  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

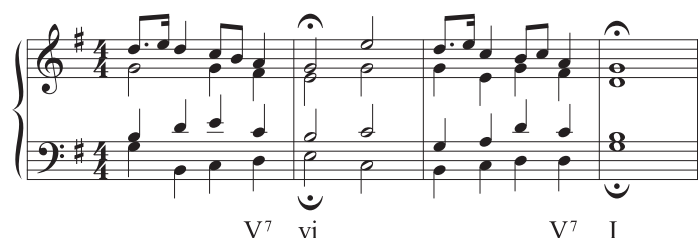
Candidates will be asked to identify any of the following four-note chords after the examiner has played the chord *once* in solid form, close position:

- 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 $\frac{2}{4}$ 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.

ARCT in Performance Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D <i>two</i> selections from any <i>two</i> different lists	80 20 (or 10 + 10) 20 (or 10 + 10) 20 (or 10 + 10) 20 (or 10 + 10)
Orchestral Excerpts	20
Total possible marks (pass = 70)	100
Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Theory Co-requisites Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis History 3: 19th Century to Present	

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)

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

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)

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'espagnole** 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)

Renié, 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

Andrès, 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 g

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.

Teacher's ARCT Requirements	Marks
Part 1: Practical Examination	50 (pass = 35)
Repertoire <i>one</i> Baroque or Classical sonata from Grade 10 or ARCT in Performance <i>one</i> selection from Grade 10 repertoire <i>one</i> selection from Grade 8 or 9 repertoire on lever harp, demonstrating facility with levers. <i>two</i> 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 – <i>Larivière: Exercises and Etudes for the Harp</i> – four-note chords – arpeggios – octaves	10 (pass = 7)
Ear Tests Meter Intervals Chords Playback	10 (pass = 7) 2 2 3 3
Sight Reading Playing Clapping	10 (pass = 7) 4 + 4 2
Part 2: Viva Voce Examination	50 (pass = 35)
A: Pedagogical Principles	20 (pass = 14)
B: Applied Pedagogy	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: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{9}{8}$

Intervals

Candidates may choose to:

- identify the following intervals after the examiner has played the interval *once* in broken form,
OR
- 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.

I IV V⁷ vi ii I₆⁴ V⁷ I

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*.

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.

PART 3: WRITTEN EXAMINATION

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.

Resources

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

- Bennett, Elsie, and Hilda Capp. *Complete Series of Sight Reading and Ear Tests*. 10 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 1968–1970.
- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1–ARCT). Mississauga, ON: The Frederick Harris Music Co., Limited, 1986–1988.
- *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1–7). Mississauga, ON: The Frederick Harris Music Co., Limited, 1989–1991.
- *Four Star Sight Reading and Ear Tests*. Ed. Scott McBride Smith. 11 vols. Rev. ed. (Introductory–Level 10). Mississauga, ON: The Frederick Harris Music Co., Limited, 2002.
- Berlin, Boris, and Warren Mould. *Basics of Ear Training*. (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1968.
- *Rhythmic Tests for Sight Reading*. (Levels 8 to ARCT). Miami, Florida: Warner Bros. Publications. First published Toronto, ON: Gordon V. Thompson Music, 1969.
- Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (online audio tracks at www.soundadvisedirect.com). Mississauga, ON: The Frederick Harris Music Co., Limited, 2005–2006.
- Finn, Cheryl and Eamonn Morris. *Perfection Ear: Ear Training Practice Sets*. 11 compact discs (Introductory–Level 10). Mississauga, ON: The Frederick Harris Music Co., Limited, 1997.
- Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber, 1994.
- Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott, 1974.
- Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program*. 10 vols. (Levels 1–ARCT) (book with CD or MIDI). Mississauga, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.
- *Comprehensive Ear Training: Student Series*. 11 compact discs (Levels 1–ARCT). Mississauga, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

Official Examination Papers

RCM Examinations *Official Examination Papers*.
15 vols. Mississauga, ON: The Frederick Harris Music
Co., Limited, published annually.

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

Burkholder, J. Peter, Donald J. Grout, and Claude V.
Palisca. *A History of Western Music*. 7th ed. New
York, NY: Norton, 2005.

Donington, Robert. *The Interpretation of Early Music*.
Rev. ed. London; Boston: Faber, 1989.

Kallmann, Helmut, Gilles Potvin, and Kenneth
Winters, eds. *Encyclopedia of Music in Canada*.
2nd ed. Toronto, ON: University of Toronto
Press, 1992 (available online at
www.thecanadianencyclopedia.com).

Kamien, Roger. *Music: An Appreciation*. 9th ed. New
York, NY: McGraw-Hill, 2008.

Latham, Alison, ed. *The Oxford Companion to Music*.
Oxford: Oxford University Press, 2002.

Machlis, Joseph, and Kristine Forney. *The Enjoyment
of Music*. 10th ed. New York, NY: Norton, 2007.

