



CERTIFICATE OF MERIT NEWSLETTER

February 2009

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

2009 CM CALENDAR

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](#)
- 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?

Reservation link to Santa Clara Marriott

<http://www.marriott.com/hotels/travel/sjcga?groupCode=tmtmta&app=resvlink&fromDate=7/1/09&toDate=7/8/09>
Or call Marriott reservations at 1(800) 228-9290 or (408) 988-1500

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Dear Chairs,

Many of you have been inquiring about how you should go about fixing the problem of incorrect repertoire entered by your teachers. Do remember that you are not responsible for teacher mistakes and you are merely advising your teachers on what steps they should take.

Please inform these teachers that they have two choices regarding ineligible repertoire:

- 1) They may leave the piece as it is. If they choose this course:
 - a) their students will not be eligible for honors or convention and
 - b) they risk the possibility of their student remaining at level if other segments of the evaluation are weak.
- 2) They can change their repertoire to eligible CM pieces.

This applies to method books as well. Method books provide the student with teaching pieces, not performance pieces.

I hope this helps ease your stress somewhat. Thanks for all your hard work on behalf of the Certificate of Merit program.

Take care,
Karen S. Becker
CM Coordinator

Convention Festival Recital

The Convention Festival Recital piece must be the required Syllabus piece. For Advanced Level students, either the Syllabus piece or the Etude may be used. The Syllabus piece from the list on pages 88-91 must be entered in the Syllabus box and the Etude from Pages 92-96 must be entered in the Etude box. In the blue convention area you may choose either title. (The Etude will be Title #5)

News about Voice CM

Sight singing on letter names does not need to include the accidental. The pitch must be correct as notated, but what is sung can be just the letter name.

The sight singing may only be sung once. If the student stops, they cannot go back but must continue from where they stopped. Evaluators should play the first note, arpeggio and first note again to prepare the student and allow 30 seconds of preview for levels 1 -6 and 45 seconds for levels 7 -10.

Ear training testing will not occur during the evaluation, but as part of the written test. The CDs are for testing purposes only and the student should not hear them before the testing.

If you haven't received the CDs yet, the branch should order them from the state office. On the tests, students will choose between two answers from material already in their syllabus (tonal memory, intervals, terms.)

Strategies for students to make the most of the previews:

Skim for these things so you can prepare vocally:

Rhythm - quickest part, dotted notes, rests, and long sustains.

Tonic - how often it is repeated. This is your foundation note.

Range - see where the lowest and highest notes are.

Chord patterns - if you see 3 space notes or 3 line notes in a row, they form some kind of chord. Know what chords are built on each note of the major and minor scale.

Other tips to make sight singing more successful: Tap out the first measure before you start. Take the tempo slow. Subdivide the beats. It is o.k. to tap out the 1/8th notes.

Q & A

Question #1:

Last year I opened a music school where students learn many instruments: piano, violin, cello, guitar, clarinet, flute ... and some teachers are members of MTAC. My question is: is there a program or a way to have a student represent a school instead of individual teachers? I know about path B which can be held at my school, but students will be enrolled under their teacher's names.

Answer:

Only Individual Members in good standing may enroll students in MTAC programs, and these students must be their own students – MTAC Organizational Standing Rules A-7.

A music school may become a Business Affiliate Member. Individual faculty members wishing to participate in MTAC programs must each apply and be accepted for individual MTAC membership – MTAC Organizational Standing Rules A-9.

Members who enroll students in another teacher's behalf risk the following:

- I. Being removed from good standing
- II. Forfeiting the privilege of participating in Certificate of Merit and other MTAC programs
- III. Loss of membership

Please be advised that any teacher who enrolls students in CM through another teacher also jeopardizes membership in the organization.

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### **Question #2:**

Is Suzuki book one considered a method? (Some of this music is in original form, not arrangements).

