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Level 10 Piano

Practical Examination Results

RCME Number: 19S3563261

Luna Ogawa

RCMU1

Metro Vancouver, BC, CANADA

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:

FOR OFFICE USE ONLY

Susan Hamblin-Dennis

Topic or Question	Max	Mark	Total
(39) Repertoire		0	50.5
List A	12	11	
List B	14	12	
List C	10	9.5	
List D	10	9	
List E	10	9	
(17) Technical Requirements		0	22
Etude 1	6	5.5	
Etude 2	6	5.5	
Technical Tests	12	11	
(7) Ear Tests		0	8
Intervals	2	1	
Chords	2	1.5	
Chord Progressions	2	2	
Playback	4	3.5	
(7) Sight Reading		0	9.5
Rhythm	3	3	
Playing	7	6.5	
Total:	100	90	90

EXAMINER REMARKS

List A

Prelude and Fugue in A flat Major, BWV 862 - Bach, Johann Sebastian

Prelude: A bright and articulate touch gave clarity and energy to the line. Your control of nuance was impressive as you moved through the harmonic changes and the contour of the sixteenth note passages. Slight variance of tempo at M23 and M39 but still overall well coordinated ensemble. Fugue: While the subject and subsequent statements were beautifully shaped and voiced, strive for an even longer connected line for contrapuntal highlights. A few flutters in tempo (M22-25) but overall you have the technical ability to control the rhythmic details. Perhaps you can add more depth of tone on the last line as you arrive at the final cadence.

List C

Waltz in Eb op 18 - Chopin

An "arresting" introduction got things off to a wonderful start. You had a commanding presence throughout articulating the repeated notes evenly and demonstrating endurance as you moved through the sections. The touch is bright and

energetic in keeping with the Viennese waltz dance and yet you were able to make some lovely changes in colour such as the leggiermente Ab major section. Your use of rubato helped shape the phrases and gave a fine sense of pacing. The ornaments sparkled and overall this was a committed and high calibre performance.

GENERAL COMMENTS: Thank you for sharing your program Luna, you have prepared your program with intent and I wish you well in future musical endeavours.

Etude 2

Étude-tableau, op. 33, no. 8 - Rachmaninoff, Sergei

Phrases were sensitively contoured in the opening section with the melodic line clearly projected and the broken chords flowing smoothly. You have wonderful technical control of the veloce section and the final scale was clear and rhythmic with a secure ensemble.

Technical Tests

An effortless and clear broken chord accompaniment allowed the melody to project and develop musically as the piece progressed. The LH supported this and so there was a great sense of developing form where the music built to a tonal climax on the last page. An inspiring resolution at the end. Well done Luna

List D

Arabesque No. 1 - Debussy, Claude

There is a nice delicacy in your approach to get the mood underway M1-5. Slightly unsettled M1-2, perhaps prepare more before you begin. Sensitively treated transitions (ie M34-38). Continue to gather resonance as the textures develop (M47-49. Excellent sense of rubato through the "rit" moving seamlessly into the next musical idea. This piece can sound fragmented but not in your hands. Lovely new delicate sound M99-end.

List B

Sonata in F Major, op. 10, no. 2: I, II - Beethoven, Ludwig van

I Allegro: You capture much of the musical humour associated with this movement. In general, be aware of some unevenness in the LH which affected the tempo and overall direction forward at times (broken chords, LH triplets). I'm sure you are aware of the string quartet aspect to Beethoven's style. Refine this aspect more especially in the solid chords, which, in turn, can contrast with the keyboard style of the broken chords. Achieve this through your understanding of voicing. You can also afford more contrast in dynamics and pedalled resonance towards the finale. II Allegretto: Here, the independent nature of the lines worked for you and there was a strong sense of dialogue. Work on the delicacy of Allegretto although overall there is a good sense of style in your playing.

List E

Graceful Ghost Rag - Bolcom, William

Musically shaped with nuance and consistent projection of the melody. Look now to colour some inner lines to add another dimension beyond the accompaniment. Try to stretch the tempo even more in the syncopated rhythm to highlight the character of a rag.

Etude 1

Postludium, op. 13, no. 10 - Dohnányi, Erno?

Musically shaped with nuance and consistent projection of the melody. Look now to colour some inner lines to add another dimension beyond the accompaniment. Try to stretch the tempo even more in the syncopated rhythm to highlight the character of a rag.