Marcuse, Sibyl. *Musical Instruments: A Comprehensive
Dictionary*. New York, NY: Norton, 1975.

Randel, Don Michael, ed. *The Harvard Biographical
Dictionary of Music*. Cambridge, MA: Harvard
University Press, 1996.

— *The Harvard Dictionary of Music*. 4th ed.
Cambridge, MA: Belknap Press of Harvard
University Press, 2003.

Sadie, Stanley, ed. *The New Grove Dictionary of Musical
Instruments*. 3 vols. London: Macmillan, 1993.

Sadie, Stanley, and John Tyrell, eds. *The New Grove
Dictionary of Music and Musicians*. 2nd ed.,
29 vols. London: Macmillan, 2001 (also available
online).

Slonimsky, Nicolas, editor emeritus. *Baker's
Biographical Dictionary of Music and Musicians*.
Centennial ed. 6 vols. New York, NY: Schirmer,
2001.

Stolba, K. Marie. *The Development of Western Music: A
History*. 3rd ed. Boston, MA: McGraw-Hill, 1998.

HARP RESOURCES

Books

- Bunting, Edward. *The Ancient Music of Ireland*. Mineola, NY: Dover Publications, 2000. First published Waltons' Piano and Musical Instrument Galleries (Publications Dept.) Ltd., 1969.
- Chaloupka, Stanley. *Harp Scoring*. Glendale, CA: Glendale Instant Printing, 1979.
- Inglefield, Ruth. *Marcel Grandjany: Concert Harpist, Composer, Teacher*. Washington: University Press of America, 1979.
- Inglefield, Ruth, and Lou Ann Neill. *Writing for the Pedal Harp*. Berkeley, CA: University of California Press, 1985.
- Kinnaird, Allison. *A Tree of Strings*. Shillinghill: Kinmor Music, 1992.
- Maher, Tom. *The Harp's a Wonder*. Mullingar: Uisneach Press, 1991.
- Owens, Dewey. *Carlos Salzedo: From Aeolian to Thunder*. Chicago, IL: Lyon & Healy, 1992.
- Palkovic, Mark. *Harp Music Bibliography: Compositions for Solo Harp and Harp Ensemble* compiled by Mark Palkovic. Bloomington, IN: Indiana University Press, 1995.
- Riley, Laurie. *The Harper's Handbook*. Mendocino, CA: Mayapple Publishers, 1991.
- Reusch, Roslyn. *Harps and Harpists*. London: Duckworth, 1989.
- Swanson, Carl. *A Guide for Harpists*. Boston, MA: Boston Editions, 1984.
- Verennes, François des. *Henriette Renié: Living Harp*. 2nd ed. Bloomington, IN: Music Works—Harp Editions, 1990.
- Weidensaul, Jane B. *Scientific Tuning: A Manual for Harpists*. Teaneck, NJ: Willow Hall Press, 1979.
- Yeats, Gráinne. *The Harp of Ireland*. Belfast: Belfast Harpers' Bicentenary Ltd., 1992.

Anthologies and Method Books

- Bouchard, Dominig, arr. *Pièces classiques pour la harpe celtique ou la harpe à simple mouvement/Classical Pieces for Celtic Harp or Simple Action Harp*. 6 vols. Paris: G. Billaudot, 1995.
- Bullen, Sarah, ed. *Principal Harp: A Guidebook for the Orchestral Harpist – Audition Excerpts plus Practical Advice on Orchestral Performance*. Rev. ed. Bloomington, IN: Vanderbilt Music, 1995.
- Campen, Ank van, ed. *Classical Tunes for the Irish Harp*. Amsterdam: Broekmans & Van Poppel, 1972.
- David, Annie Louise, ed. *Album of Solo Pieces for the Harp*. 2 vols. Boston, MA: Boston Music, n.d.
- Devos, Gérard, transc. *Pièces brèves contemporaines pour harpe*. Annotées et doigtées par Gérard Devos. 3 vols. Paris: Editions Rideau Rouge, 1967–1971.
- Dilling, Mildred, ed. and arr. *Old Tunes for New Harpists*. King of Prussia, PA: Theodore Presser, 1934.
- *Thirty Little Classics for the Harp*. Philadelphia, PA: Oliver Ditson, 1938.
- Le Dentu, Odette, arr. *Pièces classiques pour la harpe celtique*. 4 vols. Paris: Billaudot, 1978–1979.
- Friou, Deborah, arr. *Ballads and Court Dances of the 16th and 17th Centuries*. Milwaukee, WI: Hal Leonard, 1994.
- *Baroque Music for the Harp*. Brunswick, ME: Friou Music, 1999.
- Grandjany, Marcel, and Jane Weidensaul. *First Grade Pieces for the Harp*. New York, NY: Carl Fischer, 1965.
- Grandjany, Marcel, arr. *Short Pieces from the Masters*. New York, NY: Carl Fischer, 1969.
- Hewett, Margaret. *The Complete Book of the Small Harp: For Teachers, Pupils, and Self-taught Musicians*. Clapham Common: Margaret Hewett Productions, 1982.
- Kinneard, Alison. *The Small Harp: A Step by Step Tutor*. Shillinghill: Kinmor Music, 1989.
- Kondonassis, Yolanda, arr. *The Yolanda Kondonassis Collection*. New York, NY: Carl Fischer, 2004.
- Lawrence, Lucile, ed. *Solos for the Harp Player*. New York, NY: Schirmer, 1966.
- Ledet, Marlene Shepard. *Of Rhymes and Seasons: A Beginning Collection of Pieces for the Troubadour Harp or the Folk Harp*. Chicago, IL: Lyon and Healy, 1983.

