



CERTIFICATE OF MERIT NEWSLETTER

December 2008

CM Information Chair: Amy Chen-Huey Martin, martin3750@comcast.net
February Newsletter deadline – January 31, 2009

2008-2009 CM CALENDAR

December 15 Deadline for Branch CM fees due to State Office
Check from Branch to State Office for the branch CM fees must be postmarked by 12/15 or a 1% late fee will be imposed.

Enter Evaluation Information Online

January 2 Database is open for entering evaluation information online
Note: Individual branches will set their own deadline for teachers to complete their online evaluation information

January 15 Deadline for Panel students to drop back to Non-Panel status

CM Evaluation Dates

Feb. 21 –Apr. 5 Branch CM Evaluations North and South
Note: Teachers check with your Branch Chair for your branch's evaluation dates

Panel Regionals

Feb. 28 –March 1 - Piano Panel Regional North [West Valley College in Saratoga](#)
- Piano Panel Regional South
- Strings Panel Regional South [One location only: Cerritos Community College \(11110 Alondra Blvd., Norwalk, CA 90650\)](#)

March 7 – 8 - Piano Panel Regional North **March 8 only at San Jose State University**
- Piano Panel Regional South

Panel Finals

March 15 Deadline for Panel Final Application. No late application.

Mar. 27–29 Panel Finals South
3/27–29: Piano
3/28 Winds (North and South) & Voice (North and South)
3/29 Strings (North and South)

April 4–5 Panel Finals North (Piano) **West Valley College in Saratoga**

Convention

April 15 - Deadline for Convention Applications. No late application.
- Deadline to apply for Make up Procedures – High School Students only

May 2–3 CM Council meeting

May 15 - Deadline for Completion of Make Up Procedure (MUP) Evaluations – High School Students only **Makeups are for emergencies only!**
- **Early Bird registration for Convention**

June 1 - Convention recital schedules posted on the state website
- Deadline to enter MUP results. Database closes after June 1

July 3–July 7 Convention at Santa Clara Marriott. **2700 Mission College Blvd Santa Clara, CA 95054**
2009 Convention Theme: Got Rhythm?

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Database Evaluation Information Entry

The Database opens on January 2, please take your time to enter all the required evaluation information online correctly and completely. Do realize that how you enter your repertoire information, especially for potential Convention students, reflects how you want it to appear in the Program Book, individual recital programs, and perhaps elsewhere.

Make an effort to enter information "professionally"...

–**Don't use all caps**

–**Don't use all lower case** (unless the composer specifies this)

–**Enter enough info** to be able to look up a piece (Sonata in C Major by Mozart is not enough)

–**Enter movements by the name or tempo** (movement number is not enough [unless no other info is available], but may be included as well)

–**Enter more than the last name of a composer** when doing otherwise would be vague. It's easier and more efficient to remove information later than to make educated guesses when it comes time to print.

Convention Recital Chairs and Program Book Formatter normally make the changes necessary whenever they spot them and have sometimes even contacted a teacher directly by email if they couldn't figure out something that was too vague. But they have a narrow window of time (between getting all the information and sending it to the printer) to correct so many typos and unspecific entries.

Won't you please help to make the Convention Program Book look as accurate and professional as possible! We thank you for your time and effort.

New Strings Co-Chair South: Kihae Kim-DeFazio

We welcome Kihae Kim-DeFazio to the CM Council. She will be helping Tammy Tsai with the South Strings job. The two of them will be working together as Co-Chairs of the growing Strings job (south). Kihae's email address is kihae@att.net

Voice

Branch Voice CM chairs or CM chairs also handling the ordering of testing materials should also order the voice ear training recordings from the State Office. Voice Chair North, Brigitte Doss-Johnson, at moo5@pacbell.net

Q & A

Question #1:

I went on my personal CM Registration page this morning and downloaded the 2009 Teacher Training Book - over 130 pages of explanations and other material. Someone has done a lot of work.

What are we supposed to do with this Book after we give it a look? I didn't find an index or table of contents. Is there such a thing? It seems well put together, but how do you navigate it?

Answer:

Great question!

This is a Powerpoint slide show rather than a book. For thorough training, please encourage teachers to go through it from beginning to end since the slides are in a sequential order. I'm sure every teacher will benefit from the information in this very comprehensive presentation. No, there is not a table of contents, as this was not created with the idea of skipping through as one would use a reference book.

Note: If anyone is looking for a specific topic on the MTAC Website, they may use the Google search box in the upper right side of the page to search our site. However, this most likely will not work with this slide show. Searching is somewhat of an art form - as you may know - to enter the best key words.

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### **Question #2:**

What determines the period of an arrangement for ensembles? I'm assuming it's when and by whom the piece was arranged, correct?

