



Wisconsin Music Teachers Association

State Affiliate of Music Teachers National Association

February 2023

Letter from the President

Dear Friends and Colleagues,

“WHAT’S NEXT?!”

This is perhaps the top phrase in my personal and professional life lately. How about yours?

But it’s all about the *inflection*, isn’t it? An eager young student who’s been practicing diligently, passing pieces left and right, with attention to every musical detail, asks you, “What’s next?!”

Twice in the same day, I read about WMTA colleagues who were dealing with fallout from car accidents, and I thought, “What’s next?!”

My thoughts often turn to WMTA and I think, “What’s next?!” Sometimes it’s in an anxious and exasperated way (hello auditions database project), sometimes in an admirable and appreciative way (hello leaders and volunteers on all levels), but often it’s a mix of doubt and desire. We have ideas for new projects, but we don’t always have the volunteers for the projects we already have going. We see this at both the local and state levels. We have creative minds churning with ideas for teacher enrichment, opportunities for our students, and they often don’t get off the ground due to lack of people-power.



This month, I'm asking WMTA members to ponder "What's next?!" in your journey with this organization. Can you attend a meeting or two more than you usually do at your local association? Can you make time to volunteer an hour a month, or a week? We have opportunities that you can be part of a team or work alone on your own time, you can be part of an ongoing project or something that only takes a couple of hours on one day. However you'd like to be part of our "next" is up to you, and I hope it will bring peace and purpose to your life.

The time you are willing to give is valuable, and we exist and progress because of you. Thank you for all you do. Please reach out to your local association president, or email me directly; we'll do our best to match your interests and talents with the service that is needed.

"We are afraid of not knowing what comes next, and so we make our lives predictable. Don't be afraid of what comes next. You'll be okay." *-unknown (Wordables.com)*

Yours sincerely,
Michelle "Mickey" Lytle, NCTM
mickeywmta@gmail.com
President, Wisconsin Music Teachers Association

Open position

Please contact President Mickey Lytle (mickeywmta@gmail.com) if you are interested in serving in this volunteer leadership position:

Collaborative Performance Chair: Assist conference chair in finding a collaborative/chamber/ensemble topic/presenter for the annual state conference and provide related information in quarterly newsletters for membership. Attend Administrative Council meetings in June and October.





Independent Music Teachers Forum: Make Up Lessons

by Tricia Marton, NCTM, IMTF chair

Make up lessons. Parents love 'em; teachers tolerate 'em. Here are a couple of views on make-up lessons from a teacher's perspective: one article and a video meant to be shared with parents. Hopefully these viewpoints will give you food for thought about your makeup policy and what works for your studio/school.

You can see more on this video from South Shore Piano School from Quincy, MA

<https://www.youtube.com/watch?v=7Q595UVICYc>

Make-up Music Lessons From An Economist's Point of View.

by Vicky Barham

I'm a parent of children enrolled in Suzuki music lessons. I'd like to explain to other parents why I feel – quite strongly, actually – that it is unreasonable of we parents to expect our teachers to make up lessons we miss, even if I know as well as they do just how expensive lessons are, and, equally importantly, how important that weekly contact is with the teacher to keeping practicing ticking along smoothly. I think that it is natural for we parents to share the point of view that students should have their missed lessons rescheduled, but if we were to 'walk a mile' in our teachers' shoes, we might change our minds about what it is reasonable for us to expect of our teachers.

Like many parents, I pay in advance for lessons each term. In my mind, what this means is that I have reserved a regular spot in the busy schedules of my sons' teachers. I understand – fully – that if I can't make it to the lesson one week (perhaps my son is sick, or we are away on holiday, or there is some other major event at school) then we will pay for the lesson, but that my teacher is under no obligation to find another spot for me that week, or to refund me for the untaught lesson. And this is the way it should be.

