

Ryan Haochen Lai

Piano, Grade 8

ABRSMOverall result: **Merit****Mozart: Allegro (1st movt from Sonata in F, K. 332)****25/30**

This began gently, and though the sound was sometimes slightly tentative in the louder passages, there was a contrast in the stormier moments and the changes of mood in the development were conveyed. The pulse and tempo were unsettled at times, but the lilt of the triple metre was always evident, with graceful articulation and a light touch in accompanying figures. There were a few slips, but these didn't disturb the flow or impact the harmonic progressions, and the parallel thirds in the right hand were well coordinated.

Tchaikovsky: Juin: Barcarolle (No. 6 from Les saisons, Op. 37b)**23/30**

The pace was initially tentative, but a stronger momentum was found when the melody began. The sound was fragile at times, with the hands and notes of chords often not fully coordinated, but though the texture and the melodic line needed to be more sustained on the whole, and phrasing was limited, there was some expressive rubato emerging. Notes weren't entirely secure in the chords of the middle section, affecting the stability of the tempo, and the sound needed to be much more positive and consistent in the most intense moments, but there was a sense of accumulation to the return of the main theme, and though there was the occasional error in the final section, there was an awareness of textural balancing here and this finished delicately.

Uwe Korn: Caballos Españoles**25/30**

The articulation was characterful, and though the sound could have been more vigorous in the most intense passages, the melody was always clearly projected over the accompaniment. There was scope for further use of the pedal to sustain the lines, but though the left hand didn't always sustain a completely reliable rhythmic groove, the quicker notes in the right hand were mostly confidently negotiated, and the occasional mistake didn't interrupt the flow.

Scales and arpeggios**19/21**

Scales were played at a brisk pace, and were even in rhythm if not always completely consistent in touch in the left hand. There were a couple of small slips in the scales a sixth apart and in the contrary motions and the legato scale in thirds, but patterns were otherwise entirely secure. A few notes were missed in the left hand in the arpeggios and dominant seventh but these were otherwise correct, and the diminished seventh was fluent.

Sight-reading**16/21**

This was taken at a flowing pace, and though the treble and bass often weren't quite coordinated, notes were often accurate in the right hand and the key established. Rhythms were vague at times, but this always kept going positively and the metre was evident in parts.

Aural Tests**15/18**

The singing back was mostly unsuccessful but the chords, cadence and modulations were identified, with confident and accurate sight singing. Features were partly described in the final test, though the style and period was mistaken.

Pass 100 | Merit 120 | Distinction 130

Total mark: **123/150**