### **Answer:**

Yes, transcriptions go with the Transcriber.

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Question #3:

I want to prepare two sisters for an ensemble piece for CM. But is it possible when Student #1 will be doing Panel and Student #2 will be in level 9? The ensemble piece can count as one of #2's 4 pieces, right? What about the Panel student? I don't think she can count the ensemble piece as one of her pieces in her program, right? Is she still allowed to perform a duet with her sister? This piece would be in addition to her panel program. What do you think?

Answer:

Student #1 doing Panel can not perform a duet with her sister because No ensemble is eligible for Panel students (Panel Information, page 3 under Evaluation 5.)

Her sister needs a Non-Panel student partner for the ensemble. The same evaluator will hear each member of the ensemble at adjacent times. (2007 Piano Syllabus page 10.)

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**Question #4:**

Will a student in the Panel Final Audition be automatically entered in a convention program?

**Answer:**

No, only the students who are selected by a Panel of Judges in the Panel Final Audition to perform in one of the Panel Honors' Recitals or Master Classes in the Convention.

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Question #5:

How can I find out what instructions evaluators are being given at the evaluator training in regard to level? There is still much ambiguity and I want to be clear with people about this.

Answer:

In Evaluator training: "Repertoire Concerns: Evaluator looking for blatant level and category issues. Example: An Advanced student who plays a fairly easy etude and the remaining literature is from the Snell Level 6 or 7 books. This is clearly several levels too low and quick to spot. Two pieces from the same category would also be an obvious issue. Pieces from any level higher than the enrolled level are acceptable, but the student may be asked to stop in the middle of the piece due to time constraints." Evaluators won't be checking every piece - no time. But, they

should be familiar with what is at the various levels since they are not only evaluators but also CM teachers. If in doubt, choose something else. Teachers need to be careful - to be safe, select music at the level that cannot be challenged. Evaluators will have varying opinions on levels. No matter how much training is given, evaluating is subjective. Why take chances?

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**Question #6:**

Kabalevsky Op. 27 has pieces that were formerly considered level 6 and 7, but is now listed as level 3-4. I think this is an error; besides, collections (like Snell) do a better job of leveling pieces than the composers did, given that the composers often put pieces of many levels in the same book. So why does the composer book trump the collections that have been carefully leveled?

**Answer:**

Anthologies often have a wide variety of levels too. No changes will be made at this time, and that this concern will be passed on to the next syllabus committee.

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Question #7:

The Kabalevsky C Major Sonatina Op. 13 No. 1 is not listed on P. 119 under Kabalevsky, although Op. 13 No. 2 is.

Answer:

This may have been a misprint. However, it is in the Bastien Level 4 Piano Literature book, so it still may be used as a syllabus piece for Levels 6 and 7.

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**Question #8:**

Also, are you the person I'm supposed to be contacting about these repertoire questions? I don't want to overburden you.

**Answer:**

No trouble at all. You are the branch chair and my job is to answer questions that come from the chairs. Please do remind your teachers that their questions should go to you. Thanks and keep the questions coming.

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Question #9:

I just wanted to ask if you would know Rialto Ripples Rag by Gershwin is okay for CM level 5, should I check directly with the CM State Chair? I am also concerned

if it is an original piano solo piece or an arrangement? Any info would be much appreciated.

Answer:

In lieu of an official "ok" for individual repertoire, teachers may use the repertoire guide in the Syllabus on pages 33-37, the repertoire lists, or outside resource materials such as "The Pianist's Guide to Standard Teaching and Performance Literature by Jane Magrath" (Alfred Pub.) for assistance in determining the level of pieces. – CM 2007 October Newsletter, page 3.

Rialto Ripples is in "A Tribute to George and Ira Gershwin - Piano Solo Arrangements" by George Gershwin and Will Donaldson. If the solo and arrangement are written by the same composer, Gershwin, it should be fine – 2007 Piano Syllabus, bottom of page 5, number 1, last sentence: "Original source ragtime pieces or arrangements made by the original composer of the piece are acceptable."

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**Question #10:**

I have a teacher who is concerned about the name of a book in the Anthology section of the Level 8. The name of the book is Anthology of Piano Literature by Denis Agay. This teacher has this anthology but the title is Anthology of Piano Music. They both have the same pieces. Also this anthology does not appear in the back of the syllabus. She wants to be sure of the book as she is planning on entering her student for convention.

**Answer:**

We can't find "Anthology of Piano Literature" by Agay online or in music store. Therefore, we can't verify if both have the same pieces. We can safely assume that this is a misprint in the syllabus, and that the "Anthology of Piano Music" by Agay, a four volume set, is what was intended.

