



UNIVERSITY OF  
**WEST LONDON**

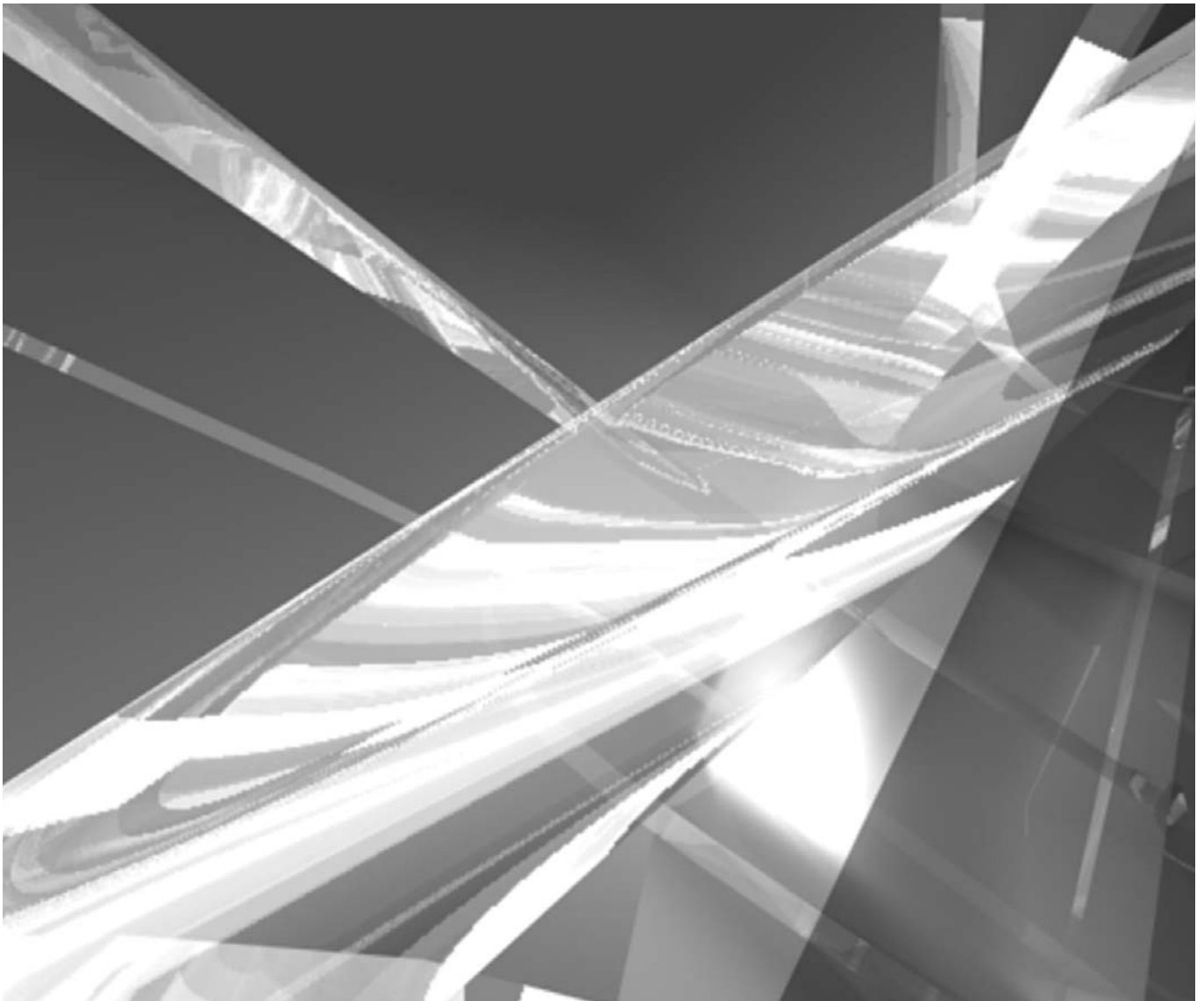
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# Harp diplomas repertoire list

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1 January 2011 – 31 December 2015





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# HARP DIPLOMAS

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2011-2015

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**IMPORTANT INFORMATION:**

This repertoire list should be read in conjunction with the **Music Performance and Teaching Diplomas Syllabus, 2011-2015**.

Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives, or on [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams).

**Candidates should ensure that they have checked the full requirements for the examination in the above syllabus. Please note that this repertoire list does NOT contain full details of all examination components.**

This repertoire list is valid from 1 January 2011 until 31 December 2015.

