



CERTIFICATE OF MERIT NEWSLETTER

February 2008

CM Information Chair: Amy Chen-Huey Martin

Email address: martin3750@comcast.net

April Newsletter deadline – March 31, 2008

2007-2008 CM CALENDAR

CM Evaluation Dates

Feb. 23 –Apr. 6 Branch CM Evaluations North and South
Note: Teachers check with your Branch Chair for your branch's evaluation dates

Panel Regionals

Feb. 23 –24 **North (Piano) at West Valley College in Saratoga**
South (Piano) 2/23/2008 (CSUN), 2/24/2008 (Whittier College)
South (Strings) at Cerritos Community College

March 1 –2 **North (Piano) at West Valley College in Saratoga**
South (Piano) **3/1/2008 (Whittier College), 3/2/2008 (CSULB)**
Note: Sat. 3/8/2008 South Strings at Valley College, Van Nuys
Sun. 3/9/2008 South Strings at AMAC in Arcadia

Panel Finals

March 15 Deadline for Panel Final Application

Mar. 28–30 Panel Finals South at Cal Poly Pomona
3/28–30: Piano

3/29 Winds (North and South) & Voice (North and South)
3/30 Strings (North and South)

April 5–6 Finals North (Piano only) at **West Valley College in Saratoga**

Convention

April 15 Deadline for Convention Applications
Deadline for Make up Procedures High School Students only

May 2–4 CM Council meeting

June 1 Convention recitals schedule posted on state website

June 27–July 1 Convention at Riverside Convention Center. Celebrating the Music of America, featuring Oxana Yablonskaya

Summer Break

August CM Council in hiatus 🤔

TABLE OF CONTENTS

CM Coordinator -----	3
Strings and Voice -----	4
Make up procedure -----	4
Multi-movement works -----	5
Questions and Answers -----	5-12

Dear CM Chairs,

Thank you, gracias, merci and thank you again! Your tremendous dedication to this program is awe-inspiring! My best wishes for smooth and trouble free evaluations.

A few comments about the corrections to the keyboard theory tests ...

I sincerely apologize for the errors. No matter how hard we try, there are mistakes in the theory tests every year, even with a committee proofing them multiple times. I know it is frustrating for you to have to make corrections, especially when it involves changing items on the tests themselves. Writing and proofreading the theory tests is not as simple as some people think. Not only do the typos need to be discovered, the questions have to be age and level appropriate, and worded in a way that does not allow for confusion or multiple possible answers. We truly do our best.

We had wonderful responses from a few of the branch chairs who went through the tests when they were first sent out. As soon as we could, we sent the corrections to the chairs. It is my thought for next year to ask some of these wonderful proofreaders to volunteer to be on the proofreading committee next year. It takes a sharp eye and lots of patience to check every detail and some people are very good at that. Of course, no matter how many excellent proofreaders we get, we will still end up making errors (I believe it's known as the human factor). Anyway, thanks for your understanding and I apologize for causing you and your committees additional work.

I had hoped to include the convention schedule in this newsletter; it hasn't been sent on to me yet, so we may have to send a special March newsletter with that information. As soon as I know something, you will know. Take care and hang in there!!

Karen S. Becker
CM Coordinator

PS – Check out the new shopping link at mtac.org

In the far left column, towards the bottom, there is a shopping link. You and your teachers can purchase all your MTAC materials here. Syllabus, tests, ear training, etc. Happy shopping!



String/branch chairs: Please make sure you have ordered the new ear training CDs from Rhonda in the State Office.

Level 3 is on the CD but will not be tested this year. Use **Year 3** (labeled Set C on the answer key) this year.

String test mistakes: There are two mistakes in the answer key: 1) Level 4: #10 is worth 3 points; 2) Level 9: the total number of points is 129. To make things easier, leave it as 130 points and the students will have a bonus point.

Lori Jensen, Strings Chair North

.....

Correction to Voice Syllabus

2007 Voice Syllabus, p. 10, first bullet under "Convention Programs," first sentence should be corrected to read:

With the exception of Panel applicants, students may apply for one Convention program. Levels I and above may apply for either Festival or New Materials, and Levels III and above may apply for either Theme or Ensemble.

This change is being made in order to agree with the information printed on the revised Voice Evaluation Form.

Connie Venti, Voice Chair South

.....

