

UNISA

Harp Syllabus

2012 until further notice

Lever Harp
Pedal Harp

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UNISA

Harp syllabus

Lever Harp (Grades 1 to 5)

Pedal Harp (Grades 1 to 8)

Contents

General Information	1
1 Prescribed Repertoire	1
2 Alternative and Own Choice Works.....	2
3 Specific Requirements.....	2
4 Technical Work.....	3
5 Sight-reading.....	4
6 Practical Musicianship.....	4
7 Theory of Music Requirements.....	5
8 Exemptions	6
9 Duration.....	6
10 Participation in the Unisa Music Scholarship Competitions.....	7
Basic Requirements and Allocation of marks	8
1 Grade Examinations	8
2 Performance Level Assessments.....	8
3 Evaluations.....	9
4 Allocation of Marks	10
5 Marks Categories	10
Technical work and Repertoire HARP Grade 1 to Grade 8.....	11
Tegniese werk en Repertorium HARP Graad 1 tot Graad 8.....	11
Repertoire Requirements HARP Performer's Assessment.....	27
Repertoriumvereistes HARP Voordraersassessering.....	27
Annexures.....	30

General Information

Grade Examinations and Performance Level Assessments (PLAs)

- Lever harp (Grades 1 to 5)
- Pedal harp (Grades 1 to 8)

1 Prescribed Repertoire

- 1.1 The prescribed repertoire lists for each grade appear from page 11 in this publication.
- 1.2 Candidates must perform a balanced programme, which should be diverse in character and tempo.
- 1.3 Prescribed music should be purchased from the publishers, sheet music dealers or the internet. Only original printed music may be used in the examination room. Copies of all these works must be submitted to the examiner at the examination and will be destroyed afterwards.
- 1.4 The use of music that is in public domain and downloadable from the internet is permitted provided that no copyright restrictions are being violated. The source of this piece must be indicated on the sheet music.
- 1.5 Copies of all works, containing solo parts as well as the piano accompaniment, must be submitted to the examiner at the examination and will be destroyed afterwards.
- 1.6 Candidates must take cognisance of the fact that photocopying of music, without written permission from the publishers, is strictly prohibited by the Copyright Act (Act 98 of 1978, as amended). Examiners may refuse to conduct the examination if the original works are not present in the examination room. In such cases the examination will be downgraded to an Evaluation.
- 1.7 Examiners may listen to either an entire work or only part of it. Repeats [II: :II] need not be played unless requested by the examiner, indicated as compulsory in the sheet music or if the section is repeated in ornamented form. Da Capo sections should, however, be performed unless the examiner requests the candidate not to do so.
- 1.8 Candidates may use any edition of the prescribed works.
- 1.9 It is not essential to follow performance indications such as articulation, dynamics, phrasing, metronome indications, etc. appearing in a specific edition unless they have obviously been inserted by the composer and not by the editor. When candidates use an edition with different editing, they should bring this to the examiner's attention.
- 1.10 Ornaments may be omitted in Grade 1 and Grade 2.
- 1.10 Appropriate cadenzas are obligatory in concertos from Grade 8 onwards.

2 Alternative and Own Choice Works

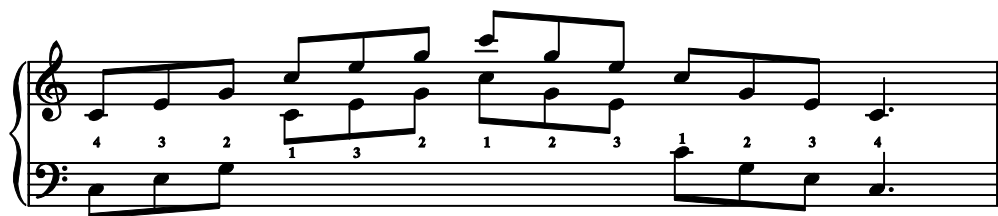
- 2.1 Candidates may request permission from the Directorate Music to present one alternative work.
- 2.2 Own choice works are applicable to the Performance Level Assessments only.
- 2.3 Applications to present an alternative or own choice work must:
- be made on the official application form obtainable from the internet or Directorate Music;
 - include a copy of the alternative work concerned which copy will not be returned;
 - reach the Deputy Director (Professional), Directorate Music not later than the closing date for entries (preferably with the entry form).
- 2.4 Alternative and own choice works should match the length, level of virtuosity, musical standard and style period of the work to be replaced.
- 2.5 The University of South Africa reserves the right to refuse permission for works which do not meet any or all of the criteria.
- 2.6 Requests to present an alternative or own choice work received after the closing date for entries, will only be considered in highly exceptional cases.

3 Specific Requirements

- 3.1 **Accompanists:** All pieces requiring accompaniment must be accompanied, and candidates must provide competent accompanists for their recital. Poor ensemble may result in the penalisation of the candidate. Accompanists may be present in the examination room only while actually accompanying.
- 3.2 **Page turners:** No page turners are allowed in the examination venue for up to and including Grade 7 examinations. Grade 8 candidates and their accompanists may make use of a page turner, but this person may not be the candidate's teacher. Examiners may not be asked to turn the pages.
- 3.3 **Tuning of the instrument:** Up to and including Grade 4 examinations, a teacher or accompanist may assist a candidate in tuning his/her instrument. From Grade 5 onwards, the candidate must tune the instrument unassisted.
- 3.4 **Music stands:** Candidates must supply their own music stands in the examination room.

4 Technical Work

- 4.1 All technical work/exercises must be played:
- from memory
 - ascending and descending according to the specified range.
- 4.2 Scales and arpeggios must begin and end on the same note.
- 4.3 The compass of the prescribed scales is indicated with Roman numerals which are to be interpreted as follows:
- I one octave
 - II two octaves
 - III three octaves
 - IV four octaves.
- 4.4 The following abbreviations will be used to distinguish between hands:
- LH = left hand
 - RH = right hand
- 4.5 Scales and arpeggios
- 4.5.1 Lever harps tuned in E^b major permit the harpist to play in the following keys and most of their relative minor keys:
- C major
 - keys with three or less flats, i.e. F, B^b , E^b
 - keys with four or less sharps, i.e. G, D, A, E
- 4.5.2 Lever harps tuned in A^b major permit the harpist to play in the following keys and most of their relative minor keys:
- C major
 - keys with four or less flats, i.e. F, B^b , E^b , A^b
 - keys with three or less sharps, i.e. G, D, A
- 4.5.3 Pedal harps tuned in C^b major permit the harpist to play in all keys excluding those that have double sharps or double flats.
- 4.6 Arpeggios – hands together
- 4.6.1 The left hand and right hand must be one octave apart
- 4.6.2 When ascending, the third finger must cross under the thumb.
- 4.6.3 When descending, the thumb must cross over the third finger.



4.7 Arpeggios – hands divided (left hand and right hand alternating)

Three octaves:

Four octaves:

Five octaves:

5 Sight-reading

Candidates must play one sight-reading test. Sufficient time will be allowed to study the piece without playing it. In preparation to play the sight-reading test, candidates will be permitted to silently finger the notes without making a sound.

6 Practical Musicianship

- 6.1 The requirements for each grade appear in a separate publication, available from the Directorate Music free of charge.
- 6.2 The practical musicianship requirements per grade are the same for all instruments.
- 6.3 The examiner will play all practical musicianship tests on a piano.
- 6.4 The candidate must play the visualisation test on the examination instrument.

