

New York State
Music Teachers Association
Hudson-Catskill MTA

Affiliated with the Music Teachers National Association

ANNUAL MUSIC FESTIVAL PIANO AUDITIONS
GUIDELINES and INFORMATION

(booklet revised July 10, 2002 for Teachers & Judges

The Purpose our Auditions Program is to offer both students and teachers objective opinions on the musical work being done and an out of studio experience. We wish to encourage students and teachers while at the same time providing them with new incentives. This is enhanced by having more than one judge for each student evaluation. Positive suggestions for improvement as well as comments on what is praiseworthy will help achieve our goal. *Although all may not be chosen to perform on the winners' recital, ALL students will receive a certificate!*

Performance Repertoire Levels will be determined by the teacher. Generic guidelines include the use of original works only. NO transcriptions, arrangements, or simplifications are to be used. It is also recommended that proper editions be presented to the judges. The three pieces chosen for the Auditions should be contrasting in style and should be by different composers. Repeats may or may not be taken at the teacher's discretion, as long as the performance remains within the allotted time. For INTERMEDIATE and ADVANCED STUDENTS it is required that each piece be from a different historical period. **The use of photocopies is strictly prohibited. Any student using a photocopy will be disqualified.**

The Auditions fall into two separate CATEGORIES: A & B.

CATEGORY A: RECITAL COMPETITIVE –

ALL THREE PIECES, SCALES & CADENCES – MEMORIZED.

Only candidates from this category will be chosen for THE HONORS RECITAL.

CATEGORY B: EVALUATIVE ONLY – Four options for memorization of repertoire:

Option One: NO PIECES MEMORIZED (three with score)

Option Two: ONE PIECE MEMORIZED (two with score)

Option Three: TWO PIECES MEMORIZED (one with score)

Option Four: THREE PIECES MEMORIZED (none with score)

REGARDLESS OF OPTION CHOSEN – **SCALES & CADENCES MEMORIZED**

SCALES AND CADENCES REQUIREMENTS: Students should be prepared to play Scales and Cadences of the pieces programmed (in major or minor keys). They are to be played with even tone and rhythm. The following is to be used only as a guide for acceptable scale and cadence performance at each level:

ELEMENTARY A: Scales, one octave, hands separately or together, any tempo.

Cadence I-V-I in root position, hands separately or together.

ELEMENTARY B: Scales, one octave, hands together, any tempo

Cadence I-V-I in root position, 1st inversion, 2nd inversion.

INTERMEDIATE A: Scales, two octaves, hands together in eighth notes,

m.m. quarter note = 72. Cadence I-IV-I-V-I, root position, 1st inversion, 2nd inversion.

INTERMEDIATE B: Scales, three octaves, hands together in triplet eighth notes,

mm. quarter note = 72. Cadence I-IV-I-V-I, root position, 1st inversion, 2nd inversion.

ADVANCED A: Scales, four octaves, hands together in sixteenth notes, mm. quarter note = 84.
Cadence I-IV-I-V-I, root position, 1st inversion, 2nd inversion.

ADVANCED B: Scales, four octaves, hands together in sixteenth notes, mm. quarter note = 92.
Cadence I-IV-I-V-**V7**-I, root position, 1st inversion, 2nd inversion.

Questions concerning repertoire and technical tests may be directed to the Auditions Chair. The Auditions Chair may discuss with the teacher repertoire that seems inappropriate or inconsistent with the information provided on the Audition Application Form.

What is this Auditions Festival? There is something for everyone!

Is this appropriate for my typical non-performing student?

YES! ALL students need short and long term goals. This is a marvelous way to get your year off to a fast start! Assign pieces over the summer so that the student will have them secure by audition Day! The Evaluative Track was put in place for the “typical” student. Judges are “player friendly!”

I am not sure about repertoire and a little shy or embarrassed to ask. Is there someone I can consult about the whole process? Of course! We have teachers in each county, who are delighted to answer questions and help with filling out forms and figuring out categories, levels, etc.

I hate “groupie” things anyway. What is the value of auditions? I’m happy teaching the _____ series. Besides setting goals and time management, it is important to give our students the experience of a direct contact with “great art.” We help them to expand (and you, as well!) current knowledge limits. It puts them in contact with a greater “whole” existing outside our studios.

