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Level 10 Piano

# Practical Examination Results

RCME Number: 19R3470046

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Confirmation No: 6526826  
 Centre: 4076RE - Remote Exams  
 Center  
 Date: Wednesday July 19, 2023  
 Time: 8:00 PM

- 90-100 First Class Honours with Distinction
- 80-89 First Class Honours
- 70-79 Honours
- 60-69 Pass

**ARCT Eligibility**

- Eligible to proceed to the ARCT
- Supplemental Required
- Ineligible to proceed to the ARCT
- One part still remaining before ARCT eligibility can be determined

OFFICIAL MARK:

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Topic or Question	Max	Mark	Total
<b>(39) Repertoire</b>		0	51.5
List A	12	11.5	
List B	14	13	
List C	10	9	
List D	10	9	
List E	10	9	
<b>(17) Technical Requirements</b>		0	22
Etude 1	6	5.5	
Etude 2	6	5.5	
Technical Tests	12	11	
<b>(7) Ear Tests</b>		0	8.5
Intervals	2	1.5	
Chords	2	1.5	
Chord Progressions	2	2	
Playback	4	3.5	
<b>(7) Sight Reading</b>		0	10
Rhythm	3	3	
Playing	7	7	
<b>Total:</b>	<b>100</b>	<b>92</b>	<b>92</b>

*Lois Simmons*

Lois Simmons

EXAMINER REMARKS
<p><b>List A</b>  <b>Prelude and Fugue in D Major, BWV 850 - Bach, Johann Sebastian</b>            Prelude: This is light and fluent, with crisp, stylistic articulation. The tempo is quick and consistent and phrase shapes have lovely contour. Hands are well balanced and RH 16ths are even and steady. Dynamics are expressive and momentum and forward direction are sustained throughout. Rolled chords add texture and sparkle. Fugue: The subject is clearly presented, with defined phrase shape, and at an appropriate tempo. The 32nd-note figure is fluent and chords are tidy and resonant. Notes and memory are secure despite a few stumbles today and thematic statements are clearly highlighted. Excellent preparation.</p> <p><b>List B</b>  <b>Sonata in F Major, op. 10, no. 2: II, III - Beethoven, Ludwig van</b>            II: The opening has clear direction and contour. Dynamics are controlled and expressive and this is secure and steady. Ornamentation is fluent and phrase shapes are defined throughout. Chords are tidy and resonant. Articulation is precise</p>



throughout. Voicings are clear and the melody sings out clearly. The pedal is used effectively. III: The tempo is quick and exciting. The main theme has defined shape and direction. Dynamics are controlled and expressive and there are effective contrasts between sections. Continue to work for tidy landings and focus of the ornaments. Passagework is fluent and secure. This is stylistic and dramatic, played at an appropriate tempo with sustained momentum throughout. Very well studied.

#### **List C**

##### **Allegro in E Minor, op. 117 - Mendelssohn, Felix**

The tempo is quick and dramatic, and this is colourful and stylistic playing. Phrase shapes are lovely. Hands are well balanced to project the melody, and there are expressive dynamics and shading throughout. Continue to work for evenness and consistency of the LH triplets. Momentum builds effectively, and the overall structure is clearly understood and highlighted with effective character contrasts between sections. The melodic tone is clear and articulation is secure and precise. The top melodic line is clearly distinguished and projected. Well prepared.

#### **List D**

##### **Clair de lune - Debussy, Claude**

The opening is restrained and expressive, with lovely contour and a natural sense of rubato. There are a few slips/untidy landings today but this is secure and stylistic overall. Dynamics are controlled and expressive; continue to work for tidy chord attacks across all dynamic levels. Momentum and tension build effectively, and tempo shifts are well paced and expressive. Rolled chords are textured and fluent. Melodic lines are clearly projected and accompanimental figures are fluent and consistent. Memory is secure. Fluent and stylistic preparation.

#### **List E**

##### **Cassandra's Dream - Domine, James**

This is lyrical and flowing, with a song-like character. Phrase shapes are contoured and stylistic, and rubato is well-paced and appropriate. Dynamics are controlled and expressive and the pedal is used judiciously. Momentum builds effectively after m. 22; keep working for clarity and tidiness through here. Hands are well balanced throughout and melodic lines project clearly. There is clear character contrast at m. 40. Notes are secure. Expressive and stylistic playing; very well studied.

#### **Etude 1**

##### **Etude in A flat Major, op. 30, no. 19 - Concone, Giuseppe**

The tempo is well chosen and this is fluid and secure overall. Articulation is defined and there are clear contrasts between sections. At m. 22 hands are well balanced to project the RH melody. Arpeggiations in the main section are fluent and even; continue to explore the natural shape of the line. Expressive and secure preparation overall.

#### **Etude 2**

##### **Etude in E flat Major, S 136, no. 7 - Liszt, Franz**

Rhythmic and precise, with controlled, contoured lines and good steadiness throughout. Dynamics reflect the shape of the phrase, and metric clarity and dramatic momentum are sustained throughout. Continue to work for tidy chord attacks in the off-beats. Accents are strong and clear, and the cadenza is fluent and sparkling. Very well studied.

#### **Technical Tests**

Scales are prepared and fluent, played quickly and evenly. Hands are balanced and synchronized. Continue to work for clarity and precision in octave scales. Solid chords are strong and resonant despite some untidy landings in V7 today. Arpeggios are fluent and even, with lovely contour and legato articulation.

General Comment: Excellent overall preparation, Queena!