Make up Procedure is posted at

<http://mtac.org/programs/CMforms/CM2008MakeUpEvaluationApplication.pdf>

Multi-movement works, Suites, Sonata/Sonatina, Preludes and Fugues

- *The teacher should keep the length of the evaluation in mind when choosing longer works.*
 - *No double dot repeats*
 - *D.C. and D.S al Fines are OK*
 - *1st and 2nd Endings OK*

Suites

- Generally, evaluators will hear only one movement of a Suite.
- However, a student may prepare more than one movement of a Suite if applying for Convention Theme or Ensemble Recitals. Then the evaluator must hear all prepared movements within the 7 minute time limit

Sonata/Sonatina

- The evaluator will hear only one movement of a Sonata or Sonatina.

Preludes & Fugues

- The student may prepare either the Prelude or the Fugue.
- The evaluator will hear only the Prelude or the Fugue, but not both (Except the Panel/YAG audition).
- Multiple movements are not allowed for Convention Festival Recitals or Convention Materials Recitals

Questions and Answers

Question #1: Handel Suite No.5 Air and Variations

Applause Book 2 has a piece called Air and Variations from Suite No. 5 "The Harmonious Blacksmith" by Handel. How many variations are required? There are only 5. I am assuming the whole piece would be required because nothing is specified in the syllabus. The teacher wants a firm answer. It is Level 7-8.

Answer: Students need not prepare all the variations of a longer work, but should prepare enough variations to demonstrate the student's abilities and show the varied characters. (*For example, if playing Mozart's "Twinkle Twinkle," just use 2 or 3 minutes worth of music ... maybe 3-4 variations plus the theme and the closing variation.*)

Evaluators will hear only the variations the student has prepared.

If the student has submitted the Variations for a convention recital, the evaluator must hear all prepared variations within the recital time limit

~~~~~

**Question #2: Mozart Variations on Twinkle, Twinkle**

I have a teacher who is teaching a Panel student the Mozart variation on Twinkle, Twinkle and feels that this is difficult enough for the non-syllabus piece for Panel. My assistant and I did research and found that this piece is in the Keith Snell books of Level 7.

I just want to confirm with you if this piece is eligible for Panel.

**Answer:** Panel teachers should choose Advanced Level repertoire for their students. Mozart Variations on Twinkle, Twinkle lists in Snell Repertoire Level 7 is below the Panel requirement and not qualified for Panel audition.

~~~~~

Question #3: Panel Information

We noticed that on page 8 under Young Artist Guild that it appears a student needs to prepare 5 pieces plus an etude, i.e. 6 pieces. Did the policy change this year? On page 7 under Young Artist Screening, it states "five regular pieces." This seems to contradict page 8.

Answer: No. It stays the same. Piano Syllabus p.87 Advanced-Panel Level Repertoire Requirements 1) Four pieces (plus the Etude) are required for the evaluation.

Advanced-Panel Level Repertoire Requirements 3) Three of the four required pieces must be chosen from the Baroque, Classical and Contemporary categories; the fourth piece may be from either of the two remaining categories (any of these four may be from the Advanced Repertoire List). 4) The fifth piece is the Etude, which must come from the Etude List and may be from any category.

Please note: All YAG applicants should prepare a well-balanced program that represents various styles, periods, and technical demands that demonstrates the ability of the candidate. Piano applicants must include music from the Baroque, Classical, Romantic, Impressionist/Early 20th Century and Contemporary periods in their program. One complete piano sonata from the Classical, Romantic or 20th Century must be included in the repertoire.

~~~~~

**Question #4: YAG Program list**

Does the student have to have a copy of their 45 minute program when they go to the first round for YAG?

**Answer:** Yes. Students interested in YAG must bring their Young Artist Guild program listed on the Panel Finals and YAG Audition Application form, Page B, posted at

[www.mtac.org/programs/CMforms/CM2008PanelFinalAuditionApplication.pdf](http://www.mtac.org/programs/CMforms/CM2008PanelFinalAuditionApplication.pdf) to the Preliminary Panel Evaluation with accurate timing noted for each selection or movement and be prepared to play bits and pieces of the repertoire for the evaluators in addition to the five regular pieces the evaluators always hear. (Young Artist Guild Screening-2008 Panel Information page 7)

~~~~~  
Question #5: YAG Letter of Intent

I cannot find any "Letter of Intent" on the MTAC website for YAG.