My students are all “genius level.” Why should I bother with all this? Poor you! I feel sorry for your plight! We ALL can learn from these very qualified judges. There is certainly more than one way, enlightened though our way may be, to look at and therefore, interpret a score. By opening ourselves and our students we are demonstrating the highest of all role models. (Who is wise? He who learns from ALL humankind.)

FOR THE JUDGES

This Festival is intended to be a positive experience for the students and a helpful reinforcement for the teachers. The students have worked hard to prepare and may be nervous. We want them to be proud of their effort and eager to continue improving. Positive suggestions for improvement, as well as comments on what is praiseworthy will help achieve our goals.

ADJUDICATION GUIDELINES:

1. Winners for the Honors Recital are chosen only from the Recital Competitive Audition category. Fifteen Students should be selected from Elementary A to Advanced B Levels, playing one selection each. A form is provided for each Judge to keep track of Student I.D. # and the name of their selection. From these 15 should be selected a First Place, Second Place and Honorable Mention. The judges should work together to finalize this list.
2. Please request playing of a scale and cadence first, in order to allow the Student to “warm up.”
3. The evaluation can be written during and after the Student’s performance of the entire group of pieces. The Student should not be asked to wait any length of time between pieces.
4. A suggested amount of time for the Judges to write after each student has played:
 - 3 minutes writing time for Elementary
 - 4 minutes writing time for Intermediate
 - 5 minutes writing time for Advanced.These suggestions are made in order to keep the Auditions on schedule
5. Please comment on each piece presented to you, and if possible, explain your comments. Ratings must reflect comments. Positive comments demand a positive rating. Evaluate the performance. Technique, while certainly a subject that will need comments, should not by itself be part of the numerical evaluation. Technical problems will usually impair the performance in some way and may be mentioned in relation to their negative impact.
6. Thank the students for playing and encourage them to return next time to demonstrate their musical growth.
7. Judges from the previous season’s auditions will not be eligible to judge the following year.
8. A separate form is provided for a report to the teacher. Since the aim of the Audition is to provide constructive criticism, it is preferable to direct comments on the ability of the teacher and student, directly to the teacher. The report to the teacher may also cover choice of repertoire and any other areas which are the teacher’s responsibility.
9. Please do not use the word “talent” in your evaluation.

GUIDELINES FOR MONITORS

1. Your most important task at the auditions is to be sure that the following things happen:
 - a. Make sure that each student's ID number is at the top of his or her judges' evaluation forms.
 - b. Make sure that each student has duplicate copies of the forms and that they are filled out.
 - c. Make sure that the scores are original (no photocopies are allowed).
 - d. Brief the next monitor re. Where things are on the schedule, unusual circumstances, and anything else she/he will need to know.
 - e. Periodically (during breaks, lunch, and at the end of the day) collect the judges' evaluation forms.
2. Please arrive 10 minutes prior to your scheduled time in order to effect a smooth transition.
3. Please make sure that each student's music is open or marked to the appropriate page.
4. Keep as close to the auditions schedule as possible. There will probably be a pre-arranged signal with the judges to help them stay "on time" (check this with the monitor who was on duty before you.)
5. Blank evaluation forms should be available in case they are needed. Monitors should fill these out if necessary, using information on the schedule and as provided by the student. (The judges should not be expected to do this.)
6. The evaluation forms should be put away in a safe place as they are periodically collected. (This will have been determined at the beginning of auditions – again, check on this with the monitor before you.) This box or drawer should remain closed!
7. Make sure the judges have signed the evaluation forms!
8. Judges should be made aware of any unusual circumstances, such as "Advanced" students who are not scheduled in the "Advanced" block of time, etc.
9. Time has been allotted for each student to be "walked in" and introduced to the judges by first name. With younger children, you may want to walk them up to the piano to make sure that they are comfortable.
10. Arrangements will have been made for snacks/beverages/lunch for the judges. You may be expected to help serve these, depending on the situation and your "shift." The previous monitor should brief you on this.
11. Teachers may not pick up the judges' forms at the auditions. They will be distributed at the Honors Recital or by mail, or by any other arrangements made with the Auditions Chairperson.