In my 'other life' I am an economist and teach at our local university. Students pay good money to attend classes at the university; but if they don't come to my lecture on a Monday morning, then I am not going to turn around and deliver them a private tutorial on Tuesday afternoon. When I go to the store and buy groceries, I may purchase something that doesn't get used. Days or months later, I end up throwing it out. I don't get a refund from the grocery store for the unused merchandise. If I sign my child up for swimming lessons at the local pool, and s/he refuses to return after the first lesson, I can't get my money back, look at more info about swimming pool services. So there are lots of situations in our everyday lives where we regularly pay in advance for goods or some service, and if we end up not





using what we have purchased, we have to just 'swallow our losses'. On the other hand, if I purchase an item of clothing, and get home and change my mind, I can take it back and expect either a refund or a store credit.

So why do I believe that music lessons fall into the first category of 'non-returnable merchandise', rather than into the second case of 'exchange privileges unlimited' (which I think is one of the advertising slogans of an established women's clothing store!)? Speaking now as an economist, I would claim that the reason is that items like clothing are "durable goods" – meaning, they can be returned and then resold at the original price – whereas music lessons are non-durable goods – meaning, once my Monday slot at 3:30 is gone, my son's teacher can't turn around and sell it again. The only way she would be able to give him a lesson later in the week would be if she were to give up time that she had scheduled for her own private life; and that seems pretty unreasonable – I can't think of many employees who would be thrilled if their bosses were to announce that they couldn't work from 3:30 to 4:30 this afternoon, but would they please stay until 6:30 on Thursday, because there will be work for them then!

Many teachers hesitate to refuse our request to shift lesson times (because our busy schedules do change), because unless they keep us parents happy, we will decide to take our child somewhere else for lessons (or to drop musical study), and they will lose part of their income. This is particularly true in areas with lower average income, where it can be particularly difficult to find students. So rather than telling us that 'well, actually, the only time when I'm not teaching and that you can bring your son for lesson is during the time I set aside each week to go for a long soul-cleansing walk, and I can't do that on Monday at 3:30 when you should have turned up', they agree to teach us at a time that really doesn't suit their schedule. Teachers who are 'nice' in this way often, in the long run, end up exhausted, and feeling exploited; they try to draw a line in the sand. However, too few parents ask to switch only when absolutely necessary, and too many parents want lesson times when it suits them this week, which is not the same time that suited last week. If the conflict arises because my child is in the School play, and they have their dress-rehearsal during his lesson time, then I feel that I must choose between the two activities, and if he attends the dress rehearsal my private lesson teacher doesn't owe me anything.

During May, my eldest son will be missing three lessons because he is going to accompany me on a trip to New Zealand to visit his great-grandparents. I do not expect my son's teacher to refund me for those missed lessons, or to reschedule them by 'doubling up' lessons in the weeks before or after our departure. Since there will be lots of advanced notice, I might ask her to consider preparing a special 'practice tape' for that period, or to answer my questions via e-mail, but if she doesn't have the time (the second half of April is going to be really busy for her, and she wouldn't be able to do the tape until more or less the week we left) and so has to refuse, then that's fine. I certainly don't expect her to credit me with three make-up lessons; there is no way for her to find a student to fill a three-week hole





in her schedule during our absence. Instead, I hope that she will enjoy the extra hour of rest during those three weeks, and that we will all feel renewed enthusiasm when we return to lessons at the end of the trip.

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Congrats to Our Newest Collegiate Chapter

Congratulations to UW-Platteville on becoming WMTA's newest collegiate chapter! They join a statewide and nationwide network of collegiate chapters working to support the education and training of future music educators and professionals. Their advisor is Kaju Lee, NCTM.

Young Composers Festival

by Amber Bruns, NCTM WMTA Young Composers Competition Chair

Check your email or the WMTA website in mid-March for information about the 2023 Young Composers Festival.

2022 Newly Certified Members

by Gail Heywood, certification chair through July 2022; Mickey Lytle, acting certification chair August 2022-January 2023; Stacey Kraus, new certification chair January 2023

Congratulations to these current members who earned their NCTM in 2022!

Christina Trowbridge – Active member

Michael Fischer – Active member

Sarah Trachte – Collegiate member

Stacey Kraus – Active member

Yoo Min Lina Lee – Active member





Excited for 2023 Conference

by Hector Landa VP-Conference

We look forward to seeing you next year in La Crosse on October 19-21, 2023. We've already got several things available on our website so check out the details.

