

112 responses

Q1: Do you participate in CAPMT Student Programs?

Yes 68

No 34

Q2: If yes, which ones?

CAPMT Concerto Competition 5

CAPMT Bartok and Contemporary Music Festival 43

CAPMT Ensemble Auditions 28

CAPMT Honors Auditions 33

CAPMT Piano Auditions 43

Q3: If you have not participated in CAPMT Student Programs, what factor(s) would encourage you to do so?

I have taught at a Junior College for the past 17 years. Those programs are not necessarily appropriate for that student population. I have helped in our District with all the programs with the exception of the Concerto Competition.

The directory arrived quite late during the previous years. Some of the information needed is listed in the directory. I personally like the CAPMT programs, it is just a matter of time and better planning to participate more in various CAPMT programs. I hope I can start this fall.

Having opportunities at a local level (Martinez, Pleasant Hill, Concord, Walnut Creek) for varied programs including graded evaluations (comparable to OMTA Syllabus for Levels I - X). I understand there is a ensemble festival once a year in this area but would prefer programs that allow students to perform solo works. This district has not had a meeting in the 5 years I have been teaching in this area. Perhaps MTAC gets all the support.

Having more advanced students, my students don't play classical.

Since I work for an elementary school for choir and symphony orchestra, if there are such competition for an elementary school level (we participate at the Forum festival in orange county-----that is the only one accepted at our age level.)

More information for beginning teachers on eligibility, requirements, etc., as well as the format of the program days - what to expect. Some teachers did not participate as students, so are less familiar with the programs.'

I've only had adult students up till this point, but may be having more children from now on. Then I would consider the student programs.

My students participate in MTAC Certificate of Merit evaluations and I think one evaluation a year is enough.

Location - and orientation to, or at least significant inclusion of, guitar.

If it were less complicated to participate

More clarity of deadlines, venues and contact information. I always have trouble figuring out the guidelines. I use the state booklet first, but then I am not sure whom to contact at the local level.

I just joined last year and was observing this year. I plan to enroll students in programs next year.

That my students, who are not highly competitive would have an appropriate place--and not be discouraged by the process. However, our local District does put on an Arts Festival that my students do participate in.

Again - I have not studied requirements and guidelines early enough. Too many activities - MTAC, NMCP, ABRSM, etc

I have only participated in the Sonata/Sonatina Competition, and masterclasses.

If there were more flute events.

The Auditions and the Conventions are equally important services for CAPMT

As President of MTAC, I have too much going on already although I love the programs CAPMT offers.

Combination of learning more about the programs, and growing more prepared and musical students.

I am a new member, therefore never had a chance to participate in the CAMPT Student program. Actually, I did not know about the program.... But I will be very happy to participate...

I will put students into Ensemble Auditions and Bartok when I have students who are qualified and interested.

receiving plenty of support and newsletters about upcoming events online. I am a new member- only joined less than a year ago. I plan on doing the Piano Auditions this Fall.

Very easy instructions Clear statement of purpose for each event, for example... 1. goals of the event 2. what type of student event is meant for 3. location 4. cost 5. description of experience from student's point of view, that I could share with skeptical parents

If we were to have a branch of CAPMT closer to Santa Clarita, and if I had a few more students up here, I would definitely get into the swim again.

I need more information. I also have students who are not highly motivated. Certificate of Merit and National Guild Auditions are the limit of about 1/3 of my students. If these auditions are not as intense as these previous two then maybe I can consider it.

I have not participated in the Student Programs mainly because of time. At some point I do hope to involve my students in these programs. So far my students have participated in MTNA Studio Festival and MTAC Certificate of Merit. This year I hope to add one more event to our list. This is my second year of membership and I am taking this one step at a time. A factor that would encourage me to participate would be a mentor; someone that has been through the program before, that is available about one year before the date so that questions can be answered and students prepared in a timely fashion. Thank you for asking.

My students are on over load with too many preparations both musically and academically.

I am a new member and do not have a lot of information on the programs available. I would be interested in participating if I knew more about the programs. I am also a member of MTAC and my students do participate in Certificate of Merit. I would love to get more involved with CAPMT.

closer proximity to where I, and most of my students, live.

I just started a studio and don't know enough about the programs.

having an active local chapter

Information put out in a more timely matter. Right now, all I have are the applications and information for last year's programs. Where is the information for the upcoming programs?

As a new member, I have found it difficult to obtain information about the various student programs. I would like to enter my students in these programs, but having to constantly check the website in hopes of updated information makes this difficult. Also, having to contact a variety of people for information on each program takes longer as well. I know that if I had all the forms in hand at the beginning of each school year, with the deadlines, and requirements for each, it would make it much easier to prepare my students accordingly. I was a member of the Oregon Music Teacher's Association before I moved to California, and I found their monthly meetings to be extremely helpful. Every fall teachers there recieved a packet of information with all the forms, dates and deadlines, as well a contact information for all the teachers in Oregon. I know that it is fine to have all this information online as we do here, but it would be nice to have it in

hand as well.

More information on how to prepare students for the event. Events have seemed unapproachable for the average student.

To have a more clear idea of when things are happening when and what. I found the information confusing and incomplete.

Having the time of year coincide more closely with Guild Auditions and MTAC Certificate of Merit

I used to enter students in the Concerto Competition, and they often won, but the structure was so strange and uncertain, and there was no assistance with travel expenses, and it was never certain if an orchestra could be found - frankly, it just got sort of frustrating for the students and their families, so I decided to stop encouraging them to enter it. I think CAPMT should consider adopting some aspects of the MTAC Concerto Competition model, which has many dozens of entrants state-wide each year.

