

Teachers' Guide
Placement Audition of Transfer Students
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The importance of placement auditions for transfer students:

1. They gather a pianistic and musical profile of the student.
2. They determine the strengths and weaknesses of the student.
3. They make it possible to assemble a program of study based on the resulting profile of the student.

Use *The WPP Transfer Student Profile* (beginning on page 4) to audition and define the student's areas of strengths and weaknesses. The questions below are designed to assist teachers in determining whether a student should *Pass* or would *Need work* in each area tested. Use all the questions in each area to draw a *Pass* or *Need work* conclusion. "Yes" answers to these questions mean *Pass* and "No" answers mean *Need work*.

As the audition proceeds, check the appropriate *Pass* or *Need work* blanks for your record keeping. This record becomes the student's profile. It shows what the student needs.

Drills and etudes for each audition task are in the **WPP* books listed in italics. To give remedial work for areas of weaknesses, assign the appropriate **WPP* books (when there are two or more books with similar drills, assign the book which corresponds to the student's level of playing). Add standard repertoire and, if desired, lesson books from method courses.

Part I - The Pianistic Basics

A. Pentachords and Intervals:

1. Can his hands locate the key combinations instantly?
2. Can he play from octave to octave instantly without groping to find the keys?
3. Is he comfortable skipping from octave to octave?
4. Does he use his wrists to skip from octave to octave?
5. Is he as comfortable travelling on the keyboard from high to low as he is travelling from low to high?
6. Is he comfortably familiar with the entire piano keyboard (as opposed to familiarity with only the middle range of the piano)?

B. Scales:

1. Can he play scales by memory with security?
2. Can he play hands together without having to calculate his fingerings as he plays?
3. Does he play with evenly projected legato tones?
4. Do his fingers travel between white and black keys efficiently?
5. Can he slide his thumbs under and swing his hands over smoothly?