Interested in being part of the conference this fall? [Submit a Proposal Here](#)

SCVMTA NEWS!

by Mary Anne Olvera, NCTM St. Croix Valley Music Teacher Association

On Sept 15 - 16, 2023, St. Croix Valley Music Teachers Association has the privilege of hosting Dr. Kevin Olson, Utah State University, for a series of teacher and student workshops, and a premier presentation of his newly commissioned work.

Dr. Olson has been commissioned by SCVMTA to write a suite of pieces commemorative of Deanna Roen, whom many of you know and have worked with. He will also be offering teacher and student workshops focusing on the creative process of composition.

'CELEBRATING COMPOSITION with Dr. Kevin Olson' is an opportunity for teachers and students to pull the curtain back on the process of composition, and to engage with and learn the tools and strategies for creative composition. While all of the details are still being fine tuned and subject to some change, a rough outline of his time with us is as follows:

- **Friday, September 15, 2023 - 4:00-6:00** - Teacher day focused on composition, all of its variables, and methods for teaching the processes

- **6:00-7:00** - Catered meal for all participants, a wonderful community opportunity and chance to engage with WMTA members

- **7:00** - Presentation of newly commissioned pieces honoring Deanna, performed by Dr. Olson

- **Saturday, September 16, 2023 - 10:00 - noon** - Student day, workshops on composition and performance of Kevin Olson works by students.

- **12:00 - 1:00 - lunch**

- **1:00 - 3:00** - More student workshops, Q/A regarding the process of composition. This will be an opportunity for students to play their own compositions, and get valuable feedback and coaching. This could also be an opportunity for students to perform





Kevin Olson's pieces, and to quiz the composer on why he chose particular devices in the piece. We envision this day as being very interactive with students, helping them to understand the creative energies and the process which to some may be a bit of a Mystery.

Dr. Kevin Olson is a very active pianist and composer. He directs the piano program at Utah State University, and we are thrilled to have him working with us. We invite all WMTA members to take part in these workshops, and to celebrate Deanna Roen in the premier presentation of these newly composed pieces.

Contact Mary Anne Olvera, maryanneolvera@gmail.com, with any questions.

Fellow Funding

Thank you to those members who sent in donations to help WMTA fund our 2023 Fellow, Dr. Nicholas Phillips, NCTM! We appreciate you!

National Conference in Reno

If you are attending the National Conference in Reno in March, please take a minute to email president Mickey Lytle (mickeywmata@gmail.com) to let her know so she can contact you for Wisconsin-related member get-togethers during the conference.

Six-Month Memberships

The MTNA 6-month membership is now available. Please encourage your non-member colleagues in our state to join at a reduced cost.





Cadence Update

by Rachel Fritz, Immediate Past President and Mickey Lytle, NCTM, President

Cadence, the WMTA database for auditions, is moving forward, albeit at a largo and lento pace with cesuras and fermatas. We are aware that this process is taking longer than anticipated, and we are as frustrated (maybe more?) as you might be. Rachel and Mickey spent the summer and fall in biweekly meetings with the developer and were excited to find out in October that we were ready to deploy, but our capriccio was short-lived and November to January has been met with more delays. At the time of this writing we are looking forward to receiving the individual logins for teachers, which hit an unexpected snag on the developer's part that was also very frustrating for them as well. *When it's time for you to get your Cadence login, you will get an email inviting you to create your login. Please don't try to access it before that time.*

We originally anticipated that half of our District sites would be able to test the capabilities of Cadence in conjunction with the Google sheets system, but that was before the login issue that delayed our timeline. 2023 District auditions will use google sheets, as we did with 2022 auditions. At this point, we are optimistic that Regional and State events will be able to use Cadence for entry. Following 2023 auditions, points from the Ovation database, and from the past few years will be entered into Cadence to bring us all back up to present day. (Sprinkle confetti here.)

Your patience is appreciated. Extremely special thanks to state and district chairs for their patience and willingness to be both teachers and students throughout this process.

Update your "Find a Teacher" Info

The WMTA website has a directory page to help people find a teacher, and that is linked to the national MTNA database. Teachers must opt-in to the "Find a Teacher" search in their MTNA profile to appear in the search results. By default, members **do not** appear in the search (this is for privacy reasons). Members should log into their MTNA profile, click the gray pencil in the top-right of the box to edit their preference, and then click "save." Some local associations have their own "find a teacher" directory on their own websites. See your local association webmaster for information on those websites.