7 Theory of Music Requirements

- 7.1 There are no theoretical requirements for Performance Level Assessments (PLAs).
- 7.2 The Theory of Music examinations required for the various practical grade examinations are as follows:

Grade Examinations	
Practical examination	Theory of Music requirement
Pregrade 1 to Grade 3	None
Grade 4	Grade 3
Grade 5	Grade 4
Grades 6, 7 & 8	Grade 5

- 7.3 If a Theory of Music examination is a requirement for a practical examination, and the candidate has not passed the required Theory of Music examination before the practical examination is played, the candidate must enter and pass the required Theory of Music examination by the third (October) session of 2019.
- 7.3.1 A candidate who passes a practical examination before the required Theory of Music examination will only receive the certificate once the relevant Theory of Music examination has been passed.
- 7.3.2 If a candidate passed the required Theory of Music examination at the same or an earlier examination session, the practical certificate will be issued without delay.
- 7.3.3 If a candidate only meets the Theory of Music requirement by the end of 2019, the Directorate Music must be contacted and requested to issue the practical certificate.
- 7.3.4 If a candidate does not meet the Theory of Music requirement by the end of 2019, the candidate must re-enter for the practical examination and play again.
- 7.4 Grade 8 practical candidates who do not yet meet the Theory of Music requirement must register for the practical and theory components in the same calendar year. (Theory of Music may be written earlier.) The Grade 5 Theory of Music paper must have been passed by the end of 2019.
- 7.5 Theory of Music Grades 6 and 7 examinations consist of two papers each. Candidates may enter for one or both papers (in any order) at any time and will retain credit for individual papers passed.
- 7.6 Candidates entering for the Grade 7 and 8 Theory of Music will have to pass both the examination papers in order for the Theory of Music qualification to be awarded. Grade 7 and 8 Theory of Music examinations are presented in the third (October) session of each year only.
- 7.7 Please do not contact Unisa to enquire about certificates if the candidate has not yet passed the required Theory of Music examination.

8 Exemptions

8.1 Grade 5 Theory of Music is the **COMPULSORY** Theory of Music examination for students entering for the Grade 8 Practical examination.

8.2 International music qualifications

Students in possession of international qualifications may apply for exemption from Grade 5 Theory of Music. These exemptions will be evaluated by the professional staff of the Directorate Music.

8.3 Application procedure

Please use the official *Request for Exemption* form (FORM B), obtainable from the internet or the Directorate Music. A certified copy of the candidate's academic record on an official letterhead of the Conservatoire/School/University where the student is studying must accompany the application.

9 Duration*

Performance Level Assessments	
Level 1	10 minutes
Level 2	10 minutes
Level 3	10 minutes
Level 4	15 minutes
Level 5	20 minutes
Level 6	20 minutes
Level 7	25 minutes
Level 8	30 minutes
Performer's Assessment	45 minutes

Grade Examinations	
Grade 1	20 minutes
Grade 2	20 minutes
Grade 3	25 minutes
Grade 4	30 minutes
Grade 5	35 minutes
Grade 6	40 minutes
Grade 7	45 minutes
Grade 8	55 minutes

*Allocated time indicates total examination duration and therefore includes setting up and tuning of instruments.

10 Participation in the Unisa Music Scholarship Competitions

10.1 Age Restrictions

10.1.1 Candidates qualifying for the Unisa South African Music Scholarship Competition for Grade 8 should not be older than 21 years (Instrumentalists) or 23 years (Singers) on 31 October of the competition year and must have passed the required Grade 5 Theory of Music examination by the June session of that particular year. Candidates who only write the required Theory of Music Grade 5 examination in the October session of the relevant year, will not be eligible for participation as the results will not yet be available at the time of the competition.

10.2 Requirements for participation

The following requirements must be fulfilled in order to qualify for participation in the scholarship competitions:

10.2.1 Mark allocation

Grade 8

- achieve at least 85% in the examination as a whole
- achieve an average of at least 85% for the prescribed pieces.

10.2.2 Memorisation

Memorisation is not a requirement for participation in the South African Competitions.

10.2.3 No deferred participation

Candidates must participate in the scholarship competitions in the same year that they play the examination and qualify. Participation will not be deferred to the following year.

Basic Requirements and Allocation of Marks

1 Grade Examinations

1.1 General

- 1.1.1 Candidates will be allowed to enter at any grade for a grade Examination.
- 1.1.2 Candidates will be allowed to switch from a grade Examination to a Performance Level Assessment or Evaluation. No excess fees will be refunded.
- 1.1.3 Three works must be performed, one chosen from each of the prescribed lists A, B and C. At least two contrasting styles must be included in the performance.
- 1.1.4 One alternative work may be presented with prior permission (see to page 2, paragraph 2).
- 1.1.5 A certificate will be issued upon successful completion of an exam and theory requirement.

1.2 Technical Work

As prescribed.

1.3 Performance

Candidates must play three pieces, one selected from each of the prescribed lists. Playing from memory is not compulsory.

1.4 Sight-reading

Candidates will be required to play a piece at sight.

1.5 Practical Musicianship

As prescribed in the Practical Musicianship syllabus.

2 Performance Level Assessments

2.1 General

- 2.1.1 Candidates will be allowed to enter at any level for a Performance Level Assessment.
- 2.1.2 Candidates will be allowed to change from a Performance Level Assessment to an Evaluation.
- 2.1.3 No Theory of Music requirements need to be met.
- 2.1.4 At least three contrasting styles must be included in the performance.
- 2.1.5 One own choice work may be presented (see page 2 paragraph 2).
- 2.1.6 A single overall symbol with commentary will be given. No individual marks will be allocated.
- 2.1.7 A statement and not a certificate will be issued upon successful completion of a particular level.
- 2.1.8 The Roll of Honour is not applicable to Performance Level Assessments.

2.2 Technical Work

No technical work is required.

2.3 Performance

2.3.1 Level 1 to Level 8

The prescribed pieces from the existing graded examinations will apply. Candidates must play three pieces, one selected from each of the prescribed lists A and B and one work of own choice. The latter may also be chosen from the prescribed list C.

2.3.2 Performer's Assessment

2.3.2.1 The Performer's Assessment is the highest assessment level and the only option that follows the Level 8 Performance Level Assessment.

Candidates must perform a balanced programme of four works, one selected from each of the prescribed lists A to D. The List D work may also be an own choice, ensemble or chamber work. Permission to perform this work must be obtained from the Directorate Music (see page 2 paragraph 2).

2.3.2.2 All assessments will be conducted by one examiner at any of the existing practical examination centres.

2.4 Sight-reading

No sight-reading is required.

2.5 Practical Musicianship

No practical musicianship is required.

3 Evaluations

3.1 The purpose of an Evaluation is to encourage inadequately prepared candidates to play, rather than withdraw from a grade examination or Performance Level Assessment.

3.2 Candidates may change from a grade examination or Performance Level Assessment to an Evaluation. This may be done up to the day of the examination, but excess fees will not be refunded. Please note that candidates cannot enter for an Evaluation specifically.

3.3 Any combination of work may be presented for an Evaluation and may include any of the three pieces, sight-reading, technical work or practical musicianship.

3.4 No marks or symbols are awarded, only commentary.

3.5 No certificate or special report is issued. The examiner report serves as confirmation of the Evaluation.

3.6 One teacher or parent may be present at the Evaluation.

3.7 Please note that although candidates will be permitted to change to an Evaluation even on the day of the examination, excess fees will not be refunded.