I teach primarily college students, and only have a handful of students high school level and below. I would like to enter some of my college students in some of the programs, but they often don't have a category for college students. For example, I coach piano ensemble at our university and would enter students in the ensemble auditions if they allowed college students, but they don't.

Time. I am a new teacher. This is my second year. I am planning to put students in the Piano Auditions and Non-competitive Evaluations in 2009. I don't yet know how many students I will put in these events. I *do* think these are valuable programs!!! b) Having students that are interested in competitions. Currently I have only a small handful that may eventually be interested in competitions. I myself am not interested in them, though I think for some specific students they may be useful.

I am a new member and haven't investigated the programs yet. I joined MTNA in large part because the student programs appear to be more beneficial to most students than other programs I have done in the past (CM or Guild). I'm looking for programs that benefit average students and those who enjoy styles of music other than just standard piano literature. Also looking for something to benefit recreational music-makers....retired adult

There is no local CAPMT group or organization. Sacramento is too far to travel on a regular basis (1 1/2 hours away).

Q4a: Do you feel you have enough information/direction to complete the application and to prepare the student for the program?

Yes 55

No 21

Q4b: If not, what other information do you need?

Information should be listed in the newsletter. In fact, it starts improving for the last year.

I understand the student evaluation information is being updated. The scales and chords section was not very clear.

No programs for which to apply

Local programs - not too far away, that work for the guitar and the guitar repertoire

More clarity of deadlines, venues and contact information. I always have trouble figuring out the guidelines. I use the state booklet first, but then I am not sure whom to contact at the local level.

I would like to know much more about evaluation.

I have had trouble in the past with being able to complete the forms on line. This year I had no idea I had to fill out information on line for my students who received a rating of 5, thereby almost missing the deadline for one of my students to get in the program for the festival.

I am fairly new to CAPMT and have not had the opportunity to familiarize myself with the requirements or process.

Very easy instructions Clear statement of purpose for each event, for example... 1. goals of the event 2. what type of student event is meant for 3. location 4. cost 5. description of experience from student's point of view, that I could share with skeptical parents

Ensemble and piano auditions lists are VERY dated, mentioning published items no longer on the market, at the same time failing to take advantage of great new items that are available, especially in the area of 'accompanied music.' Piano audition music lists MAKE NO SENSE. Many pieces appear in different collections across two or even three different categories (levels). I would suggest defining the categories not with exact lists, but instead with examples, and trusting teachers (screened by their chapters) to make the correct placements, just as we do with Evaluations. Exact criteria on which students are to be judged are not specified. Teachers and students should have access to a ratings FORM ahead of time -- one that has more on it than just 'comments.'

have many questions about all of the programs but I will seek answers and information as I prepare to add the programs to my studio schedule.

Where is the best place to find the information on the programs that you offer?

Basically I know nothing.

Several times I've had difficulty finding out what the deadlines are for application for the Student Evaluations. The information on the website was for last year's program...

Up-dated infos for the application 2) More frequent reminder

This was the first year I was involved in the CAPMT programs. In reading the instructions on the website, I had trouble understanding just where and when events were taking place and found that the deadlines got ahead of me. I kept having to call our local chapter president to get information on how things were run and what was expected of the students and me. Very clear instructions, deadlines and performance dates, given WAY in advance so that I can prepare the students well, would help me enter more events next year.

Other teachers to explain the procedure and how they prepare students for the events. Is not more information is to make the information more clear, and efficient

Q5: Approximately how many years have your students participated in CAPMT Student Programs?

CAPMT Concerto Competition 6 responses, from 1-10 years

Specific Responses: 2, 10, 1, 1, 2, 5

CAPMT Bartok and Contemporary Music Festival 38 responses, from 1-20 years

Specific Responses: 12, 2, 24, 2, 20, 1, 24, 8, 10+, 1, 15, 10, 2, 1, 5, 3, 20, 1, 3, 1, 3, 2, 1, 10, 5, 1, 1, 1, 1, 5, 6, 15, 10, 2, 2, 3, 20, 2

CAPMT Ensemble Auditions 25 responses, from 1-24 years

Specific Responses: 15, 1, 24, 4, 10, 4, 10, 15, 10, 2, 3, 26, 1, 6, 3, 3, 2, 7, 5, 10, 5, 10, 2, 6, 15

CAPMT Honors Auditions 30 responses, from 1-20 years

Specific Responses: 10, 2, 20, 15, 10, 3, 10+, 10, 15, 10, 1, 3, 3, 2, 1, 6, 1, 10, 1, 1, 4, 1, 1, 3, 5, 8, 1, 2, 3, 2

CAPMT Piano Auditions 45 responses, from 1-26 years

Specific Responses: 18, 24, 3, 1, 6, 24, 1, 6, 5, 1, 5, 3, 10, 2, 15, 10, 7, 5, 10, 3, 26, 9, 6, 15, 7, 3, 2, 9, 15, 15-20, 7, 10, 4, 1, 5, 6, 1, 10, 10, 5, 10, 7, 20, 15

Q6: Approximately how many students do you usually enter in each program?