<https://www.wisconsinmusicteachers.com/27-2/find-a-music-teacher-directory>

<https://certification.mtna.org/MTNA/FindATeacherAddress>





WMTA State Vocal/ Instrumental/ Ensemble Competition

by Opala Bilhorn, NCTM Vocal/Instrumental/Ensemble Competition Chair

WMTA offers students the opportunity for grades 4-12 and Adult to advance beyond the District Vocal, Instrumental and Ensemble event to compete against their grade-divisions for the title of State Winner.

ELIGIBILITY:

- Enter in the State Track at the District Auditions
- Receive qualifying scores at the District Auditions (performance scores: 5-5-4 and theory 80% minimum).
- Pieces chosen must comply with repertoire requirements, and not exceed 15 minutes.

ON COMPETITION DAY:

- Students are grouped into graded divisions.
- The adjudicator listens to all the performers in a division and declares a Winner, Runner-Up and Honorable Mention(s).
- The Winner has the opportunity to perform at a recital that afternoon/evening.
- In the event the Winner cannot perform, the Honorable Mention is invited to perform.
- Points = 15 for Winner plus Winners Trophy, 14 for Runner Up plus trophy, 13 for Honorable Mention and all receive certificates

For information about guidelines for Ensembles and non-Keyboard instruments and voices please see the WMTA website: <https://www.wisconsinmusicteachers.com/>

Questions: Contact Opala Bilhorn at opalas.music.studio@gmail.com

2023 VOCAL / INSTRUMENTAL / ENSEMBLE STATE INFORMATION

Date: Saturday, May 13th

Location: UW-Oshkosh

Registration deadline: April 5

Fees:

Solos & Duets \$30

Ensembles: Solos & Duets: \$30

Ensembles (3-5 student performers): \$40

Ensembles (6-10 student performers): \$50

Checks payable to WMTA, send checks & Fee Summary form to Opala Bilhorn 508 Campus St. Suite 3, Milton, WI 53563





DISTRICT AUDITIONS 2023!

by Sandra Statz, NCTM WMTA State District Chair

The District Chairs and I are here and ready to serve you and your students as we enter the 2023 auditions! By now I'm sure you have heard from your local District Chair but, if not, please reach out to them and be sure they have your correct contact information and with any questions you have. No question is too big nor too small! With so many new things this year, I'm grateful for these fearless leaders. They are excited to have your help in creating a successful and safe audition season.

Here are just some reminders:

- ALL auditions are IN PERSON.
- Theory exams will be conducted either in person OR online...please check with the district in which your student is participating and follow the theory plan for that district.
- NO REFUNDS will be granted after your district's APPLICATION DUE DATE.
- If you have a student applying to perform out of your district you will need to contact your local district chair asap AND note that no refunds will be granted after their application due date.
- If you need to miss your in-person audition for any reason, your application fees will be forfeited.
- Your local district chairs should have already shared with you the theory testing guidelines for your district. Please contact them with any questions.
- NO APPLICATIONS NOR CHANGES WILL BE ACCEPTED AFTER YOUR APPLICATION DUE DATE!

Some great resources as you prepare for auditions are: [WMTA Events Flow Chart](#) and WMTA [newsletters](#) and your local District Chair. All questions should go to [your local District Chair](#). They will contact me with any questions they need help with. Because of the large scope of these auditions, you will get your answers quicker through your local district chair.

Most important reminder:

1. TEACHERS WHO ENTER STUDENTS are expected to be available to work the day of the auditions. If the teacher is not able to attend on the event day, a reliable substitute may fulfill the work shift. Please be courteous of your site chairperson and provide as much advance notice about any assigned work changes as possible. If a teacher or substitute does not fulfill their job, a fine of \$75.00 will be charged to the teacher. If the fee is not paid within 30 days of being issued, the teacher is not eligible to enter students in the event the following year. This also applies if the teacher or substitute does not fulfill the entire assigned work shift. The event chairperson may waive the fine based on circumstances as they see fit.





