

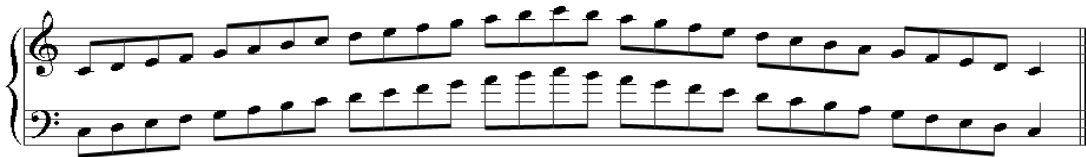


Royal Conservatoire
of Scotland

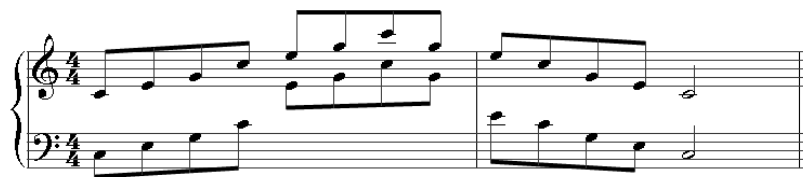
GRADE 5 SCOTTISH HARP
TECHNICAL WORK

The Technical Work section is worth 18 points of the exam overall and candidates will be asked to play approximately one test from each section. All tests should be played from memory in the following keys – Eb, Bb, F, C, G, D, A majors; C, G, D, A, E, B, F# natural minors and C,G,D,A harmonic minors plus mixolydian scales (the ‘pipe scale’) starting from Bb, F, C, G, D, A, E.

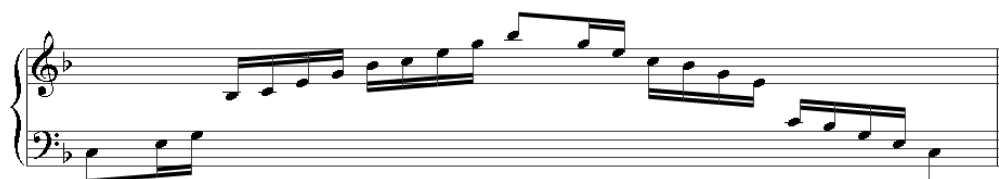
SCALES: Two octaves ascending and descending, hands separate or together



ARPEGGIOS: Two octaves, ascending and descending, hands separate or together

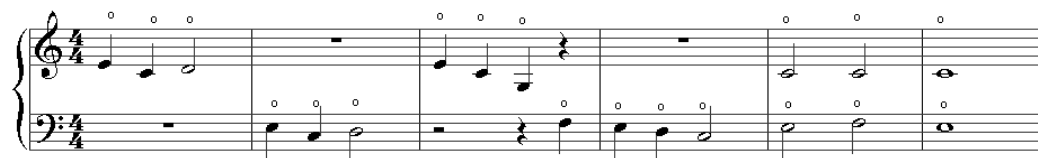


DOMINANT SEVENTHS: Two octaves in the keys of Eb, Bb and F majors in root position divided between the hands



EXERCISES

Harmonics in the following pattern and keys of the grade



Grips in the following pattern and keys of the grade



Strikes in the following pattern and keys of the grade



Birls in the following pattern and keys of the grade



QUICK STUDY – SCOTTISH HARP

General Guidelines

The Quick Study section is worth 21 marks in the exam overall. In the quick study, you are expected to play back a short passage of music. This is to test your ability to internalise and reproduce the music on your instrument. You will be given the option to attempt the test either at sight or by ear.

If at sight:

- The examiner will hand you the music and will give two bars' pulse to indicate the general tempo expected.
- You will then have half a minute in which to look through and, if you wish, try out the piece before assessment.

- The examiner will indicate, after which you should play the piece as written.

If by ear:

The examiner will perform each half (shown by a comma) of the tune (only) of the piece three times and you will be expected to play the excerpt back after each time. You will not be able to see the examiner's strings. You will be assessed on the strongest of your three attempts.

- The examiner will first name the key, sound and name the starting note and play the tonic chord as a broken chord.
- The examiner will then give a two-bar count-in and perform the first half of the tune.
- You will then play the first half of the tune back.
- The examiner will then give a two-bar count-in and perform the first half of the tune for a second time. You will then play the first half of the tune back for a second time.
- The examiner will then give a two-bar count-in and perform the first half of the tune for a third time. You will then play the first half of the tune back for the third and final time.
- The examiner will then repeat the above for the second half of the tune.

Remember that the examiner will be looking for fluent and confident delivery, with a clear reference to style and musical character.

GRADE 5

Perform EITHER at sight or by ear, at your choice, a short tune in jig, strathspey or reel time

The piece will be in one of the keys of the grade:

Specimens for Grade 5:

Jig

Strathspey

Reel

PRACTICAL & AURAL MUSICIANSHIP **SCOTTISH HARP**

General Guidelines

The Practical & Aural Musicianship (PAM) section is worth 21 points of the exam overall.

Practical and aural musicianship in Scottish tradition often encompasses the ability to learn and manipulate music by ear. The visual communication between master and pupil, or between musicians in a session, is often just as important. The RCS Scottish Traditional Music Graded Exams therefore encourage the candidate to develop aural awareness of rhythm, melodic shape and phrasing, extemporisation and harmonic accompaniment to a variety of tune idioms in a face-to-face situation with the examiner.

In the PAM section, the examiner plays one eight-bar tune chosen from several idioms and conducts a few brief tests designed to assess and encourage your aural understanding of the tune's rhythms, phrasing, melody and harmonic potential.

GRADE 5 PRACTICAL & AURAL MUSICIANSHIP

The examiner plays eight bars of a jig, strathspey or reel.

The candidate is asked to:

- A. Clap the pulse of the tune (*see sample pulse marks*) and identify its time signature as either 2/4, 3/4, 4/4 or 6/8.

- B. Identify the type of tune.
- C. Say whether it is in a major or minor key.
- D. Listen to the first half of the tune again (*see sample brackets*) and extemporise, whether by singing, humming, whistling, diddling or playing, a new second half ending on the tonic.
- E. (a) Sing or play one note that harmonises with the opening two bars of the tune, as played by the examiner; and
 (b) Sing or play one note that creates tension with the opening two bars of the tune, as played by the examiner again.

Jig

Musical notation for a Jig in 6/8 time, key of D major. The first staff shows the first four bars with sample brackets above and 'X' marks below. The second staff shows the next four bars with 'X' marks below.

Strathspey

Musical notation for a Strathspey in 4/4 time, key of D major. The first staff shows the first four bars with sample brackets above and 'X' marks below. The second staff shows the next four bars with 'X' marks below.

Reel

Musical notation for a Reel in 4/4 time, key of D major. The first staff shows the first four bars with sample brackets above and 'X' marks below. The second staff shows the next four bars with 'X' marks below.