CAPMT Concerto Competition 6 responses, from 1-15

Specific Responses: 2, 3, 15, 1, 1, 2

CAPMT Bartok and Contemporary Music Festival 39 responses, from 1-10

Specific Responses: 1, 2, 4, 2, 1, 1, 3-4, 5, 3, 1, 2-4, 15, 4, 2, 1, 4, 12, 5-10, 1, 1, 3, 2, 5, 1-2, 2, 2, 1, 4, 1, 1, 2, 4, 1, 3, 1, 1, 1, 3, 1

CAPMT Ensemble Auditions 25 responses, from 1-10

Specific Responses: 4, 2, 3-4, 3, 2, 4, 2, 2, 6, 4, 22, 1-3, 1, 4-8, 2, 4, 4, 4-10, 2, 10, 8, 10, 2, 2, 6,

CAPMT Honors Auditions 31 responses, from 1-20

Specific Responses: 1, 4, 1, 2, 5, 4, 4, 4, 1, 2-4, 1-2, 15, 3, 3, 2, 1, 1, 3, 1, 2-3, 2, 1, 1, 6, 1, 2, 1, 1, 1, 2, 1

CAPMT Piano Auditions 40 responses, from 1-18

Specific Responses: 10+, 1, 6, 10+, 5, 5, 10, 2, 10, 4, 1, 6, 4, 8, 3, 12, 5-15, 12, 8-14, 4, 5, 4, 2, 4, 15, 5-12, 4, 5, 1, 2-5, 4, 5, 3, 5, 10, 10, 18, 10, 10

Q7a: Have the CAPMT Student Programs served your students' needs, by and large?

Yes 58

No 22

Q7b: Why or why not?

I only participated in Piano Auditions this year & found it to be poorly run and expensive for the amount of feedback given to the student compared to other programs. There was nobody in charge checking in students or telling us where in the schedule the evaluator was. I had been told the audition was private rather than recital-format, but it turned out there were a number of chairs in the room, with people coming and going at will. No one was calling out the number of the next student or giving any direction about when to approach the piano. Most disconcerting! The evaluator wrote minimal comments. I doubt I will send students to this program again. Most of the other programs require more preparation than my students are willing to do.

My colleagues who participate in the Student Programs are satisfied with the Bartok/Contemporary, Ensemble and Piano Auditions and the Honors Program. They find the Evaluation process difficult to understand. I am glad this is to be addressed'

Yes, they motivate students to practice and work hard to achieve a higher musicianship.

Yes. I have had students play and other students observe who were not ready to play. I think it provides a motivating experience for them.

'Providing additional performance opportunities and observations and suggestions from other professionals, other than myself.'

Not enough events for average students. Also needs more prizes to motivate the not so top notch students.

Only one program in my area that I know about.

I find Evaluations very difficult but I enter kids in them. It is difficult because the theory is not laid out well, and for the most part, too difficult for several levels. It is hard to prepare students for this. Likewise for the aural portion. More specific directions for the teacher need to be given in the student handbook because the possibilities are endless.'

They motivate students to practice and work hard to achieve the higher musical standard.

Location - and orientation to, or at least significant inclusion of, guitar.

Too complex to enter.

I do not participate every year, depending the quality of students each year are different and I do not focus learning for the sake of competition.

The program that you are offering is different than the other music associations.

These Fall Season activities help the teacher to set the goal during the Summer and make students motivated during the Summer break and increase the new pieces.

Wish there were more flute specific events.

The Auditions are great incentives for many students. I invite the students to participate who are potential winners or runner-ups. They are enthusiastic students who stand out above the other students in self disciplined study and skill development. Participation in the Auditions is a great incentive for the competing students. The other students know what is going on and realize they need to work harder.

The information on the web site has been improved so that most of the data I would require is there. It would be nice though to see where each program is being offered for the auditions. For some of us in large areas, a neighboring chapter or district just might work better. Yes, I know you don't do this now. You should.

The majority of programs are directed toward very few studios & students - only the highest performing students can participate. My studio and many others I know have a large number of students for which music is just one of their many activities, and who practice ~ 3 or 4 days about 30 min. There are not many programs for this needed group. I used enjoy the Spring Program that anyone can play 2 solos or duets of any music and any disciplines and be evaluated on their own merit (Superior, Excellent...)

It is very gratifying for the students to receive such positive written comments from the adjudicators. There is always a sense of accomplishment, too, in the memorizing and performance of their repertoire. They learn so much, and they can see their growth from year to year.

Sometimes it is difficult to be restricted to the literature provided for the Categories in Piano Auditions. However through the years the program has improved in expanding music collections. Since the memorization of accompanied music is no longer required, the program is infinitely better. I also have many students who participate in Student Evaluations most years.

It is very necessary event for my students to learn different repertoire and accomplish every piece, so that they learn and achieve more details of music and also they build confidence and enjoy music greatly.

Bartok is not their favorite composer. I try lately to find some other composers and told them that they have something new to learn. Ensemble is hard for some ones because they studied at the keyboard. Now my students parents want them to play without stress.

They are always well run and being smaller events than MTAC are usually more 'student friendly'.

The Honors Audition are a good performance opportunity; the judging, and the judges' comments (as in any competition) are of inconsistent quality.

The level and difficulty of the repertoire chosen by the oriental students is way beyond what the 'normal' student is capable of playing. Therefore it is a competition of the oriental students. The evaluation sheet wasn't followed; instead a general evaluation was made. In one case it wasn't even accurate in that they said the student wasn't prepared.

I participate in piano recitals primarily with 7 or 8 students. The April recital is my event of choice.