The repertoire rules that started in the 2019 auditions season will continue to apply: There are now only THREE rules for entering students in the WMTA auditions at the District 3, Regional (formerly Badger), and State levels:

1. Each student must have AT LEAST one composer born between 1550-1799.
2. Each student must use 3 different composers.
3. The pieces must differ stylistically.

The [WMTA Baroque & Classical Composers list](#), as well as the [WMTA Ineligible Pieces](#), are found on the WMTA website. The composers on the Baroque/Classical list were born between 1550-1799. A Classical or Baroque composer must still be represented for all Regional and State track students...just as in the past when we had “Badger”.

D2 and D2NM (grades 1-6) auditions need 2 pieces that differ stylistically and not 2 different composers (although I’d recommend using different composers if possible).

Some examples of Badger and D3 entries may be Vivaldi/Bartok/Joplin OR Handel/Bach/Scarlatti OR CPE Bach’s Solfeggietto/Mozart/Handel. With this explanation, it’s still encouraged to teach students from a variety of Musical Historic periods. Teachers may program more than one Baroque/Classical piece if one wishes (just be sure they are stylistically different and for help if you need it).

On the THEORY front:

1. The following theory levels exist: PE, EA, EB, EC, IA, IB, IC, AA, AB, AC. The PE test is only available to students grades 1-3. Just like all other levels, when a student earns a 5 (90% or better) on this test for two years in a row they will need to advance to the EA test. We have NEW minimum theory levels for the state tracks. Please refer to the [Music Theory Test Information](#) on the WMTA website. Also, I’d HIGHLY recommend that Regionally entered piano students in grade 3 take the EA test so they are ready to test at the EB level in grade 4.
2. When you submit your audition applications remember that your Regional/State entrants MUST meet the minimum theory level for their grade.
3. There are study guides and practice tests available [here](#).

Our Standard Aural Theory exam for all levels includes ONLY 2 hearings of each question. Please instruct your students so they are comfortable with that. If there are exceptions needed to this, please contact me prior to the audition application due date.





If a student is doing Regional/STATE track in multiple instruments, they are permitted to take both theory tests allowed for their instruments, OR only the higher level of the two. Please advise your District Chair prior to the application due date if you wish to take both tests.

Other Reminders:

1. You will find the NEW audition application FEES listed on the [WMTA Fee Requirements](#) page on the website.
2. No Scheduling requests, changes nor refunds may be made after the entry deadline. If your student has a true conflict for the day, please indicate that on their application. These requests should ONLY be made if there is an unavoidable conflict. Please DO NOT REQUEST a specific time of day unless there is an unavoidable conflict. No time switches between your students are allowed either. Please talk to your students now and find out their needs. Please make the audition date known to your students asap so that they can save this as a “special” day for them to present their hard work!
3. For those advancing to the May competitions, please see the info in this newsletter from our Regional/State Chairs.
4. All compositions still are required to have 16 measures. Please number measures for all entrants. For students in grades 7-12, failure to do so will deduct ONE overall performance point.
5. Piano solos must be originally composed for piano.
6. Talking to, or discussing the score with, the judge is prohibited, and NO video nor recording devices of any kind are allowed. Violation of these rules may result in disqualification for the student.
7. Each student is given a specific amount of time to perform their audition. Please keep this in mind as judges do have permission to cut songs that are too long for the audition time allowed. This is not new.

Other important info:

On audition day, please remind students to bring their judges’ music (numbered and at least 16 measures long). Copies are illegal so originals only. If you are using LEGALLY DOWNLOADED music be sure the student has with them a completed & signed [Copyright Representation and Indemnification Agreement Form](#). Copies will disqualify the student. The only exceptions to this is: D2-NM and D3 as accompanists may use photocopied sheets to help facilitate difficult page turns IF THE ORIGINAL PUBLISHED MUSIC is also present. Remember that the accompanist, performer and the judge need original music! This includes memorized vocal/instrumental music. There must be ORIGINAL music in





the room for the judge, performer and accompanist. If you have any questions about this, please contact me!

