



Trinity College London

Smit Samir Shah

is awarded

ATCL
Associate of Trinity College London
Piano Recital

Level 4 Diploma
in Music Performance

with Distinction

Date: December 2019
Place of entry: Mumbai (Centre no. 289)
Certificate issued: 14 January 2020

Sarah Kemp
Chief Executive, Trinity College London
Patron HRH The Duke of Kent KG

Qualification number: 600/0949/4
Unit number: T/502/7151
Certificate issue number: 1
Trinity ID: 1-1596019612:1-1656487501
Candidate number: 1-1656487501

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ATCL Recital (Piano)

Candidate name: Smit Samir Shah

Centre: Mumbai (289)

Candidate ID: 1-1656487501

Recital

Bach: Prelude and Fugue no. 6 in D minor, BWV 851. The Prelude flowed very fluently, accurately and musically, capturing the style appropriately. The Fugue established a focussed, noble atmosphere, with balanced variety, expressive phrasing in a rather narrow tonal range.

Beethoven: Sonata no. 6 in F major, op. 10, no. 2. The Allegro established clear articulation from the start, with a broad range of tone-colouring. Occasional octaves and co-ordination were a little untidy, but notation was otherwise fluent and accurate, with a few 'sleak' notes. The Allegretto contrasted well, with sonorous legato and cantabile, although the acciaccature were slow. Some subtle pedalling was controlled, intrusive once or twice. The Presto included even fingerwork and felt just a little laboured in tempo. Articulation was consistent, accurate and effectively applied.

Chaminade: Automne, op. 35, no. 2. This Etude projected a melody with lyrical legato and cantabile, projected carefully. The bass did not fully support the texture, however, and there were one or two incorrect notes. The 'can-can' was a little subdued.

Ravel: Pavane pour une Infante défunte. The Pavane was very gentle and expressive, but several notes did not sound. The style, however, was captured well, the left-hand a little 'light' at times.

Jenkins: Boogie Woogie Manogie. While this projected at times, and flowed accurately, it felt a little unworked and careful, not fully exploring the full tonal range; accents were clear.

Summary

This programme flowed very musically, fluently and accurately. The technical control ensured a wide range of styles, although the hands did not consistently balance. The pieces were communicated well, the Jenkins lacking some exuberance.

Fluency & Accuracy	30 / 32
Technical Assurance & Application	25 / 32
Musical Sense & Communication	22 / 32

Programme & Planning

The repertoire was programmed in an expected order, giving balance and breadth. Stagecraft was somewhat informal. Tunings were accurate.

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/ 4

Overall attainment bands are as follows: Pass 60, Distinction 80.

Total	80 / 100
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Examiner signature: Jean Husband

Examiner number: 3379

Reviewing Examiner signature: Jean D McCreevy

Date: 20th December 2019