

Practical Examination Results

Level 5 Piano

RCME

Confirmation

Katie

Center

Date: Wednesday May 14, 2025

Time: 9:30 AM

90-100 First Class Honours with Distinction
80-89 First Class Honours
70-79 Honours
60-59 Pass

Topic or Question	Max	Mark	Total
Repertoire		0	50
List A	16	14.5	
List B	18	15.5	
List C	16	14	
Memory	6	6	
Technical Requirements		0	19
Etude 1	6	4.5	
Etude 2	6	5	
Technical Tests	12	9.5	
Ear Tests		0	9
Intervals	2	2	
Chords	2	2	
Chord Progressions	2	2	
Playback	4	3	
Sight Reading		0	10
Rhythm	3	3	
Playing	7	7	
Total:	100	88	88

OFFICIAL MARK: 88

FOR OFFICE USE ONLY

Eugene Astapov

EXAMINER REMARKS

List A

Fantasia in E flat Major, TWV 33:35: II - Telemann, Georg Philipp

Appropriate articulation underpinned the delivery of the material, suitable for the Baroque style. Occasional fluctuations in the pulse were noted - strive to maintain very steady control. Minor blemish at the end did not deter a successful delivery.

List B

Sonatina in G Major, op. 168, no. 2: I - Diabelli, Anton

Pleasant tone quality marked the opening theme, albeit with a cautious choice of tempo. Careful phrasing defined the movement of the musical lines, displaying careful preparation. A well-proportioned transition led way to the recapitulation. Consider a slightly more upbeat tempo to enhance momentum. Confidently played.

Etude 1

Harmony of the Angels, op. 100, no. 21 - Burgmüller, Johann Friedrich

Suitable use of the pedal underscored the flow of the luscious harmonies. Strive to maintain control over the evenness of the triplet figurations. Ensure to include the rests separating sections of music, such as the one found in m. 8. Be careful to maintain a steady pulse as some acceleration occurred.

Etude 2

Prelude, op. 39, no. 19 - Kabalevsky, Dmitri

Thoughtful use of cresc/dim patterns defined the phrasing. Strive for a very even delivery. The performance was brought to a careful finish with a reserved tone quality.

Technical Tests

The patterns were presented with a good use of legato. Continue securing the melodic pattern. Continue tidying up the broken triads. Strive for an even and clean flow of the arpeggios. A fairly-prepared examination component.

List C

Pierrot and Pierrette, op. 25, no. 4 - Beach, Amy

The right hand melodic material projected with ease over the accompaniment. Strive to pull back the third beats of the accompaniment to further elevate the dancing buoyancy of this waltz. Consider a more flexible approach to tempo to further enhance the character. A secure performance.

General comment

Thank you for playing, Katie. Please continue enjoying your musical journey as you move forward with your studies.