Teachers may be asked to print their own students' judges' sheets. If so, students must bring their music AND their judges' sheets to their auditions. If your District asks you to bring your own judges' sheets, they will provide the judges' sheets or further instructions about how to print them.

Apply no later than your audition due date AND drop off, or send the Fee Summary Report and your check (Made out to WMTA) to your District Chair by the due date unless you have a postmark exception by your local District Chair.

Background checks are now being required by many UW System Schools where our auditions are being held. If that is the case for YOUR district, your district chair will be in contact with you and you will need to share your name and email with them. You will then be sent an email link to complete your background check. All adult volunteers and judges will need this on record with WMTA prior to the audition date. Your District Chairs may ask you to have that done earlier. Please complete them asap so that your volunteer DC doesn't have to try to reach you. It is not something WMTA initiated but we are covering the costs for these checks with a very secure background check provider. All checks will be good for 3 years and then you will receive a follow up email from that company to ensure you keep your background check current.

After auditions, be sure to go to the WMTA website and review the "Teacher Award of Excellence" procedures....apply for your award! This year, I am the Teacher Award of Excellence chair and I will love to recognize each of you at our annual conference in October!

If you haven't received audition info from your local District Chair, please contact them and be sure they have correct contact info for you. Here is a link to find out info about your district: [WMTA District Audition Dates & Leaders](#)

Thank you for all your efforts at encouraging your students in music!





2023 REGIONAL (formerly Badger) KEYBOARD COMPETITION DATES AND VENUES

by Mary Anne Olvera, NCTM Regional Keyboard Chair

WMTA Regional Keyboard Competition is the next level of advancement after the District event, for students who have chosen Regional Track in the opening round of District Auditions, and are in Grades 1-6. The goal of this competition is to challenge students to play the pieces they prepared for the District audition, and compete at a more polished and advanced level.

ELIGIBILITY:

- Enter in the Regional Track at the District Auditions, the opening round.
- Receive qualifying scores at the District Auditions (performance scores: 5-5-4 and theory 80% minimum).
- Pieces must comply with repertoire requirements, and not exceed time limits (see [Flow Chart](#)).
- Students in grades 1-3 may play for comments and points, but cannot advance to compete at the Regional competition.
- Students in grades 4-6 will play for comments and points and compete.

ON COMPETITION DAY:

- Students will be grouped into levels based on their current school grade, and the number of entrants from each grade. Typically all 4th graders will compete together, all 5th graders, etc.
 - If there is a very small number of entrants (1-2) at any one grade level, they may be grouped with another adjacent grade level.
 - Students MUST perform the compositions performed at the District level.
 - An adjudicator will listen to all performers at that level, and declare a Winner, a Runner-Up (at the judge's discretion), and Honorable Mentions.
 - The Winner has the opportunity to perform at a recital that afternoon.
 - In the event that the Winner cannot perform, the Honorable Mention is invited to perform.
 - Points = 15 pts/Winner + Trophy and Certificate, 14 pts/Runner-Up + Trophy and Certificate, 13 Pts. Honorable Mention + Certificate.
 - All teachers entering students must be prepared to work on the day of the competition, at the location where their student(s) compete. If a teacher does not work or has not provided a substitute, their student(s) will not be allowed to participate, and a \$75 fine will be imposed.
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For information and guidelines on the Regional Competition, consult the [WMTA Auditions Flow Chart](#), and the Regional Keyboard Competition tab on the WMTA website:
<https://www.wisconsinmusicteachers.com/>

Questions: contact Mary Anne Olvera -maryanneolvera@gmail.com

**South - Regional (formerly Badger) Keyboard Competition
Sunday, May 7, 2023**

Wisconsin Conservatory of Music
1584 N. Prospect Ave. Milwaukee, WI

**NE - Regional (formerly Badger) Keyboard Competition
Saturday, May 13, 2023**

University of Wisconsin - Oshkosh
1001 Elmwood Ave, Oshkosh, WI

THIS IS ALSO THE STATE EVENT FOR ADULTS, KEYBOARD DUETS

**NW - Regional (formerly Badger) Keyboard Competition
Saturday, May 13, 2023**

University of Wisconsin - La Crosse
234 Lowe Center for the Arts, LaCrosse, WI

Registration Deadline: Wednesday, April 5, 2023

Registration fees = \$30 for each student, \$30 duets

Checks to be written to WMTA. Mail Registration Fee and Fee Summary to:

Mary Anne Olvera
664 Louise Lane
Hudson, WI 54016

Any questions, contact Mary Anne Olvera, maryanneolvera@gmail.com





WMTA TRUE STATE KEYBOARD COMPETITION

by Mary Anne Olvera, NCTM State Keyboard Chair

Saturday, May 20, 2023

University of Stevens Point, WI
Noel Fine Arts Center
1800 Portage St., Stevens Point, WI
Registration Deadline Tuesday, May 16, 2023
Registration fee = \$40, payable to WMTA

Mail Registration Fee and Fee Summary to:

Mary Anne Olvera
664 Louise Lane
Hudson, WI 54016

FAQ's ABOUT THE NEW COMPETITION

WILL THIS BE LIKE A LARGE RECITAL, WHERE WE GET TO SEE ALL THE FINALISTS? Yes, this competition is unlike any of the other events. All performances are on the recital hall stage. Admission (day passes) will be charged @\$10 adult, \$5 non performing student, under 5yo, free.

WHO IS ELIGIBLE TO PARTICIPATE?

This competition is open to the grade 7-12 Regional winners @S, NE, NW, totaling 18 participants.

WHAT HAPPENS IF THE REGIONAL WINNER DOESN'T WANT TO/CAN'T PARTICIPATE? If this occurs at any region, the opportunity to perform falls to the Runner-Up at that grade level. If the Runner-Up can't participate, or there was no designated Runner-Up, there is a default at the grade level in that Region.

WILL THERE BE ONLY ONE JUDGE?

There will be 3 judges adjudicating the same event at the same time for all grade levels. After the last grade level winner has performed, there is a 15 min. deliberation time built in for the judges to determine that grade level winner.





WHAT DOES THE SCHEDULE LOOK LIKE?

The day's schedule is already determined, with a start time at 8:00, 15 min. for each participant, 15 min. deliberation, then turnover to the next grade level. Each Region will be rotated for the start position in the next grade level. This continues throughout the day, with awards ceremony at 3:45pm.

ARE STUDENTS AND THEIR FAMILIES REQUIRED TO STAY FOR THE WHOLE DAY? Students are not required to stay for the whole day, but all are strongly encouraged to attend as many performances as they can. These are students playing at the peak of their ability and this is not only highly motivating for students, but highly instructive.

WHAT WILL THE JUDGES BE LISTENING FOR AT THIS LEVEL OF COMPETITION? Every student performing has already distinguished themselves as winners in their Regional competitions. They are called on to demonstrate a higher degree of mastery of this repertoire. They need to come to this with fresh ears.

Students will be evaluated on the preparedness and mastery of their pieces, not the difficulty and not the length.

Aside from precise notes and rhythms, some examples of what judges listen for are beautiful phrasing and beautiful musical statements, expressive creative dynamics, beautiful tone color, rubato well performed where needed, balanced and creative voicing, artful articulation as noted in the score.

This is a competition in search of the masterful musician, the student that understands that flawless technique is not the end game, but a tool to deliver beautiful music making.

SHOULD TEACHERS MAKE CUTS TO THE SCORE IF THEIR MUSIC EXCEEDS 15 MINUTES? No, the adjudicator will respectfully cut the student off, but teachers can prep students for being cut-off when their program exceeds 15 minutes.

IF STUDENTS ARE CUT OFF, CAN YOU STILL WIN IF THE JUDGES HAVE NOT HEARD ALL THREE PIECES IN THE ENTIRETY?

Yes, judges can certainly determine a winner even though all repertoire may not have been heard to completion. A winning performance is not dependent on the length of the piece, nor its difficulty. Students are evaluated on the preparedness and mastery of their pieces, not the difficulty and not the length.





IT SEEMS LIKE 15 MIN. IS TOO SHORT, ESPECIALLY FOR SOME PIECES. WHY CAN'T STUDENTS PREPARE PROGRAMS THAT GO OVER 15 MIN.?