Answer: Go to www.mtac.org/programs/yag/YAGLetterofIntent.pdf. Three copies of the YAG Letter of Intent must be brought to the Regional Panel auditions (YAG Requirements #5). YAG students without a signed YAG Letter of Intent will be restricted to a ten-minute audition in the Final and will not be considered for Young Artist Guild.

~~~~~  
**Question #6: Level 8 technique**

Does the student prepare the Db scale in 3rds and 10ths and the evaluator chooses which one or does the student just pick one to prepare?

**Answer:** The student can choose.

~~~~~  
Question #7: Ginastera Suite de Danza Criollas

Ginastera Suite de Danza Criollas: Is the coda considered to be part of the 5th piece, since the melody runs right into the coda - which, the teacher says, is a separate piece in itself. Therefore, does the 5th piece plus coda equal one piece, or is the coda by itself considered to be a 6th piece.

Answer: The Coda does not stand by itself. The 5th piece goes right into the coda. The 5th piece does not end with a heavy double bar line as pieces 1,2,3,4 do. The 5th piece is meant to go right into the Coda even though the last section has a separate title "Coda". For Convention the 5th piece plus coda would equal one piece.

~~~~~  
**Question #8: Prokofiev op.33**

One of my students is playing March by Prokofiev op.33 from Selected Works by Erno Balogh. Piano piece by Prokofiev "March" is from Prokofiev opera The Love of Three Oranges" and piano piece arranged by the Composer. Is that kind of

arrangement ok or it could be problem. Does it have to be Alfred edition or what we have is ok.

**Answer:** The March, Op. 33, arranged for piano by the composer, Prokofiev, from his opera "The Love of Three Oranges" is fine for CM. An arrangement by the composer himself is ok for CM. The March Op. 33 does not have to come from the Alfred edition. The Balogh edition is fine. A work listed in the Syllabus can be any edition. It does not have to come from the edition listed in the Syllabus.

~~~~~  
Question #9: Scriabin Op.11

I'm checking repertoire for teachers, and have come across a question about the Advanced listing for Scriabin in the syllabus. On p. 91, it lists the Scriabin op. 11 Preludes, and then specifies ONLY #2, 4, 5, 6, 13, 14. Is this correct? Several of these seem to be the easiest pieces in this collection.

Answer: Yes, this is correct. The reference for these Scriabin selections comes from Jane Magrath and level 10 RACE syllabus which list these particular Op. 11 Preludes at level 10. (All the Op. 11 Preludes are listed in level 9 without restrictions, since there are some easier level 7 and level 8 Preludes.) There are probably many of these Preludes that are more difficult than what Magrath and RACE deem level 10, but we didn't include them. They can certainly be played, just not listed as the syllabus piece.

~~~~~  
**Question #10: Level 7 Clementi Sonatas NOT Op. 36**

The Syllabus states for Level 7 Clementi Sonatas **NOT** Op. 36 (pg. 73). But a teacher has entered the piece for her Level 7 student. Other pieces are at or above the enrolled level and the student is applying for both Honors and Convention.

**Answer:** The teacher needs to change the Clementi Op.36 Sonatina piece for her Level 7 student to be eligible for the Branch Honors and Convention Recital.

~~~~~  
Question #11: Advanced Level NOT a Chopin Etude and a Chopin piece

The Syllabus states for the Advanced Level **NOT** a Chopin Etude and a Chopin piece (pg. 86). But a teacher has entered both a Chopin Etude and a Chopin Impromptu from Op. 66. Neither piece is the syllabus piece nor the student is not applying for Honors or Convention.

Answer: Since the students is not applying for Branch Honors' and Convention, it would be better to change, if not, please write a note to the evaluator and make

sure the teacher is aware of the requirement and will not make the same mistake next year.

~~~~~  
**Question #12: Khachaturian “Album for Young People”**

Is Khachaturian “Album for Young People” listed in the syllabus under Level 5 is the same as Khachaturian “Children’s Album”? Various sources of sheet music list Children's Album, none seem to list "Album for Young People”.

**Answer:** Khachaturian "Album for Young People" and "Children's Album" are the same just different translation.

~~~~~  
Question #13: Olson's "Exploring Piano Literature"

Olson's "Exploring Piano Literature" is listed as a Level 1-2 Anthology in the syllabus index (p.126), but it is not listed in either Level 1 or Level 2 (should be on p. 45 and p. 49). I can't find this among the errata. A teacher wants to use a piece from this collection as a syllabus piece. Can she? What page should she give for "page in syllabus" on the Evaluation Form?