4 Allocation of Marks

Marks or symbols allocated by the examiners are final. No correspondence will be entered into regarding the outcome of an assessment or examination.

Performance Level Assessments			
A++	90-100%	C+	65-69%
A+	85-89%	C	60-64%
A	80-84%	D+	55-59%
B+	75-79%	D	50-54%
B	70-74%	E	49% and below

Grade Examinations		
	Grade 1 to Grade 7	Grade 8
Technical work	20	15
Sight-reading	10	10
Practical Musicianship	10	10
Performance List A	20	20
List B	20	25
List C	20	20
<i>Total 100; Pass 50; Merit 70; Distinction 80; Roll of Honour 90 (Grade 1 to Grade 7); Roll of Honour 85 (Grade 8)</i>		

5 Marks Categories

For the marks categories please refer to Annexure 1 on page 30.

Technical work and Repertoire

Tegniese werk en Repertorium

HARP

HARP

Lever/Pedal Harp

Grade 1

Keltiese/Pedaalharp

Graad 1

Technical work/Tegniese werk

	Compass and Key Omvang en Toonsoort	Hands Hande	Motion Rigting	Minimum tempo
Major scales Majeurtoonlere	I: C, G, F	Together or separate Tesame of apart	Similar Dieselfde	$\text{♩} = 56$
Major arpeggios Majeur arpeggio's	I: C, G, F In root position In grondposisie	Together Tesame		$\text{♩} = 60$
	II: C, G, F In root position In grondposisie	Divided Afwisselend		

Broken chords Gebroke akkoorde

C (3 fingers/vingers) $\text{♩} = 52$

Descending
($\text{♩} = 52$)

Ascending
($\text{♩} = 52$)

The image displays musical notation for broken chords in C major. It is divided into two sections: 'Descending' and 'Ascending'. Each section contains two staves (treble and bass clef) and is marked with a tempo of 52 quarter notes per minute. The descending section shows chords moving from C4 to C3, with fingerings 1-2-3 for the right hand and 3-2-1 for the left hand. The ascending section shows chords moving from C3 to C4, with fingerings 3-2-1 for the right hand and 1-2-3 for the left hand. Each chord is indicated by a bracket with the number '3' and the specific finger numbers.

Repertoire/Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

All pieces for Grade 1 are suitable for lever/pedal harp.
Alle stukke vir Graad 1 is gepas vir die keltiese- of pedaalharp.

List A Lys A

Anon (Italian)	<i>O Sanctissima</i> , <u>Fun from the First</u> , Milligan (Lyon and Healy)
Bouchard, D	<i>Shells/Ant's Steps</i> , <u>Harp d'Or</u> (Billaudot)
Corri, D	<i>Marche</i> , <u>Panorama de la harpe celtique</u> , ed Bouchard (Musicales Transatlantiques)
Le Dentu, O	<i>Tanto Zentil</i> , <u>Pièces Classiques</u> , Vol 1 (Billaudot)
Pozzoli, E	<i>Moderato</i> No 4 (p. 92) or/of <i>Allegretto</i> No 10 (p. 97) <u>Method for Harp</u> , Grossi (Ricordi)
Schlomovitz, P	<i>The Little Harper</i> , <u>Beginners Harp Book</u> (Savi)

List B Lys B

Grandjany, M	<i>Little Waltz</i> , <u>First Grade Pieces</u> (Fischer)
Hasselmans, A	<i>Petite Berceuse</i> , Op 11 (Leduc)
Paret, B	<i>I hear a harp</i> (Lyra)
Tournier, M	<i>Les Tierces</i> , <u>Les Plaisirs de la Harpe</u> , Vol 1, ed Geliot (Lemoine)
Weidensaul, J	<i>Midnight Stars</i> , <u>First Grade Pieces</u> , arr Grandjany (Fischer)
Weidensaul, J	<i>Barn Dance</i> , <u>First Grade Pieces</u> , arr Grandjany (Fischer)

List C Lys C

Andres, B	No 1, <u>Asters</u> (Hamelle/UMP)
Bartok, B	<i>Alternate Hands</i> , <u>Mikrokosmos for Harp</u> (Boosey & Hawkes)
Bouchard, D	<i>Blues pour harpe</i> (Leduc)
Gough, D	<i>Donkey Ride</i> , <u>Lift Off!</u> (Beartramka)
Kanga, S	<i>Murky River</i> or/of <i>Spooky City</i> , <u>Minstrel's Gallery</u> (Maruka Music)
Milligan, S	<i>Purple Bamboo</i> , <u>Fun from the First</u> , Vol 2 (Lyon & Healy)

Lever/Pedal Harp Grade 2

Keltiese/Pedaalharp Graad 2

Technical work/Tegniese werk

	Compass and Key Omvang en Toonsoort	Hands Hande	Motion Rigting	Minimum tempo
Major scales Majeurtoonlere	II: D, B ^b	Together or separate Tesame of apart	Similar Dieselfde	♩ = 68
Minor scales (harmonic) Mineurtoonlere (harmonies)	II: a, e	Together or separate Tesame of apart	Similar Dieselfde	♩ = 68
Major arpeggios Majeur arpeggio's	I: D, B ^b In root position In grondposisie	Together Tesame		♩ = 72
	II: D, B ^b In root position In grondposisie	Divided Afwisselend		
Minor arpeggios Mineur arpeggio's	I: a, e In root position In grondposisie	Together Tesame		♩ = 72
	II: a, e In root position In grondposisie	Divided Afwisselend		
Broken chords Gebroke akkoorde	G, F (3 fingers/vingers) As for Grade 1 Soos vir Graad 1	Alternating Alternatiewe		♩ = 52

Repertoire/Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

All pieces for Grade 2 are suitable for lever or pedal harp.
Alle stukke vir Graad 2 is gepas vir die keltiese- of pedaalharp.

List A Lys A

Bach, JS	<i>While Bagpipes Play</i> , <u>Second Harp Book</u> , arr Paret (Lyra)
Bochsa, RNC	No 1, <u>Quarante Etudes Faciles</u> , Op 318 (Salvi)
Bouchard, D	<i>Umbrella or/of The Crab</i> , <u>Harpe d'Or</u> (Billaudot)
MacDonald, S	<i>Concert Etude</i> , <u>Graded Harp Solos</u> , Vol 1 (Musicworks)
Pozzoli, E	<i>Allegro</i> No 20 (p. 106) or/of <i>Andante</i> No 17 (p. 104) <u>Method for Harp</u> , Grossi (Ricordi)
Rousseau, JJ	<i>Evening Song</i> , <u>Second Harp Book</u> , arr Paret (Lyra)

List B Lys B

Clifton-Welker, F	<i>Waltz for Emily</i> or/of <i>Matador's Lament</i> , <u>Harping On</u> , Vol 1 (Clifton-Welker)
Grandjany, M	<i>Reverie</i> , <u>Trois petites pieces tres faciles</u> , Op 7 (Leduc)
Haydn, J	<i>Andante</i> , <u>First Harp Book</u> , arr Paret (Lyra)
Mozart, WA	<i>Minuet in F</i> , <u>Thirty little classics</u> , arr Dilling (Ditson)
Renie, H	<i>Grandmere racont une histoire</i> (Leduc)
Thomson, L	<i>Ebbing Tide</i> or/of <i>Song at night</i> (Thomson)