Most of my students are beginners - early intermediate level. I am currently educating students and families as to these types of opportunities. I am entering students in district and MTAC events that are less competitive.

I will put students into Ensemble Auditions and Bartok when I have students who are qualified and interested.

My students had a good opportunity to learn contemporary music which they hadn't studied so deeply before.

Many of my students do not participate because of the requirement for three pieces -- two solos, one accompanied piece -- no more or less. I would prefer a process that allows students with one or two pieces to also participate. I would also like to see an 'Achiever' category that accommodates students who can prepare five pieces, say 3 solos and 2 duets. It wouldn't be for everyone, but would be something that harder workers could shoot for. Also, restricting categories I and II to grades K-6 is ridiculous. Some students DO start playing piano at ages 12-18, or even as adults. Those categories -- and all categories -- should be open to ALL ages. Reporting forms for the Auditions are atrocious. Please consider adding a check-box rating form for the judge, in addition to the comments section (say 10-25 boxes rating tone, tempo, rhythm, dynamics, memory, expression, and so on). Unfortunately, judges sometimes don't make enough comments to allow us to understand the ratings, 1-5. Finally paperwork as

Comment sheets, the experience of performance are beneficial for them.

Not all programs are designed for violinist/violist; I find they are designed for piano students mostly

I used to have them evaluated in CAPMT's evaluation process, but it was small, inconsequential and, eventually, not close-at-hand. (It used to be at CSUN---I participated then).

they participate more in MTAC

My students need more local events to participate.

The enrollment is usually not too big compared to events hosted by MTAC. Also the deadline for Bartok Festival and Honors Auditions come very early when most students just come back from the summer break and are not ready for these competitions. I also feel like I didn't get enough information in advanced, and perhaps we can do a better job in communication.

I would like a wider variety of easier level I pieces so I could enter students of lesser abilities at earlier ages.

Students had goals and purpose of accomplishing the pieces. 2) Educational experience for the Ensemble learning.

The MTAC Certificate of Merit program is a better program and has a lot more parental support. The MTAC needs to do something like this to compete.

I can't really answer the above questions because I don't feel I have enough experience with the programs yet. My students seemed pleased by the Piano Auditions and the

opportunity to play at the convention. I would like my students to enter more events next year. The convention will be in the North. Will all events be held in the South as well, or just at the convention (such as the Bartok and Contemporary Music Festival and the Honors Auditions)?

They get an experience in playing in front of the audience and learn how to deal with anxiety

Hard to coordinate with MTAC and not sure about requirements for CAPMT

I haven't participated because to find out when things are happening on my District is hard. My students participate on the ABRSM evaluations instead. Will love to have them participating on the CAPMT programs

I enter my students in MTAC and Guild.

I like the Ensemble Audition very much. My students have learned how to work patiently with each other - and it really helps counting and listening.

The Bartok Competition is well-run, with district competitions and a finals at the state convention, and it has been a way for me to introduce students of mine to the experience of competitions and 'get their feet wet,' so to speak.

I hope the repertoire list for the piano audition can be expended. There are so many new repertoires published. It would be helpful to include new repertoire into my regular teaching materials.

My students have not yet had a need for these programs.

Q8a: Have your students participated in Northern or Southern Festivals?

Yes 54

No 33

Q8b: If yes, has this been a valuable opportunity for them?

Yes 46

No 10

Q8c: What suggestions do you have to improve the Festivals?

'My colleagues who enter students in the Piano and Ensemble Auditions are very pleased with the Festivals'

Information about the application and deadlines.

Yes, Please keep offering all these programs. As long as we teach, there will be always new student to come, to learn, to improve and to participate in programs.

Many complain that it is much too far to travel (one and a half hours plus) to just play one or two pieces. Early levels are very short. More activities could be presented (games, etc.)

'Please keep offering all these programs. As long as we teach, there will be always new student to come, to learn to improve and to participate in programs.'

Maybe give out a reward such as a certificate or a pin

Make it user-friendly for teachers + auditioners

Better communications between the program chair of each district and the state chair.

I would like to see the teacher's name listed with each performing student. Teachers should get credit and be responsible for their students' performances. I often would like to know who is teaching a particular student when I hear them performing. I also would like my students be acknowledged as my students.

I have been very happy with our Festival -- the one thing that needs to be improved is the Student Evaluations. At least the one I helped with a couple years ago, was unwieldy. Far too much reading for the younger students. Though they know the material, taking the written test is just far too stressful for them. It was also very time consuming for the test administrator to correct—

It was back in the days when the students performed at the convention.

One suggestion for the Bartok program - why can't it be just a contemporary competition? Why Bartok is mandatory instead of being one the choices? I believe there would be much more enthusiasm for participation if the choices were more open.

We live on the Central Coast and it is too far for our students to go either north or south. Our chapter has its own recital after the Festival for our own students

Always put the Festival within the February Conference. On the site Festival at College facility, doesn't make the students and parents connected with CAPMT, teachers would take also the opportunity to be at Conference.

Q9a: 1. Divided into 2 Audition sites and have the Finalist compete to the site where the Conference will be hold prior to the Conference, have the winners perform at Conference with 2nd piano accompaniment. 2. Open to Piano, String, Wind and Voice categories with age categories.

Q9b: Good idea. But that'll make the Audition even longer. We are running an average of 1 day per Audition, that might increase students and audition time. Facility and Coordinator synchronization might rises some problem.