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# **LCM Examinations**

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**Grade 5 Theory**

**DipLCM in Performance**

1. Performance
2. Viva voce
3. Sight reading

**DipMusLCM  
Theoretical Diploma**

**DipLCM in Teaching**

1. Teaching
2. Presentation & demonstration  
and performance
3. Discussion

**ALCM in Performance  
(Standard, Option 1)**

1. Technical work
2. Performance
3. Viva voce
4. Sight reading
5. Aural tests

**ALCM in Performance  
(Recital, Option 1)**

1. Performance
2. Essay
3. Viva voce

**ALCM in Performance  
(Standard, Option 2)**

1. Technical work
2. Performance
3. one other component  
(choice of Viva/SR/Aural)

**ALCM in Performance  
(Recital, Option 2)**

1. Performance
2. Viva voce

**ALCM in  
Teaching**

1. Teaching
2. Essay
3. Presentation & demonstration  
and performance
4. Discussion

**LLCM in Performance  
(Standard)**

1. Performance
- two of: 2. Programme notes
3. Sight reading
4. Viva voce

**LLCM in Performance  
(Recital)**

1. Performance
2. Programme notes

**LLCM in  
Teaching**

1. Teaching
2. Dissertation
3. Presentation & demonstration
4. Discussion

**FLCM in Performance**

1. Performance
2. Programme notes

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# LCM Publications

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The following LCM Publications are relevant to this syllabus:

- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)
- Specimen Aural Tests (*LL189*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)).  
A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

Grateful thanks are due to **Stephanie Roberts**, the principal syllabus compiler.

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# Harp: DipLCM in Performance

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Please refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>BOCHSA</b>	Morceau d'expression	(Adlais)
<b>BOCHSA</b>	Zitti Zitti	(Adlais)
<b>GLYN</b>	Triban	(Adlais)
<b>GODEFROID</b>	Etude de concert Op.193	(Adlais)
<b>HASSELMANS</b>	Gnomes Op.49	(Billaudot / UMP)
<b>HINDEMITH</b>	Sonata (1939)	(Schott / MDS)
<b>IZMAYLOV</b>	Ha(r)fe	(Adlais)
<b>KHACHATURIAN</b>	(transc. Dulova) Oriental Dance and Toccata	(Salvi / Lyon & Healy)
<b>MORTARI</b>	Sonatina Prodigio	(Broekmans & Van Poppel B.V. / MDS)
<b>PARRY</b>	Any one of 4 Sonatas (complete)	(Salvi)
<b>POSSE</b>	Tarantella	(Salvi)
<b>RUBBRA</b>	Transformations	(Lengnick)
<b>THOMAS</b>	Le Soir	(Adlais)
<b>TOURNIER</b>	Any one of Images 3rd Suite	(Lemoine / UMP)
<b>ZABEL</b>	La Source	(Adlais)

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# Harp: ALCM in Performance

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Please refer to the syllabus for full guidelines on examination components and selection of repertoire.

## Technical Work

### Orchestral excerpts

Any TWO of the following excerpts to be performed.

\* Excerpts are to be performed from the specified edition: 'Principal Harp – A Guidebook for the Orchestral Harpist' (Revised Edition) by Sarah Bullen (*Vanderbilt*).

† Excerpts are to be performed from the specified edition: 'Test Pieces for Orchestral Auditions – Harp' ed. Konhauser & Storck (*Schott*).

Where excerpts are performed from complete harp parts, candidates will not be expected to count extended rest sections.

Excerpts should be performed unaccompanied.

<b>BARTÓK</b>	* Concerto for Orchestra <i>from</i> Principal Harp (Bullen)	<i>(Vanderbilt)</i>
<b>BERLIOZ</b>	* Symphonie Fantastique <i>from</i> Principal Harp (Bullen)	<i>(Vanderbilt)</i>
<b>BERNSTEIN</b>	Chichester Psalms: first movement	<i>(Kalmus)</i>
<b>BRAHMS</b>	4 Songs for Female Chorus Op.17: Nos. 1 and 4	<i>(Peters)</i>
<b>BRITTEN</b>	A Ceremony of Carols: any TWO of: Wolcum Yole, There is no Rose, As Dew in Aprille and This Little Babe	<i>(Britten's Music)</i>
<b>BRITTEN</b>	* The Young Person's Guide to the Orchestra: Cadenza (page 8) and Orchestral Excerpt (page 33) <i>from</i> Principal Harp (Bullen)	<i>(Vanderbilt)</i>
<b>CHABRIER</b>	España (Harp 1) (complete)	<i>(Kalmus)</i>
<b>DONIZETTI</b>	† Lucia di Lammermoor (Konhauser/Storck)	<i>(Schott / MDS)</i>
<b>GLAZUNOV</b>	Raymonda Prelude & Variation	<i>(Kalmus)</i>
<b>HOLST</b>	The Planets: Neptune the Mystic, No.7 (Harp 2)	<i>(Kalmus)</i>
<b>MAHLER</b>	* Symphony No. 5: Adagietto (Bullen)	<i>(Vanderbilt)</i>
<b>RAVEL</b>	* / † Tzigane (Bullen or Konhauser/Storck)	<i>(Vanderbilt or Schott / MDA)</i>
<b>SIBELIUS</b>	Symphony No.1: 2nd movt. (from F to K) AND 4th movt. (from G to Y)	<i>(Kalmus)</i>
<b>STRAUSS</b>	† Don Juan Op.20 (Konhauser/Storck)	<i>(Schott)</i>
<b>STRAVINSKY</b>	* Symphony in Three Movements (Bullen)	<i>(Vanderbilt)</i>