List C Lys C

Andres, B	No 2 or/of No 6, ' <u>Aquatintes</u> ' (Alphonse Leduc)
Bartok, B	<i>In Phrygian Mode</i> or/of <i>In Yugoslav Mode</i> , <u>Mikrokosmos for Harp</u> (Boosey & Hawkes)
Devos, G	<i>Berceuse pour la Poupee chinoise</i> , <u>Pieces Breves Contemporaines pour Harpe</u> , Bk 1 (Editions Rideau Rouge)
Kanga, S	<i>Swing Time</i> or/of <i>Bedtime Blues</i> , <u>Minstrels Gallery</u> (Maruka Music)
Ortiz, A	<i>Zamba for a Rainy Day</i> , <u>International Rhythmic Collection</u> , Vol 1 (Aroy Music)
Weidensaul, J	<i>El Numero Uno</i> , <u>First grade pieces for harp</u> (Carl Fischer)

Lever/Pedal Harp Grade 3

Keltiese/Pedaalharp Graad 3

Technical work/Tegniese werk

	Compass and Key Omvang en Toonsoort	Hands Hande	Motion Rigting	Minimum tempo
Major scales Majeurtoonlere	II: B ^b , A, E ^b	Together or separate Apart of tesame	Similar Dieselfde	♩ = 76
Minor scales (harmonic) Mineurtoonlere (harmonies)	II: d, g	Together or separate Apart of tesame	Similar Dieselfde	♩ = 76
Harmonics (strings in open position) Harmoniese deeltone (snare in oop posisie)	Pedal Harp Pedaalharp I: C ^b major	Separate Apart		♩ = 60
	Lever Harp Keltiese Harp I: E ^b or/of A ^b	Separate Apart		
Major arpeggios Majeur arpeggio's	II: B ^b , A, E ^b In root position In grondposisie	Together Tesame		♩ = 76
	III: B ^b , A, E ^b In root position In grondposisie	Divided Afwisselend		
Minor arpeggios Mineur arpeggio's	II: d, g In root position In grondposisie	Together Tesame		♩ = 76
	III: d, g In root position In grondposisie	Divided Afwisselend		
Broken chords Gebroke akkoorde	C, G, (4 fingers/vingers)	Alternating Alternatiewe		♩ = 60

Ascending
(♩ = 52)

Descending
(♩ = 52)

Repertoire/Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

** Suitable for LEVER harp

** Geskik vir KELTIESE harp

List A Lys A

- Bochsa, RNC**** *Rondo "Le Garçon Volage" from Air and Rondo, Medieval to Modern, Vol 2, ed Milligan (Lyon and Healy)*
- Buttstedt, JH**** *Menuet, Panorama de la harpe celtique, ed Bouchard (Musicales Transatlantiques)*
- Clarke, J**** *Chaconne, The Classical Harpist, ed Powell (Adlais)*
- Handel, GF**** *Allegro, The Classical Harpist, ed Powell (Adlais)*
- Bach, JS** *Minuet from 6th French Suite, Second Harp Book, arr Paret (Lyra)*
- Clementi, M** *1st movement from/1e beweging uit Sonatina, Second Harp Book, arr Paret (Lyra)*
- Pozzoli, E** *Etude No 1, Studi de Media Difficolta (Ricordi)*

List B Lys B

- Foster, S** *Beautiful Dreamer (Romantic Music)*
- Gounod, C**** *Les Pifferari, Medieval to Modern, Vol 2, ed Milligan (Lyon & Healy)*
- Grandjany, M**** *Barcarolle, Trois petites pieces tres faciles, Op 7 (Leduc)*
- Hasselmans, A** *Rouet, Trois petite pieces faciles (Durand)*
- Passler, E** *Rondo, Short Pieces from the Masters, ed Grandjany (Carl Fischer)*
- Yradi, S**** *La Paloma, Medieval to Modern, Vol 1, ed Milligan (Lyon & Healy)*

List C Lys C

- Andres, B**** *Any one of/Enige een uit No 3, 8,10, Les petites pas (Henry Lemoine)*
- Clifton-Welker, F** *Jalapeno Chillies, Sparks from the Harp, Vol 1 (Clifton-Welker)*
- Damase, J-M**** *Etude No 1 or/of 2, 10 Etudes Faciles (Billaudot)*
- Gabus, M** *Dans le parc de bambus, Images de Chine (Billaudot)*
- Gartenlaub, M** *Serenade, Pieces Breves Contemporaines pour harp, Book 3 (Editions Rideau Rouge)*
- Salzedo, C**** *Beethoven at School, Sketches for Harpist Beginners (Elkan-Vogel Inc)*

Lever/Pedal Harp Grade 4

Keltiese/Pedaalharp Graad 4

Technical work/Tegniese werk

	Compass and Key Omvang en Toonsoort	Hands Hande	Motion Rigting	Minimum tempo
Major scales Majeurtoonlere	III: A, E, D	Together and separate Apart en tesame	Similar Dieselfde	♩ = 90
Minor scales (harmonic) Mineurtoonlere (harmonies)	III: b, g, c	Together and separate Apart en tesame	Similar Dieselfde	♩ = 90
Harmonics Harmoniese deeltone	I: G, F	Separate Apart		♩ = 72
Major arpeggios Majeur arpeggio's	III: A, E, D Root and 1 st inversion Grondposisie en 1 ^e omkering	Together Tesame		♩ = 76
	III: A, E, D Root and 1 st inversion Grondposisie en 1 ^e omkering	Divided Afwisselend		
Minor arpeggios Mineur arpeggio's	III: b, g, c Root and 1 st inversion Grondposisie en 1 ^e omkering	Together Tesame		♩ = 76
	III: b, g, c Root and 1 st inversion Grondposisie en 1 ^e omkering	Divided Afwisselend		
Broken chords Gebroke akkoorde	B ^b , E ^b (4 fingers/vingers) As for Grade 3 Soos vir Graad 3	Alternating Alternatiewe		♩ = 72

Repertoire/Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

** Suitable for LEVER harp

** Geskik vir KELTIESE harp

List A Lys A

Dussek, O

Merch Megan (Adlais)

Handel, GF

Sarabande, Second Harp Book, ed Paret (Lyra)

Naderman, FJ

2nd movement from/2e beweging uit *Sonata* No 1, Sept Sonates Progressive (Salvi)

Naderman, FJ** Etude No 1, Naderman pour harpe celtique, cahier 1 (Editions Aug Zurfluh)
Pozzoli, E** No 11 or/of No 14, Studi de Media Difficolta (Ricordi)
Sor, F** *Andante*, My Harp's Delight, ed Van Campen (Salvi)

List B Lys B

Barber, G** *Morning Splendour*, Windmill Sketches (Salvi)
Grandjany, M** *Gavotte*, Petite Suite Classiques (Fischer)
Hasselmans, A *Serenade Melancolique*, Feuilles d'automne (Durand)
Renie, H *Angelus*, Feuillets d'album (Lemoine)
Trad.** *Eriskay Love Lilt*, Sounding Strings, arr Stevenson (UMP)
Wood, L *Two Guitars*, Graded Harp Solos, Vol 4 (Musicworks)

List C Lys C

Bartok, B** *Merriment*, Mikrosmos for Harp (Boosey & Hawkes)
Damase, J-M** *Duo*, Pieces Breves Contemporaines pour harpe, Vol 1, ed Devos (Rideau Rouge)
Gabus, M *La pagode de l'harmonie celesste* or/of *Un Francais a Peking*, Images de Chine (Billaudot)
Klatzow, P** *Izibongo 2* (Composer Publisher)
MacDonald, S *Chrystalis*, Graded Harp Solos, Vol 5 (Musicworks)
Turner, E** *Skegness Rock*, Lever Harp World, ed Gough (Beartramka)