The DISTANCES are often too far away for participating families. ONE TO TWO HOURS on a freeway PLUS having to find the location of a University garage and the

music department on time....has been very stressful for some of my families and students in the past! It may be helpful to divide the state into four groups rather than two for the Audition winners. Northern California would benefit with a Sacramento Festival AND a Bay Area Festival each year. DRESS CODE has been a problem for a few of my students. These days, 'formals' or 'church outfits' means anything from everyday jeans & tennis shoes to first communion dresses, to mom's low neck cocktail dress with spike heels (in seventh grade). Perhaps a blog on this subject would be in order. My suggestion: black top with black skirt or black slacks (not jeans)....'slacks' may not be the appropriate word these days.

Auditions should be just before the festival, like 1 month or so. It is hard for little ones to keep the same 1-page-music for 3 months.

At least here in Southern California, it does not feel like a Festival. Everything is very basic, no decorations or Anything to make it Feel special. Currently, it's a little like being a cow going thru the cattle auction in groups. Not greatly conducive to volunteer repeats. Also, I've never seen it in the local papers or anywhere else. Students know if it is posted or listed in the papers it is important. They clip it and say 'See, I was in that'. Psychology is important.

Students and teachers can not attend many of the informative pedagogical sessions because students are performing in their events at the same time

I would like to see more encouraging programs/festivals for involvement by younger and average students. Need more accessibility to each district to participate locally, especially with gas price going up, and not many participants for the long distance events.

I'd like to see the Programs give a little more informations, specifically the level of playing. Teachers should be notified well in advance if they are supposed to enter information on line about their students in order to have them listed in the programs. They should be given dead-line dates. (That being said, I know I'm writing all this AFTER your deadline, but I just got back from vacation, and I hope someone might read it.)

Our problem in the Central Coast area, District VI is the long distance to travel for families for just a few minutes of playing. We had better success with participation when students are a part of the Conference activities.

Q9a: Sounds like a good idea.

I think we need more audience, not just students and parents.

Maybe add one festival, for example, Classical and Romantic Music.

At the Bartok Festival, because no staff members were present at the competition room until the starting time, the participants, their teachers and parents are very confused. Also one of the participants kept practicing on the piano that is used for the competition, which is very unfair to the other participants. Please make sure that some responsible staffs are always be there early to take care the participants.

Our students who earn a superior rating typically do NOT choose to drive the 8 hour round trip for 1-2 minutes of playing time on stage. It just isn't worth it, and many of the

teachers in our area don't even let the superior-rate students know that it is possible for them to play in the state festivals. With gas, hotels, meals, it is too much of a drain on us and on them to attend. We in San Luis Obispo County would prefer to establish a Central Coast state festival here to get around that. Also, with the state festival sometimes not tied into the Convention, there is even LESS reason for us to go. At the very least, students located more than 3 hours distant should always get to play at the Convention.

Local, branch competitions should NOT use the exact same judges every year. This will prevent me from re-entering competitions such as the Sonata Competition held in January. Also, a more substantial prize would encourage competitors - especially at the senior and college levels.

Why not have the Festivals include ALL instruments not just piano students make in San Bernardino county

Reward seems too little for the cost involved.

Bring in adjudicators who are nationally known musicians. It's fine to use local 'talent' (i.e. professionals from local state universities, etc.), but having a nationally-known (or internationally-known) concert artist would be much more meaningful and impressive and motivating.

The students who played at convention mentioned that it would have been nice if there were more people in the audience. Also, it was my understanding that all students were to stay for the entire recital, but many string students played (some as a group) and then walked out, forcing the pianists to wait until the noise subsided to play. This shouldn't be allowed. Instrumentalists besides pianists should be held to the same rules.
Q9a: Yes, there should be a Southern and Northern audition.

Q9b: I think this is a good idea. It's hard for an 8-year-old to compete with an 11-year-old. You might want to consider having a 6 & 7-year-old bracket. I have some 5, 6 and 7-year olds who play extremely well but cannot enter the Festivals because they are too young. They become quite envious of their older brothers and sisters.

When the concert happened at the annual Conference, the rooms had very light dividers, so the loud sounds were coming from the outside our room, destroying the focus and atmosphere of the concert.

I wish that the Piano Auditions could be more flexible, or at least change some of the Repertoire

Good program, great challenges, especially the auditions are very helpful, since kids only 'compete' against themselves.

Believe it or not, I don't even know what they are (why is that?)

I really missed when my students got selected for the convention recitals. When they decided to travel down south, there was a sense of pride and honor in students. It was such a big deal then. Now the Northern/Southern Festival was just a 'recital'.

Q9: The CAPMT Board is considering proposals to make some changes to our Student Programs. Please comment:

Q9a: CAPMT Concerto Competition. Have a Southern Audition and a Northern Audition, with the winners competing for the state championship at the annual Conference.

YES 34

NO 2

If memory serves me correctly that is the way it was done in the early 70's. I think it increases the opportunity to participate by removing the geographical difficulties. It increases the competitive reality of the contest by giving it more levels. It does not increase the inconvenience of travel needed to compete to a large number of students. It makes it more exciting for all by giving more members a chance to hear the young artist.

This is a great idea! It would be nice if the top 2 or 3 from the Southern and Northern halves, respectively, competed at the Conference.

In order to increase the number of teachers participating in the annual state conference. We should have the state championship at the state conference, though it is costly.

In order to increase the number of teachers' participating in the annual conference, we might have to go back to the concerto final competition at the annual conference time.