Answer: Olson’s “Exploring Piano Literature” is okay to be used as a Syllabus piece for Levels 1-2. I’d list 126 as the page in Syllabus.

~~~~~  
**Question #14: Festival/New Materials Recital Timing**

I'm checking the timing of pieces for Festival/New Materials for our branch and noticed at least one piece that is 5 min. 12 sec. Is this acceptable, or do the pieces need to be 5 min. 0 sec.?

**Answer:** For Festival Recitals the timing must be 5 minutes or less. Nothing over will be accepted. The allotted time is 5:00, this way it stays fair to all students.

~~~~~  
Question #15: Notebook for Anna Magdalena Bach

We need a list of AMB Notebook pieces with their BWV #'s. We also have the issue of pieces with the same name.

Answer: “The Pianist’s Guide to Standard Teaching and Performance Literature” by Jane Magrath published by Alfred has the complete list of AMB Notebook
Minuet in F Major, BWV113
Minuet in G Major, BWV Anh114
Minuet in g minor, BWV Anh115
Minuet in G Major, BWV Anh116
Polonaise in F Major, BWV Anh117a

Minuet in B-flat Major, BWV Anh118
Polonaise in g minor, BWV Anh119
Minuet in a minor, BWV Anh120
Minuet in c minor, BWV Anh121
March in D Major, BWV Anh122
Polonaise in g minor, BWV Anh123
March in G Major, BWV Anh124
Polonaise in g minor, BWV Anh125
Musette in D Major, BWV Anh126
March in E-flat Major, BWV Anh127
Polonaise in d minor, BWV Anh128
Polonaise in G Major, BWV Anh130
Praeludium in C Major, BWV846 (same as WTC Book I No.1)
Minuet in F Major, BWV Anh131
Minuet in d minor, BWV Anh132

~~~~~  
**Question #16: Senior Award Eligibility**

I have a teacher trying to change a high school student from Path A to Path B. According to what I read in the CM Policy V:2, high school students need to apply for a Make-up evaluation in order to keep their eligibility for senior award, etc. Am I correct in understanding that Path B is not an option for high school students that want to get a senior award?

**Answer:** If this student has already missed one year of Path A in high school, grades 9-12, then Path B is not an option for Senior Award eligibility. The student must apply for Make up Procedure in order to keep the eligibility. If the student is a senior, he must do Path A in his Senior year.  
It is okay for a High School student to not do Path A and do Path B for one year in high school and still be eligible for the Senior Award – just not the Senior Year. As long as the student has done Path A in three years during grades 9-12, including the final year of high school, he is eligible for a senior award.

~~~~~  
Question #17: New Materials Recitals

I have a teacher who wants clarification of the first sentence (below) for New Materials Recitals. What exactly is "unusual music?" She specifically wants to know if Shostakovich's "Spanish Dance" or Gliere's "In The Fields" would qualify for unusual music?

AS SHOWN ON THE WEBSITE: "Convention New Materials Recitals are designed to encourage teachers to explore and present new and/or unusual music.

Path A, levels I-Adv (no prep); must be copyrighted and available for purchase; music may not be "pop," an arrangement, or from a "method." Keyboard: Copyright date within ten years of the convention. Other disciplines: new, standard or unusual music from all periods may be programmed."

Answer:

New Materials is geared toward music that is being written today by living composers, such as Bober and Brown for example. The specification for new materials is that the music needs to have been published *within the last ten years*. For example, no music published before 1998 would qualify. Unusual music may be interpreted as unusual titles of pieces written by some of today's composers, for example I have a students playing a piece by Pulju, entitled Tarantula's Twist! Now if that is not Unusual then I do not know what is! Unfortunately Gliere and Shostakovich's would not qualify for New Materials but would possible qualify in Festival Recital which is music from the CM Syllabus. I hope this answers your question and if you have any more questions or if you would like more clarification please e-mail the New Materials Recital Chair.

~~~~~

**Question #18: Fredrick Delius**

A student of mine might be doing a piece by Fredrick Delius in CM this year (or possibly next). I see he is listed in the syllabus on page 102 under "Contemporary / Alive in 1950" composers.

However, his dates are 1862-1934--Not alive in 1950. Can we use him as our "Impressionist/Early 20th Century" composer?

**Answer:** Yes, Delius, Frederick (1862-1934) should be removed from "Contemporary/ Alive in 1950" composers list, and yes the student should be allowed to use him as "Impressionist/Early 20th Century".