Lever/Pedal Harp Grade 5

Keltiese/Pedaalharp Graad 5

Technical work/Tegniese werk

	Compass and Key Omvang en Toonsoort	Hands Hande	Motion Rigting	Minimum tempo
Major scales Majeurtoonlere	Pedal Harp Pedaalharp IV: A, E, B, B ^b , E ^b , A ^b , D ^b	Both hands together and separate Albei hande tesame en apart	Similar Dieselfde	♩ = 96
	Lever Harp Keltiese harp III: A, E, B, B ^b , E ^b , A ^b , D ^b			
	Pedal Harp & Lever Harp Pedaalharp & Keltiese harp II: C, F	Together Tesame	Contrary Teenoorgestelde	
Minor scales (harmonic) Mineurtoonlere (harmonies)	Pedal Harp Pedaalharp IV: g, c, f [#]	Both hands together and separate Albei hande apart en tesame	Similar Dieselfde	♩ = 96
	Lever Harp Keltiese harp III: g, c, f [#]			
	Pedal Harp & Lever Harp Pedaalharp & Keltiese harp II: g, c	Together Tesame	Contrary Teenoorgestelde	
Minor scales (melodic) Mineurtoonlere (melodies)	Pedal Harp & Lever Harp Pedaalharp & Keltiese harp III: a, e	Both hands together and separate Albei hande apart en tesame	Similar Dieselfde	♩ = 96
	Lever Harp Keltiese harp III: a, e	RH only RH alleenlik		
Major arpeggios Majeur arpeggio's	Pedal Harp & Lever Harp Pedaalharp & Keltiese harp IV: E, B, B ^b , E ^b , A ^b , D ^b Root and Inversions* Grondposisie en omkerings*	Divided Afwisselend		♩ = 76
Minor arpeggios Mineur arpeggio's	Pedal Harp & Lever Harp Pedaalharp & Keltiese harp IV: g, c, f [#] Root and Inversions* Grondposisie en omkerings*	Divided Afwisselend		♩ = 76
Dominant sevenths Dominante sewendes	Pedal Harp Pedaalharp IV: of/van C, G, F	Divided Afwisselend		♩ = 84
	Lever Harp Keltiese harp III: of/van C, G, F Root position Grondposisie			

*Lever harp – limit scales to what is possible, according to the number of strings and tuning.

*Keltiese harp – beperk toonlere tot dit wat op die harp, moontlik is, m.b.t. stemming en aantal snare

Repertoire/Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

Studies/technique can be covered in any of the above lists.
Studies/tegniek kan in enige van die lyste gedek word.

** Suitable for LEVER harp

** Geskik vir KELTIESE harp

List A Lys A

Bochsa, R	<i>Etude</i> No 8 or/of No 16, <u>40 Etudes Faciles</u> , Op 318, Bk 1 (Salvi)
Dusek, JI**	<i>Allegro non tanto</i> from/uit <i>Sonatina</i> No 3 (Bärenreiter))
Handel, GF	<i>Chaconne</i> (omit page 4 and 5), ed Boye (Lemoine)
Peerson, M	<i>The Fall of the Leafe</i> , <u>Anthology of English Music</u> , Vol 1, ed Watkins (Stainer & Bell)
Scarlatti, D**	<i>Sonate en Sol</i> , <u>Pieces Classiques</u> , Bk 5, ed Bouchard (Billaudot)
Sor, F**	<i>Etude</i> No 5, <u>Panorama de la harpe celtique</u> , ed Bouchard (Editions Musicales Transatlantiques)

List B Lys B

Grandjany, M**	<i>Les Cerisiers en Fleurs</i> (Lyra) or/of <i>Pastorale</i> (Durand)
Naderman, FJ	1 st movement from/1 ^e beweging uit <i>Sonate</i> No 2, <u>Sept Sonates Progressives</u> (Salvi)
Renie, H	<i>Au Bord du Ruisseau</i> (Leduc)
Springthorpe, N**	<i>Carol</i> , <u>Lever Harp World</u> , ed Gough (Beartramka)
Strauss, J**	<i>Strauss Waltz Melody</i> , <u>Pop 'n Easy</u> , Bk 1, ed Fell (Vanderbilt)
Tournier, M	<i>Prelude</i> No 1 or/of No 3, <u>Quatre Preludes</u> , Op 16 (Leduc)

List C Lys C

Andres, B**	<i>La Gimblette</i> (complete) (UMP)
Andres, B	<i>Prelude</i> No 6 or/of No 7, <u>Preludes</u> , Bk 2 (UMP)
Damase, J-M**	<i>Adagietto</i> , <u>Pieces Breves Contemporaines</u> , Bk 1 (Rideau Rouge)
Klatzow, P**	<i>Izibongo</i> 1 (Composer Publisher)
MacDonald, S	<i>Sabre Dance</i> , <u>Graded Harp Solos</u> , Vol 4 (Musicworks)
Salzedo, C	<i>Seguidilla</i> , <u>Suite of 8 Dances</u> (Lyon & Healy)

Pedal Harp Grade 6

Pedaalharp Graad 6

Technical work/Tegniese werk

	Compass and Key Omvang en Toonsoort	Hands Hande	Motion Rigting	Minimum tempo
Major scales Majeurtoonlere	IV: B, E ^b , A ^b , D ^b	Together and separate 1 octave apart A tenth apart with LH on the tonic Tesame en apart 1 oktaaf apart Desiem apart met LH op die tonika	Similar Dieselfde	♩ = 110
	II: B ^b , A	Together Tesame	Contrary Teenoor- gestelde	
Minor scales (harmonic) Mineurtoonlere (harmonies)	IV: b, f [#] , c [#] , g	Together or separate 1 octave apart A tenth apart with LH on the tonic Tesame of apart 1 oktaaf apart Desiem apart met LH op die tonika	Similar Dieselfde	♩ = 110
	II: g, d	Together Tesame	Contrary Teenoor- gestelde	
Minor scales (melodic) Mineurtoonlere (melodies)	IV: f, e ^b , g	Together or separate 1 octave apart Tesame of apart 1 oktaaf apart	Similar Dieselfde	♩ = 110
Major arpeggios Majeur arpeggio's	IV: B, E ^b , A ^b , D ^b Root and Inversions Grondposisie en omkerings	Together Tesame		♩ = 84
Minor arpeggios Mineur arpeggio's	IV: b, f [#] , c [#] , g, Root and Inversions Grondposisie en omkerings	Together Tesame		♩ = 84
Dominant sevenths Dominante sewendes	IV: of/van B ^b , E ^b , A Root position Grondposisie	Divided Afwisselend		♩ = 84

Pedal/Glissando Exercise/Pedaal-/Glissando-oefening

(♩ = 96)

Repertoire/Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

List A Lys A

- Bach, JS** Etude No 3, Etudes for Harp, arr Grandjany (Carl Fischer)
Cabezón, A/Palero, F Spanish masters of the 16th & 17th century - COMPLETE (Schott)
Dizi, FJ Etude No 7 **or/of** No 19, 48 Etudes pour le harpe, Bk 1 (Salvi)
Dussek, J Sonatine No 6 in E \flat , Six Sonatinas (All movements) (Bärenreiter)
Naderman, FJ *Prelude* and 1st movement from/*Prelude* en 1e beweging uit Sonate No 4, Sept Sonates Progressives (Salvi)
Parry, J 1st movement from/1e beweging uit Sonate No 1 in D, Anthology of English Music, Vol 3, ed Watkins (Stainer & Bell)

