

Judging Workshop – January 13, 2023

Patricia Jeske, Jea Yi – AiM Chairs

Shannon Englert – String Chair

Registration:

- **February 19**– Registration deadline. Email forms to Jea Yi and Patricia Jeske. Send check made out to GRMTA covering all fees due from your studio.
- Have siblings clearly marked. Also indicate any time considerations. Make sure that transposition pieces are included on your registration sheet. Denote students **who are new to AIM with an ***. Please mark piano or violin.
- Level 12 repertoire must be approved by Stephanie Myers 5 months prior to testing. Please use the form on the ISMTA website. Please forward the approval to us.
- A student may use a piece that the teacher has downloaded and bought if it has a permission statement accompanying the score.
- Repertoire substitution requests must be sent to Stephanie Myers at hisamimyers@gmail.com by Jan. 15. Once a substitution has been approved, the approval is longterm. Use the form on the ISMTA website. Make sure repertoire information is complete; note composer, name of piece, movement number, page in syllabus with level number

Preparation:

- Write measure numbers in every measure.
- Bring and wear teacher name tags.
- Make sure that students bring a legal copy. Students must bring their transposition piece (March) and performance pieces (April). A transposition piece from the workbook may be used if the entire workbook is brought to the exam.
- At the theory exam, please encourage the student to take the playing part of the test (scheduled time) first. Please arrive early.
- Let us know as soon as possible about any makeups.
- Use the form that students bring with them to the exam with their time and reminders.
- Bring syllabus. Review philosophy of AIM. Review guidelines on pages 9-11.
- Blank written tests are available in the syllabus. Sample tests are also available.
- Repeat marks are observed at the discretion of the teacher. Students should observe Da Capo and Del Segno marks.

“Teachers have much leeway in choosing repertoire that will fit the needs of a particular student.” Debbie Gillette

Judging:

- Parents need to wait quietly in the parent waiting room. Teachers also should not congregate in the hallways.
- During the performance exams, we will keep the front door unlocked to avoid the sound of the doorbell.
- Always confirm the level of the test with the students. Do not rely on their name tag. C
- Sightreading: If half of the points are deducted, be sure that half of the notes and rhythms have been missed. Students are allowed to “play silently” on top of the keys before they actually play the sightreading example.
- Transposition – Students need to use a clean score. Students may start anywhere in the piece. Teachers, please mark which measures will be played.
- Harmonization – It is not necessary to continue the style throughout the entire piece.
- Level XI harmonization – students may bring in bass line for Minuetto.
- **Do not total the score.**
- One person is to do all the correcting of the written tests.
- Technique (April): Students may play the scales in more octaves than requested (no deduction). Do not give 0 points on the scale unless nothing is correct.
- Performance (April) – Be as complete as you can, showing why you are deducting points. Use measure numbers. Feel free to keep the student’s music after the test for a few minutes so that you can check the exact measure number. Judge’s comments should be thorough and specific, whether constructive or corrective. It is helpful to fill in the box on the left of the performance test with checks, minuses or + to show basic elements. Your critique should explain what you wrote in the boxes.
- Two pieces must be memorized in order to pass. If the student stops and can’t go on, you can show them the music one time, take it away, and then let them try again.
- Memory points have been incorporated into the total performance score intentionally to prevent “double jeopardy” judging where a student is penalized twice, once for memory mistakes and again in the total score of the piece.
- “Patience and flexibility are key words for judging.”
- Be encouraging. Be positive. Smile! Use the student’s name.
- Please check out with Colleen when you leave so we know who is in the building at the end of the day.

String judging notes: Make this a positive experience for the students by focusing on the positive comments as well as a few constructive comments that can help the student improve

their playing and technique. This is not the time to analyze every single thing that is wrong with their playing. Keep in mind the level of the student and the ways in which their technique and playing will improve over time, especially at the lower levels. When judging the performance exam, use the A/B/C grading sheet to determine the student's score rather than taking a point/half-point for each mistake or technical error. Begin exam by giving student a tuning note to check tuning (levels 4 and up) or by assisting student with tuning their instrument (levels 1-3)."

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After Judging:

- Please return all papers as soon as possible.
- Feel free to stay and work on your comments while your memory is freshest.
- Offer to help with the chores that are left.
- Students who take the theory exam only will receive a pin.

Thank you for all you do to make this program possible for our students!