It will be easier for students to participate, if audition is divided into two areas.

I do not remember if they play with an orchestra. The finals should be with orchestra

Q9b: CAPMT Bartok and Contemporary Music Festival
Changing age brackets in smaller increments such as ages 8-9; 10-11; 12-13; 14-15, 16-17; 18 and above, to increase the number of available prizes

YES 44

NO 1

I think the winners of the auditions, should be given the opportunity to perform at the more local Festival if they cannot compete at the State Conference. It seems only fair.

I think we should have only one winner.

I would like changes on age brackets

I think that this is a good idea, because it provides more healthy performance opportunities for serious students.

Younger students (12 or little older) would like to participate, but we understand there will be no chance for them to get the good prizes because they have to compete with college students. Is there any way to have a separate category for younger students? I think it may not be needed to be a part of MTNA national competition.

This seems like a good idea, if the competition at the Conference would be open to the public.

The only potential problem I see with this is that increasing the number of prizes means that more students will be competing at the state level which means longer programs at convention, which results in greater costs. I don't think this is necessary.

I strongly favor this. We incur too much extra expense hiring an extra judge just for this. And it would be great for these candidates to hear each other.

This appears to be much more manageable.

I repeat that these competitions should be allowed for all instruments.

Well, well---just like MTAC.

that might be better, so students do not need to travel every other year that far

Fine by me. College age category?

The biggest concern I have had is that teachers enter students at a low category for the Bartok piece, but then choose a much more difficult piece for the other contemporary selection. My involvement with this program has been severely limited due to this practice. I believe the rule should require BOTH pieces be of the same level of difficulty.'

Not necessary change the age group. I wish that eliminate the contemporary composers in this program, stay strictly to the piano pieces of Bela Bartok. It is fun and the best way to learn Bartok's piano music that are not often taught. You may offer a new program on all 'America born composers'

I'd suggest not only making changes in the age categories, but also the repertoire requirement. The second composer, which is from the contemporary period needs to be at the same level the applicant enters and competes with. For example, an applicant enters for elementary category, plays a Bartok piece from the elementary repertoire, must choose a contemporary piece from the elementary repertoire or equivalent as well. The existing competition rules did not mention the level of the contemporary piece. Thus, many elementary applicants selected the highest level piece for the contemporary composer, and compete at the elementary category for Bartok repertoire.'

music selections for each category are sometimes unsuitable too.

Yes, it will result in more winners

agree. In my opinion, it would be better to call this program Contemporary Music Festival because there are so many contemporary composers that the program shouldn't be limited to only mandatory Bartok compositions. It would give students and teachers more freedom for their repertoire.

The idea sounds good. I chaired Bartok and we did not always have a lot of applicants. Are there now enough applicants to warrant having this many categories? If so, sounds great.

Great suggestion! Due to age differences in grades, I suggest: Grades 2-3 4-5 6-8 9-10 11-12 & Age 18 up (or College)

Sounds good. Is there a time factor, though, when you get down to the finalists? Would it take a long time?

Q9c: The levels for ensemble auditions are extremely nebulous and are left to the discretion of the teachers. I'm sure it's difficult to put out a list -- and I greatly appreciate there NOT BEING a list because there's so much great 2 piano or ensemble material, but it does make it more difficult to properly place an ensemble team sometimes.

I like that idea. Our district has very little participation in the Bartok and Contemporary Festival, partly due to a small population of participating teachers in CAPMT. Most of our teachers are comfortable with Piano Auditions/Piano Ensembles

Probably a good idea, especially since this will tend to group students of similar maturity.

It seems too many categories--? I know there are some districts which did not have many participants.

This is obviously advantageous to the students, but it certainly increases the expenses for CAPMT (awards)....

I think it is an excellent idea. Especially, when the children are very young, a year

makes a lot difference. For example, the difference between 8 years old and 9 years old are greater than one between 16 years old and 17 years old, both physically and mentally which are big elements in piano playing. Also, it is nice to give out more awards by doing so.

Strongly agree, except that I would make the first age bracket 6-9 or 7-9.

Rewards and/or prizes for any young person are very valuable incentives.

Allowing all instruments!

might help.

How about 7 & under?

That will be great, but we still want to see more students enrolled. It was always a quiet audition with less than 10 people attended and my students got discouraged by that.

The Bartok and Contemporary Festival rule is very tricky and hard to understand. The ages and competitive and non-competitive, two different divisions in each group. I like to enter my students but it is confusing where to put students in what category.

Q9c: CAPMT Ensemble Auditions No changes considered at this time

YES 7

NO

Encourage more than just piano ensemble as Piano Duet or Piano Duo, Piano and Instrument with Sonata Repertoire only. Piano Trio.

Strongly agree, except that I would like to see the rating form made more specific and professional. Also, I would like to see this opened up to ADULTS. I have lots of families that play together, mom, dad, 3 kids, and so on. Maybe you could create a 'family' category???

Allowing all instruments!

Q9d: CAPMT Honors Auditions Changing age brackets in smaller increments such as ages 8-9; 10-11; 12-13; 14-15, 16-17; 18 and above, to increase the number of available prizes

YES 45

NO 2

Again, the same concern as Bartok Festival Audition. More categories, more applicants, lengthier the audition time and facility availability.....

Age wise, I'm iffy either way. The groups are already so small. But the prizes might be good. They work so hard.

Great! It is about time!

Always difficult to get enough motivated students to fulfill the requirements for Honors, but the age brackets sounds like a worthwhile try.