List B Lys B

- Beethoven, L von** *Variations on a Swiss Air* (Schott)
Debussy, C *La Fille aux cheveux de Lin*, ed Grandjany (Durand)
Grandjany, M *Autumne or/of Arabesque* (Durand)
Hasselmans, A *Follets, Caprice-Etude* Op 48 (Salvi)
Rubbra, E *Pezzo Ostinato* (Lengnick)
Tournier, M Prelude No 2 **or/of** No 4, Quatre Preludes pour harpe (Leduc)

List C Lys C

- Andres, B** *Amarantes* (complete) (Alphonse Leduc)
Arnold, M *Fantasy for Harp* (Faber Music)
Casterede, J *Premiere Romance sans paroles*, Pieces Contemporaines pour harpe, Bk 1 (Editions Rideau Rouge)
Francois, J *Sweet Horsefood Ballad*, Happy Hours (Billaudot)
Maros, R *Suite for Harp* (Southern Music Publishing)
Salzedo, C *Chanson dans la Nuit*, Method for Harp (G Schirmer Inc)

Pedal Harp Grade 7

Pedaalharp Graad 7

Technical work/Tegniese werk

	Compass and Key Omvang en Toonsoort	Hands Hande	Motion Rigting	Minimum Tempo
Major scales Majeurtoonlere	IV: F [♯] , C [♯] , E ^b , A ^b , D ^b , G ^b	Together A sixth apart with RH on the tonic A tenth apart with LH on the tonic Apart en tesame ʼn 6e apart met RH op tonika Desiem apart met LH op tonika	Similar Dieselfde	♩ = 96
	II: C, B ^b , A	Together Tesame	Contrary Teenoor- gestelde	
Minor scales (harmonic) Mineurtoonlere (harmonies)	IV: f [♯] , c [♯] , b ^b , e ^b , a ^b	Together A 6 th apart with RH on the tonic A tenth apart with LH on the tonic Tesame ʼn 6e apart met RH op tonika Desiem apart met LH op tonika	Similar Dieselfde	♩ = 96
	II: e ^b , c ^b	Together Tesame	Contrary Teenoor- gestelde	
Minor scales (melodic) Mineurtoonlere (melodies)	IV: c, f [♯]	Together or separate 1 octave apart Tesame of apart 1 oktaaf apart	Similar Dieselfde	♩ = 96
Major arpeggios Majeur arpeggio's	IV: D, A, E, B Root and Inversions Grondposisie en omkerings	Together Tesame		♩ = 96
Minor arpeggios Mineur arpeggio's	IV: b, f [♯] , c [♯] , d, g, c, f Root and Inversions Grondposisie en omkerings	Together Tesame		♩ = 96
Dominant sevenths Dominante sewendes	IV: of/van D, A Root position Grondposisie	Together Tesame		♩ = 108

Repertoire/Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

List A Lys A

Bach, JS	Etude No 6, <u>Etudes pour harpe</u> (Carl Fischer)
Cousineau, JG	<i>Sonata</i> (any two movements/enige twee bewegings) (Les Editions Ouvriere)
Dussek, J	<i>Sonate in C minor</i> (any two movements/enige twee bewegings) (Schott)
Handel, GF	<i>Passacaille</i> , arr Beon (Alphonse Leduc)
Naderman, FJ	<i>Prelude</i> and 1 st movement from/ <i>Prelude</i> en 1e beweging uit <i>Sonate</i> No 6, <u>Sept Sonates Progressives</u> (Salvi)
Parry, J	<i>Sonate</i> No 2 in G (any two movements/enige twee bewegings), <u>Parry 4 Sonatas</u> , ed Williams (Salvi)

List B Lys B

Glinka, M	<i>Nocturne</i> (Salvi)
Granados, E	<i>Danza Espanola</i> No 5 (Union Musicales Ediciones)
Hasselmans, A	<i>Serenade</i> No 5 (Durand)
Ibert, J	<i>Scherzetto</i> (Leduc)
Mayer, P	<i>Sonate</i> (Schott)
Tournier, M	<i>Etude de Concert (au matin)</i> (Leduc)

List C Lys C

Natra, S	<i>Prayer</i> (Israel Music Institute)
Weber, A	<i>Toccata</i> , <u>Pieces Contemporaines pour Harpe</u> , Bk 2 (Editions Rideau Rouge)
Andres, B	<i>Sweet Blues or/of Alkermes</i> (Editions Rideau Rouge)
Mathias, W	<i>Improvisations</i> , Op 10, (any two movements/enige twee bewegings) (OUP)
Mortari, V	<i>Sonatina Prodigio</i> (complete) (Carish)
Damase, J-M	<i>Allegretto</i> (p. 4) or/of <i>Allegro Vivace</i> (p. 8), <u>12 Preludes pour harpe</u> (UMP)

Pedal Harp Grade 8

Pedaalharp Graad 8

Technical work/Tegniese werk

	Compass and Key Omvang en Toonsoort	Hands Hande	Motion Rigting	Minimum tempo
Major scales Majeurtoonlere	IV: E, B, F [♯] , A ^b , D ^b , G ^b , C ^b	Together A sixth apart with RH on the tonic A tenth apart with LH on the tonic Apart en tesame 'n 6e apart met RH op die tonika 'n 10e apart met LH op die tonika	Similar Dieselfde	♩ = 96
	II: C, B ^b , A	Together Tesame	Contrary Teenoor- gestelde	
Minor scales (harmonic) Mineurtoonlere (harmonies)	IV: f [♯] , c [♯] , b ^b , e ^b , a ^b	Together A 6 th apart with RH on the tonic A tenth apart with LH on the tonic Tesame 'n 6e apart met RH op die tonika Desiem apart met LH op die tonika	Similar Dieselfde	♩ = 96
	II: e ^b , c ^b	Together Tesame	Contrary Teenoor- gestelde	
Minor scales (melodic) Mineurtoonlere (melodies)	IV: g, b, e	Together or separate 1 octave apart Tesame of apart 1 oktaaf apart	Similar Dieselfde	♩ = 96
Major arpeggios Majeur arpeggio's	IV: D, E, B, E ^b , A ^b Root and Inversions Grondposisie en omkerings	Together Tesame		♩ = 96
Minor arpeggios Mineur arpeggio's	IV: e, b, f [♯] , c [♯] , f Root and Inversions Grondposisie en omkerings	Together Tesame		♩ = 96
Diminished sevenths Verminderde sewendes	IV: on/op C, B ^b Root position Grondposisie	Together Tesame		♩ = 108

Repertoire/Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

List A Lys A

Bach, JS Etude No 1 or/of No 12, *Etudes pour harpe* (Fischer)
Bach, JS *Allemande*, arr Grandjany (Durand)

Bochsa, RNC	Etude No 43, <u>Cinquante Etudes</u> , Op 34, Bk 2 (Salvi)
Boieldieu, F-A	Sonate (any two movements/enige twee bewegings), (Salvi/Lyra)
Dizi, FJ	1 st movement from/1 ^e beweging uit <i>Grande Sonate pour Harp</i> (Salvi)
Dussek, JL	1 st movement from/1 ^e beweging uit <i>Sonata in E\flat</i> , Op 34 No 1, <u>2 Grandes Sonates</u> (Salvi)
Glinka, M	<i>Variations on a theme of Mozart</i> (Salvi)
Handel, GF	<i>Theme & Variations</i> (Schott)
Rosetti, FA	<i>Sonate in E\flat</i> (Schott)
Schmidt, E	No 6 from/uit <u>6 Etudes</u> (Leduc)
Thomas, J	No 2 or /of No 4, <u>Selected Studies</u> (Adlais)
Zabel, A	No 1 from/uit <u>Three Concert Etudes</u> (Zimmermann)

