

## **WMTA GUIDELINES FOR THE TEACHER WHEN ENTERING DISTRICT AND STATE AUDITIONS**

These guidelines are a direct result of the feedback from the 2004-2005 Adjudication Workshops that were given around the State of Wisconsin. These comments and concerns are coming from judges and teachers who attended the workshops. They are meant to enhance your students experience as they work towards the goal of entering the WMTA District and State Auditions.

1. Be sure to read THE "WMTA General Guidelines for the Adjudicators" so you know what the adjudicator will be looking for. That way there will be no surprises.
2. A transcription is an adaptation of a piece of music for a medium different from that for which it was originally composed such as concertos, ballet, opera or orchestral pieces. No transcriptions or arrangements are allowed in these performances, except for piano duets. The use of transcriptions could result in a student's disqualification.
3. If you as the teacher are going to add or delete details within the piece, please write your intentions into the music. Judges have been directed to consider any markings you add or delete in determining the student's grade.
4. Do not send students who are not prepared for the audition.
5. Be sure you have followed the guidelines for each level and district.
6. Grades 7-12 must NUMBER EVERY MEASURE for the judges. One point will be deducted from their score if not done correctly or if no measures are numbered at all.
7. Advise the student not to wear jewelry that rattles or is tight around the wrist. This will inhibit them from performing their best.
8. The performance is given an overall rating. This includes aural as well as visual components. Advise the student to wear appropriate clothing that will enhance their appearance but not hinder their performance. Have students understand the importance of proper shoes for pedaling purposes. Flip flops and tall high heels do not give the student the appropriate leverage for clear pedaling. Judges will have the right to take off points if the pedal is not clear due to any reason, including inappropriate shoes. Also advise the student not to wear clothing that is so tight that they cannot cross over appropriately or lift their leg to work the pedal. It is preferred that no "skin" is showing in the midriff area in the front or in the back. Such an appearance does not

maintain the high standard WMTA is looking for in these auditions.

9. The piano rating sheet includes a place for the judge to check that the student took advantage of the opportunity to try out the piano in the performance room. There is no grading of the warm-up, just a check next to the item. All piano students should be prepared to warm up on the piano in the audition room. The students should be instructed by their teachers what to play for a warmup 2-4 weeks before the audition date. It can be an exercise or an excerpt(s) from a piece, including audition pieces. This will only enhance their overall performance and grade by being comfortable at that particular keyboard. Each student will be given this opportunity, so have them take it.

10. Vocal students should not warm up in the audition room.

11. Instrumentalists (non-piano) should not warm up in the audition room, other than to tune to the piano.

12. Direct the younger students to ask the room monitor for help in adjusting the bench appropriately.

13. Musicality in all levels is the priority. If you choose repertoire that does not have any markings in it, such as: dynamics, ritardandos, staccatos, etc., please add these to the music or choose different repertoire for the child. There needs to be something tangible for the judge to adjudicate within the piece. Performing just the notes will not guarantee a "5" rating.

14. Music that is too difficult can result in technical insecurity and a lack of stylistic understanding, and will not contribute to a positive learning experience in the performance.

15. In the more advanced levels, students might listen to recordings of the repertoire to better understand the comments that the adjudicator may make regarding style and details. Many times the student is on the right track with the piece, but just needs to hear the nuances that needed to make the piece stylistically correct.

**16. Please discuss with your students that judges have been trained not to let personal preferences influence their evaluation of the way the repertoire was performed. However, judging is somewhat subjective. Everyone has his/her own way of listening, and different judges may emphasize different things when evaluating a performance. This is an opportunity for students to learn and deepen their understanding.**

Revised Fall 2007 (Teacher Guidelines Only)