Changing age brackets

In general, a good idea. However, I don't think that '18 and above' should be one group. If CAPMT wishes to serve students of college teachers, there should be a split producing a freshman/sophomore level, and a junior/senior level.

I would like to see adult students involvement in programs and recitals.

Again, this would be advantageous to the students, but I'm not certain you would get more participants. It's a very interesting idea!

The only potential problem I see with this is that increasing the number of prizes means that more students will be competing at the state level which means longer programs at convention, which results in greater costs. I don't think this is necessary.

Strongly agree, and make the rating form more specific and professional. Again, first age bracket should be 6-9 or 7-9.

Rewards and/or prizes for any young person are very valuable incentives. A good idea for the precollege ages. At the college level, I would wish to see a more substantial monetary prize/scholarship. This would attract more participation as the college students are always looking for tuition assistance.

Allowing all instruments!

might help.

How about 7 & under?

I think this is a good idea. It's hard for an 8-year-old to compete with an 11-year-old. You might want to consider having a 6 & 7-year-old bracket. I have some 5, 6 and 7-year olds who play extremely well but cannot enter the Festivals because they are too young. They become quite envious of their older brothers and sisters

Don't think this is appropriate - dilutes the importance of this program. This should remain a serious, high-level competition.

Yes, Please change to smaller increments so that more students can participate. Second place winners hasn't been recognized but only first winner. The winner is same student every year.

Q9e: CAPMT Piano Auditions Increase the number of pieces in pop-jazz styles

YES 34

NO 10

'Have not thought it through'

Not necessary but you may offer a free choice of a piece from one of the musical historical periods.

This if fine, as long as other styles are not reduced.

'I'm all for including various styles of music in keeping up student's enthusiasm for playing.'

YES

'not for me, usually, but a good idea for some. I'd like to see a much wider range of repertoire. It seems limited, and there is so much more quality music out there.'

'Not necessary, but may offer a free choice of a piece from one of the music historical periods.

thats great. Maybe increase the overall repertoire list.

'Dose everybody have to play pop-jazz?'

seems irrelevant

YES

This sounds like a very good idea! Nearly all of my students really enjoy the pop-jazz styles and they are certainly a good incentive for faithful practice. Also, just in the current edition of the CAPMT Communique, I saw Scott McBride Smith's write-up and am pleased to see that this might be a good experience for my students. I always had the impression that it, too, was for the more 'fiercely competitive' student. I encourage really good descriptions of the events. I've been a member only 3 years--it is a bit difficult to get a feel for the events.

Q10: I encourage you to give really good descriptions of the events. I've been a member only 3 years--it is a bit difficult to get a feel for the events. We need to know which events are for the truly competitive students and which are good for the 'everyday' students, who might place more emphasis on their sports or academic achievement than their music study, but still want good enrichment in the area of music.

Could encourage more enthusiasm among more students. Excellent adjudicating for this style important.

disagree. I do not agree with supporting pop styles. Our culture is already so pop oriented. CAPMT should represent a higher level.

i am not quite sure about it

Perhaps allowing one free choice of piece as pop-jazz style.

PLEASE: Add ALL JAZZ/POP/RAG categories for students who are not at all interested in serious classical study. I have found that the influence of ipods and internet music availability has changed the musical interests in even the youngest students. For many, classics are no longer an option. PLEASE: Eliminate the Duet requirement - replace it with jazz/pop/rag solo. Due to lack of scheduling time available between families, getting students together to practice duets is IMPOSSIBLE in my studio. Consequently, there MAY BE two practices together before the audition. This causes GREAT STRESSES for me and the students. ADVANCED DUETS are an even greater problem because accompanists are difficult to find; they often charge a significant fee; and necessary practice time together may not be available.

GOOD.

Definitely. As District Coordinator and a chapter president, I got a lot of negative feedback about the lack of truly modern choices. Some teachers even chose not to participate at all, because of this.

It is very discouraging to participate for the advancing students even if they want to participate; the duet section is too long and difficult and defeat the purpose. I feel very strongly suggest that Duet (Accompanied part) should allow any repertoire, not subject to only what is listed for the Category 5 and up. It takes too much time and effort to learn long pieces and to get together for busy high school students. If they select a duet, they don't want to play the duet parts anyway due to future performance commitments. How about adding 2 solos to be different style or different period of music. (not same Burgmuller #1, #2 type of selection)

Excellent. There are some new composers and materials which students really enjoy! It would be nice to see that material included. Thanks for considering this!

Sounds like a good idea.

My students are not expose to pop-jazz styles

Students should be allowed to work on the materials of their choosing.

Very Good idea.

I don't think so. It will be a good idea to have Jazz piano category.

I like this idea!

Yes. Overall, increasing the repertoire choices would be great.

Support this strongly

I think the balance is OK as is.

I am all for the inclusion of pop-jazz styles!

YES

Increase selections, AND please clean up the literature list!

The more variety in repertoire, the more interesting the final result.

no, but maybe have a separate category. This could be a good way to distinguish CAPMT from MTAC.

how about new age music, too?

No, I don't support this. May be consider having one piece as an option for student's choice, including non-classical style.

I like that too!

Good idea.

The syllabus needs to be expanded, definitely. Pop and jazz are welcome.

I thought the number of pieces in those style was adequate.

I oppose. I would like to suggest that more classical repertoire was chosen for the auditions. You can see many students playing pop-jazz styles and just a few classical repertoire. I think it's kind of disappointing.

