

Overall result: **Pass****Hüssler: Ecosaise in G (No. 23 from 50 pièces à l'usage des commençans, Op. 38)****25/30**

This set out at a lively tempo with some neat articulation in place, but not always with a fully even underlying pulse. There was a need for slightly more tautness in the right hand figures, yet it still had some colour and spirit in its lines.

Helen Madden: The First Flakes Are Falling**22/30**

There was a projected melody line in place as this began, and it developed some shaping. The pedalling did blur some of the harmonies together, and as it unfolded, misplaced notes and rhythmic stumbles emerged. However, it recovered to end safely.

Anne Crosby Gaudet: Angelfish**24/30**

This was a lively account with shaping and it was suitably delicate, if not truly even in its quaver figures. There was some dynamic build up and contour, and it ended with more stability and character present.

Attwood: Allegro (1st movt from Sonatina No. 1 in G)**23/30**

As this began, there was some shaping in place and it flowed with a clear melody line. It did not always keep full rhythmic control and stability though, and there was some loss of hand coordination as a result. However, it ended securely.

Performance as a whole**22/30**

There was some enthusiasm and commitment present across the playing of each of these pieces. Time was also allowed in between each one so that there could be a sense of pacing in the delivery of the programme. There were some issues maintaining the rhythmic control here, and the hands were not always coordinated, and these aspects did narrow the characterisation opportunities en route.

Pass 100 | Merit 120 | Distinction 130

Total mark: **116/150**