- Loesberg, John, Christine Martin, and Siobhan Bhreathnach. *The Celtic Harp: A Hand-Picked Collection of the Finest Old Airs and Dance Tunes from Ireland, Scotland, Brittany, England, Wales, Cornwall and the Isle of Man*. Cork, Ireland: Ossian Publications, 1988.
- McDonald, Susann, and Linda Wood, eds. *Harp Solos: Graded Recital Pieces*. Louisville, KY: Music Works – Harp Editions, 1982.
- Milligan, Samuel. *Fun from the First, with the Lyon-Healy Troubadour Harp*. 2 vols. Chicago, IL: Lyon & Healy, 1962.
- , ed. *Medieval to Modern: Repertoire for the Lyon-Healy Troubadour Harp*. 2 vols. Chicago, IL: Lyon & Healy, 1962.
- Paret, Betty. *First Harp Book*. New York, NY: Schirmer, 1942; reprint by Lyra Music Company.
- Polanska, Elena, trans. *Airs et danses de la renaissance, pour harpe celtique*. Paris: Editions Musicale Transatlantique, 1986.
- Pool, Ray. *American Classic Pop, Arranged for Lever Harp*. 2 vols. Chicago, IL: Lyon & Healy, 1994–1995.
- Pratt, Samuel, and Rosalie Pratt, ed. and arr. *Danses pour la Dauphine*.
- Renié, Henriette. *Complete Method for Harp*. Trans. Geraldine Ruegg. 2 vols. Paris: Alphonse Leduc, 1966.
- , ed. and arr. *Les classiques de la harpe: collection de transcriptions classiques pour harpe à pédales*. Paris: Alphonse Leduc, 1950, 1999.
- Robertson, Kim, arr. *Celtic Harp Solos*. Pacific, MO: Mel Bay Publications, 1995.
- Sounding Harps: Music for the Irish Harp*. 2 vols. Dublin: Cairde na Cruite, 1990–1993.
- Stanesslow, Sunita. *Solo Harp*. Pacific, MO: Mel Bay Publications, 2000.
- Volpé Bligh, Elizabeth, ed. and arr. *Solos for Lever or Pedal Harp: Compositions and Arrangements*. Vancouver, BC: The Avondale Press, 2007.
- Watkins, David, ed. *Anthology of English Music for the Harp*. 4 vols. London: Stainer & Bell, 1972–1973.
- Woods, Sylvia. *Irish Dance Tunes for all Harps: 50 Jigs, Reels, Hornpipes, and Airs*. Ed. Sylvia Woods and Maire Ni Chathasaigh; special introduction by Danny Carnahan. Montrose, CA: Woods Music & Books, 1984.
- Salzedo, Carlos, and Lucile Lawrence. *Pathfinder to the Harp: Guide pour la harpe*. New York, NY: Southern Music, 1954.
- Zabaleta, Nicanor, ed. *Spanish Masters of the 16th and 17th Century*. London: Schott, 1954.

Harp Collections and Studies/Etudes

- Bach, Johann Sebastian. *Etudes for Harp selected from Bach Sonatas and Partitas for Unaccompanied Violin*. Arr. Marcel Grandjany. New York, NY: Carl Fischer, 1970.
- Grandjany, Marcel. *Little Harp Book*. New York, NY: Carl Fischer, 1966.
- Ortiz, Alfredo Rolando. *The International Rhythmic Collection: For All Harps or Piano*. Corona, CA: Ortiz Books and Recordings, 1994.
- Ortiz, Alfredo Rolando. *From Harp to Harp with Love*. Corona, CA: Ortiz Books and Recordings, 1983.
- Pozzoli, Ettore. *65 Piccoli studi facile e progressive*. In Maria Grossi, ed. *Metodo per arpa*. Milan: Ricordi, 1946.

Associations

American Harp Society

Contact: Kathleen Moon, Executive Secretary
PO Box 3833, Los Angeles, CA 90038-0334 USA
tel: 323-469-3050
email: kmoon@UCLAumni.net
www.harpsociety.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.folkharpociety.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

Frequently Asked Questions

PRACTICAL EXAMINATIONS

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*.

THEORY CO-REQUISITES

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.