Generally add to the lists in ALL areas - not just pop-jazz style.

GOOD

OK

Rather than list collections only -- make a list of acceptable pieces and their publication and increase repertoire variety even more a bit.

Are they like the Honors Auditions?

increase the number of pieces in accompanied music selections

Q10: Are there any other changes you would like to see? Things you would like to stay the same?

Not at this time

Teachers have to participate.

Dates are not always easy to find. It would help if all the chapters posted event dates for the whole year on the web site, along with a contact name and information for someone who is willing to answer questions or direct inquiries from teachers.

I would enjoy seeing opportunities for my adult students, recitals especially.

would like to see three judges instead of two in the competitions

'Please provide more information on 'Students Evaluations' on website.

This state is big - programs need to be more local. The guitar is pictured in the logo but not well represented in the membership or the CAPMT events.

Once again, look over the layers and see if it can possibly become more user-friendly to submit a student in a competition.

Mostly stay the same.

Your questionnaire prompts me to consider shifting my schedule and planning to include more of these opportunities next year. What about something really wild like a multi-piano extravaganza?

Only rearding the Bartok.

I would like to have a printed handbook that I can have with all the forms, repertoire, etc. I don't like to go on-line to get the proper forms and information. Our computer doesn't always print out the forms correctly.

Student Evaluation need major reformation. The calendar is good because is at the end of school year. Some student find CM at midle ot the school year, hard to be ready.

The chapter Audition is working well. However, there should be standard guidelines fot the judges to follow for each category. A recent judge for our chapter commented to most teachers' contestants to play pp so that the music may be heard by the person in the last row of an auditorium. As a result, none of these students received a 5. Our chapter has always had a significant number of teachers represented at the Festival. That year ONLY ONE teacher was represented. This seemed to be an inappropriate requirement fpr young students who may practicing on 'practice' pianos.

In the larger or more rural areas, it would be so nice to be able to have more local original auditions. It could increase participation tremendously. Surely something could be done.

Many of the same pieces are featured at a multitude of levels. Has any one ever cross-reference this?

Looking forward to your questionnaire on Evaluations!!!!

As today it is OK

I'm very happy with the way things are now.

As I said above a narrower choice of repertoire to include the 'average' student.

I like our distirict's Romantic/Impressionistic Festival! Thank you for serving CAPMT! I really appreciate your hard work.

would like to see CAPMT do away with the required accompanied piece for the Piano Auditions. I think that would help to increase participation levels in the Ensemble auditions.

I do not have enough experience with the current events to make valid suggestions.

I am all for the inclusion of pop-jazz styles!

This is my first year to be CAPMT member, and I entered my students in Bartok elementary category. Because the Bartok pieces are chosen from the list, the students are all playing the same level of music. But since there is no guidelines for the other contemporary composers, the other students are playing much, much more difficult music along with easiest collection of Bartok. I felt if a student is able to play that kind of music, they should choose the higher division. Is it possible to establish some kind of

guidelines to the other contemporary composers or some kind of rules for the choice of music?

Give the AUDITIONS programs different names. 'Piano Solo Auditions' and 'Ensemble Auditions' sound dated and stodgy. We need new-millennium names, something exciting and distinctive.

More local activities. Our Chapter V is pathetic, has hardly anything going on at all (except for the students programs...but even these were being considered to be canceled, for the lack of personnel), and it's a huge chapter! It's a shame. MTAC is doing much better than our CAPMT local chapter. Currently, I'm considering discontinuing membership, as I don't see much value in it. There is no leadership or enthusiasm in our branch.

A larger repertoire in each level

I think it would be nice to have meetings in our district (I'm in District 9 in LA) at least once or twice a year so that issues regarding these student programs could be discussed. I'm excited that someone besides me sees that improvements can and should be made. As a new teacher in California, I would also appreciate meeting other local teachers in person. I would like to be able to recommend another teacher, when my waiting list gets full, like it is right now.

Just have lots of clear information available to the teachers very early in the year so we can prepare students well.

who is choosing the judges and how are they selected? Can the teachers participate in choosing a candidate for judging auditions?

More information on how to get students involved.

I would like to see a wider range of repertoire for the Piano Auditions generally.

I was very disappointed with the Composition Contest. Directions were unclear who to mail what to. When the composition was returned some of the feedback was very poor and did not encourage a student who is trying to write their own compositions. If students work this hard on a composition and don't win I think an 'honorable mention' should be considered. Look at your judges comments and don't ask judges again if they can't offer positive, encouraging comments. Perhaps consider asking more prominent composers to be judges. We certainly paid a great deal to enter the contest. Let's get quality people.

Has worked always nicely for me, so far.

Consider the MTAC model - a Solo and a Concerto competition - and possibly a 'specialized' competition like the Bartok. Simple - consistent - significant - highly contested - pretty good monetary prizes, but, more importantly, a surprising amount of prestige.

Pretty good format as it is now. Be able to save application forms to our computers. Be able to transport info from forms and send '5's' directly to state chair. Return to the 25% of entry fees to state status, or let us see a financial copy of why you think you now need 40%.

More things I could enter college students in.

I wish to bring student programs back to the convention (conference). A music teacher's convention without lots of students participation is not worthy for me to attend.

I am a new teacher. I have some repertoire that I use for teaching that I'd love to see added to the Piano Auditions list. Some pieces by Jon George and Everett Stevens. Contact me if you are interested.