### **Answer:**

Repertoire written in the original form by the original composer or arrangements made by the original composer of the piece is okay for CM evaluation. Many of the pieces in this book meet that requirement.

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Question #3:

If methods are not OK, where does the syllabus say this?

Answer:

Method books are not Repertoire, rather teaching materials. If you choose to use a method book piece that is not standard repertoire, you are taking a risk that the evaluator won't accept it.

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**Question #4:**

Can students rewind the CD and listen to questions over again?

**Answer:**

Yes, they can. The same logic applies to ear training that applies to theory. Students may take as much time as they need.

We do understand that this is not a “one size fits all” type of operation though and what works for one branch may not work for another.

Here are two scenarios:

1. A student wants to re-listen to one particular example, e.g. is this a harmonic or melodic minor scale. This is okay. If the student is listening on a CD player with earphones, he/she pushes the button on the CD player to listen to this one particular example again and then move on or waits until the end and then goes back to listen to the one he/she wants to hear again.

2. A student wants to re-listen to the entire ear training test, which takes approximately 5 minutes. This request is rare, but may occur.

Details in handling this may be:

a) The student listens on a portable CD player with earphones and listens to it all again.

b) The ET test is administered on open mike and the student joins the next group of the same level of students to listen or listens alone when the CD player is available. Please deal with this issue as it best serves your branch and the students.

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Question #5:

<http://memory.loc.gov/ammem/scsmhtml/scsmhome.html>

<http://memory.loc.gov/ammem/award97/ncdhtml/hasmhome.html>

<http://memory.loc.gov/ammem/collections/sheetmusic/brown/>

http://www.cpd.org/wiki/index.php/Main_Page

<http://memory.loc.gov/ammem/mussmhtml/mussmhome.html>

Is there anything written in any of the CM syllabi about using copyright expired music from any of the above sources? Is it allowed or not allowed?

Answer:

Teachers need to do their homework and use due diligence. It is teachers' and students' responsibility to make sure any sheet music they download from the internet is copyrighted. When in doubt, do not use it for CM evaluation.

Important note: Not all the scores which are listed on CPDL actually reside on the CPDL server. Some links point to third-party websites which may have different copyright conditions attached. Check the sites in question for more details.

About Copyright and the Collections

Whenever possible, the Library of Congress provides factual information about copyright owners and related matters in the catalog records, finding aids and other texts that accompany collections. As a publicly supported institution, the Library generally does not own rights in its collections. Therefore, it does not charge permission fees for use of such material and generally does not grant or deny permission to publish or otherwise distribute material in its collections. Permission and possible fees may be required from the copyright owner independently of the Library. It is the researcher's obligation to determine and satisfy copyright or other use restrictions when publishing or otherwise distributing materials found in the Library's collections. Transmission or reproduction of protected items beyond that allowed by fair use requires the written permission of the copyright owners. Researchers must make their own assessments of rights in light of their intended

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**Question #6:**

Why can't exceptions be made for CM deadlines? Can't we just bend the rules occasionally?

**Answer:**

Rules do not necessarily make things work better; what they achieve, however, is greater transparency of the process and the more universal impression that everyone is being treated the same. This helps to eliminate the notion that some people get special treatment in preference to others. The perception that someone is above everyone else when it comes to following the rules is like a cancer that cannot be removed from an organization.

One chair asked us "what are the alternatives when a teacher misses a deadline?" After receiving our answer, she wrote back saying "I was actually happy to receive your e-mail back saying I should stick with the rules; it gave me the comfort of knowing that the key people in MTAC believes in rules and sticking by them". The more we become wishy-washy, the more headaches will follow. Soon enough, rules will not mean much to anyone.

By the way, sometimes we do discover that a rule doesn't work well; when that happens, we usually have to live with it for the time being and hopefully change it for the better next time.

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Question #7:

Can you tell me if I have the following correct? I plan on putting it in our next branch newsletter.

