



## **CERTIFICATE OF MERIT NEWSLETTER**

### **February 2007**

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**April Newsletter deadline – April 1, 2007**

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### **CALENDAR**

<b>March 1</b>	<b>Database Opens for Final Convention Application</b>
<b>Apr. 15</b>	<b>Deadline for Convention Applications</b>
<b>May 5-6</b>	<b>CM Council meeting</b>
<b>May 20 - June 1</b>	<b>Begin to look for Convention recitals on state website</b>
<b>June 29–July 3</b>	<b>Convention in Santa Clara</b>

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**Overworked yet?**

### **Branch CM Fees**

**The State Board has approved a 1% late fee for branch CM fees that are received after the December 15<sup>th</sup> deadline. Please remember to send your fees into the State Office on time.**



## PHOTOCOPIES STILL

The eternal photocopy question raised its head again, and it seemed like a good idea to include here all the email answers from the CM Council members who have opinions on the subject—and who doesn't? So first:

The question has come up about the second copy of the etude for the evaluator. Is that something we're going to enforce for the strings? It is included in the syllabus but the complaint is that parents would have to buy an entire book just for one etude. Apparently, some of the viola etude books are hard to find and expensive. Please advise.

And the answers:

- If the teacher does not require that the student purchase the book, then the teacher must have two copies. When the student purchases the book, they can use the other etudes for sight-reading exercises!
- With regard to forbidding photocopies, I believe all disciplines need to be the same. Especially since it is the law and as an organization we do not want to be held liable. Some of our keyboard editions, such as the Henle, are expensive also.
- I think we are all on the same page - NO photocopies allowed for all disciplines in CM evaluation.
- One of my Branch teachers told me last year to go to [everynote.com](http://everynote.com), you can buy and download one single piece you want and pay a small fee. I just checked the web site and saw Bach WTC I no.1 in C Major, costs \$1.86, Debussy Claire de Lune, \$1.86, Massenet Melodie "Elegie" is \$2.19, Bach Goldberg Variations, BWV988, \$3.49. I checked Violin etudes and found Etude 6 Concert Etudes, Op.16, \$2.19. 24 Caprices in the Form of Etudes, 1-12, 13-24, each \$2.19. Complete 1-24 is \$3.11. You can view entire 1st page before buying. I think this will help parents, students and teachers. However, I don't know whether we will be able to find, buy and download every single piece we are looking for, but it's a good start.

## Proposed CM Schedule for Convention 2007

**Friday, June 29**

**Keyboard New Materials Recitals**

**Keyboard Theme Recitals**

**Piano Panel Honors' Recital I**

**CM Evaluator Training Session, Branch Fast Scheduling Training Session**

**YAG evening recital**

## **Saturday, June 30**

**Keyboard Theme Recitals**

**Keyboard Festival Recitals**

**String Recitals, Panel String Recital**

**Violin/Viola MC**

**CM Evaluator Training Session, String Evaluator Training Session**

**Branch Fast Scheduling Session**

**Piano Panel Honor's Recital II**

## **Sunday, July 1**

**Keyboard Festival Recitals**

**String Recitals**

**Cello Master Class (TBA Sat. or Sun.)**

**Voice and Wind Recitals, Panel Recitals**

**CM Evaluator Training Session, Voice Evaluator Training Session**

**String Meeting (TBA either Sat. or Sun.)**

**Voice MC (Sun. or Mon.)**

**Wind MC (Sun. or Mon.)**

## **Monday, July 2**

**Keyboard Festival Recitals**

**Keyboard Ensemble Recitals**

**Duo Piano Master Class**

**Piano Panel Honors' Recital III**

**CM Branch Chair Meeting**

**CM Voice and Wind Recitals**

**CM Evaluator Training Session, Wind Evaluator Training Session**

**Wind Meeting (TBA either Sunday or Monday)**

**Voice Meeting (TBA either Sunday or Monday)**

## **Tuesday, July 3**

**Piano Master Class**

## GUIDELINES FOR GRADING THEORY TESTS

1. Half point deductions are not allowed.
2. Scoring is indicated on the Answer Key and also on the test.
3. Key names may be written using either capital or lower case letters. For example, accept C Major or c major; C Minor or c minor.
4. Accept any form of figured bass for triads and 7<sup>th</sup> chords:  
Root position: no numbers or 5/3; 7 or 7/5/3  
First Inversion: 6 or 6/3; 6/5 or 6/5/3  
Second Inversion: 6/4 or 4/3  
Third Inversion (7<sup>th</sup> chords): 4/2 or 2
5. Roman numerals need not be the correct case (capital or lower case) up through Level 5. Level 6 and above must have correct cases. Lines above and below capital Roman Numerals are required from Levels 6 through Advanced.
6. Capital for Major: **IV**  
Lower case for minor: **vi**  
Capital with + for Augmented: **III+**  
Lower case with ° for diminished: **vii°**
7. Accept any reasonable form of counting: “ands” (+) are optional. Basic beats must be present (1 2 3 4). Examples of acceptable forms of counting: 1 2 3 4 or 1 + 2 + 3+ 4 + or 1 + 2 3 + 4.
8. Accept any reasonable definition.
9. Other problems, which arise, should be discussed with and decided by the Branch Chair.
10. Many branches have found that, when possible, asking only 1 or 2 teachers to grade the upper level tests makes for more consistent scoring and speeds up the grading process.
11. Points should not be deducted if the required knowledge is demonstrated. For example:
  - If a key signature is included and the student adds the same sharps or flats that are already included in the key signature.
  - If a composer’s name is incorrectly spelled (as long as the grader recognizes the name).