List B Lys B

Bowen, Y	<i>Arabesque</i> (Music Sales)
Godefroid, F	<i>Etude de Concert in E\flat minor</i> (Salvi)
Goossens, E	Ballade No 2 from/uit <i>Deux Ballades</i> (Leduc)
Hasselmans, A	<i>Valse de Concert or/of La Source</i> Salvi)
Pescetti, GB	<i>Sonata in C</i> (complete) (G Schirmer Inc)
Pierne, G	<i>Impromptu-Caprice</i> , Op 9 (Leduc)
Respighi, O	<i>Siciliana</i> , arr Grandjany (Ricordi)
Roussel, A	<i>Impromptu</i> Op 21 (Durand)
Roussel, A	<i>Impromptu</i> (Durand)
Saint-Saëns, C	<i>Fantaisie pour harp</i> , Op 95 (Durand)
Tournier, M	<i>Vers la source dans le bois</i> (Leduc)
Viotti, JB	Sonate in 3 movements (Salvi)

List C Lys C

Andres, B	<i>Anamorphoses</i> (Leduc)
Chertok, P	<i>Harpicide at Midnight</i> , <u>Around the clock Suite</u> (Salvi)
Flothuis, M	<i>Pour le tombeau d'orphae</i> (Pilgrim)
Francois, J	<i>Hot Cucumber</i> (Camac)
Gershwin, G	<i>An American in Paris and/en Rhapsody in Blue</i> (Salvi)
Guridi, J	<i>Viejo Zortzico</i> (UME)
Ortiz, A	<i>Milonga para amar</i> , <u>Rhythmic Collection</u> , Vol 2 (Rideau Rouge)
Prokofiev, S	<i>Prelude in C</i> , Op 12 No 7 (Schirmer/Salvi)
Rota, N	<i>Sarabande and/en Toccata</i> (Ricordi)
Salzedo, C	<i>Gavotte and/en Tango</i> , <u>Suite of 8 Dances</u> (Lyon & Healy)
Tailleferre, G	3 rd movement from/3 ^e beweging uit <i>Sonata</i> (MusSales)
Watkins, D	<i>Prelude and/en Fire Dance</i> , <u>Petite Suite</u> (UMP)

Performer's Assessment

Voordraersassessering

Repertoire/Repertorium

Three pieces, one chosen from each list
Drie stukke, een gekies uit elke lys

Four pieces (including ONE concerto), one chosen from each of the lists and encompassing three different style periods.

Vier werke (insluitende EEN concerto), een gekies uit elke lys en wat drie verskillende stylperiodes dek.

All movements of sonatas, suites and concertos must be played unless indicated otherwise.

Alle bewegings van sonates, suites en concerto's moet voorgedra word tensy andersins gespesifiseer.

Concertos must be accompanied on the piano.

Concertos moet op die klavier begelei word.

List A Lys A

Arne, TA	<i>Sonata No 7 in A</i> , <u>Anthology of English Music</u> , Vol 3, ed Watkins (Stainer & Bell)
Bach, CPE	<i>Sonata in G</i> , ed Grandjany (Durand)
Bach, JS	No 3 or/of No 6 or/of No 7, <u>Etudes for Harp</u> , ed Grandjany (Carl Fischer)
Bach, JS	<i>Piece en sol</i> (Durand)
Bach, JS	Etude No 12, <u>Etudes for Harp</u> , ed Grandjany (Fischer)
Bach, JS	Etude No 2, <u>Etudes for Harp</u> , ed Grandjany (Fischer)
Bach, JS	No 1 or/of No 2 or/of No 3, <u>Partitas</u> , BWV 825-7, ed Rayan-Forero (Lyon & Healy)
Bach, JS	<i>Suite</i> BWV 1006a (OUP)
Bochsa, RNC	<i>Grande Sonate in E♭</i> (Salvi)
Boieldieu, A	<i>Sonata</i> (Salvi)
Boieldieu, F-A	<i>Sonata</i> (Salvi)
Casella, A	<i>Sonata for Harp</i> , Op 68 (Zerboni)
Cousineau, JG	<i>Sonata</i> (Les Editions Ouvriere)
Dizi, FJ	<i>Grand Sonate</i> (Durand)
Dussek, J	<i>Sonata in C minor</i> (Schott)
Dussek, JL	<i>Sonata in B♭</i> , Op 32 No 2 (complete) (Salvi)
Field, J	<i>Nocturne in D minor</i> , <u>Anthology of English Music</u> , Vol 4, ed Watkins (Stainer & Bell)
Handel, GF	<i>Prelude and/en Toccata</i> , <u>Music for the Harp</u> , ed Grandjany (AMP)
Naderman, FJ	<i>Grand Sonate</i> (Morley)
Naderman, FJ	<i>Sonata No 7</i> (complete), <u>Sept Sonates Progressives</u> (Salvi)
Parry, J	Any of/Enige van <u>4 Sonatas</u> (complete) (Salvi)
Posse, W	Any 2 Etudes from/uit <u>Six Concert Studies</u> (Salvi)
Posse, W	<i>Carnival of Venice</i> (Salvi)
Scarlatti, D	<i>Sonata in D</i> , <u>Scarlatti 3 Sonatas</u> , ed Owens (Salvi)

List B Lys B

Capelet, A	<i>Divertissements a la francaises et a l'espagnole</i> (Durand)
Debussy, C	<i>Arabesque</i> No 1 or/of No 2 (Salvi)
Faure, G	<i>Une Chatelaine en sa Tour</i> (Durand)
Godefroid, F	<i>La Danse de Sylphes</i> (Lyra)
Grandjany, M	<i>Any three movements from/ Enige drie bewegings uit <u>Children's Hour Suite</u></i> (Boosey & Hawkes)
Grandjany, M	<i>Children's Hour Suite</i> (complete)(Fischer)
Grandjany, M	<i>Fantaisie on a Theme of Haydn</i> (Leduc)
Grandjany, M	<i>Rhapsodie</i> (UMP)
Hasselmans, A	<i>Guitare</i> , Op 50(Leduc)
Hasselmans, A	<i>Nocturne</i> , Op 43 (Durand)
Hasselmans, A	<i>Priere</i> (UMP)
Jongen, J	<i>Valse</i> , Op 73 (Centre Belge de Documentation)
Liszt, F	<i>Un Sospiro</i> , arr Renie (Lyra)
Naderman, FJ	Sonata No 6, <u>Sept Sonatas Progressives</u> (Salvi)
Parish-Alvars, E	<i>La Mandoline</i> (UMP)
Parish-Alvars, E	<i>Romance in A♭</i> , <u>Anthology of English Music</u> , Vol 4, ed Watkins (Stainer & Bell)
Parish-Alvars, E	<i>Serenade</i> (Billaudot)
Pierne, G	<i>Impromptu-Caprice</i> (Leduc)
Pitfield, T	<i>Sonatina for Harp</i> (UMP)
Renie, H	<i>Legende</i> (UMP)
Renie, H	<i>Piece symphonique</i> (Vanderbilt)
Rousseau, S	<i>Variations Pastorales sur un vieux Noël</i> (Leduc)
Spohr, L	<i>Fantaisie</i> , Op 35 (Adlais)
Spohr, L	<i>Variations sur l'air "Je suis encore dans mon printemps"</i> , Op 36 (Zimmermann)
Tournier, M	<i>Etude de concert - Au Matin</i> (Leduc)
Tournier, M	<i>Prelude and/en Danse</i> , <u>Feerie</u> (Leduc)
Tournier, M	<i>Images Suite</i> No 1, Op 29 (complete) (UMP)
Tournier, M	<i>Sonatine</i> , Op 30 (UMP)
Zabel, A	<i>Marguerite au Rouet</i> , Op 19 (Adlais)
Zabel, Z	<i>La Source</i> , Op 23 (Adlais)