Students are required to select at least one piece from the syllabus at their level. Piano Advanced level students should use a piece from the syllabus lists on pages 88-91 for their Required Syllabus Piece. If an Advanced level student chooses to play the etude for the Convention Festival Recital, the etude will be chosen as the syllabus piece. The Required Syllabus Piece and the Convention Festival Recital Piece must be the same.

Answer:

I added a few more to your list plus clarification for the Convention Festival Recital.

Yes. Students are required to select:

1. At least one piece from the syllabus at their level.
2. Piano Advanced Level students should use a piece from the syllabus list on pages 88-91 for their Required Syllabus Piece. Plus the Etude must come from the Etude list on pages 92-96. Etude may be from any category
3. The Convention Festival Recital piece must be the required Syllabus piece. For Advanced Level students, either the Syllabus piece or the Etude may be used. The Syllabus piece from the list on pages 88-91 must be entered in the Syllabus box and the Etude from Pages 92-96 must be entered in the Etude box. In the blue convention area you may choose either title. (The Etude will be Title #5)

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**Question #8:**

What would be a cause for my student automatically not passing their CM level?

**Answer:**

A student will receive an Automatic Remain at Level for the following:

1. Sight Reading: Refuses to Attempt (legally blind students exempt)
2. Technique: None prepared or cannot play without notation
3. Required Advanced Level Etude Not Memorized or not from the Etude list (2007 Syllabus Pages 92-96)
4. Required Number of Pieces Not Correct (2007 Syllabus Pages 6)

5. Memory Requirement Not Met (2007 Syllabus Pages 6)

6. Any student who brings a photocopy to evaluations or brings music reproduced from a CD or the Internet without a logo or the source (URL) to a CM evaluation will not be heard by an evaluator and will receive an automatic remain at level

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Question #9:

Could you please list out what levels are required for Theory testing for each instrument indicating which level does not need the Ear training testing.

Answer:

Keyboard:

Theory test Levels Preparatory – Advanced.

Ear Training Levels 1 – Advanced

Strings:

No theory test - Preparatory Level

Oral test - Level 1

Theory test Levels 2 – Advanced

Level 2 theory test may be taken orally or written

Levels 3 – Advanced is written only

Ear Training Levels 3 – Advanced

*Voice:

Theory test Levels 1- Advanced.

Ear Training Levels 1- Advanced

*Winds:

Theory test Levels 1- Advanced.

Ear Training Levels 1- Advanced

*There is no Preparatory Level for Voice and Winds

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**Question #10:**

We have some flute students being evaluated for the first time in our branch along with our keyboard students. One of the students has been doing CM keyboard evaluations for some time and is registered this year for Level 8. As a flute student, she is registered for Level 3. Her flute teacher asked me a question about the theory exams...would she still take the Level 3 theory for flute, if she is taking the Level 8 exam for piano? Are the theory tests different for each discipline?

**Answer:**

Keyboard and flute theory tests may look alike outside; however, inside, the theory tests are different for each discipline.

Yes, this student registered for keyboard Level 8 and flute Level 3 must take the keyboard Level 8 theory test and the flute Level 3 theory test.

(All theory tests and sight reading booklets, etc. will arrive in the same big "white box").

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Question #11:

One of my students selected B. Boyd's Jazz Starters II for CM level 1. On page 47 of the syllabus, the book is listed for CM level 1 and 2 but on page 44, only Jazz starters I is listed. I discovered that because the student's sister is using that book too for CM level 2. Would you please ask if the book is mistakenly omitted on page 44?"

Answer:

You are right. There is an omission in the Syllabus. Yes, your teacher may use Jazz Starters II for Level 1. It should be listed on p. 44 in Level 1 as "Jazz Starters II - levels 1-2" - the same as it's listed in Level 2 on p. 47.