### **CORRECTIONS (KEYBOARD THEORY):**

- 1) Keyboard Ear Training – Level 8: Give a point for question 8 regardless of answer!
- 2) In regard to Periods and Composers, Levels 7 – 10: On page four (level 8) and page five (levels 7, 9, 10) there is a question about Historical Periods and Composers. Unfortunately, many of these composers are obscure. We would like to make a slight change here.

### **For Branches who have not administered their theory exams:**

- This will only be a grading change (no need to make changes on the tests or tell students there is a change).
- If students get one composer correct per period, they will receive full credit (the same as if they got both correct). Another way of saying this: if only one composer is incorrect (for a period), do not deduct any points for that period.
- So, tell graders to only take two points off per period if both composers are wrong.
- Please have graders mark through the incorrect composers.

For example, Level 7:

Baroque			Minus 2
Classical	Haydn	Czerny	Full Credit
Romantic	Dvorak		Full Credit
Contemporary	Della Joio		Full Credit

**For Branches who have administered their theory exams:**

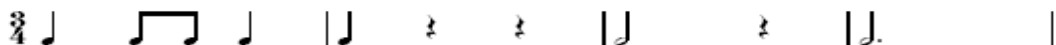
- I would suggest only going back over students who have 1) failed, 2) seniors, 3) convention & 4) branch honors.
- If students got one composer correct per period, give them full credit.
- Please get one of your teachers to help you with this issue.



**Certificate of Merit Theory: Keyboard 2007  
CLARIFICATIONS AND CORRECTIONS**

**Be sure test graders read the grading guidelines. Some things have changed. Consistency in grading from branch to branch is important in order to maintain fairness!**

Level 1: Answer key #10, second measure is incorrect. Replace with:

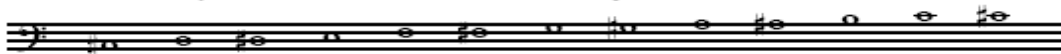


Level 7: #24, chord b - replace with V7, 2nd (or 3 or 4)<sup>4 6</sup><sub>3</sub>

Level 8: Answer key #16: ii chord is diminished, replace with ii<sup>o6</sup> (or ii<sup>o3</sup>)<sup>6</sup>

Level 8: Answer key #21, chord no. 2: Quality of chord is Dominant 7th, inversion is <sup>4</sup>/<sub>3</sub>. Accept Dominant <sup>4</sup>/<sub>3</sub> as correct.

Level 9: Answer key #2, chromatic scale on c#, is incorrect. Replace with:



Items that may confuse students:

Level 3: Page 6, #19 - On the music, the boxed number "1" is obscured by the *sf* in measure 2.

Level 3: Page 7

- On the music in measure 2 there is a number 10 in a box. This is not supposed to be there.
- There is no accent on beat 2 in measure 1 of the music. This could mislead students to think this is not a repetition.
- The double bar between measures 1 and 2 should be a single barline.

Level 7: Page 7, #30 - The compositional technique pertains only to the treble clef part. Since the bass clef is different in the two measures, students may be confused.

# MAKE-UP EVALUATION PROCEDURE

**APPLICATION DEADLINE: APPLY FOR MAKE UP ANYTIME AFTER YOUR BRANCH CM EVALUATION IS OVER BUT BEFORE APRIL 15;  
COMPLETION DATE: NO LATER THAN JUNE 1**

Make ups are for High School students only.

Reasons to apply for a make up are for those who want to maintain:

- Young Artist Guild eligibility (they must participate all four years of High School for YAG).
- Master Class eligibility
- Senior Award/Medallion

A Student who completes a make-up CM evaluation will not be considered for Branch Honors, or any CM Convention program including Panel, Master Class, or YAG during the year of the make-up evaluation. Advanced students may not earn an exemption during make-up evaluation.

The Branch Chair will have the Make UP Procedure (MUP) INFORMATION AND FORMS. The teacher will need to request a copy from the Chair.

The Chair collects the money (\$40 per student) for the MUP with the completed application(s) from the teacher(s). The Branch Chair must receive application and money by April 15<sup>th</sup>. A branch check is then sent to the state office by April 25<sup>th</sup>.

The Chair arranges to have qualified Evaluators (from outside the branch) administer the evaluation. (Make sure there is some type of arrangement made for the student to complete the written exam in the home of a proctor. The ear training may be performed on the piano or other instrument.)