The 15 minutes time limit is in place to create equity for every single student that is playing. It is not meant to discourage students from learning larger repertoire, especially those students preparing college entrance auditions. But if a student's program does exceed 15 minutes, prepare them for the probability that they will be respectfully cut off.

(And parents and students are reminded that most college entrance auditions are capped at 10 min.)

IF THE WINNER OR THE RUNNER-UP DO NOT PERFORM FOR THAT GRADE, THEN IS THE WINNER FROM THE REGIONALS STILL THE WINNER OF THE STATE?

The grade level winner at Regionals was never the winner of the state. They were the winner of that region of the state only, either NE, NW, or S. That is what this new True State competition is all about - the opportunity for regional winners at grade level to meet the other regional winners and compete, thereby determining one true winner at grade level in the state. The Regional/Badger competitions did not do this. And that's what makes this exciting!

WHEN WILL WINNERS AND AWARDS BE ANNOUNCED?

After all participants have performed, after the last participant at grade 12, and deliberations are complete, the winners will be announced. They are not announced at the end of each grade level.

We will be posting to the WMTA Facebook page.

If there are any additional questions, contact me, Mary Anne Olvera, maryanneolvera@gmail.com, and I'm happy to help.

Be a Judge

If you are interested in being an adjudicator for WMTA auditions, please complete this form:

https://docs.google.com/forms/d/1_8IEFsVwuXAUscGVR6htN4PtJMy1_NikjBpQbq-ve8A/edit





The Leadership of WMTA

For a list of WMTA Leadership, please click here: [Leadership](#)

For a list of your Local Association Presidents, click here: [Local Associations](#)

Aids for you to use

Professional Assistance Line

MTNA understands the ever-changing demands that music teachers face. To meet those needs, a vast collection of business resources has been developed by the association. Content will continue to be added and updated to ensure MTNA members have access to resources necessary to grow thriving studios and portfolio careers. If you have any questions regarding the Business Resources section or would like to provide feedback, [click here](#) or contact the MTNA National Headquarters at (888) 512-5278 or mtnanet@mtna.org.

Have You Moved?

All membership changes, including renewals and address changes, should be made on the MTNA website by updating your member profile. www.MTNA.org

Member Submissions

All WMTA members may submit relevant announcements or articles to be published in the newsletter. All submissions should be submitted 2 to 4 weeks in advance and must be received by the 15th day of the month prior to issue date or they will not be included and are subject to space availability.

To propose information, please email the wisconsinmta@gmail.com with potential text and pictures. All text should be concise and edited for content, spelling and grammar. Photos should be clear, high resolution and ready for publication. Please do not send pdf documents. All content is subject to edit and approval before it can be included.





Donate to MTNA

When you make a contribution to the MTNA Foundation Fund, you are helping us work for a more musical tomorrow through programs that nurture the creation, performance, study and teaching of music. Young students are recognized for their pursuit of excellence in performance and composition through the MTNA Student Competitions. The foundation fund also supports local associations by awarding grants from a national level. Click [here](#).

Advertise With Us

WMTA is a 501(c)3 nonprofit as state affiliate of Music Teachers National Association (MTNA). Advertising with Wisconsin Music Teachers Association will help you reach the 450+ members who are largely private music teachers, college and university instructors, and college student members across Wisconsin. Advertising must be paid for prior to the 15th of the newsletter publication date. If you have questions or if you need an invoice, please email wisconsinmta@gmail.com.

Conference Advertising (Exhibitor)

Many options exist to advertise at our conference. Please see the website for details.

Newsletter Advertising Only Options

WMTA produces a newsletter in February, May, August, and December. If you would like to submit an advertisement, an electronic submission and payment are due by the 15th of the month prior. (January 15, April 15, July 15, and November 15) [More information here](#)

- Multi-newsletter advertising: 4 ads in the consecutive February, May, August, and December Newsletters, paid in full:
 - Full Page: \$300
 - Half Page: \$150
 - One-time Quarterly Newsletter full page color ad- \$100
 - One-time Quarterly Newsletter half page color ad- \$50
 - One-time use of our postal mailing list -\$75
 - One-time ad, sent via email by WMTA on your behalf to entire membership- \$75
 - If you wish to advertise, use [this link](#).
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