## Performance

<b>FAURÉ</b>	Impromptu Op.86	(Durand / UMP)
<b>GRANDJANY</b>	Rhapsodie	(Leduc / UMP)
<b>HASSELMANS</b>	Fileuse Etude Caractéristique Op.27	(Combre / UMP)
<b>HASSELMANS</b>	Gitana Op.21	(Billaudot / UMP)
<b>HOLLIGER</b>	Sequenzen on John 1, 32	(Schott / MDS)
<b>KRUMPHOLTZ</b>	Sonate Dans le Style Pathétique	(Adlais)
<b>LISZT (arr. Renié)</b>	Le Rossignole	(Salvi / Lyon & Healy)
<b>PARISH ALVARS</b>	Sérénade	(Adlais)
<b>de la PRESLE</b>	Le Jardin Mouillé	(Leduc / UMP)
<b>RENIE</b>	Légende	(Leduc / UMP)
<b>THOMAS</b>	Aeolian Sounds	(Adlais)
<b>TOURNIER</b>	Any TWO from Images 3rd Suite	(Lemoine / UMP)
<b>TOURNIER</b>	Sonatina No.2 Op.45	(Lemoine / UMP)

## Viva Voce

In addition to the requirements in the syllabus, questions may also be asked on the orchestral excerpts chosen for the Technical Work component, above. Candidates should be able to demonstrate a working knowledge of the ensemble / larger orchestral structure and the role of the harp within that context. Candidates will be expected to explain how they approached learning their chosen excerpts and to identify the skills required and any potential pitfalls. Where excerpts have been performed from complete harp parts, candidates will be expected to explain what they would be listening for during any extended rest sections.

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## Harp: LLCM in Performance

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Please refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>ANDRES</b>	Elégie pour la mort d'un berger	<i>(Leduc / UMP)</i>
<b>BACH, C P E</b>	Sonata (Solo) in G Major Wq139 (H563)	<i>(Breitkopf EB 6593)</i>
<b>BACH, J S</b>	Suite No. 1 for Lute BWV 996	<i>(UMP UNI32)</i>
<b>BACH, J S (arr. Williams)</b>	Suite BWV 1006a complete, except choose Menuet 1 OR 2	<i>(OUP)</i>
<b>BRITTEN</b>	Suite for Harp	<i>(Faber)</i>
<b>CAPLET</b>	Divertissements (a) à l'espagnol (b) à la française (BOTH to be performed)	<i>(Durand / UMP)</i>
<b>CASTELNUOVO-TEDESCO</b>		
	Rhapsody	<i>(Lyra)</i>
<b>CONSTANT</b>	Harpalycé	<i>(Ricordi)</i>
<b>DAMASE</b>	Sicilienne Variée	<i>(Lemoine / UMP)</i>
<b>DUSSEK</b>	Sonata in Eb from Deux Grandes Sonates Op.34	<i>(Salvi / Lyon &amp; Healy)</i>
<b>MATHIAS</b>	Santa Fe Suite	<i>(Allegro)</i>
<b>PARISH-ALVARS</b>	La Danse des Fées	<i>(Adlais)</i>
<b>PATTERSON</b>	Spiders	<i>(Universal Edition UE 17668 / MDS)</i>
<b>PESCETTI (arr. Salzedo)</b>	Sonata in C minor	<i>(Lyra)</i>
<b>POSSE</b>	Valse – Caprice	<i>(Salvi)</i>
<b>RENIE</b>	Ballade Fantastique	<i>(Leduc / UMP)</i>
<b>ROUSSEL</b>	Impromptu	<i>(Durand / UMP)</i>
<b>TAILLEFERRE</b>	Sonate	<i>(Peer Music)</i>
<b>WALTER-KUNE</b>	Fantasia Eugene Onegin	<i>(Salvi / Lyon &amp; Healy)</i>
<b>ZABEL</b>	Faust Fantasy	<i>(Safari)</i>

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## Harp: FLCM in Performance

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Please refer to the syllabus for full guidelines on examination components and selection of repertoire.