We will add this to the addendum, but in the meantime, have your teacher either print a copy of this email to attach to the evaluation sheet, or type in a note to the evaluator on the bottom of the evaluation form that she has cleared this with the CM Council - there is a place to do this on the website page where the teacher enters the student repertoire - at the bottom before the Submit button. The second option is easier since you won't have to hunt up the paperwork.

Thank you for bringing this to our attention.

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**Question #12:**

Can a student change their mind about the piece they are going to play at the last minute and change it on the evaluation form on the day of evaluations?

**Answer:**

No. Repertoire may not be changed at the last minute. Any changes must be cleared with the Branch Chair. Students must play the same pieces listed on their evaluation sheet – Slide #43, Teacher Training for CM2009 PowerPoint posted at each teacher's home page (below Grove Music Online, above Addendum #2 for 2007 Piano Syllabus).

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Question #13:

If a student is taking Path B, say Level 6, this year, does this mean that he cannot take Level 7 Path A next year? This is something that will affect one of my students who had a broken arm and can't prepare for Path A this year. Alas--if he can't take it next year, his senior year, there goes his senior medallion.

Answer:

If a student is taking Level 6 Path B this year, he can take Level 7 Path A next year (2010). If this student fails Level 7 Path A in 2010, he must retake Level 7 Path A in 2011. Students will still be allowed to skip levels if they pass the previous year's Path A evaluation. If a student passes Level 7 Path A in 2010, he may skip to Level 9 for 2011.

2009 Convention Preliminary Schedule

Sharon Townsend Roth, 2009 Convention Program Chair

The tentative schedule is as follows (please note the word TENTATIVE--some programs will shift!) Please know that listening to your comments, the board has made our best attempts, as much as it is in our control, to schedule at a good pace with balance and fewer conflicts.

Friday

Opening Keynote Address by E.L. Lancaster (Alfred Publishing) "Recession Proof Your Career"

Town Hall Meeting moderated by Dr. Scott McBride Smith

String Artist Recital

Intermediate Piano Master class with Michael Schneider

Gary Ingle Lecture "Music and the Economic Reality"

Melody Bober Lecture

Gail Lew New Materials Session

Michael Schneider Lecture on Gottschalk

Certificate of Merit Recitals

Opening Night Banquet *featuring the Outstanding Service Award given to Marilyn Carstens and Sue Shannon for their many outstanding contributions to MTAC.*

Young Artist Guild Recital

Saturday

Elementary Piano Master Class with Melody Bober
Advanced Piano Master Class with Hans Boepple
Delegates Meeting
String Master Classes
Heather Schmidt Lecture - Using Creative Improvisation to Teach Rhythm in
Classical Repertoire, from Baroque through Contemporary Styles
Jane Bastien Lesson Demonstration
Jane Bastien and Lori Vickers- "Continuing the Legacy- Music and the Family"
Dr. Scott McBride Smith Lecture
Melody Bober Lecture
Adult Recital
Certificate of Merit Recitals
Solo Competition, Concerto Competition

Sunday

Deborah How Lecture - "Building Healthy Self Confidence-The Right Way to
Compete"
Clarinet Masterclass with Arthur Campbell
Arthur Campbell, Clarinet – in recital
Friends' of Today's Music
Contemporary Music Seminar
Composer Today Programs
Piano Artist Recital with Hans Boepple
Piano Master classes with Melody Bober
Piano Masterclass with Helen Marlais
Pedagogy Lecture with Melody Bober
Rebecca Boggart- We Got Rhythm: Unique Rhythmic Patterns in American Piano
Repertoire for Students 1820-1950
Composer's Today Master classes with Melody Bober
Film Scoring Seminars
Branch Presidents meeting
Certificate of Merit Recitals
Young Composer's Guild Recital
VOCE Recital

