

Overall result: **Merit****Mozart: Andante grazioso and Vars. 1–6 (1st movt from Sonata in A, K. 331)****27/30**

The theme had a gentle lilt, with really elegant phrasing, and though there was sometimes scope for a lighter touch on weaker beats, the articulation was generally graceful throughout the variations, with the melody and accompaniment usually sensitively balanced. The pulse occasionally wavered at the ends of phrases and there was the odd small stumble in the left hand, but the quicker figuration, leaping lines and parallel octaves were mostly confidently negotiated. The variations were clearly differentiated, with a melancholy feel in the minor, and though variation five was a little cautious and uneven in pace, it had a lyrical character.

**S. Coleridge-Taylor: Impromptu in B minor (No. 2 from Two Impromptus)****27/30**

The falling lines at the opening were clearly shaped, and though the delicacy of the main theme wasn't quite found, with the touch generally quite heavy and detached in the chords, pedal sustained the texture and there was stylish rubato in the scalar figures. The central section had a cantabile feel, with a singing melody and the direction of the phrases communicated, and though there were a few missed notes in the chords and right hand arpeggios, this was on the whole a technical controlled performance which ended atmospherically.

**Uwe Korn: Caballos Españoles****28/30**

The opening was sprightly, with chords slightly splashy here and in other places at times, but this never affecting the momentum. There was expressive rhythmic flexibility when the left hand played alone, and the bass ostinato found a jazzy groove. The melodic line always sang out, and the decorated version of the melody was confidently negotiated. A stylish performance.

**Scales and arpeggios****18/21**

Scales were mostly very confidently played, with crisp staccato and patterns almost entirely secure, except for the descent of A minor a sixth apart. There was a false start to F sharp major arpeggio but these were otherwise mostly correct, and the dominant and diminished sevenths were fluent.

**Sight-reading****17/21**

Notes were mostly correct, and though the pulse was often unsettled, with rhythmic errors in the left hand meaning the metre wasn't initially established, the character of the piece was conveyed.

**Aural Tests****10/18**

The sung tests were mostly unsuccessful and the cadence and two chords mistaken, but the modulations were identified, and though a little more detail was needed, some features were described in the final test.

Pass 100 | Merit 120 | Distinction 130

Total mark: **127/150**

Additional comment from the examiner:

Difficulties in the aural kept you from a distinction today, but your pieces were very engaging and a pleasure to hear, well done.