List C Lys C

Andres, B	<i>Les Ilets</i> (Lemoine)
Andres, B	<i>Absidioles</i> (UMP)
Britten, B	<i>Ceremony of Carols - complete harp part</i> (Boosey & Hawkes)
Britten, B	<i>Suite for Harp</i> , Op 83 (Faber)
Chertok, P	<i>Any two movements/ Enige twee bewegings</i> , <u>Around the Clock Suite</u> (Salvi)
Chertok, P	<i>Around the Clock Suite</i> (complete) (Salvi)
Damase, J-M	<i>Sarabande</i> (Lemoine)
Damase, J-M	<i>Sicilienne variee</i> (UMP)
Francois, J	<i>Hot Cucumber</i> (Camac)
Gallon, N	<i>Fantaisie</i> (Leduc)
Hindemith, P	<i>Sonata</i> (1939) (Schott)
Houdy, P	<i>Sonate</i> (Leduc)

Hovhanness, A	<i>Nocturne</i> , Op 20 No 1 (Peters)
Hovhanness, A	Sonata, Op 127 Peters)
Khachaturian, AI	<i>Oriental Dance and/en Toccata</i> (Salvi)
Mathias, W	<i>Santa Fe Suite</i> (OUP)
Natra, S	<i>Any two movements/Enige twee bewegings, <u>Sonatina for Harp</u></i> (Israel Music Institute)
Rands, B	<i>Formants I – Les Gestes</i> (Universal)
Rochberg, G	<i>Ukiyou-E</i> (Presser)
Salzedo, C	<i>Any three dances/Enige drie danse, <u>Suite of 8 Dances</u></i> (Lyon & Healy)
Salzedo, C	<i>Siciliana and/en Bolero and/en Rhumba, <u>Suite of 8 Dances</u></i> (Lyone & Healy)
Salzedo, C	Study No 1, <i>Flight, <u>Modern Study of the Harp</u></i> (Schirmer)
Salzedo, C	<i>Variations sur u theme dans le style ancien</i> (Leduc)
Samuel, R	<i>La Roca Blanca, <u>Living Harp</u></i> , Vol 1, ed Bennett (Curaid)
Shaljean, B	<i>High Hat or/of Slow Train</i> (Blue Crescent Music)
Tailleferre, G	<i>Sonata</i> (Nouvelles)
Tal, J	<i>Stucture</i> (Israeli Music Institute)
Van Delden, L	<i>Impromptu</i> (Donemus)
Walters, G	<i>Any two movements/Enige twee bewegings, <u>Little Suite for Harp</u></i> (Ricordi)
Walters, G	<i>Little Suite for Harp</i> (Ricordi)
Watkins, D	<i>Nocturne and/en Fire Dance, <u>Petite Suite</u></i> (UMP)

List D (Concerto) Lys D (Concerto)

Boieldieu	1 st movement from/1e beweging uit <i>Concerto</i> (Ricordi)
Boieldieu	<i>Concerto for Harp</i> (Billaudot)
Debussy, C	<i>Danses Sacree et Profame</i> (Durand)
Ginastera, A	<i>Concerto</i> , Op 25 (Boosey & Hawkes)
Gliere, R	<i>Concerto</i> , Op 74 (Salvi)
Handel, G F	1 st movement from/1e beweging uit <i>Concerto in B flat</i> (Barenreiter)
Handel, G F	<i>Concerto for Harp in B flat</i> (Barenreiter/Durand)
Mozart, W A	1 st movement from/1e beweging uit <i>Harp & Flute Concerto</i> (Southern Music Co)
Mozart, WA	<i>Harp & Flute Concerto</i> with flute and piano accompaniment
Ravel, M	<i>Introduction & Allegro</i> (Durand)
Rodrigo, J	<i>Concierto Serenata</i> (Salvi)
Von Dittersdorf, K	<i>Concerto for Harp</i> (Salvi)
Wagenseil, G	<i>Concerto for Harp</i> (UMP)

Annexure 2: Marks Categories for Graded Exam and Performance Level Assessments across all instruments

Bylae 2: Puntekategorieë vir Graadeksamens en Voordragvlakassesserings vir alle instrumente

Roll of Honour / Ererol 90-100% (85-100%*)

An excellent exam showing perfect grasp of technical work, consistently high level of technical control in the repertoire, an outstanding rendition of various styles and from Grade 5 onwards enormous skill in musical communication.

'n Uitmuntende eksamen wat 'n onbesproke beheersing van tegniese werk, 'n konsekwente hoë vlak van tegniese beheer in die repertorium, 'n besondere vertolking van verskillende style en vanaf Graad 5, 'n buitengewoon groot musikale kommunikasievaardigheid toon.

Distinction / Lof 80-88% (80-83%*)

Ranging from an excellent to a very well prepared exam showing fluent grasp of technical work, consistently good technical control in the repertoire, a good rendition of various styles and from Grade 5 onwards skill in musical communication.

Wissel van 'n uitstekende tot baie goed voorbereide eksamen wat op vlot beheersing van tegniese werk, volgehoue tegniese beheer van repertorium, uitstekende weergawe van die onderskeie style en vanaf Graad 5, vaardige musikale kommunikasie dui.

Merit / Eervolle vermelding 70-78%

A well prepared exam showing a convincing grasp of technical work, overall technical control in the repertoire with occasional slips, ability to present various styles and from Grade 5 onwards a feeling for musical communication.

'n Goed voorbereide eksamen wat op oortuigende beheersing van tegniese werk, omvattende tegniese beheer van repertorium met enkele vergissings, die vermoë om onderskeie style weer te gee en vanaf Graad 5, 'n aanvoeling vir musikale kommunikasie dui.

Pass / Slaag 50-68%

Ranging from an adequately prepared to a reasonably well prepared exam that shows sufficient control of technical work, some technical grasp in the repertoire, a fair ability to project different styles and from Grade 5 onwards some sense of basic musical shape.

Wissel van 'n genoegsaam voorbereide tot 'n redelik goed voorbereide eksamen wat op voldoende beheer van tegniese werk, 'n mate van tegniese beheer van repertorium, 'n redelike vermoë om die onderskeie style te projekteer en vanaf Graad 5, 'n mate van musikale kommunikasie dui.

Fail / Druip 20-47%

Ranging from a totally unprepared to an inadequately prepared exam that shows little or no control over technique in either technical work or repertoire, no variety in styles, lack of confidence and from Grade 5 onwards little or no musical insight.

Wissel van 'n total onvoorbereide tot 'n ontoereikend-voorbereide eksamen wat op min of geen tegniese beheer in óf die tegniese werk óf repertorium, geen afwisseling in style, gebrek aan selfvertroue en vanaf Graad 5, min of geen musikale insig dui.

* Grade 8 Graad 8