Monday

Voice Master Class
Voice Artist Recital
Flute Master class with Viviana Guzman

Viviana Guzman-Flute Artist Recital
Piano Master Class with Dr. Scott McBride Smith
Intermediate Piano Master Class with Melody Bober
Improvisation Master Class with Christopher Norton
“College Music Entrance Exams” lecture
Pedagogy Lecture with Helen Marlais
Pedagogy Lecture with Melody Bober
Pedagogy Lecture with Terrence Rust
Debbie Brener Lecture - Comparison of Piano Teaching Approaches within Piano Studios in Southeast Asia
“The Music Business Today” lecture
“Running Effective Meetings” lecture by Nancy Elsner, State Parliamentarian
Annual Business Meeting
Certificate of Merit Recitals
Award and Installation Banquet
Jon Nakamatsu -Piano Artist Recital

Tuesday

Advanced Piano Master Class with Jon Nakamatsu

The MTAC Annual Convention has been called by some the best State Convention in the U.S. Plan now, so you will not miss this great opportunity to learn, develop and renew relationships. Hope to see you there!



Marilynn Carstens Music teacher, went on to her next great adventure on the morning of Tuesday, January 27th, 2009. During her more than 42 years of teaching music from her Willow Glen home, Marilynn taught hundreds of children music theory, improvisation, composition, music history and piano. Marilynn believed that every person had music in them, and that it was her mission in life to help bring it forth. Many of her students remained with her from kindergarten age through high school and remained lifelong friends.

She was active in the Music Teachers Association where she was the driving force behind including improvisation in the MTAC syllabus, and for whom she wrote two books on teaching music improvisation. She was also a member of the American Orff-Schulewerk Association, which is dedicated to the creative approach of teaching music devised by composer Carl Orff. Marilynn also led the Dances of Universal Peace, which honor all the world's religions through simple dance and song.

Marilynn was born in Detroit, Michigan, on February 24th, 1930. She is survived by her husband Patrick Smiley of San Jose, daughters Joy Thalman and Carroll Buckwald of Portland, Oregon, sisters Carol Kern of North Richland Hills, Texas, Kathie Gilmore of Albuquerque, New Mexico, and Judy Webster of Rockville, Maryland, and brother Bob in Traverse City, Michigan. But she is also survived by the thousands of children and adults whose lives she has touched and immeasurably enriched! She will shine down forever on all who knew her.

A celebration of the life of **Marilynn Carstens** will take place on Saturday, March 7th, 2009 at 3:00 p.m., at the First Unitarian Church of San Jose, 160 N. 3rd St., San Jose, CA 95112.

There will be a potluck following the service. Optional: bring food. Casual attire is encouraged since there will be music and dancing/movement.

Marilynn Carstens Memorial Fund will be established in the MTAC Foundation. Should you wish to donate to this fund, please fill out the [donation form](#) and include your **check, made payable to the MTAC Foundation, designated to Marilynn Carstens Memorial Fund**, and send to the MTAC State Office, 833 Market Street, Suite 900, San Francisco CA 94103, Attention: Rhonda Williams, Financial Coordinator.

Marilynn's husband, Patrick, has also asked that Donations can be made to the Second Harvest Food Bank of Santa Clara and San Mateo Counties, 750 Cutner Ave., San Jose, CA 95125, www.2ndharvest.net, in Marilynn's memory.

MTAC Foundation

What if MTAC Foundation earned a penny every time you searched the Internet? Or how about if a percentage of every purchase you made online went to support our cause? Well, now it can! www.GoodSearch.com is a new Yahoo-powered search engine that donates half its advertising revenue, about a penny per search, to the charities its users designate. Use it just as you would any search engine, get quality search results from Yahoo, and watch the donations add up!

www.GoodShop.com is a new online shopping mall which donates up to 37 percent of each purchase to your favorite cause! Hundreds of great stores including Amazon, Target, Gap, Best Buy, ebay, Macy's and Barnes & Noble have teamed up with GoodShop and every time you place an order, you'll be supporting your favorite cause.

Just go to www.goodsearch.com and be sure to enter Music Teachers' Association of California Foundation as the charity you want to support. And, be sure to spread the word!