## **Chair runs MUPs:**

- 3A. The Chair sets a specific day or days and location for MUPs.
- 4A. The Chair arranges to have a qualified Evaluator(s) administer the evaluation.
- 5A. The Chair fills out the Payment Invoice and Evaluator Schedule for the Evaluator to send into the state office.
- 6A. The Chair enters the results into the database and sends evaluation sheet, theory test and certificate to teacher.

## **Teacher runs MUPs:**

- 3B. The Chair gives the teacher the names of the qualified Evaluators.
- 4B. The Teacher arranges the MUP with the Evaluator.
- 5B. The Teacher fills out the Evaluator Payment Invoice and Evaluator Schedule and sends it to Chair who signs and sends it to Evaluator who signs and sends it to state office.
- 6B. Teacher sends original evaluation sheet and theory test to Chair to enter results in database and then return to teacher with certificate.

## **Evaluator Schedule Form**

An Evaluator Schedule form that can be filled out online and printed locally is now in the cmchairs group. The file is named CM Evaluator Schedule Fill In form.pdf and is located in the Files/Forms and Instructions folder in the Yahoo cmchairs group. To use the form, download it and open it with Adobe Reader 7.0 or greater.

The Evaluator Schedule form without the fill in features has also been available in the cmchairs group and is in the same folder - Files/Forms and Instructions .

## **String Theory Exams**

Due to time constraints, we were not able to create new ear training CDs for this year's tests. Please advise your string teachers that the ear training section will be based on material from previous years. Also, the ear training page was printed twice in the exams which may cause confusion. Students may fill out either page as the questions are the same. There is a MISTAKE in the Level 7 exam, question 1 in the ear training section. There should only be two examples, not three. The point value is still OK in the answer key. If it's not much trouble, please go through your Level 7 tests and cross out "Example 3" for question 1 in the ear training section. I apologize for the inconvenience. Thank you!



## **Convention Festival Recital**

For advanced level the repertoire chosen for the Convention Festival Recital can be any of the 5 pieces the student performs for their advanced level CM evaluation. The Festival Recital piece does not have to be the Syllabus piece. For advanced level the Syllabus piece is the Etude.



## **Questions and Answers**

Q: On page 5 of the Syllabus it states: "One piece must be selected from the Syllabus list for the enrolled year." I assumed that a piece listed in the Syllabus from a higher level would be acceptable. I have students who have not been taking from me very long & thus have never done Certificate of Merit. I decided to put them in a lower level than their playing ability to catch them up in Theory & Technique. I would rather not have them play a piece that is from a lower level. Can you please confirm if this sentence in the Syllabus is to be taken that literally or not? I was told by my Certificate of Merit Chair that it is.

A: Alas, that sentence must be taken literally. One piece must be from the student's registered level. However, all the other pieces may be higher. I understand your problem; I've had a student entered at Level 3 and playing Level 8 pieces--except for the one Level 3 piece! I use the summer to bring them up in theory, as I'm sure you will.

Q: If a person is registered for Path B, can they be changed to Path A for this year's C/M?

A: I'm sorry, but the change to Path A is not possible. There are too many factors involved, such as fees, evaluator schedules, etc. Dropping to Path B from Path A can be done, but not the other way around

Q: I have a question about the Guidelines for Grading Theory Tests, " half point deductions are no longer allowed." I'm assuming this means branches are no longer allowed to give half points to students who are one or two points away from passing their tests. Is this correct? I just want to make sure of this before I announce it to our teachers  
A. Yes, that's correct.

Q: In the British professional journals for piano there are frequently very attractive pieces for children. They are published in full, with complete attribution to the publishers. What with the time, trouble and expense involved in ordering from the UK (even through Amazon UK I recently paid over \$70 to obtain a book on interpretation, as the US dollar is very weak compared to the British pound sterling at this time!) would it be acceptable for the student to bring the magazine to the CM audition?

A: What a great idea! Any evaluator would be delighted to see such a piece!

Q: I am a Branch President and am looking for suggestions on how the other branches are coming up with an amount to pay the CM chair. We made a gift last year because the person in charge was going to change jobs and had done such a good job. No one came forward to do the job for this year so she did it again. I would like a plan we can follow each year instead of making random decisions.

A: I'm all for branch chairs getting paid! I firmly believe, and have said frequently, that the bc's job is the toughest one in the entire MTAC organization! The amount that I know of varies widely, but many branches do pay their chair. Often it is \$1 per registered student, including all instruments and Path A and B. Some other branches pay more; I've heard of one that pays \$5 per student! I think it partly depends on how much the chair does and how much she/he delegates. If the chair has no helpers or co-chairs, a million dollars is barely enough! Whatever the remuneration, the amount is usually added to the branch fee for the students. Some branches also pay a flat amount. It seems better to tie it to the registration, and then the branch can be completely reimbursed. I highly recommend that you take this up with your branch board and give your valuable chair a generous token of appreciation--in the form of a salary!