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Question #11:

Our branch has a teacher who has 2 autistic students. They play well and are able to take the performance part of CM independently without help. However, they need help during the theory testing. They can answer questions verbally, but get lost in understanding the reading portion of instructions etc. The teacher and the parents want them to do Path A instead of Path B, because they are making every effort to make the child be in the mainstream of things as much as possible.

Can we appoint a teacher in our branch to sit down with them as they take the theory test? The teacher would just explain in simple words (e.g. "what is this note," "how many sharps does this scale have?" etc.).

Also, is Braille offered? I will keep looking - I think I read that somewhere.

Answer:

We do allow helpers to read to very young students and this situation falls under the same category. We do not discriminate because of a student's handicap. These issues do need to be resolved with the branch chair ahead of time (which is what is happening here); someone else besides the actual teacher should do the helping.

And no, we do not offer the tests in Braille. Those tests would be read to the student.

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**Question #12:**

A teacher in my Branch has a High school senior who is enrolled in CM this year and is also applying for a Senior Medallion. She has already successfully completed 2 years of CM while she was in high school, having completed the Advanced Level last year as a Junior. She is requesting, however, if she can apply this year in Level 9 instead of Advanced to guarantee that she will pass and therefore qualify to receive the Medallion. I see nothing in the CM policy that states that she cannot skip back another level. Can you please confirm that she will still be allowed to do this?

**Answer:**

Yes, she can take Level 9. If she received an exemption on her Advanced Level theory test, however, she still has to take the Level 9 theory test. The exemption only applies if the student is taking the Advanced Level for the second time.

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Question #13:

I have a student who took the Advanced level test last year and he was in eighth grade. He passed with a grade of 94%. Is he exempt from the theory this year?

Answer:

No, this 8th grade student must retake the Advanced theory in his 9th grade in order to earn an exempt from theory.

CM Policy V-7: Student must take the theory examination each year of participation in CM. At the Advanced level, a student in Grade 9 or above who

passes the theory examination with a score of 90% or higher is exempt from taking it in subsequent years.

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**Question #14:**

I have a level 9 student who is learning some of the Benjamin Lees Kaleidoscopes which are suitable in the syllabus for her level. We are thinking of using some of them, but out of the 10 pieces, how many are appropriate for her to prepare? They are very short, and I cannot get a feeling from the website, which I have visited, on just how much is right. I was thinking that 3 or 4 would be fine. It would be helpful if they would give a suggested length of time, which I did not see. Perhaps I missed that?

**Answer:**

Evaluator will hear only 1 piece of a suite or collection. Evaluator may refuse to hear additional pieces. Unless the music is being considered for Theme or Ensemble Convention Recitals, then the evaluator must hear all prepared movements within the 7 minute time limit. – CM 2008 October Newsletter pages 3-4

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Question #15:

Can Advanced Level student play Chopin Polonaise op.71, or it has to be only those listed on p.88 op.26, 40, 44, 53

I understand that those op.26, 40, 44, 53 must be chosen only if the student chooses these Polonaises as a piece from Syllabus. But if it's just one of your own choice piece, it can be any Polonaise as long as it fits Advanced level criteria of difficulty which is determined by the teacher. The fact that Polonaises are not listed under previous levels, and show only under Advanced makes me believe that any can be chosen for evaluation as long as they are difficult enough to fit Advanced level (I don't mean those easy polonaises in g minor, or Ab Major, posthume which are printed in easier Chopin pieces or Chopin Introduction to his piano works, those are definitely not suitable for Advanced level. As for Polonaises op.71 No. 1, 2, 3 they are quite difficult pieces not to be accepted for Advanced level evaluation)

Answer:

If the teacher deems the Polonaise Op.71 at least Level 9, it can be used as remaining repertoire, just not the syllabus piece. The teacher should also consider the length of the piece and length of the evaluation.

MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA

Convention Program Book Art Contest

CAN YOU DESIGN THE COVER OF OUR 2009
CONVENTION PROGRAM BOOK?

Any student of an MTAC teacher may submit a design.



Your design should be no larger than 8½" by 11", and in color.
(No designs will be returned to you after submission.)

The theme for the 2009 convention is "Got Rhythm?"

On the back of your design, please put the following:

Your name, address, phone number, email address, and age.
Your teacher's name and the MTAC branch where he/she belongs.

**Your design must be postmarked no later than March 31, 2009,
and mailed to:**

MTAC STATE OFFICE
ART DESIGN CONTEST
833 Market Street, Suite 900
San Francisco, CA 94103

The winning design will be used for the cover of the
2009 Convention Program Book.

Second and Third place designs will also be displayed
at the 2009 Convention, to be held
July 3-7, 2009 - Santa Clara Marriott Hotel

For further information, please contact Susan Clark, tubaflute@comcast.net